



Complete Catalogue  
of Plays 2005–2006

DRAMATISTS PLAY SERVICE, INC.

Recipient of the Obie Award  
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Formed in 1936 by a number of prominent playwrights and theatre agents, Dramatists Play Service, Inc. was created to foster opportunity and provide support for playwrights by publishing acting editions of their plays and licensing the stage performance rights to these works.

2005 – 2006

COMPLETE  
**CATALOGUE**  
of PLAYS

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# A MEMO FROM THE PLAY SERVICE

## To all of our valued Subscribers and Friends:

This is our Complete Catalogue of Plays through the 2005–2006 season. In the Fall you will receive our biennial Supplement of New Plays covering new acquisitions for the 2006–2007 season. We ask that you please hold onto this Complete Catalogue until our next one is issued in 2007. If you need extra Catalogues or a replacement, they will be available for \$4.00 each as long as supplies last or you may freely download from our web site in the popular PDF format.

- Our tradition of representing both established and developing playwrights of exceptional promise is especially evident this year, with new plays by a number of well-known dramatists and more than twenty newcomers making their debut in our Catalogue. Internationally beloved dramatist Athol Fugard contributes his first play to our Catalogue, *EXITS AND ENTRANCES*. This engrossing story of a young playwright on the threshold of his career shows Fugard at the height of his powers. Meanwhile, Pulitzer Prize–winner Donald Margulies’ funny and moving *BROOKLYN BOY* proves another testament to his nonpareil talent, while Jeffrey Hatcher brings us *A PICASSO*, his brilliant and thought-provoking exploration of the nature of art through the eyes of one of its greatest practitioners. Other titles on offer from our acclaimed authors include *CROWNS*, Regina Taylor’s celebratory musical exploration of black history and identity; *ORSON’S SHADOW*, Austin Pendleton’s riveting story of clashing theatrical titans Orson Welles and Laurence Olivier; and *THE LAST DAYS OF JUDAS ISCARIOT*, Stephen Adly Guirgis’ tale of the trial to end all trials. Guirgis was recently called by the *New York Times* perhaps “the best playwright in America under forty.” We congratulate him on this deserved praise.
- The many talented newcomers to our Catalogue include Will Eno with his masterful existential meditation *THOM PAIN (BASED ON NOTHING)*, which received rave reviews; Joan Holden with *NICKEL AND DIMED*, her winning adaptation of Barbara Ehrenreich’s eye-opening bestseller; and Michael Murphy with *SIN (A CARDINAL DEPOSED)*, about the fall from grace of Cardinal Law, former archbishop of Boston. In addition, we are pleased to offer Tracy Letts’ wonderfully lurid and long-running Off-Broadway hit, *BUG*, and his Pulitzer Prize–nominated *MAN FROM NEBRASKA*; Daniel Goldfarb’s snappy romantic comedy *MODERN ORTHODOX*; Rolin Jones’ hilarious *THE INTELLIGENT DESIGN OF JENNY CHOW*; Gina Gionfriddo’s poignant *AFTER ASHLEY*; four new plays from the very talented John Belluso, *HENRY FLAMETHROWA*, *A NERVOUS SMILE*, *PYRETOWN* and *THE RULES OF CHARITY*; and Martin Moran’s personal and startlingly honest memoir of sexual abuse, *THE TRICKY PART*. As you browse through this year’s Catalogue, you will find many more extraordinary new plays by both our established and new authors. We are delighted to make all of this year’s acquisitions available.
- If you have not already done so, we urge you to visit our web site at [www.dramatists.com](http://www.dramatists.com). There you may search our more than 3,000 plays by title, author, cast size or keyword. You may also order every product the Play Service currently offers, including acting editions, manuscripts, perusal scores, complete sets of scores for production, CD cast recordings, incidental sheet music, incidental music CDs and tapes, and the 52nd Street Project books. Since we brought nonprofessional licensing online last year, this feature of the site has proven to be a resounding success, allowing you to submit an application and receive a license in just minutes via e-mail. It is even possible to submit applications and receive licenses for your entire season in as little as fifteen minutes. We are proud to be the only major play licensor to offer online licensing, and we continue to strive for ways to make doing business with the Play Service an even better experience. As always, we welcome your comments and suggestions.

Sincerely,

**DRAMATISTS PLAY SERVICE, INC.**



Stephen Sultan  
President

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# PULITZER PRIZE PLAYS

2004	I AM MY OWN WIFE Doug Wright
2003	ANNA IN THE TROPICS Nilo Cruz
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2001	PROOF David Auburn
2000	DINNER WITH FRIENDS Donald Margulies
1999	WIT Margaret Edson
1998	HOW I LEARNED TO DRIVE Paula Vogel
1995	THE YOUNG MAN FROM ATLANTA Horton Foote
1994	THREE TALL WOMEN Edward Albee
1992	THE KENTUCKY CYCLE Robert Schenkkan
1989	THE HEIDI CHRONICLES Wendy Wasserstein
1988	DRIVING MISS DAISY Alfred Uhry
1983	'NIGHT, MOTHER Marsha Norman
1981	CRIMES OF THE HEART Beth Henley
1980	TALLEY'S FOLLY Lanford Wilson
1979	BURIED CHILD Sam Shepard
1975	SEASCAPE Edward Albee
1973	THAT CHAMPIONSHIP SEASON Jason Miller
1971	THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS Paul Zindel
1957	LONG DAY'S JOURNEY INTO NIGHT Eugene O'Neill
1956	THE DIARY OF ANNE FRANK Frances Goodrich & Albert Hackett
1955	CAT ON A HOT TIN ROOF Tennessee Williams
1954	THE TEAHOUSE OF THE AUGUST MOON John Patrick
1953	PICNIC William Inge
1952	THE SHRIKE Joseph Kramm
1949	DEATH OF A SALESMAN Arthur Miller
1948	A STREETCAR NAMED DESIRE Tennessee Williams
1946	STATE OF THE UNION Howard Lindsay & Russel Crouse
1945	HARVEY Mary Chase
1941	THERE SHALL BE NO NIGHT Robert E. Sherwood
1939	ABE LINCOLN IN ILLINOIS Robert E. Sherwood
1937	YOU CAN'T TAKE IT WITH YOU Moss Hart & George S. Kaufman
1936	IDIOT'S DELIGHT Robert E. Sherwood
1930	THE GREEN PASTURES Marc Connelly
1928	STRANGE INTERLUDE Eugene O'Neill
1922	ANNA CHRISTIE Eugene O'Neill
1920	BEYOND THE HORIZON Eugene O'Neill

# TONY AWARD PLAYS

- 2004 I AM MY OWN WIFE Doug Wright
- 2003 TAKE ME OUT Richard Greenberg
- 2002 THE GOAT OR, WHO IS SYLVIA? Edward Albee
- 2001 PROOF David Auburn
- 1999 SIDE MAN Warren Leight
- 1998 'ART' Yasmina Reza, translated by Christopher Hampton
- 1997 THE LAST NIGHT OF BALLYHOO Alfred Uhry
- 1996 MASTER CLASS Terrence McNally
- 1995 LOVE! VALOUR! COMPASSION! Terrence McNally
- 1992 DANCING AT LUGHNASA Brian Friel
- 1990 THE GRAPES OF WRATH John Steinbeck, adapted by Frank Galati
- 1989 THE HEIDI CHRONICLES Wendy Wasserstein
- 1988 M. BUTTERFLY David Henry Hwang
- 1982 THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY  
David Edgar, from Charles Dickens
- 1980 CHILDREN OF A LESSER GOD Mark Medoff
- 1973 THAT CHAMPIONSHIP SEASON Jason Miller
- 1963 WHO'S AFRAID OF VIRGINIA WOOLF? Edward Albee
- 1957 LONG DAY'S JOURNEY INTO NIGHT Eugene O'Neill
- 1956 THE DIARY OF ANNE FRANK Frances Goodrich & Albert Hackett
- 1954 THE TEAHOUSE OF THE AUGUST MOON John Patrick
- 1953 THE CRUCIBLE Arthur Milller
- 1951 THE ROSE TATTOO Tennessee Williams
- 1949 DEATH OF A SALESMAN Arthur Miller
- 1948 MISTER ROBERTS Thomas Heggen & Joshua Logan

# INTRODUCTION TO COMPLETE CATALOGUE OF PLAYS

SEPTEMBER 1, 2005

*Our full Catalogue is published in odd years and our Supplement of New Plays in even years.  
Both books are distributed, without charge, in the Fall of each year.*

## PLEASE NOTE:

**Many of the plays contained in this Catalogue are subject to restrictions that may preclude availability of a play either nationwide or in specific geographic locations.**

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  - Ticket prices
  - Theatre’s status (i.e., community, college, showcase, etc.)
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CONTINENTAL DIVIDE:  
MOTHER'S AGAINST

**WILL ENO**

THE FLU SEASON  
THOM PAIN (BASED ON NOTHING)

**ATHOL FUGARD**

EXITS AND ENTRANCES

**DANIEL GOLDFARB**

MODERN ORTHODOX

**LILLIAN GROAG**

THE MAGIC FIRE

**STEPHEN ADLY GUIRGIS**

THE LAST DAYS OF JUDAS ISCARIOT

**JEFFREY HATCHER**

MURDER BY POE

**JOAN HOLDEN**

NICKEL AND DIMED, based on  
the book by Barbara Ehrenreich

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MOONLIGHT AND MAGNOLIAS

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SEE ROCK CITY

**HILARY ILLICK and JENNIFER KRIER**

EVE-OLUTION

**DAVE JOHNSON**

BAPTIZED TO THE BONE

**ROLIN JONES**

THE INTELLIGENT DESIGN OF JENNY  
CHOW

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ST. SCARLET  
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ONE ACTS

**QUINCY LONG**

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**MARK MEDOFF**

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**MARTIN MORAN**

THE TRICKY PART

**CHARLES MOREY**

LAUGHING STOCK

**MICHAEL MURPHY**

SIN (A CARDINAL DEPOSED)

**RONAN NOONE**

BLOWIN OF BAILE GALL

**LYNN NOTTAGE**

FABULATION OR, THE RE-EDUCATION  
OF UNDINE

**EDNA O'BRIEN**

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PROJECT

**CRAIG POSPISIL**

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**TONI PRESS-COFFMAN**

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**KEITH REDDIN**

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**JACQUELYN REINGOLD**

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THE REST OF THE NIGHT

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THE OLDEST PROFESSION

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## VARIOUS NUMBER OF CHARACTERS

**THE GOLDEN YEARS AND THE MAN WHO HAD ALL THE LUCK.**

TWO PLAYS IN ONE VOLUME. Arthur Miller. **THE STORIES: THE GOLDEN YEARS.** Set in 1522, **THE GOLDEN YEARS** revolves around Cortez's invasion of Mexico during Montezuma's reign. Written during the early stages of World War II, the conflict between the Spanish general and the Aztec king mirrors the relationship between Hitler and the leaders of the European states and America. Arthur Miller says of his play, "THE GOLDEN YEARS...[is a] look at passivity and its risks, but here the society as well as an individual is at stake. Montezuma, like the democracies facing Hitler, was as though hypnotized. Weakened by self-doubt he looks to Cortez, manifestly a brute and conqueror, as one who may nonetheless bear within him the seed of the future." Montezuma looks for meaning in Cortez, where there is only greed for gold, lust for power and desire to conquer. While Montezuma attempts to use reason and words, Cortez uses force and crushes the flourishing culture of the Aztecs. (22 men, 2 women, of the 22 male roles, some may be doubled.) **THE MAN WHO HAD ALL THE LUCK.** The play chronicles the rise of David Beeves from an auto mechanic to a successful mink rancher. However, while David's fortunes mount, the lives of those around him are in a constant decline. David desperately searches for some meaning to his good fortune and begins to wish that some great disaster would be visited upon him and break his chain of good luck. Mr. Miller views **THE MAN WHO HAD ALL THE LUCK** as a reverse of the story of Job. He says of the play, "the story of a man who cannot come to terms with the total destruction of his property and all his hopes, when he has done nothing to earn such treatment from God or fate, is very much the same as that of a man who can't seem to make a mistake and whose every move turns out to be profitable and good...The simple fact is that, as moving and imperative as our fates may be, there is no possibility of answering the main question—why am I as I am and my life as it is? The more answers one supplies the more new questions arise." In the end, David starts to come to terms with his good fortune and to feel that his luck may be of his own making and not an accident of fate. (9 men, 2 women.) **FEE: \$50 per performance for THE GOLDEN YEARS; \$50 per performance for THE MAN WHO HAD ALL THE LUCK. MS.**

ISBN: 990352

\$15.00

**ME AND JEZEBEL.** COMEDY. Elizabeth L. Fuller. What if Margo Channing came for dinner and Baby Jane stayed for breakfast? **ME AND JEZEBEL** is Fuller's true life account of the events of the summer of 1985 when screen legend Bette Davis came to Fuller's home in Connecticut to stay for one night and ended up staying for a month. **THE STORY:** It all starts when a mutual friend brings Bette Davis to Elizabeth Fuller's house for dinner. Davis calls the next day to thank Elizabeth for the lovely dinner (although the chicken was a bit raw), and to ask if she could possibly impose and stay with her for a couple of days (no more than three) while a hotel strike runs its course in New York. Fuller, a life-long fan, can hardly refuse. But trouble soon begins as Davis arrives with a station wagon full of belongings and, moves right in. Davis quickly dominates the lives of Elizabeth, her husband, John, and their young son, Christopher, who begins imitating Davis' tones and, worse, her language; as does Elizabeth, who desperately wants to form a real friendship with her idol. Elizabeth tells Davis stories of how she and her grandmother used to go to Davis' double features and write her fan letters. Oblivious to the Fuller family, Davis decides what they will have for dinner, when they will go to the beach and speaks her mind on everything from child-rearing and spiritualism to Paul Newman and, of course, Joan Crawford. As the days progress it becomes clear that Davis thrives on conflict and high tension, and that she is only truly happy when she is stirring things up. The month vacillates between highs—watching *Jezebel* on the late movie together—and lows—when John threatens to move out if Davis doesn't leave. Then, on the thirty-second day of her stay, the hotel strike ends, and Davis departs as quickly as she arrived. But she leaves behind a gracious thank you letter and, as Bette Davis herself might have said, one hell of a good story. **NOTE:** Both the one and two-person version are included in a single volume. 1 woman or 2 women, or 1 man, 1 woman. **UNIT SET. FEE: \$60 per performance.**

ISBN: 0-8222-1498-9

\$6.50

**THE ODYSSEY OF JEREMY JACK.** A PLAY FOR CHILDREN. Mark Medoff and Carleene Johnson. An inventive and delightfully high-spirited comedy, so easily staged that it can be performed indoors or out, in which the children of the audience have an active participation. **THE STORY:** Jeremy Jack, a turtle, is dissatisfied with his lot in life and has decided that his only hope is to rid himself of his shell. With the help of his friend Lou (a lizard), he begins an odyssey that leads him from Miles, Niles and Giles (triplet raccoons), and others, on to Oliver the Oracle (who can't stay awake long enough to be of much help). In fact no one seems to be able to figure out a way to free Jeremy from his burden. During all this he is

stalked and finally trapped, by Bad Irving (a sinister buzzard), who covets his shell and concocts diabolic schemes to win it. In the end Jeremy not only escapes intact but also learns a most important lesson: to accept what you are and to make the best possible use of attributes with which Nature has endowed you. Flexible casting, minimum of 5-11 boys, 1-7 girls. **OPEN STAGE. FEE: \$50 per performance.**

ISBN: 0-8222-0835-0

\$6.50

**THE OLD GLORY.** THREE PLAYS IN ONE VOLUME. Robert Lowell. **THE STORIES: ENDECOTT AND THE RED CROSS.** The seventeenth-century Massachusetts settlement of Merrymount, led by Thomas Morton, is a place of easygoing frivolity, which makes it a thorn in the side of its Puritan neighbors. During the wild doings of the May Day celebration Mr. Blackstone, emissary of the English archbishop, attempts to impose some decorum on the unbridled colonists, but he is rebuffed. It is a different story, however, when Governor Endecott arrives at the head of his Puritan troops to punish the settlement for selling guns and liquor to the Indians. Being a reasonable man, Endecott allows Morton and Blackstone to state the case for their defense, and he resists the vindictive urgings of the zealous Elder Palfrey to bring quick and violent retribution to all. But his love of religious and civil liberty and his knowledge of English corruption ultimately bid him take action against a spreading blight. Summoning his resolve, he condemns the settlers to severe punishment and decrees that their houses be burned—striking a blow for freedom and honor destined, in time, to be echoed throughout the forming nation. (7 men, 1 woman.) **MY KINSMAN, MAJOR MOLINEUX.** Young Robin and his brother arrive in Boston from their frontier home in Deerfield to seek out their illustrious uncle, Major Molineux, a man of wealth and position and an avowed Royalist. In their backwoods innocence they are unaware of the ferment which has seized the people of Boston, and they are confused by the oblique and taunting replies which greet their request for information on their uncle. They accost, among others, a barber, a tavern keeper, a clergyman, a prostitute, and a man in a grotesque mask,—half red, half white—but all to no avail. When they do find the major's house, the Union Jack has been ripped down and replaced by the Rattlesnake flag, and the major is nowhere to be found. Then their uncle is dragged, torn and bleeding before them, a fallen man now the prisoner of those he dominated. He dies, and the boys' hopes for advancement would seem to expire with him. But the spirit of freedom has gripped them too, and they resolve to stay in Boston to fight for a new life which could bring greater rewards than their uncle might have provided. (12 men, 1 boy, 1 girl.) **BENITO CERENO.** As commented on by Richard Watts, Jr.: "...it all begins quietly in a vein of somewhat satirical comedy. An American sailing vessel has come upon a Spanish Ship in trouble. The captain wants to be of help to the ship on which all the officers but one have died, apparently of the plague. Captain Delano and Mate Perkins are pretty lofty, though, about the incompetence of the Spaniards, and they discuss it scornfully, noting the superiority of liberty-loving Americans. The captain is also unbearably tolerant of slavery. On the slave ship, they encounter a touching sight, despite the horrors of the plague. The ailing Spaniard in command is being tenderly cared for by a gentle and loyal slave. But things aren't what they seem, though it is against the rules of reviewing a suspense drama, I fear, to suggest that this sweet Uncle Tom will bear watching. Anyway, it all ends in an uproar of gunplay and slaughter that the most experienced expert in frank melodrama could well envy." (6 men.) **FEE: \$45 per performance for MY KINSMAN, MAJOR MOLINEUX; \$25 for ENDECOTT AND THE RED CROSS and BENITO CERENO. MS.**

ISBN: 992158

\$15.00

**THE UBU PLAYS.** COMEDIES. Alfred Jarry. Translated by Cyril Connolly and Simon Watson Taylor. Definitive translations of three masterpieces of the modern French theatre. Outrageous in language and action, and savage in their attack on society's complacency and acceptance of the vulgar and gross, the plays combine brilliant theatricality with biting social comment. **THE STORIES:** Germinated in the author's youth and developed over his creative lifetime, the three UBU plays embody Alfred Jarry's disenchantment with the disjointed society of his time (the early 1890s)—a disenchantment that applies to our time as well. The first play, **UBU REX**, is an absurdist parody of *Macbeth*, set in Poland, detailing the rise to the throne of Pere Ubu, a grotesque, outlandish figure who personifies all that is base and stupid in mankind. The language and action of the play are terse and direct, yet eloquent in conveying the startling parallels between the ruthless, ugly world of Ubu and our own. The second play, **UBU CUCKOLDED**, continues and expands this biting, savage assessment of modern society and its foibles and brings Ubu into conflict, albeit fitfully, with his conscience. In the third play, **UBU ENCHAINED**, the cycle is completed in a heightened, outrageous satire on the concept of freedom in its varying guises and interpretations. **UBU REX** calls for flexible casting for its 35+ characters; **UBU CUCKOLDED** for 9 men, 1 woman; **UBU ENCHAINED** for 12-21 men, 2 women. All three plays may be presented with simplified settings and a minimum of props. **FEE: \$40 per performance for each play.**

ISBN: 0-8021-5010-1

\$13.00

**THE WEXFORD TRILOGY.** DRAMAS. Billy Roche. "Theatre with bite and style and truth." —Daily Telegraph (London). "How many contemporary writers give us the feeling that O'Casey has been exhumed in order to set a Chekhov short story to dialogue?" —Times (London). "The writing is both rugged and melancholy, severe but generous: a poetry of passing joys and lost paradises." —Sunday Times (London). **THE STORIES:** Set in a local dilapidated snooker hall, **A HANDFUL OF STARS** tells the story of Jimmy Brady, a young Wexford tearaway who refuses to abide by the rules and regulations that are applied in this so-called man's world, and his innocent sidekick, Tony, who yearns to belong; a world that is inhabited by a worn-out boxer, a contrary caretaker, an obnoxious loudmouth and a wily detective. Jimmy bucks the system every chance he gets, and everything is hunky dory until his girlfriend, Linda, ditches him, which drives him over the edge. Jimmy goes on the rampage with a shotgun, robbing a little corner shop and hitting a young cop with the butt of the gun. In the final scene he is holed up like a fugitive in the pool hall as he waits for the detective to come and get him. (6 men, 1 woman.) **POOR BEAST IN THE RAIN** is set in an old-fashioned betting shop on the weekend leading up to The All Ireland Hurling Final, which coincides with the return of Danger Doyle to town, a man who ran away to London with another man's wife ten years ago. The play examines the lives of all those who were left behind—Joe, Danger's old sidekick, who has managed to reinvent the past; Molly, Danger's old girlfriend, who has become embittered by time; Steven, the cuckolded husband, who owns the betting shop; and Eileen, the daughter of the woman who ran away. Also in the story is Georgie, a boy who has learned to adore Eileen from a distance. Danger has come back not to set them all free, as we first suspect, but to debunk the myth and to entice Eileen to come back with him to London to visit her mother who is unwell. (4 men, 2 women.) **BELFRY.** Artie is a lonely middle-aged sacristan in a local church who falls in love with a married woman who comes to change flowers on the altar. Also in his life are a bedridden mother, whom we never see, a simple-minded altar boy called Dominic and a troubled young priest. Artie's life brightens up when he kisses Angela in the belfry after Dominic's birthday party, and the affair begins. His whole world comes tumbling down around him though when her husband finds out about it and puts an end to the affair. (4 men, 1 woman.) **UNIT SETS. FEE: \$60 per performance for each play. ISBN: 0-8222-1914-X**

\$6.50

## 1 CHARACTER

★ **THOM PAIN (BASED ON NOTHING).** DRAMATIC MONOLOGUE. Will Eno. "Astonishing in its impact...It's one of those treasured nights in the theatre—treasured nights anywhere, for that matter—that can leave you both breathless with exhilaration and, depending on your sensitivity to meditations on the bleak and beautiful mysteries of human experience, in a puddle of tears. Also in stitches, here and there. Mr. Eno is a Samuel Beckett for the John Stewart generation...To sum up the more or less indescribable: **THOM PAIN** is at bottom a surreal meditation on the empty promises life makes, the way experience never lives up to the weird and awesome fact of being. But it is also, in its odd, bewitching beauty, an affirmation of life's worth...a small masterpiece." —NY Times. "Eno has emerged as one of the most original young playwrights on the scene. He is one of the few writers who can convert discomfort and outright agony into such pleasure." —Time Out. "It's hard to imagine more dazzling writing on any stage...Eno is light, rhythmic and meticulous." —London Daily Telegraph. **THE STORY:** He's just like you, except worse. He is trying to save his life, to save your life—in that order. In his quest for salvation, he'll stop at nothing, be distracted by nothing, except maybe a piece of lint, or the woman in the second row. 1 man. **MINIMAL SET. FEE: \$60 per performance. ISBN: 0-8222-2076-8**

\$6.50

★ **THE TRICKY PART.** DRAMATIC MONOLOGUE. Martin Moran. "A translucent memoir of a play...shattering." —NY Times. "Powerful." —NY Post. "Surprising and moving! Startling, marvelously told." —NY Newsday. "Deeply personal and exceedingly honest. It steadily builds from its unassuming beginning to an emotionally charged ending. A powerful, truthful account." —Broadway.com. "An emotionally honest play about sexuality and reconciliation." —A.P. "THE TRICKY PART is the most powerful play of the season." —Next Magazine. **THE STORY:** A true story of sexuality, spirituality and the mystery of human experience, **THE TRICKY PART** is one of the most heralded one-man plays in recent memory. Between the ages of 12 and 15, the author had a sexual relationship with an older man. Now 42 and an established New York actor, he has transformed his story into a riveting, often funny and always surprising journey through the complexities of Catholicism, desire and human trespass. The New York premiere received a 2004 Obie award and

two Drama Desk nominations, including Outstanding Play. 1 man. **OPEN STAGE. FEE: \$60 per performance. ISBN: 0-8222-2036-9**

\$6.50

★ **WAKE UP AND SMELL THE COFFEE.** DRAMATIC MONOLOGUE. Eric Bogosian. "In **WAKE UP**, Bogosian is in top form, saying once again that in order to be truly alive you must see everything, especially the stuff most people work hard to avoid seeing." —LA Times. "No, Bogosian isn't angry: He's furious. And perplexed. And neurotic. And as brilliant as ever. [**WAKE UP AND SMELL THE COFFEE** is] a glorious cacophony of voices that mimics the confusing complexity of life in the Information Age." —Boston Globe. "Bogosian hasn't simply crossed the line of good taste, he has snorted it." —Daily Texan. **THE STORY:** A meditation on making it to the top of the ladder, on falling off the ladder and on the exhilarating thrill of the ultimate crash and burn. Bogosian takes us for a ferocious ride through a cavalcade of colorful characters as he skewers pop culture, conformity, religious hypocrisy and human nature itself with razor-sharp wit. Whether he's playing Satan as a modern-day salesman, a Hollywood producer capitalizing on an airplane disaster, a spiritual guru with questionable motives, or mocking himself as an obsequious actor auditioning for a part, Bogosian tackles today's relevant post-9/11 themes with uncompromising honesty. 1 man. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-2047-4**

\$6.50

★ **WOMAN BEFORE A GLASS.** DRAMATIC MONOLOGUE. Lanie Robertson. "Smoking, drinking, name-dropping, art, men and the men who make art...introduces us to the sensational history of Ms. Guggenheim." —NY Times. "Consistently compelling and wildly entertaining..." —NY Post. "...animated and vivid..." —Village Voice. **THE STORY:** Rebelling against her wealthy New York upbringing, indulging her uncanny eye for great art and artists, and becoming the enfant terrible of the modern art scene, Peggy Guggenheim lived a life almost too amazing to be believed. With humor, heartbreak and grand hauteur, **WOMAN BEFORE A GLASS** offers the unforgettable story of a woman before her time. 1 woman. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-2085-7**

\$6.50

**AN ALMOST HOLY PICTURE.** DRAMA. Heather McDonald, freely drawn from Pamela Ward's story "The Hairy Little Girl." "Ms. McDonald writes in a confident, hypnotic style, woven from simple, cadenced prose and slightly off-center details...Audience members who are pursuing their own quests for spiritual comfort in the face of loss and destruction will surely find elements here that resonate for them." —NY Times. "It is about God, angels, miracles, and wrestling with one's faith..." —NY Magazine. "[McDonald] spins out some lovely sleights of magical realism..." —NY Newsday. "McDonald writes beautifully..." —NY Post. **THE STORY:** Samuel Gentle, the groundskeeper for The Church of the Holy Comforter, has heard God's call three times. The first was in a field off the Pamet Roads in Truro while accompanying his father on a walk; the second was in the aftermath of a terrible bus accident with his friend Inez Castillo while he was minister of a small adobe church about forty miles outside of Albuquerque at the foot of the Cebolleta; and the third was the birth of his daughter, Ariel, covered all over in a white-gold swirl of hair. Samuel has heard this voice but struggles to comprehend its mystery and his own rage and bewilderment at loss. He wants to believe that "grace enters the soul through a wound." As Ariel grows into a child of transcendent inner beauty and strength, Samuel regains his own faith and discovers what is most holy. 1 man. **INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1888-7**

\$6.50

**BARRYMORE'S GHOST.** DRAMA. Jason Miller. **THE STORY:** **BARRYMORE'S GHOST** opens up the life of the legendary actor John Barrymore in a unique, theatrical manner. Mr. John Barrymore, or Jack Barrymore or Jake Barrymore, is presented as a ghost haunting an unknown theatre which, at the moment, is in rehearsal for a play. The gods have sentenced Barrymore to this purgatorial existence as penance for his abandonment of the theatre and the squandering of his talents in the pursuit of fame, greed and dissipation. Barrymore disputes these assertions of the gods as he painfully and humorously examines the spectrum of his life. He chronicles his ascendancy to the throne as the finest classical actor of his generation; his arrival to the pinnacle of movie stardom; his intimate and compassionate relationships with his sister, Ethel, and his brother, Lionel; and the explosive debacles of his four marriages. The play has wit, terror, agony and hope, as we watch a mythological character explore the truths and deceptions of his extraordinary life. 1 man. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1563-2**

\$6.50



**THE FEVER.** DRAMA. Wallace Shawn. Winner of the 1991 Obie Award for Best Play. "THE FEVER is a work that asks, in a highly original way: Is it possible, or even right, for a sensitive person to be happy in today's world?" —NY Times. "...mesmerizingly theatrical—a profoundly engaging journey through the awakening of a pampered man's conscience." —NY Newsday. **THE STORY:** The nameless narrator of this blistering monologue lies ill and alone in a dreary hotel room in a poverty-stricken country. A political execution is about to take place beneath his window. Far from the glib comforts of his own life, he struggles with memories and his own conscience, which are challenged by the misery and poverty he sees. With compassion, eloquence and ruthless self-scrutiny, the playwright discovers that having good intentions toward the dispossessed is not enough. As the narrator reminisces and agonizes over his own responsibility for the downtrodden, he reaches the inevitable conclusion that the politically correct are guilty themselves unless they take action. At the play's conclusion, the narrator has succeeded in defining his own guilt but is uncertain whether or not he has the personal courage to join in the struggle. Aghast at his own weakness, he longs for forgiveness and the strength to earn it. 1 man. INTERIOR. **FEE: Contact the Play Service.**  
**ISBN: 0-8222-0398-7** **\$6.50**

**FIRES IN THE MIRROR: CROWN HEIGHTS, BROOKLYN AND OTHER IDENTITIES.** DRAMA. Anna Deavere Smith. Revolving around the riots that occurred after two killings, this play takes a searing look at the misunderstandings of, and sympathies between, two cultures living in the community of Crown Heights, Brooklyn, New York. "FIRES IN THE MIRROR is, quite simply, the most compelling and sophisticated view of urban racial and class conflict...that one could hope to encounter...spectacular further proof...that the American theater is rising to illuminate these rancorous times with a vitality that may be equaled but is certainly not surpassed by any of our other native arts..." —NY Times. "[Anna Deavere Smith] turns headlines into pure drama." —NY Daily News. **THE STORY:** In 1991, in the Crown Heights section of Brooklyn, an Hasidic man's car jumped a curb, killing Gavin Cato, a seven-year-old black child. Later, in what appears to have been an act of retaliation on the part of a faction of the black community, Yankel Rosenbaum, an Hasidic rabbinical student, was stabbed and killed. The ensuing riots that wracked Crown Heights' previous atmosphere of tolerance for its divergent cultures made national headlines and pointed to the growing friction in racial and cultural relations across America. Drawing verbatim from a series of over fifty interviews with Crown Heights' residents, politicians, activists, religious leaders, gangs, street dwellers, victims and perpetrators alike, Anna Deavere Smith has created a theatrical event distilling the lives and voices of twenty-six of the incident's survivors into a visionary amalgam, the import of which touches upon every American regardless of race, color or beliefs. 1 woman (originally written to be performed by one, but flexible casting now available). UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1329-X** **\$6.50**

**FULL GALLOP.** COMEDY/DRAMA. Mark Hampton and Mary Louise Wilson. "...glitteringly played and envisaged by Wilson, Vreeland and her life become an absorbing—nay, enthralling—theatrical episode." —NY Post. "FULL GALLOP is, as Vreeland herself might have said, divine, divine, divine!" —NY Daily News. **THE STORY:** A play based on the life of Diana Vreeland, who stood at the center of American style for five decades. As editor of *Harper's Bazaar* and *Vogue* magazines, and as a member of the International Cafe Society, she chronicled the extraordinary people and events of her time. FULL GALLOP is a portrait of this remarkable woman at a turning point in her life. Vreeland has just returned home to New York after four months in Europe—a trip she took after being fired from *Vogue* magazine. She throws an impromptu dinner party in the hope that a wealthy friend who is invited will bankroll her in starting a magazine of her own. Other friends, however, attempt to persuade her to take a job at the famed Metropolitan Museum of Art. In her distinctive style, once she decides in which direction her life will move, she goes at it "full gallop." 1 woman. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1530-6** **\$6.50**

**FULLY COMMITTED.** COMEDY. Becky Mode. "...immensely entertaining, a richly comic affirmation of everything I've ever heard, or suspected, about the bad behavior that good food can inspire." —NY Times. "...hilarious and touching, gallops along at a swift, almost frantic pace." —Time Out. "...[a] sparkling one-man tour de force...very funny and very believable..." —NY Post. **THE STORY:** This devastatingly funny one act follows a day in the life of Sam Peliczowski, an out-of-work actor who mans the red-hot reservation line at Manhattan's number-one restaurant. Coercion, threats, bribes, histrionics—a cast of desperate callers will stop at nothing in their zeal to land a prime reservation, or the right table. Amid the barrage, Sam's got his own needs to contend with—his recently widowed dad wants him home for Christmas, and he's up for a choice part at

Lincoln Center. While juggling scheming socialites, name-dropping wannabes, fickle celebrities and egomaniacal bosses, can he manage to look out for himself? A wonderful acting challenge, FULLY COMMITTED has forty wildly diverse characters designed to be played by a single versatile performer. 1 man. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1768-6** **\$6.50**

**HIGH DIVE.** DRAMA/COMEDY. Leslie Ayvazian. "The show involves the audience as well. There are thirty-four people involved...and though it's a risky gimmick...it works!" —NY Times. "HIGH DIVE is well worth the plunge. This brief and light-hearted look at Ayvazian's misadventures...is an engaging and often hilarious show from beginning to end." —NY Daily News. "The narrative covers what goes through her head on the high dive board...Will she or won't she jump off? Refracted backward and forward in her routine, this tiny moment reveals her entire life, a chronicle of comic disaster. And the surprise ending gives the laughter an unexpected deep pathos." —Village Voice. "...it's fun...like meeting a flamboyant friend for a cup of coffee." —Wall Street Journal. **THE STORY:** An American woman about to turn fifty is standing on a high dive at a pool in a hotel in Greece. She is on vacation with her husband and eleven-year-old son. Her son has requested that she jump off the board. She, being terrified of heights, has managed to climb to the platform and now clings to the railings as she tries to will herself to leap into the blue Greek air and down into the water of the pool. As she stands on the board, she considers her life. She begins with the experience of her vacations themselves. At this point, she and her family are in Greece exactly at the moment that CNN has announced Athens as the hottest city in the world, one degree hotter than Cairo. Other vacations have included cold snaps in Florida that caused the fish to freeze in the ocean; the honeymoon in Hawaii during a hurricane season; waking up in Mexico to an 8.1 earthquake and so on. She includes other adventures as well: time spent in VISTA; work in dinner theatre with Dorothy Lamour and Mickey Rooney; an appearance on the \$25,000 *Pyramid* show with Peter Lawford as her partner; the walk across a rope bridge in the French Alps at dusk, etc. The key ingredient to this one-woman show, is that it begins in the lobby at "half hour." The performer invites audience members (35 people) to participate in the show by reading lines from the script (sides). The lines are delivered from their seats and range from one word to several pages of dialogue. The show then begins with a conversation with the audience about the participation. The involvement of the audience provides the opportunity for them to experience the point of the play: the willingness to take risks and jump in. This is a one-woman show with a very large cast. 1 woman (plus audience participation). OPEN STAGE. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1831-3** **\$6.50**

**HOUSE ARREST: A SEARCH FOR AMERICAN CHARACTER IN AND AROUND THE WHITE HOUSE, PAST AND PRESENT.** DRAMA. Anna Deavere Smith. "The patterns realized by the juxtaposition of the interviews [is] enlightening. HOUSE ARREST finds a resonant chain of echoes in both historical and contemporary accounts of the very public nature of this country's highest public office, of the president as superstar whose actions are monitored and to some extent determined by a restless audience of fans and critics..." —NY Times. "The voices she so vividly brings to life are all worthy of attention, the issues they raise of continually engaging interest. As Deavere Smith's unique theatrical experiences have illustrated, history can be most revealing, not to mention most entertaining, when it's liberated from the books and caught on the wing, in the stuttering, stammering sounds of real human speech." —Variety. **THE STORY:** HOUSE ARREST is a fascinating and compelling look at nothing less than the civil rights movement, the issues of slavery and racism, and the relationship between the press and the presidency over the course of American history. It begins by focusing on Jefferson and his fine words versus the likelihood that he had a long-standing affair with one of his slaves. From there HOUSE ARREST changes gears and moves forward to Franklin Roosevelt's presidency and examines how his affairs and disabilities were considered untouchable by the press. Smith interviewed many of the major players in American politics in the second half of the twentieth century and demonstrates the way politics has changed since Roosevelt's administration. The play then jumps back to the assassination of Abraham Lincoln and compares that event and the Kennedy assassination. The range of voices and opinions that appear in the play make for vivid and interesting theatre. HOUSE ARREST is a triumph of Smith's writing skills. In the course of over two hours, Smith weaves together historical writing and her own interviews with some 420 people both inside and outside of presidential politics. It's a fascinating blend of history and commentary that is by turns illuminating, heartening and saddening. 1 woman (or flexible casting). OPEN STAGE. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1842-9** **\$6.50**

**I AM MY OWN WIFE.** DRAMA. Doug Wright. Winner of the 2004 Pulitzer Prize and the 2004 Tony Award. "I AM MY OWN WIFE is the most stirring new work to appear on Broadway this fall...both moving and intellectually absorbing." —NY Times. "I AM MY OWN WIFE revels in a particular time and place, but it is more than a historical document. The play is a vivid portrait of a unique person whose ability to endure has been turned into a highly theatrical journey." —A.P. "...saucy, sagacious, entirely fascinating solo play..." —Village Voice. "...riveting theatre...the structure of the play is original, challenging, and involving." —BackStage. "A truly remarkable experience in the theatre, I AM MY OWN WIFE is a must-see...an experience that is intellectual, theatrical, funny, and poignant...the integrity of his writing provokes us to think, it teaches us a history we never knew we had, and without forgiveness and sentiment unravels the story of one life." —nytheatre.com. **THE STORY:** Based on a true story, and inspired by interviews conducted by the playwright over several years, I AM MY OWN WIFE tells the fascinating tale of Charlotte von Mahlsdorf, a real-life German transvestite who managed to survive both the Nazi onslaught and the repressive East German Communist regime. 1 man. **INTERIOR. FEE: \$60 per performance. SPECIAL NOTE: A CD containing recorded text for this play and a slide for post performance display (7971CD/7971SD) are required for production and are available for lease through the Play Service for a flat fee of \$25.00 and a \$25.00 refundable deposit, plus shipping.** **ISBN: 0-8222-2024-5 \$6.50**

**IN REAL LIFE.** COMEDY/DRAMA. Charlayne Woodard. "Luminous..." —NY Times. "The exuberant, fiercely talented Charlayne Woodard proves herself a gifted storyteller." —NY Newsday. "Positively symphonic...Life affirming...Hugely enjoyable..." —LA Times. "First Woodard held us in the palm of her artful hand; then she blew us away." —Hollywood Reporter. "A joyous affair..." —A.P. "Hilarity reigns..." —Seattle Post Intelligencer. **THE STORY:** After graduating from drama school in Chicago, Charlayne Woodard, a young African-American woman, eagerly packs her bags and heads for New York City to live with her white boyfriend and pursue an acting career. Her family is concerned about this move—to say the least. "That child is free till she fool," says Grandma. "Free enough to do any foolish thing that jump into her mind. My Lord, that's too free." Although Charlayne imagines she will be living in a fabulous East Side apartment, she finds herself in a tiny fifth-floor walk-up with a bathtub in the kitchen. Unfazed, she sets out to have a career as a "serious actor." "I came to New York with five monologues: Sophocles, Shakespeare, Chekhov, Tennessee Williams, and Ntozake Shange." Instead, she's cast in the original company of the hit Broadway musical *Ain't Misbehavin'*. **IN REAL LIFE** cannily chronicles Charlayne's initial seduction into the thrills of stopping a show as well as the physical and emotional price of sustaining the energy to do so night after night. Among the many colorful characters that people Charlayne's world is a charismatic Rastafarian playwright whose descent into drugs runs parallel with Charlayne's climb to success. **IN REAL LIFE** explores what happens, in the words of Langston Hughes, to "a dream deferred." 1 woman (or flexible casting). **OPEN STAGE. FEE: \$60 per performance.** **ISBN: 0-8222-1943-3 \$6.50**

**THE JOURNALS OF MIHAIL SEBASTIAN.** DRAMA. David Auburn. "Powerful." —NY Times. "[THE JOURNALS OF MIHAIL SEBASTIAN] allows us to glimpse the idiosyncratic effects of that awful history on one intelligent, pragmatic, recognizably real man...David Auburn endows the piece with the carefully modulated accessibility that he gave to *Proof*, for which he won both a Tony Award and a Pulitzer Prize in 2001." —NY Newsday. "Suspenseful." —NY Magazine. "A sinister tale, one well worth telling." —NY Sun. "A stop motion series of snapshots...A freshness that rejuvenates history's bitter truths." —Village Voice. "...compelling. Keen Company's well-crafted world premiere offers powerful passages and a distinctive perspective on the Holocaust." —Star-Ledger. "Auburn has chosen an eloquent subject for this solo work...Watching the twilight of his denial obliterated by the harsh dawn of worldwide war is most chillingly relevant right now." —nytheatre.com. "Auburn has created a script that is as much a portrait of a whole society as the man who finds himself increasingly alone and horrified by the evidences of that society's 'bestiality'..." —CurtainUp. **THE STORY:** In the decadent, politically explosive Bucharest of the 1930s and 40s, a young writer struggles to maintain his career, his integrity and his Jewish identity, even as his closest friends ally themselves with Fascism. Based on the controversial journals, this epic one-man play spans eight tumultuous years and opens a uniquely personal window on the Romanian Holocaust and the Second World War. 1 man. **OPEN STAGE. FEE: \$60 per performance.** **ISBN: 0-8222-2006-7 \$6.50**

**JENNY KEEPS TALKING.** DRAMA/COMEDY. Richard Greenberg. A touching but wickedly funny one-woman show about the feud between two widely different sisters and the grandmother who has to reconcile them in the end. "...a minimalist *Sisters Rosensweig*...vintage Greenberg." —NY Newsday. **THE STORY:** In three monologues, one actress plays three women. First we

meet Jenny, an established left-wing columnist whose newspaper is in the throes of a takeover. No thanks to her editor, with whom Jenny used to sleep and who promised he'd be able to save her job, she's tossed out after fourteen years of service. No longer considering herself young enough to start life over, she reluctantly calls upon the charity of her grandmother who lets her stay at a leaky family cottage on a forgotten island off the coast of Maine. There she meets an (at first) overly friendly handyman whom by the play's end we find out isn't so bad after all. She also gets angry enough about the way she's been treated to write a book of essays, which ultimately sweeps her back onto the national scene and then some. In the second monologue, we meet Jenny's ne'er-do-well sister, Claudia, an Upper West Side bohemian and failed opera singer whose life has been a string of get-rich-quick schemes and disastrous subplots (both in terms of real estate and relationships). "My future," she says, "is in breakfast"—meaning she intends to open a breakfast-only restaurant in Jenny's cottage. This starts a series of answering machine arguments between Claudia and her sister as they vie for Jenny's home and expose past wounds that have never healed between them. By the end of Claudia's scene she too gets tossed out of her familiar surroundings when the landlord finds out she's been renting illegally. In the play's last scene, the women's grandmother recounts how she's secretly saved up enough money to take care of both her granddaughters, if only they could do something she respected. The doorbell rings, and all three are about to get together for a bumpy evening of settling their scores. Originally performed by one actor but available for flexible casting. **UNIT SET. FEE: \$60 per performance.** **ISBN: 0-8222-1333-8 \$6.50**

**LILLIAN.** DRAMA. William Luce. Based on the autobiographical writings of Lillian Hellman. A sensitive, revealing portrait of one of our theatre's immortals, which captures both the feisty, combative public persona and the compassionate, humorous woman known only to those of closer acquaintance. "...powerful and satisfying characterization..." —Variety. "...it works absorbingly as ribald, poignant entertainment." —Time Magazine. "Her words remain a stirring expression of bravery and integrity during a time of witch hunts." —NY Times. "An evening of stunning, absorbing theater." —Newhouse Newspapers. **THE STORY:** The setting is an austere waiting room in a New York hospital, where Lillian Hellman awaits the death of her longtime companion, Dashiell Hammett. As she maintains her vigil, Miss Hellman's mind is flooded with memories: her exciting but tempestuous years with Hammett; her girlhood in New Orleans and New York; reminiscences of her beloved parents; and her days of success and failure as an artist and a public figure committed to liberal causes (some of which brought her into sharp conflict with the powers-that-be). With occasional pauses to peer into the adjoining (offstage) sick room, she recalls the people and incidents that shaped her life—glittering figures from the worlds of Hollywood and the New York theatre, literary giants who were both friends and foes, and dearly loved personal associates like her black nanny, Sophronia, who perhaps more than any other, helped her to gain her burning social consciousness. In the end the play is both a tour de force for an accomplished actress and also a vital, fascinating, sometimes funny, sometimes sad, but always compelling portrait of a remarkable woman—and artist—whose contributions both to the theatre and the conscience of our nation will never be forgotten. 1 woman. **SIMPLE INTERIOR. FEE: \$60 per performance.** **ISBN: 0-8222-0666-8 \$6.50**

**NEAT.** COMEDY/DRAMA. Charlayne Woodard. "Powerful, heartbreaking and beautiful..." —NY Times. "Nearly done...Engaging..." —NY Post. "Radiant, exuberant and gorgeous..." —NY Newsday. "Dazzling..." —LA Times. "Affectionate, funny and moving..." —A.P. "Joyous...winning...will touch your heart." —Newhouse Newspapers. "Extraordinary..." —Gannett Newspapers. **THE STORY:** In the oral traditions of West Africa and the African diaspora, Charlayne Woodard is a modern-day griot. On a bare stage, this magnificent storyteller spins her own exquisite real-life remembrance of her brain damaged aunt, Neat, and the profound change she brought to Charlayne's life. Neat, with her enormous love, energy, simplicity and magnificent clarity, teaches the young Charlayne what it is to cherish life. A magical, compelling, personal portrait of a young woman's coming of age, NEAT is the story of an urban African-American girl bursting into adulthood, experiencing first love, and embracing both black-pride and feminism. An evening of pure joy, compelling insight and hopefulness, NEAT is an inspiration for every family. 1 woman (or flexible casting). **OPEN STAGE. FEE: \$60 per performance.** **ISBN: 0-8222-1941-7 \$6.50**

**THE ONLY THING WORSE YOU COULD HAVE TOLD ME...** MONOLOGUES. Dan Butler. "...a spirited...collage of (mostly) gay men and the conflicts that haunt them." —NY Times. "Butler...walks through these subtly shaded vignettes of the gay life with wit, flair, compassion and a humanity that is never self-satisfied enough to flaunt itself...Butler runs the gamut of the gay life...You certainly don't have to be gay to appreciate Butler's poe-

ple...recognizable life as lived to straight or gay alike." —NY Post. **THE STORY:** Billed as a "whirlwind tour of the gay American landscape," this one-man show juxtaposes ten predominantly gay characters in fourteen vignettes. The characters question, contradict and especially challenge one another's credo of what "being gay" really means. 1 man (flexible casting). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1613-2 \$6.50**

**THE PEOPLE'S VIOLIN.** DRAMA. Charlie Varon. "A formidable work of art...generous in narrative detail and color, complex in its meaning." —San Francisco Chronicle. "Astoundingly engaging...gracefully grapples with the distinctly American notion that we can reinvent ourselves." —San Jose Mercury News. "A beautifully wrought drama." —Oakland Tribune. **THE STORY:** A play about Americans and Israelis, Jews and gentiles, truth and deception. Sol Shank, 43, is an experimental filmmaker, transplanted New York Jew and unhappy son of a famous man. Sol's father, Sidney Shank, is a psychotherapist, Holocaust authority, New York intellectual and author of two dozen books. Sol's wife, Nirit, is Israeli-born and herself a psychotherapist. To jump-start his faltering career, Sol begins work on a documentary film about his father. He discovers a mysterious violin, launching him on a quest that uncovers hidden chapters in his father's past. Evidence mounts that his father may not be who he claimed, forcing Sol to question what it means to be Jewish—and forcing the audience to question the meaning of identity, tribe and self. Framed as a documentary film itself, **THE PEOPLE'S VIOLIN** intersperses Sol's narrative with scenes set in New York, Chicago and Tel Aviv. Though not a comedy, the play frequently employs humor in its exploration of family relationships, culture and identity. 1 man or 14 men, 5 women (flexible casting). **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-2002-4 \$6.50**

**PRETTY FIRE.** COMEDY/DRAMA. Charlayne Woodard. "Exhilarating and unflaggingly entertaining...One of the most positive pictures of the black-American experience I've ever seen on stage...Rapturous tales..." —NY Times. "Life-affirming...One of the most moving and exhilarating evenings this year. We sometimes forget that theater at its most profound is a celebration of life. All by herself, Woodard accomplishes this with far greater ease than many plays that fill their stages with seeming multitudes." —NY Daily News. "A born winner...The extraordinarily gifted Charlayne Woodard offers five vignettes tracing her life from a premature birth to a joyous maturity at eleven years old. She is a professional charmer, playful, amusing, light-touched, occasionally ironic. Woodard holds us beautifully and gently. We are enchanted and moved" —NY Post. "Inspiring, illuminating and engrossing." —NY Newsday. "A remarkable tour de force...A remarkable feat of writing and performing—a rare autobiographical tour de force so lustrous it seems to reinvent the whole solo-acting genre." —LA Times. **THE STORY:** The stage is bare except for a wooden loveseat and a young African-American woman. Then the lyrical, lifting words of Charlayne Woodard begin weaving stories of two young sisters in the small world of Albany, New York; of Ku Klux Klan riders burning a cross—the ironic "pretty fire" of the title—in the hilltop black town of Rosignol Hill, Georgia; of three generations of family love, struggle and triumph. And suddenly that empty stage becomes crowded with the authentic, mesmerizing experience of contemporary African-American life. **PRETTY FIRE** is an enthralling celebration of life. Filled with earthy humor, it takes readers on a universal journey through a world in which the family bond is as strong as steel. 1 woman (or flexible casting). **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-1942-5 \$6.50**

**RUSH LIMBAUGH IN NIGHT SCHOOL.** COMEDY. Charlie Varon. A hysterical satirization of the outspoken, right-wing talk show host and the media. A lengthy run made this play a searing success among Off-Broadway theatregoers. "A dazzling, funny, dead-on-the-mark skewering of a 1990s media-maddened America...The evening glows with the true satirist's affectionate regard for the very follies he lays bare. Varon is a comedic meteor." —San Francisco Chronicle. "A comic tour de force." —The New Yorker. "A delight...This is a cheerful evening, and a sweet one and a gentle one, and also, fortunately, quite, quite mad." —Washington Post. "Varon's work has a freshness, a playfulness and a theatrical expertise that makes it one of the nicest surprises of the season." —NY Daily News. **THE STORY:** Right-wing radio personality Rush Limbaugh seems unstoppable. His daily audience has risen to six million listeners. But Rush's manager, the fictional Barry Granatour, has disturbing news: Limbaugh faces a serious ratings battle with radio rival J. Neil Rodriguez, a Latino commentator. Granatour suggests Spanish lessons. Donning pseudonym and disguise, Rush attends language classes at the New School for Social Research in Greenwich Village, New York City. There he encounters, in the flesh, all the people he has enjoyed mocking on the air: feminists, leftists, environmentalists. And there he also meets Nina Eggly, a fellow middle-aged student who awakens Rush's dormant romantic urges. Mutual passion flares. What Rush doesn't know is that Nina is really a former Weather Undergrounder, long since chased into

hiding by the FBI. There is a Byzantine web of additional plotlines, including a New York Shakespeare Festival production in which Limbaugh is cast as Othello opposite Garrison Keillor's Iago and Jackie Mason's Roderigo, all under the direction of Spalding Gray. The play, framed as a public television documentary, is studded with political and social satire and builds to a wildly farcical conclusion. 1 man (available for flexible casting). **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1534-9 \$6.50**

**THE SYRINGA TREE.** DRAMA. Pamela Gien. Winner of the 2001 Obie Award for Best Play. "Instantly engaging, exotic, complex, deeply shocking...a thoroughly persuasive transport to a time and a place...stun[s] with the power of a gut punch..." —NY Times. "A tour-de-force solo drama...emotionally powerful without being overtly political; audiences regularly emerge from the theater crying." —The New Yorker. "...**THE SYRINGA TREE** is a powerful play." —Wall Street Journal. "Astonishing...affecting...[with] a dramatic and heartbreaking conclusion...A deceptive sweet simplicity haunts **THE SYRINGA TREE**..." —A.P. "The work is a virtuoso piece..." —NY Daily News. **THE STORY:** **THE SYRINGA TREE** is a personal, deeply evocative story of an abiding love between two families, one black, one white, and the two children that are born into their shared household in early 1960s South Africa. Seen first through the eyes of a child, six-year-old Elizabeth Grace, as she tries with humor and palpable fear to make sense of the chaos, magic and darkness of Africa, the story of these families' destinies spans four generations, from early apartheid to the present-day free South Africa. As originally conceived and performed, one actress plays all twenty-four characters. The play may also be performed by a company of actors, playing several roles or not as desired. 1 woman (or flexible casting). **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-1792-9 \$6.50**

**TWILIGHT: LOS ANGELES, 1992.** Drama. Anna Deavere Smith. "Bears theatrical witness to the barbarity not just of violence but of envy, which in Los Angeles drives both rich and poor crazy. Smith shows people struggling to make coherent sense of their rage and pain...**TWILIGHT** goes some way toward reclaiming for the stage its crucial role as a leader in defining and acting out that ongoing experiment called the United States." —The New Yorker. "Despite the media saturation of the riots and their aftermath, one leaves this show knowing more...sensitive and often touching." —Variety. "Extraordinary...haunting." —People Magazine. **THE STORY:** Acclaimed as "an American masterpiece" (Newsweek), **TWILIGHT: LOS ANGELES, 1992** is a stunning new work of "documentary theatre" in which Anna Deavere Smith uses the verbatim words of people who experienced the Los Angeles riots to expose and explore the devastating human impact of that event. From nine months of interviews with more than two hundred people, Smith has chosen the voices that best reflect the diversity and tension of a city in turmoil: a disabled Korean man, a white male Hollywood talent agent, a Panamanian immigrant mother, a teenage black gang member, a macho Mexican-American artist, Rodney King's aunt, beaten truck driver Reginald Denny, former Los Angeles police chief Daryl Gates and other witnesses, participants and victims. A work that goes directly to the heart of the issues of race and class, **TWILIGHT** ruthlessly probes the language and the lives of its subjects, offering stark insight into the complex and pressing social, economic and political issues that fueled the flames in the wake of the Rodney King verdict. 1 woman (or flexible casting). **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-1841-0 \$6.50**

## 2 CHARACTERS

★ **EVE-OLUTION.** DRAMATIC MONOLOGUES. Hilary Illick and Jennifer Krier. "...the authors are right to insist there is pathos in the plight of women who go to college not for an MRS. but for an M.A. or Ph.D., but discover after a child or two that the first credential cancels the others...many women will be moved by the gumption and humanity of these everyday stories and by the aspirations that a hardboiled achiever like Alison swallows when she quits her faculty job, saying in bewilderment, 'I love my kids so much more than I planned.'" —NY Times. "These side-by-side monologues have many vivid and nakedly honest stories to tell; there are certainly two skillful writers at work, and it seems that it is the strength of their collaboration that brought these stories out of each other." —nytheatre.com. **THE STORY:** Alison and Liza are navigating the channels of motherhood as they take a revealing and sometimes comedic look at the balancing act of promise and compromise. Both women test the vision of who they think they are, who they wish to be, and ultimately who they become as individuals, as mothers, as professionals and as members of their families. 2 women. **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-2057-1 \$6.50**

★ **EXITS AND ENTRANCES.** DRAMA. Athol Fugard. "[Fugard] can say more with a single line than most playwrights convey in an entire script...Paraphrasing the title, it's safe to say this drama, making its memorable entrance into our consciousness, is unlikely to exit as long as a theater exists for exceptional work." —Variety. "A thought-provoking, elegant and engrossing new play..." —Hollywood Reporter. "Fugard remains the rare thing he always was: a brilliant, fearless playwright, tapping into the essence of what it feels like to be human..." —BackStage West. **THE STORY:** EXITS AND ENTRANCES is the story of a relationship between a young man on the threshold of his career as a playwright and an aging actor who has reached the end of his career on the stage. The play is based directly on Fugard's own early formative experiences in South African theatre and the effect that the legendary Afrikaans actor André Huguener had on him in shaping his own vision of theatre. It is a play in which the young man's optimism and hope balance the despair and disillusionment of the aging actor. The action takes place in a series of scenes set in various dressing rooms during which the confrontation between two starkly differing realities plays out with humor, pathos and dramatic power. As the rave reviews of the premiere in Los Angeles reveal, this is a play that is intensely human and speaks to everyone. But, above all else, this is a play that celebrates theatre and its abiding significance. From the two very different perspectives of the young man and the old actor, EXITS AND ENTRANCES also reflects the search for a theatre of relevance in an oppressive society. 2 men. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-2041-5** **\$6.50**

★ **TOMMY J & SALLY.** DRAMA. Mark Medoff. "...a hot-blooded two-character drama on race...Medoff's dialogue is fiery and darkly funny...take[s] you on a lively ride..." —Washington Post. "...neither Tom nor Sally pulls any punches. Both characters strip away the feel-good, politically correct veneer of racial harmony in order to take a hard look at what lies beneath. And it ain't pretty. As enlightened as both of these characters claim to be, there's still deeply buried prejudice and distrust, and when it's unearthed, it comes up raw and sharp." —Pioneer Press. **THE STORY:** Is TJ who he says he is? Is Sally who she says she is? Or is each who the other says the other is? A black man invades a white woman's life, claiming she's someone she says she isn't. The results are a racial and personal conflagration that changes both the intruder and intruded upon. A modern twist on Sally Hemings and Thomas Jefferson that unleashes a tsunami of anger and emotion leading to cleansing. 1 man, 1 woman. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-2043-1** **\$6.50**

★ **WHEN THE WORLD WAS GREEN.** DRAMA. Joseph Chaiken and Sam Shepard. "Shepard has many imitators, but no one to match his cunning psychological expressionism and comedic ruthlessness." —Village Voice. "Shepard's work is a kind of verbal and visual jazz, which surprises you with its penetrating leaps of association and its startling voices." —The New Yorker. **THE STORY:** A hauntingly lyrical memory play, WHEN THE WORLD WAS GREEN is steeped in the elliptical, poetic style for which Shepard is justly celebrated. Sketched out in just a handful of scenes is a world of sensual delight, of great journeys to distant lands, and exotic food "piled as high as a mountain, glistening in the sun." But as always, the beauty of Shepard's landscape is only skin-deep. Under the surface lies a family vendetta that has lasted for seven generations. The play has only two characters, an old man who was once a superb chef and a young reporter who comes to interview him in the prison where he has been locked up for many years after poisoning a man he mistook for his cousin. Their eight conversations are interspersed with a sequence of monologues in which both characters recall incidents from their childhood. These link together to form a tender narrative of regret and loss through which they transcend their memories and reach mutual forgiveness and love. 1 man, 1 woman. INTERIOR. **FEE: \$60 per performance.** **ISBN: 0-8222-2065-2** **\$6.50**

**ABOUT TIME.** COMEDY/DRAMA. Tom Cole. This moving and compassionate comedy-drama examines food, sex and aging from the perspective of a couple who have spent a lifetime together and who know their time is coming to an end. "There is fun to be had with Tom Cole's ABOUT TIME." —NY Magazine. "Humor is one of the essential factors in survival during the aging process, and I have just had several comforting and fortifying hours of laughter." —NY Newsday. "ABOUT TIME has an edge of stylization reminiscent of Beckett's minimalism and astutely depicts the concerns of the aged." —BackStage. **THE STORY:** ABOUT TIME takes place in the condominium kitchen of an old married couple. Over the course of the day from breakfast and lunch to dinner and a late snack, the couple talk about everything under the sun, especially food, sex, children and aging. She is getting slower than she used to be; in fact, it takes all morning to chop vegetables. He cannot move around quite as fast as he once did. Neither see their children as much as they would like. Yet both certainly have their wits about them as the dialogue snaps and crackles its

way through the four scenes. Faced with the thought of mortality, they grapple with what it means to share—and to come to the end of—a life together. 1 man, 1 woman. INTERIOR. **FEE: \$50 per performance.** **ISBN: 0-8222-0002-3** **\$6.50**

**ANCIENT HISTORY.** COMEDY. David Ives. A deftly constructed and very funny study of the "battle of the sexes." Alternating sharp wit with penetrating insights, the play probes into the difficulties encountered by today's young professionals in trying to build a meaningful relationship outside of marriage. "...a riveting theatrical experience...a gripping, sobering picture of young people in our time." —Show Business. "David Ives is a rarity among young playwrights: He has a firm grasp of structure and composition, and he orchestrates them adroitly." —NY Daily News. **THE STORY:** Ruth and Jack, both in their mid-thirties, believe themselves perfectly suited to each other. But when Ruth suddenly mentions marriage, a subtle but ominous change is felt in their relationship. As it happens, Ruth is Jewish, Jack is a lapsed Catholic who scorns religion; she is career oriented and bent on success; he is a poorly paid teacher who is happy to settle for what he has; she fears her stern parents would never accept her marrying a non-Jewish man; he has already been through one failed marriage and is wary of repeating his mistake. And while the mood at first is light-hearted and filled with brightly humorous lines, it is also punctuated by the random ringing of an unseen phone—at which times the protagonists quickly vary the mood and express their secret feelings and recriminations in brief, often caustic, monologues. Later, no holds are barred, and the irreconcilable differences that were largely sublimated in the beginning now burst forth in full fury, leading to a monumental explosion and, apparently, Ruth and Jack's acceptance of the sobering truth that there is more that divides than unites them. 1 man, 1 woman. INTERIOR. **FEE: \$60 per performance.** **ISBN: 0-8222-0041-4** **\$6.50**

**THE BEARD.** DRAMA. Michael McClure. One of the most famous and controversial plays of the modern theatre. Detailing an imagined meeting between two legendary figures—Jean Harlow and Billy The Kid—the frank, outspoken language of the play brought a police action that closed its initial production in San Francisco and resulted in legal charges against the actors. The eventual dismissal of these charges marked an important step in establishing the limits of censorship in the theatre. "Michael McClure's THE BEARD is a mysterious piece of work...almost as if ghosts from two periods of the American past were speaking across decades to each other..." —Norman Mailer. "...a milestone in the history of heterosexual art." —Kenneth Tynan. "...juicy and exuberant..." —Allen Ginsberg. **THE STORY:** Examining the nature of seduction—and attraction—the play brings into explosive confrontation two legends of America's recent past: the sultry, platinum blonde movie star, Jean Harlow; and the baby-faced, quick-tempered outlaw, Billy The Kid. Drawn to each other, but constrained from yielding by their towering egos, the two probe each other's weaknesses and uncertainties with cruel precision—she mocking his vaunted masculinity, and he accusing her of envying his beauty. In time, as their obstinacy fades with the knowledge that there is no one watching them—that they are free to slip out from behind the larger-than-life facades with which they have been burdened—the two give way to their true feelings in a rush of unbridled passion, leading to a final scene that is one of the most celebrated and widely discussed of the modern theatre. 1 man, 1 woman. OPEN STAGE. **FEE: \$50 per performance.** **MS. ISBN: 990283** **\$15.00**

**BRILLIANT TRACES.** DRAMA. Cindy Lou Johnson. First presented by New York's prestigious Circle Repertory Company, this richly imaginative absurdist allegory used fantastic and often outlandish situations and characterizations to probe into the nature of modern relationships, both sexual and otherwise. "BRILLIANT TRACES is kooky, weird and definitely off-kilter, but if taken in the right spirit, illuminating about how we live today." —BackStage. "...deals with common issues of love and family, and does so with characters, story and dialogue so fantastic that they could exist only within the enchanted realm of the stage." —NY Times. "BRILLIANT TRACES is one of those plays in which a man and woman battle it out in a small enclosed space, alternately repulsing and seducing each other." —The New Yorker. **THE STORY:** The place is a remote cabin in the wilds of Alaska. As a blizzard rages outside a lonely figure, Henry Harry, lies sleeping under a heap of blankets. Suddenly he is awakened by the insistent knocking of an unexpected visitor—who turns out to be Rosannah DeLuce, a distraught young woman who has fled all the way from Arizona to escape her impending marriage and who bursts into the cabin dressed in full bridal regalia. Exhausted, she throws herself on Henry's mercy, but after sleeping for two days straight her vigor—and combativeness—return. Both characters, it develops, have been wounded and embittered by life, and both are refugees from so-called civilization. Thrown together in the confines of the snowbound cabin they alternately repel and attract each other as, in theatrically vivid exchanges, they explore the pain of the past and, in time, consider the possibilities of the present. In the end their very isolation proves to be the cata-

lyst that allows them to break through the web of old griefs and bitter feelings that beset them both and to reach out for the solace and sanctuary which only hard-won understanding, self-awareness and compassion for the plight of others can bestow. 1 man, 1 woman. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0156-9 \$6.50**

**CHINESE COFFEE.** DRAMA. Ira Lewis. This intriguing character study follows two middle-aged best friends as their volatile relationship comes to a head. "CHINESE COFFEE is the kind of talkathon drama—two guys slugging it out in a wordfest mixture of disclosure and recrimination—that Strindberg once made so peculiarly his own...What is important is how cleverly Lewis has drawn these characters." —NY Post. "[A] fascinating and exhilarating play...highlighted by vibrant and vivid language...The verbal sparring and mental games of two old friends, is very funny stuff..." —WCBS-TV. **THE STORY:** It is one in the morning on a freezing New York night when struggling novelist Harry Levine comes pounding furiously on the door of his best friend, photographer Jake Mannheim. Harry has all of a dollar and a half in his pocket and Jake owes him a substantial amount of money. Jake has even less money on hand than Harry, but what is worse he has not, he declares, read the manuscript of Harry's latest novel, a work on which Harry's last hope is pitched. Or has he? Relentlessly, obsessively, the desperate Harry probes the sardonic, world-weary Jake until the truth is finally revealed. Not only has Jake read the book and found it to be a thinly disguised account of their lives, loves and failures but believes it to be a work of truly commercial promise and perhaps of genuine artistic merit. Fiercely jealous, believing himself to have been potentially the writer Harry has indeed become, the failed photographer attempts to destroy his friend's one chance to rise. The final moments of the play explode as Harry gains the courage to continue living and affirms his right to succeed. 2 men. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1426-1 \$6.50**

**COLLECTED STORIES.** DRAMA. Donald Margulies. "With his fine ear for detail, Margulies creates an authentic, insular world, and he gives equal weight to the opposing viewpoints of two formidable characters." —LA Times. "This is probably Margulies' best play to date..." —NY Post. "Margulies' play is an affecting character study and a well-drawn portrait of the insular world of fiction writers, demonstrating his gift for sharply written and incisive dialogue." —Hollywood Reporter. "Probing the development and ultimate disintegration of a student-teacher relationship over the course of six years, Donald Margulies' new play is an engaging, witty and painful work." —Time Out. "As usual, Margulies holds the rich ore of his material up to the light so that it sends beams in every direction...always fluid and lively, the play is thick with ideas, like a stockpot of good stew." —Village Voice. **THE STORY:** "The conflict between the established artist and the adulatory fan who becomes a protégé, disciple, colleague and friend—and finally threatening rival—is one of those great topics...It resurfaces in Donald Margulies' provocative new play, **COLLECTED STORIES**, which confronts the prominent short-story writer Ruth Steiner with her student turned confidante turned competitor Lisa Morrison. What is new here is that the women are teacher and student both in academia and in life, that they come from different social milieus, and that for her first novel, Lisa has also cannibalized Ruth's experiences, to wit her youthful, shattering affair with the poet Delmore Schwartz. As always, Margulies is literate, intellectually stimulating, and able to create characters of both dramatic and human interest. And he sustains this interest through six scenes covering six years that only briefly leave Ruth's cozily messy, book-infested Greenwich Village apartment. Here two worlds clash in age-old, ecumenical dueling, led up to by great mutual emotional investment, and all the more bitter for it." —NY Magazine. 2 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1640-X \$6.50**

**THE COMING WORLD.** DRAMA. Christopher Shinn. "A haunting, subtly constructed play...[THE COMING WORLD] tackles big themes—the nature of truth and love—with a deceptively light touch...Shinn creates a sense of loss and lost opportunities that is deeply affecting." —Daily Telegraph (London). "Frightening, sensual, and moving...Shinn has a delicate touch, combining a well-observed picture of the characters' lower-middle-class background with a poignant awareness of their stress." —Independent (London). **THE STORY:** Ed, struggling to make ends meet, loses ten thousand dollars and calls on his ex-girlfriend, Dora, for help. On a New England beach at night, he explains his situation to her and tries to seduce her back into his life. After a terrible tragedy, Dora finds herself on the beach again—this time with Ed's twin brother, Ty, an introverted web designer. On the night of Ed's wake, they grieve a mysterious, unarticulated loss that threatens to destroy them both. 1 man, 1 woman (doubling). **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-1852-6 \$6.50**

**DADDIES.** DRAMA. Douglas Gower. First presented at the famed Actors Theatre of Louisville and then produced Off-Off-Broadway in New York City. A vividly drawn encounter between a step-father and a natural father who both assert their legitimate claims to the love and loyalty of two small children. **THE STORY:** The entire action of the play takes place in a modest living room on Christmas Eve. George, who has served as husband and father to a woman and her two small children for the past year, awaits the arrival of Carl. Carl is the real husband and father. He is also a member of a religious sect called The World Family Church. When Carl arrives, George is torn between ridiculing him as a harmless crackpot and fearing him as a very real threat to his role as father. Carl, on the other hand, is concerned with the spiritual welfare of his children. The resulting confrontation is at times funny, at times heartbreaking; and ultimately, the plight of George, a man desperate for love and normality in a broken world, is deeply affecting. A play that addresses the changing nature of the family in our society. 2 men. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0264-6 \$6.50**

**DANNY AND THE DEEP BLUE SEA.** COMEDY/DRAMA. John Patrick Shanley. An explosive, deeply affecting study of alienation and the redemptive power of love. "...a wrenching love story that swept through the downtown Circle in the Square last night like a tidal wave." —NY Daily News. "...the play is the equivalent of sitting at ringside watching a prize fight that concludes in a loving embrace." —NY Times. "...a funny, frightening, hypnotically fascinating evening of theatre..." —Drama-Logue. **THE STORY:** The setting is a rundown bar in the Bronx, where two of society's rejects, Danny and Roberta, strike up a halting conversation over their beer. He is a brooding, self-loathing young man who resorts more to violence than reason; she is a divorced, guilt-ridden young woman whose troubled teenage son is now being cared for by her parents. Danny, whose fellow truck drivers call him "the animal," seems incapable of tender emotion, while Roberta, who is still haunted by the memory of an ugly sexual incident involving her father, is distrustful of men in general. And yet, as their initial reserve begins to melt, and they decide to spend the night together, the possibility of a genuine and meaningful relationship begins to emerge—the first for both of them. In the end there are no facile, easy answers, but thanks to the playwright's skill and compassion, both characters are able to probe within themselves to find an exorcism and forgiveness that, while painfully achieved, offers the hope of a future touched, at last, with more than the bitterness and loneliness that had been their lot before their fateful meeting. 1 man, 1 woman. **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-0269-7 \$6.50**

**DAPHNE IN COTTAGE D.** COMEDY/DRAMA. Stephen Levi. Funny, touching and ultimately moving, this ingenious two-character play starred Sandy Dennis and William Daniels in a memorable Broadway production which also introduced the remarkably talented author to the New York theatre. "...the specialness, and the sheer sensitivity of it, and beyond all else, the really lovely writing are far beyond the usual order of things..." —Women's Wear Daily. "...fresh and funny and highly entertaining...Mr. Levi seems to me the freshest American comic talent since Neil Simon burst upon a grateful public." —NY Newsday. "He is certainly the most promising new playwright I've encountered in some time..." —NY Daily News. **THE STORY:** As John Chapman describes: "The basis of the comedy is simple. The scene is a modest cottage in a New England seaside resort, where Miss Dennis is living alone, and lonesome. She maneuvers an acquaintance with Daniels, another loner, in the hotel dining room and asks him up for a drink. He does manage to get a drink or two but most of what he gets is talk—delightfully disjointed talk by the artful Miss Dennis. Sex doesn't seem to be the objective of either party; when he kisses her at her invitation he kisses too enthusiastically, and, in a sudden fury, she rips his shirt front and orders him out. But he comes back of course. And she does make an occasional play for sympathy, stubbing her toe or hurting her ankle or banging her head on a ladder, and it's a lucky thing he is a doctor. Once she went to an oculist and he said the only thing wrong with her is that she is psychologically unaware of where she is going...What is eating Miss Dennis, the well-off-widow of an Oscar-winning movie star? Why isn't her seven-year-old son with her? And why has Dr. Daniels, who seems to be a perfectly decent sort, been on the lam from his wife for so long? The answer to these questions gives a final snap to **DAPHNE IN COTTAGE D.** I recommend it..." 1 man, 1 woman. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0270-0 \$6.50**

**DEAD CERTAIN.** THRILLER. Marcus Lloyd. **THE STORY:** Charming and good looking but never more than a few steps from self-destruction, Michael is an out-of-work actor who was once on the verge of stardom. Elizabeth is a theatre-obsessed ex-dancer who is now wheelchair-bound and lives alone in a large country house. When she contacts Michael's agent and offers a large fee if Michael will visit her and act out a play she has written, he jumps at

the chance. The evening appears to begin quite straightforwardly. But when they start to read Elizabeth's script, Michael is startled to find disturbing similarities to real life—including an apparent transcript of the first conversation they had when he arrived. How could she have possibly written that beforehand? Plying him with drink and using considerable cunning, she gradually manages to undermine his self-confidence, systematically causing him to doubt the reliability of his memory and even his own sanity. But why? What is it in for her, and what does fate have in store for them both? The suspense builds layer upon layer as this taut psychological thriller gathers speed at an alarming rate towards a gripping climax, where truth and illusion become almost inseparably entangled in a real life game of cat and mouse. 1 man, 1 woman. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1868-2

\$6.50

**DESPERATE AFFECTION.** COMEDY/DRAMA. Bruce Graham. A wonderful dark comedy about a woman whose perfect man turns out to be a hitman. **THE STORY:** Maddie is an actress pushing forty, who specializes in commercials for household products. Happy because she's been dating a great guy, Richard, for the last few months, she is also nervous, sure that he must have a fatal flaw soon to be revealed. Richard is good looking, successful and loving, though a bit too clean. He even tells Maddie he loves her. But Maddie's instinct is right: Richard's flaw is that he's a professional assassin who plans to shoot the President from her bathroom window! When the time comes, Richard handcuffs Maddie and meticulously removes all traces of his presence from her apartment. Maddie tries various means of escape or dissuasion—including telling Richard she is pregnant—but nothing seems to work until they struggle and end up making love. Now Richard has a big problem: He's fallen completely in love with Maddie despite the fact that he only started dating her for her window. But it is unprofessional to leave witnesses, and if he doesn't fulfill his contract he will be the next target. So he comes up with a plan. Maddie can come with him. She agrees but tells Richard this is his last job. He agrees, but then there is a disturbance outside. Someone has tried shooting at the President and now his limo has fled the scene before Richard had his chance. There will be no shot at the President for him. He is upset, but Maddie breaks out the champagne. When Richard reminds her she can't drink if she's pregnant, Maddie admits she's not. Maddie wonders if he is angry at her. Richard says he's relieved but then shoots her and takes his leave. 1 man, 1 woman. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1578-0

\$6.50

**ENIGMA VARIATIONS.** DRAMA. Eric-Emmanuel Schmitt. Translated by Jeremy Sams. "...quirky and delightful...[keeps] us riveted throughout with revelations and reversals..." —LA Weekly. **THE STORY:** Nobel Prize-winning author Abel Znorko lives as a recluse on a remote island in the Norwegian Seas. For fifteen years, his one friend and soulmate has been Helen, from whom he has been physically separated for the majority of their affair. Journalist Erik Larsen arrives to interview Znorko about his latest book, which is, in fact, a transcript of correspondence between the author and Helen. As Larsen seeks to unmask the identity of Helen, Znorko becomes infuriated. Evasions and lies twist into increasingly complex puzzles. Is Larsen really a journalist? Is it possible that both Znorko and Larsen love the same woman? Is Helen still alive? Slowly the barriers between the two men begin to fall as the profound mysteries of intimacy rise in their place. 2 men. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1810-0

\$6.50

**THE EXERCISE.** DRAMA. Lewis John Carlino. "...very powerful, intelligent and moving theatre." —Long Island Press. "...intelligently written and has moments of humor, insight and emotional effectiveness." —NY Post. "Carlino's formula is an original one..." —NY Daily News. **THE STORY:** As the Long Island Press comments: "Playwright Lewis John Carlino has drawn a gripping and completely fascinating portrait of a man and woman, trapped in an unreal and yet hauntingly real world, both at the same time. They are actors, caught up in their hate-love game, standing on a rehearsal stage living out their fears and their fantasies with almost uncontrollable vengeance. Desperation demands they play on. Carlino calls them simply 'The Actor' and 'The Actress.' They appear early for a rehearsal on a bare stage. They begin to go over lines for a new play. It is immediately apparent that they have been lovers but that a strange anxiety has invaded this love. Soon they decide to try a bit of 'improvisation.' It is then that the hate-love world, riddled with fear and insecurity, comes forth. Reality turns on and off like the footlights. One minute he is acting out a 'scene' about a mythical Irish uncle seducing the local barmaid. The scene changes almost nightmare style and they are both reliving a very real and dreadful episode in their own lives. They seem always trying to bring life into focus. It is a desperate struggle for them." But a struggle which, in the end, purges them of the nagging repressions and fears which have poisoned their psyches, leaving them free at last to face—and know—themselves and the world to which they must relate. 1

man, 1 woman. OPEN STAGE. FEE: \$60 per performance.

ISBN: 0-8222-0373-1

\$6.50

**FRANKIE AND JOHNNY IN THE CLAIR DE LUNE.** COMEDY. Terrence McNally. Winner of the Dramatists Guild Hull Warriner Award. A critical and popular success, this bittersweet comedy combines poignancy and laughter as it traces the unlikely romance that begins to develop between two middle-aged "losers." "Terrence McNally has...a hit...in FRANKIE AND JOHNNY IN THE CLAIR DE LUNE. A romantic two-hander with character depth and an abundance of laughs..." —Variety. "A richly warm, humorous, clear-eyed portrait of the beginning of a relationship, it cuts deeper to the heart than any previously seen McNally works..." —Drama-Logue. "...Terrence McNally's very sweet, extraordinarily funny, romantic and ribald comedy..." —NY Post. "Terrence McNally is one of our most original and audacious dramatists and one of our funniest..." —The New Yorker. **THE STORY:** The setting is a walk-up apartment on Manhattan's West Side where, as the curtain rises, Frankie (a waitress) and Johnny (a short-order cook who works in the same restaurant) are discovered in bed. It is their first encounter, after having met several weeks ago on the job, and Frankie is hopeful that Johnny will now put on his clothes and depart, so she can return to her usual routine of watching TV and eating ice cream. But Johnny, a compulsive talker (and romantic), has other ideas. He is convinced that he loves Frankie, a notion that she, at first, considers to be ridiculous. She has had more disappointments than delights in life, and he is the veteran of one broken marriage already. And neither of them is in the bloom of youth. Yet out of their sometimes touching, sometimes hilarious interplay the promise of a relationship beyond a "one-night stand" does begin to emerge and, as the lights dim, the two are back in bed again, but this time side-by-side, holding hands before the glowing television screen. 1 man, 1 woman. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0420-7

\$6.50

**THE GARDENS OF FRAU HESS.** DRAMA. Milton Frederick Marcus. "...prompts thought and generates tension." —NY Times. "...compelling, provocative...a fascinating play..." —nytheatre.com. **THE STORY:** Germany, 1944. Isaac Baum, former professor of botany, has been sent from a concentration camp to the home of Frau Ilse Hess to be her gardener. Frau Hess, the aristocratic, elegant wife of the former Deputy Führer, Rudolph Hess, who was incarcerated in Britain after his unauthorized flight there, had requested a new gardener when hers was drafted. Several candidates with botanical experience, identities unknown, were sent to her home, on approval, one at a time. This is the true incident that informs this play. It is about two uniquely antithetical characters, a man and woman in complete cultural, religious and historical opposition, thrust together in a surprisingly seductive relationship. Frau Hess, the once proud figure of the upper-class social and political order of Germany now lives in the diminished state of her husband's exile. She deplores the lower-class Nazi hierarchy that has caused her fall and dreams of a resurgence. She is not what she appears or what we expect. When Isaac Baum enters her life, her racial and religious bigotry appears merely a class affectation, and soon her cold detachment turns into a warm and extremely intimate nature. Isaac Baum, who seems at first the downtrodden victim of Nazi persecution, ultimately reveals his true nature as the proud, conflicted Jew who renounced his identity in order to be a part of her world. As their relationship deepens, Frau Hess offers to help Isaac find his daughter, and Isaac ultimately professes his tortured desire and love for her. The final seduction, a climactic *dans macabre*, reveals and illuminates the true psyches and souls of these two most passionate antagonists. 1 man, 1 woman. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1836-4

\$6.50

**GOING TO ST. IVES.** DRAMA. Lee Blessing. "Spectacular...emotionally and intellectually engrossing...dazzling..." —Philadelphia City Paper. "A dialectic between black and white, between civilization and savagery, between established order and chaos...Blessing's script beautifully interlaces superb writing with captivating character development." —Citybeat.com. **THE STORY:** May N'Kame, the mother of an African dictator, travels to England to see Dr. Cora Gage about medical treatment for her failing eyesight. Dr. Gage uses the consultation as an opportunity to raise the issue of the imprisonment of some of her colleagues. Meanwhile, May N'Kame's true motive in visiting the doctor is to obtain a poison with which to kill her murderous son. **GOING TO ST. IVES** is the story of two impressive women brought together by that which is personal and divided by that which is political as both seek to accomplish the greatest good. 2 women. INTERIOR/EXTERIOR. FEE: \$60 per performance. **SPECIAL NOTE:** A CD (#7821CD) containing the original music composed by Michael Roth for this play is available through the Play Service for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.

ISBN: 0-8222-1922-0

\$6.50



**GREEN JULIA.** COMEDY/DRAMA. Paul Ableman. "...a moving and pensive, as well as very funny, play." —Cue Magazine. "...a delightful, delicate, and funny charade about the loss of innocence." —The Record. **THE STORY:** Two university students, one a physiologist, the other an economist, have been sharing an apartment, but now one of them is about to depart for work abroad. They also share an enthusiasm for game-playing, and the most active communication between them is expressed through hilarious fantasy-like skits, replete with outlandish accents and parodied characterizations. The departing roommate also has a sometime mistress, a boozy older woman named Julia, whom he would like to bequeath to his friend, and it is his attempts to set this up that bring on the most wildly funny bits of play-acting—leading on, ultimately, to a suddenly serious yet subtly revealing dénouement. 2 men. INTERIOR. **FEE: \$50 per performance. MS. ISBN: 990376 \$15.00**

**THE GUYS.** DRAMA. Anne Nelson. "[A] straight-from-the-gut beautifully written two-hander...laughter is heard as often as sobs." —CurtainUp.com. "The kind of quiet hybrid that the situation and the times—an era of a million pithy sound bites, booming rhetoric, and the numbing repetition of the CNN loop that followed the attacks—seemed to demand...A small jewel of a play." —Chicago Tribune. "Ms. Nelson's play...gives credible and powerful voice to a very specific kind of pain...perhaps the keenest message to emerge from THE GUYS is the assertion that writers—and actors—have a serious role to play in a grieving society." —NY Times. "A generous, sad, touching play about the braveries of grief." —NY Post. "A courageous and riveting...play that tackles the horror of September 11th with an intimacy that's both unsettling and healing." —Christian Science Monitor. **THE STORY:** Less than two weeks after the September 11th attacks, New Yorkers are still in shock. One of them, an editor named Joan, receives an unexpected phone call on behalf of Nick, a fire captain who has lost most of his men in the attack. He's looking for a writer to help him with the eulogies he must present at their memorial services. Nick and Joan spend a long afternoon together, recalling the fallen men through recounting their virtues and their foibles, and fashioning the stories into memorials of words. In the process, Nick and Joan discover the possibilities of friendship in each other and their shared love for the unconquerable spirit of the city. As they make their way through the emotional landscape of grief, they draw on humor, tango, the appreciation of craft in all its forms—and the enduring bonds of common humanity. **THE GUYS** is based on a true story. 1 man, 1 woman. INTERIOR. **FEE: \$60 per performance. SPECIAL NOTE: A CD (#7795CD) containing original music composed for this play is required for production and is available through the Play Service for \$20.00, plus shipping. The nonprofessional fee for the use of this music is \$25.00. ISBN: 0-8222-1902-6 \$6.50**

**HANDY DANDY.** COMEDY/DRAMA. William Gibson. Alternately funny and touching, this masterful play uses the unlikely and slowly developing friendship between a worldly District Court Judge and an aging, radical nun to point up the terrible threat inherent in the nuclear policies pursued by so-called civilized nations. "...a charming and poignant drama about two resilient personalities who nurture each other in the face of nuclear annihilation...deals with a weighty theme in a simple, unself-conscious way." —Variety. "Gibson's script is funny and sad by turns, and moves briskly...an entertaining and moving play." —Troy Times Record. "Powerful, emotionally draining, liberally laced with humor." —F. G. Barnstable Record. "...an exhilarating piece of theatre." —NY Newsday. **THE STORY:** The first of many confrontations between Molly Egan, a feisty, salty-tongued activist nun in her early seventies and District Court Judge Henry Pulaski, a conservative jurist in his sixties, occurs when she appears in his courtroom after being arrested for picketing a local arms research laboratory. Molly is a tough survivor who refuses to accept the notion that her destiny—and that of the civilized world—is something over which she has no control; Henry is a man devoted to logic and the law, who believes that vigils and protests are counterproductive. But as Molly is hauled back into his court again and again, Henry begins to develop a grudging respect for her courage and spirit, and eventually the two begin to hear each other out on a personal as well as professional level. Molly, who had three husbands and four abortions before becoming a nun, proves to have not only a strong sense of purpose but also a wise, compassionate heart; and Henry, widowed and alienated from his only son, is both lonely and vulnerable behind his stern exterior. In the end, weakened by a protest fast, Molly dies—but her sacrifice, if only because of the change it works in her onetime adversary and eventual admirer, is not in vain. 1 man, 1 woman. OPEN STAGE. **FEE: \$60 per performance. ISBN: 0-8222-0495-9 \$6.50**

**THE HARRY AND SAM DIALOGUES.** COMEDY. Karen Ellison. On the surface, THE HARRY AND SAM DIALOGUES appear to be philosophical discussions between two blue-collar types who are way out of their league, but their discussions are surprisingly lively. They use what they can

from their own lives, like milk and Ding-Dongs, to make sense of what everything means. They discuss all the big questions: Is there life after death? How are men and women different? And, of course, if a tree falls in the forest and no one is there to hear it, does it make a sound? **THE STORY:** Harry and Sam are old friends who like to pass the time posing outlandish questions to one another. "If ya had the choice would ya rather love a woman whose top half was a fish and whose bottom half was a woman or a woman whose top half was a woman and whose bottom half was a fish?" Harry asks. "Good question," responds Sam. The questions are off the wall, but they slowly reveal the two men's characters and allow them to take stock of each other while avoiding mundane, but important, life matters. These life matters are woven into their interchanges—hints about their lives apart from one another. Harry and his wife, Marge, are having troubles. In the first scene, Harry mentions he's sleeping on the couch; in the next, he is sleeping in his car; later he asks Sam if he can stay at his house; and after that, he jokes that he is sleeping in another state. Sam is wrapped up in New Age books and tries to dispense their philosophy to enhance the dialogues. But when Harry finds one of Sam's books in Marge's possession, he realizes Sam is having an affair with Marge. Sam apologizes and tries to explain, but the event drives them apart and they do not speak for a time. The two are incomplete without each other, however, and the incident forces Harry to reconsider his chosen form of communication (or lack thereof) and to work on his marriage and salvage it. In the final scene, Harry and Sam meet by chance in their favorite bar and reconcile, with Harry using an analogy of dunking Ding-Dong's, in what you thought was milk but which turns out to be orange juice, to say that you don't throw away years of friendship or marriage because of one mistake, which is as much his fault as theirs. 2 men. UNIT SET. **FEE: \$60 per performance. ISBN: 0-8222-1380-X \$6.50**

**HAVING OUR SAY, THE DELANY SISTERS' FIRST 100 YEARS.** DRAMA. Emily Mann. Adapted from the book *Having Our Say* by Sarah L. and A. Elizabeth Delany with Amy Hill Hearth, based on the lives of Sadie and Bessie Delany. "The daughters of a minister born in slavery and a brilliant woman of mixed ancestry, the story of the Delany sisters begins in Reconstruction and progresses through the rise of Jim Crow, two world wars, the triumphs of black culture during the Harlem Renaissance, the civil and women's rights movements, up to the present...Mann has staged the three relatively brief acts with a keen eye for the jigsaw fit that a hundred years of living together would bring." —Variety. "The most provocative and entertaining family play to reach Broadway in a long time..." —NY Times. "...when the show is over, you want it to go on and on...HAVING OUR SAY is a must for audiences of all races." —BackStage. "In fact, this must be the nicest show and inspirational pep rally in town...what a life these women have led, and how lovely to hear about America's real history from witnesses who are such good company. The Delany sisters may seem too good to be true, but here they are." —NY Newsday. "Do see HAVING OUR SAY—it is a window on a world now lost, full of love, a little pain and a wondrous deal of hope." —NY Post. **THE STORY:** HAVING OUR SAY opens as 103-year-old Sadie Delany and 101-year-old Bessie Delany welcome us into their Mount Vernon, New York, home. As they prepare a celebratory dinner in remembrance of their father's birthday, they take us on a remarkable journey through the last hundred years of our nation's history, recounting a fascinating series of events and anecdotes drawn from their rich family history and careers as pioneering African-American professionals. Their story is not simply African-American history or women's history. It is our history, told through the eyes of two unforgettable women as they look not only into the past, but also ahead into the twenty-first century. 2 women. INTERIOR. **FEE: \$60 per performance. ISBN: 0-8222-1502-0 \$6.50**

**THE HOUSEKEEPER.** COMEDY. James Prideaux. This offbeat, delightfully zany comedy deals with the unlikely involvement which develops between a middle-aged, rather stuffy bachelor and the eccentric bag lady he hires as a housekeeper. "A hilarious comedy of amorous faux pas. A comic valentine." —Rocky Mountain News. "THE HOUSEKEEPER is...one of the best new comedies to come around in a long time." —Westmore News. "The opening night audience was convulsed with laughter." —Barnstable Patriot. **THE STORY:** Foundering a bit after the death of his aged (and domineering) mother, Manley Carstairs, a self-styled literary artist, engages a housekeeper, Annie Dankworth, to look after his large Victorian house (and himself). When Annie first arrives, wearing sneakers and carrying her belongings in a grocery cart, Manley is taken aback, but she seems so eager to please that he relents—after which their relationship progresses rapidly from initial reserve to active hatred. Annie is one of the world's great oddballs, who insults her employer, denigrates his writing, admits she forged her references, accuses Manley of lusting after her and, in general, makes his life a hell. Eventually Manley can take no more, but when he advances on Annie with strangulation in mind, he trips, falls into her arms, they embrace, and the rest is history. Conveyed in a series of fast-paced, juxtaposed scenes—some in the present, some in the past—the play covers all these unlike-

ly events with lively wit and biting humor, becoming funnier and funnier as it builds toward its unexpected and thoroughly delightful conclusion. 1 man, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0537-8**

**\$6.50**

**HOW I GOT THAT STORY.** COMEDY. Amlin Gray. Winner of the Obie Award. This stunningly original black comedy sums up the incongruity and tragedy of our experience in Vietnam. "...an explosion of young talent—and a bracing demonstration of what such talent can do when everything goes right." —NY Times. "Wildly funny, yet chronicling the horror and devastation of the war, *HOW I GOT THAT STORY* is a stunning theatrical achievement..." —Hollywood Reporter. "...a bitterly funny and affecting piece of work." —NY Daily News. "...makes splendid use of that precious theatrical asset, the playwright's imagination" —Time Magazine. **THE STORY:** The scene is "Ambo Land" (Vietnam) where a naive young Reporter from Dubuque encounters the Historical Event—a second actor who portrays some twenty-one characters, including several anxious to cover the war in all its aspects, the Reporter plunges into the surreal madhouse that it has become, interviewing foul-mouthed G.I.s; a teenage prostitute; the sinister lady ruler of the country; a Buddhist monk about to immolate himself; and many others (all played by the Historical Event) in a brilliant kaleidoscope of interlocking scenes. He joins a combat patrol; goes off on a bombing mission; is injured by shrapnel and, in the end, becomes so radicalized that he spurns his job and "goes native." Deeply ironic, the play coalesces its graphic horrors and unsettling revelations into an ingenious mosaic which, for all its wild humor, constitutes a crushing indictment of the mass insanity which is war. 2 men. **OPEN STAGE. FEE: \$60 per performance.**

**ISBN: 0-8222-0539-4**

**\$6.50**

**HOWIE THE ROOKIE.** DRAMA/COMEDY. Mark O'Rowe. "...ripe with propulsive syntax, musical repetitions and majestic hyperbole that somehow keep speech on a gut level of engagement...[The] epithet-laden language suggest Homer channeled, via Irish cadences and argot, through the gutter-speak of rap stars. It's a clipped, highly kinetic poetry that transforms even a quarrel with the parents over baby-sitting into something like Ulysses' battle with the Cyclops...gives you that priceless, delirious high that comes from hearing words made flesh." —NY Times. "...provides a visceral kick far more powerful than your average multimillion-dollar martial arts picture...[a] terrifically talented playwright...a brutal, bitterly funny and surprisingly tender evening of theater..." —Variety. **THE STORY:** The Howie Lee gets dragged into a bizarre feud of honor involving a scabies-infested mattress against The Rookie Lee, which spirals out of control and ends in his own personal tragedy. The Rookie has problems of his own: Massively in debt to a terrifying gangland figure for killing his prized Siamese fighting fish, he steels himself for a hideous revenge, until he is championed from an unlikely quarter by his onetime enemy. **HOWIE THE ROOKIE** is a white-knuckle ride through a nightmare Dublin, where enemies and allies are interchangeable, where the most brutal events take on a mythic significance. 2 men. **OPEN STAGE. FEE: \$60 per performance.**

**ISBN: 0-8222-1813-5**

**\$6.50**

**HUGHIE.** DRAMA. Eugene O'Neill. Originally produced on Broadway, revived to sellout houses in 1996 starring Al Pacino, *HUGHIE* was one of O'Neill's last works. It was originally intended as part of a series of short plays, but it became the lone survivor when O'Neill destroyed the others. It did not receive its American premiere until twenty years after its composition and ten years after the author's death. "...it has a deep interest and importance for those fascinated by our foremost dramatist..." —NY Post. "Mr. O'Neill can keep us captivated with a single character and the power and persuasion of his language..." —NY Journal-American. "...uncoils with that persistent single-mindedness that was one of O'Neill's real theatrical virtues." —NY Herald-Tribune. **THE STORY:** *HUGHIE* is set in the lobby of a seedy Times Square Hotel early one morning in the late '20s. Its characters are the hotel's gray, withdrawn night clerk and "Erie" Smith, a penny-ante gambler who has spent most of his last fifteen years at the hotel between periods of drunkenness. His most recent bender was prompted by the death of the title character who was the night clerk's predecessor. Erie babbles through tales of his life's imaginary successes, as well as his panicky optimism towards the futile future. The night clerk can only listen to this study in fraudulent glibness which is touching, revealing and a telling measure of what is behind this man's delusions. 2 men. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0543-2**

**\$4.50**

**AN INFINITE ACHE.** ROMANTIC COMEDY. David Schulner. "Every once in a great while, a new play comes along that strikes so strong a chord of understanding that you feel it deserves to become a classic...*AN INFINITE ACHE*...is just such a work...the playwright manages sensitively to span lifetime experiences and deeply felt emotions, moving through time with rhythms all his own." —WMNR Fine Arts Radio. "...[Schulner] can con-

jure laughter...his new two-character romantic comedy, *AN INFINITE ACHE*...charms." —Variety. "In his new romantic comedy, *AN INFINITE ACHE*, playwright David Schulner takes to heart the adage that drama is life omitting the dull parts." —New Haven Register. "David Schulner's sincere romantic drama is ingenious in structure..." —Norwalk Hour. **THE STORY:** This is a fresh and heartfelt play about love, time and the infinite directions in which two lives can travel. Hope and Charles are a pair of lonely twenty-somethings about to end a supremely uninteresting first date. But just as they say good night, the myriad possibilities of their futures and a life shared together come rushing to meet them. From their first kiss to their first child, from a horrible tragedy to a second chance, each moment moves with breathtaking speed. A love story told with theatrical flair, *AN INFINITE ACHE* is as dazzling as it is insightful. 1 man, 1 woman. **INTERIOR. FEE: \$60 per performance. SPECIAL NOTE: A CD (#7777CD) with the original music composed by Fabian Obispo for this play is available through the Play Service for \$20.00, plus shipping. The nonprofessional fee for the use of this music is \$5.00 per performance.**

**ISBN: 0-8222-1885-2**

**\$6.50**

**K2.** DRAMA. Patrick Meyers. This thrilling, challenging play uses mountain climbing as a metaphor to explore a deeper theme: the recognition that human beings are free to choose whether they will live or die and do so calmly and objectively, even under the most severe conditions. "What we feel is indeed that tingling sensation of traveling beyond the rim of experience—of holding on to life at its highest peak." —NY Times. "The entire action really takes place in the hearts, mind and pasts of two climbers...it is quite extraordinary—probably like nothing you have seen before." —NY Post. "...I found it unexpectedly thrilling from start to finish." —The New Yorker. **THE STORY:** The setting is an icy ledge high up on K2, the world's second highest mountain. Two climbers, Taylor and Harold, are stranded at 27,000 feet, and Harold has suffered a broken leg in their precipitous descent. They have also lost one of their ropes, and the remaining one is neither long or strong enough to serve as a sling to lower Harold to the next ledge. As Taylor climbs back up the mountain in an attempt to recover the other rope the two men keep up a running conversation which begins in a lighthearted vein but gradually shades into an absorbing discussion of the meaning and value of life. Taylor, an arch-conservative, womanizing assistant district attorney, sees personal gratification as the focus of existence, while Harold, a physicist, has found an almost mystic satisfaction in his selfless love for his wife and young son. When Taylor's attempts to rescue the second rope fail, and the desperation of their situation can no longer be denied, it is, finally, the bond between the two men which is put to the test as Harold, in a scene of shattering emotional impact, calmly but firmly orders Taylor to save himself—to salvage the one life which can be saved and to live on for both of them. **NOTE:** While the Broadway production of *K2* employed a realistic set, the play can be produced with equal effectiveness using a simplified, abstract setting. 2 men. **EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0606-4**

**\$6.50**

**LAST TRAIN TO NIBROC.** DRAMA. Arlene Hutton. A funny, touching portrait of two people searching for happiness, this simply staged romance played to critical acclaim at the Edinburgh Festival Fringe and Off-Broadway. "...a gently charming little play, reminiscent of Thornton Wilder in its look at rustic Americans who are to be treasured for their simplicity and directness..." —A.P. "NIBROC's jokes are funny and its couple endearing because their emotional struggles ring true." —Time Out. "You could easily enjoy another few hours of this." —NY Times. "...a blissfully sweet romantic play quite unlike the typical fare offered in theatres these days." —nytheatre.com. "A character study that has originality and charm...Hutton's attention to detail (in character and period) plus her wonderfully authentic ear augurs well for her plays to come." —BackStage. "It is beautifully written...Every line is a heartbeat." —Financial Times. **THE STORY:** In December 1940, an east-bound cross-country train carries the bodies of the great American writers Nathaniel West and F. Scott Fitzgerald. Also on board is May, who shares her seat with a charming young flyer, Raleigh. Religious and bookish, May plans to be a missionary. Raleigh has been given a medical discharge and, inspired by West and Fitzgerald, is heading to New York to be a writer. Raleigh and May discover they are from neighboring Appalachian towns, and he decides to change trains for Kentucky, promising to take May to the next Nibroc Festival. Scene Two finds May and Raleigh at the festival, but a year and half later. Unfit for war, and needing to support his parents, Raleigh has been working in a Detroit factory. May is teaching school and dating an itinerant preacher. When Raleigh confronts her, May admits her prejudices against his family. It is not until the following spring as they sit on May's front porch, watching a lumberyard fire in the distance, that the two are finally able to resolve their differences and discover the depth of their feelings. May accepts Raleigh's sudden proposal to elope, as the sky grows red like a sunrise. 1 man, 1 woman. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1753-8**

**\$6.50**



**LAUGHING WILD.** COMEDY. Christopher Durang. A provocative, inventive and very funny study of the perils of modern life in urban America. Unique in form, the play consists of two monologues (one for each performer) plus a hilarious playlet which brings the two together and explores more fully the converging dreams and themes set forth in their solo expositions. "Mr. Durang is one of the funniest men in the world, able to make the audience laugh out loud time and time again, taking us by surprise with his one-of-a-kind jokes and relentless bitter satire." —The New Yorker. "At their liveliest, the monologues offer splenetic laughter, imaginatively induced." —NY Times. "The laughs just keep rolling in LAUGHING WILD." —Variety. **THE STORY:** In the first section of the play, a Woman enters and embarks on an increasingly frenetic (and funny) recital of the perils and frustrations of daily life in urban America—waiting in line, rude taxi drivers, inane talk shows and the selfish people who block the aisles in supermarkets. In particular she is incensed by a man who prevented her from buying a can of tuna fish by standing in her way—and whom she attacked in a fit of pique. In the second monologue ("Seeking Wild") the Man appears, and while the subjects on which he expounds (nuclear waste, the rigidity of the Catholic Church, particularly in sexual matters, the threat of AIDS) may be broader in context, he also dwells on an incident in a supermarket, when a strange woman hit him over the head in the tuna fish aisle. In the final portion of the play ("Dreaming Wild") the two protagonists meet at last and reenact the supermarket incident via six varying interpretations; tell us more fully of their overlapping dreams; and then launch into an explosively funny parody of a talk show. In the end the two find an accommodation of sorts as they come together at the Harmonic Convergence in Central Park—both still hoping to instill a sense of optimism and purpose in their lives, but both still skeptical that they will succeed in doing so. 1 man, 1 woman. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1528-4

\$6.50

**LONELY PLANET.** DRAMA. Steven Dietz. This compassionate play reveals friendship and fear in the age of AIDS. "Dietz owns all the tools of a crack-jack writer." —NY Newsday. **THE STORY:** Jody is in his forties and runs a map store. Not one for the outside world, he stays in his store all the time. His friend, Carl is in his late thirties and has been bringing chairs of dead friends into Jody's store and leaving them there. When Jody needs to take an AIDS test, Carl tries to convince him it is not only okay to leave the store but also that he must take responsibility for his life. If he doesn't, he will join the set of chairs that Carl has taken great pains to place in the right spots around the store. Through their interaction, the two realize how grateful they are to have such a strong lasting friendship. Jody finally leaves the map store to take his HIV test and returns to find Carl sitting in a chair of his own. With this gesture, we know that Carl has joined the many of their friends who have died, but now Jody must take Carl's place as the caretaker. 2 men. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1404-0

\$6.50

**LOVE IS A TIME OF DAY.** COMEDY. John Patrick. Widely toured, and then presented on Broadway, this effervescent comedy of the romantic misadventures of two attractive college kids is as hilarious and timeless—and touching—as love itself. **THE STORY:** As is necessary for a pretty girl with her own student apartment, April McGregor has learned to fend off wolves—although she is hard pressed to cope with Skipper Allen, a particularly persuasive graduate student who is convinced that her secret wish is to have him move in with her. Thanks to a bad back, which suddenly acts up and leaves him temporarily immobile, Skipper unexpectedly achieves his goals, although not with the pliant acceptance he has hoped for. But then his challenge is to win April over to his amorous point of view—which results in a series of uproarious happenings, plus near expulsion for both of them. What finally almost thaws our steadfastly proper heroine is jealousy—managed through the unlikely, and silent, assistance of a department-store dummy. But the ruse is discovered in time to preserve honor, and even the indomitable Skipper ultimately concedes defeat. However, true love (which was always there for the finding) comes to the fore when the two, at last, share a real and genuine moment of loss, which tells them how mature and meaningful their relationship could and should (and most certainly will) be. 1 man, 1 woman. INTERIOR. **FEE: \$50 per performance.**

ISBN: 0-8222-0692-7

\$6.50

**LOVE LETTERS.** A PERFORMANCE PIECE. A.R. Gurney. A unique and imaginative theatre piece which, in the words of the author, "needs no theatre, no lengthy rehearsal, no special set, no memorization of lines, and no commitment from its two actors beyond the night of performance." The piece is comprised of letters exchanged over a lifetime between two people who grew up together, went their separate ways, but continued to share confidences. As the actors read the letters aloud, what is created is an evocative, touching, frequently funny but always telling pair of character studies in which what is implied is as revealing and meaningful as what is actually

written down. **THE STORY:** Andrew Makepeace Ladd III and Melissa Gardner, both born to wealth and position, are childhood friends whose lifelong correspondence begins with birthday party thank-you notes and summer camp postcards. Romantically attached, they continue to exchange letters through the boarding school and college years—where Andy goes on to excel at Yale and law school, while Melissa flunks out of a series of "good schools." While Andy is off at war Melissa marries, but her attachment to Andy remains strong and she continues to keep in touch as he marries, becomes a successful attorney, gets involved in politics and, eventually, is elected to the U.S. Senate. Meanwhile, her marriage in tatters, Melissa dabbles in art and gigolos, drinks more than she should and becomes estranged from her children. Eventually she and Andy do become involved in a brief affair, but it is really too late for both of them. However Andy's last letter, written to her mother after Melissa's untimely death, makes it eloquently clear how much they really meant and gave to each other over the years—physically apart, perhaps, but spiritually as close as only true lovers can be. 1 man, 1 woman. OPEN STAGE. **FEE: \$60 per performance.**

ISBN: 0-8222-0694-3

\$6.50

**MARRIAGE PLAY.** DRAMA. Edward Albee. A concise look at that point in life where one can question his or her very existence. "Albee's writing, as ever, proves taut, effective and often slyly yet corrosively funny." —NY Post. "...it's disturbing, funny, violent, and not in the least sentimental." —The New Yorker. **THE STORY:** Jack comes home from a middling day at the office to quickly announce to his wife, Gillian, that he is leaving her. Suspecting for some time a midlife crisis, Gillian goads Jack about this announcement, forcing him to try it again—going outside and coming in again—twice! Jack wants his wife, whom he still loves, to really understand his fears and the reasons he must leave her. His days seem unknown to him; his secretary of fifteen years is a total stranger; his sex is by rote. Gillian understands but feels the investment of a thirty-year marriage is worth holding on to because so much is in place, and quite frankly, they've been through these changes before: affairs, neglect, sections of time forgotten. Jack accuses Gillian of not listening, an accusation she easily returns, and when Jack then does start to leave, Gillian blocks him and a small battle ensues. Retreating to their corners, both recount memorable points in their marriage and lives, and discovering that through it all, nothing is really enough. As the lights fade, they prepare for a departure but don't make a move. 1 man, 1 woman. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1422-9

\$6.50

**MASS APPEAL.** DRAMA. Bill C. Davis. This brilliantly funny yet compassionate play had a long and critically hailed Broadway run. The play explores the conflict between an established older priest and the impassioned young seminarian who challenges the validity of his well-routined regimen. "There are few more invigorating theatrical experiences than hearing the voice of a gifted writer for the first time." —NY Times. "...Davis has a funniness that is more benign, more interwoven with elemental human weakness and strengths, more forthright than wit. Humor, in short." —NY Magazine. "...one of those very rare plays which not only entertains but also educates." —Hollywood Reporter. **THE STORY:** Father Tim Farley, a lover of the good things in life, is comfortably ensconced as priest of a prosperous Catholic congregation. Without realizing it, he has resorted to flattering his parishioners and entertaining them with sermons that skirt any disturbing issues, in order to protect his Mercedes, his trips abroad and the generous supply of fine wines that grace his table (and his desk drawer). His well-ordered world is disrupted by the arrival of Mark Dolson, an intense and idealistic young seminarian whom Father Farley reluctantly agrees to take under his wing. There is immediate conflict between the two as the younger man challenges the older priest's sybaritic ways, while Father Farley is appalled by Mark's confession that he had led a life of bisexual promiscuity before entering the priesthood. In the final essence their confrontation is a touching yet very funny examination of the nature of friendship, courage and the infinite variety of love, as the older man is reminded of the firebrand he once was, and the younger comes to realize that forbearance is as vital to the Christian ethic as righteousness. 2 men. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-0738-9

\$6.50

**MR. WILLIAMS AND MISS WOOD.** DRAMA. Max Wilk. Told in their own voices, through letters and remembrances, this engrossing play explores the long and fruitful relationship of two towering figures of the modern American theatre—Tennessee Williams and his famous agent, Audrey Wood. Based on Miss Wood's memoir. **THE STORY:** Seated at two simple desks at opposite sides of the stage the young Tennessee Williams and his agent-to-be speak of his early years as a writer and of his fateful meeting with the remarkable woman who was the first to recognize his potential as a playwright and who was to become his guiding genius as his career developed. Beginning with small fees for short plays and magazine pieces, the fledgling poet-playwright was obliged to work at a

variety of drab jobs while he sought the breakthrough that would allow him to come to New York and devote himself exclusively to writing. But his first "big break," when it came, proved to be a crushing disappointment—the disastrous Theatre Guild production of his first full-length play, *Battle of Angels* (which later, substantially rewritten, found success as *Orpheus Descending*). Daunted, but still determined, the playwright continued to write, and the agent continued to promote her client's work with undiminished zeal, leading, in time, to *The Glass Menagerie* and sudden, international fame, plus, at last, financial security. After that came the amazing succession of plays which have made the name of Tennessee Williams the most celebrated in the modern theatre, but also the gradual and, to many, unaccountable rupture of the collaboration which underlay this accomplishment. But the fruit of their association, and the fascinating events which led to them, remain and are captured with rare eloquence and understanding in this moving tribute to two singular—and irreplaceable—individuals. 1 man, 1 woman. OPEN STAGE. **FEE: \$60 per performance.**

ISBN: 0-8222-0783-4 **\$6.50**

**NIGHT MANEUVER.** DRAMA. Howard Korder. A dramatic debut, introducing Korder to the American theatre. **THE STORY:** Lou, a twenty-six-year-old auto parts clerk, rents a shabby urban bachelor pad. His eighteen-year-old brother, Tim, is crashing there. Getting to know each other's ways, the brothers trade slurred, desultory banter that touches on sex, booze and the almost mythical exploits of their older brother, Monty. At one point, in a great monologue, Lou recounts how he lost his virginity at twelve years old to Monty's girlfriend while on an inflatable horse life preserver in a pool. The conversation turns to Tim's late night whereabouts: Does he have a girl? What's he doing hanging around the park until late at night? Is he really innocent? It is finally revealed that Tim is doing drugs and Lou is a small-time drug dealer. Though starting off as Lou leading his younger brother through a crash course in survival, by the end of the play, Tim has taken control of the situation. The brothers pair off for a showdown of sibling rivalry halfway between life and death and Abbot and Costello, but no longer just a little brother, Tim takes advantage of Lou's drug contacts and set up a deal for himself. 2 men. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1485-7 **\$6.50**

**'NIGHT, MOTHER.** DRAMA. Marsha Norman. Winner of the 1983 Pulitzer Prize and the Susan Smith Blackburn Prize. This eloquent, enthralling and ultimately shattering play explores the final hour in the life of a young woman who has decided that life is no longer worth living. "...honest, uncompromising, lucid, penetrating, well-written, dramatic, and...unmanipulatively moving..." —NY Magazine. "It is sparse and concise, introspective and penetrating, powerful and uncompromising, intense and intelligent, warm and theatrical. It is THE American tragedy." —New England Entertainment Digest. "Something I hadn't seen in a long time happened at 'NIGHT, MOTHER: The audience still sat applauding after the house lights came up, as if waiting for the cast to come round and join them." —Village Voice. "...a shattering evening..." —NY Times. **THE STORY:** The scene is the living room/kitchen of a small house on an isolated country road, which is shared by Jessie and her mother. Jessie's father is dead; her loveless marriage ended in divorce; her absent son is a petty thief and ne'er-do-well; her last job didn't work out and, in general, her life is stale and unprofitable. As the play begins Jessie asks for her father's service revolver and calmly announces that she intends to kill herself. At first her mother refuses to take her seriously, but as Jessie sets about tidying the house and making lists of things to be looked after, her sense of desperate helplessness begins to build. In the end, with the inexorability of genuine tragedy, she can only stand by, stunned and unbelieving, as Jessie quietly closes and locks her bedroom door and ends her profound unhappiness in one fatal, stunning and deeply disturbing moment—a moment never to be forgotten by those who have witnessed and come to understand, her plight. 2 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-0821-0 **\$6.50**

**THE NINA VARIATIONS.** DRAMA. Steven Dietz. "A perfect little jewel of a play. Dietz's writing is so well crafted...that he manages to bring all of *The Seagull's* characters to life...though none but two ever appear on stage." —Shepherdstown Chronicle. "...a delightful revelation of a writer at play; and also an odd, haunting, moving theater piece of lingering beauty." —Eastside Journal (Seattle). **THE STORY:** In this funny, fierce and heartbreaking homage to *The Seagull*, Steven Dietz puts Chekhov's star-crossed lovers in a room and doesn't let them out. In forty-three variations on their famous final scene, Nina (a young actress) and Treplev (a young writer), pit their vibrant wit and soaring passions against one another in a fast-paced tour de force of romantic entanglement. 1 man, 1 woman (flexible casting). INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1891-7 **\$6.50**

**NIXON'S NIXON.** DRAMA. Russell Lees. The setting is the White House, in one of the most speculated moments in the history of American politics:

the final meeting between President Richard Nixon and Secretary of State Henry Kissinger on the eve of Nixon's resignation speech. "...Mr. Lees' blissfully funny and sometimes cruel fiction...both a serious work of the imagination and a fully realized political satire of the sort that the American theater seldom sees." —NY Times. **THE STORY:** It is the night before President Nixon is to announce his resignation, and he has summoned Secretary of State Henry Kissinger to the Lincoln Sitting Room. Kissinger arrives, expecting to find his President preparing to resign. But Nixon is in the process of wrestling with that very decision. Unstable, nostalgic, garrulous and paranoid, Nixon leads his Secretary of State on a journey through the high moments of his administration and Nixon's past. The journey borders on the surreal as Nixon pressures Kissinger into reenacting crucial scenes: Kissinger plays Nixon, Nixon plays Brezhnev, Kissinger plays Kennedy and Mao—the scenarios become dizzying. Meanwhile, Kissinger is subtly working to convince Nixon to step down so that he can pursue his geopolitical goals—and his own quest for historical glory—unencumbered by a weakened President. Nixon, however, can't face the lonely aftermath of such a decision; he envisions himself "wandering some hellish golf course, waiting to die." As the evening and the drinking progress the two concoct a plan to provoke an international crisis that would allow Nixon to leave office a hero. Kissinger muses, "Sometimes I stare in the mirror. What's happening behind those eyes? I'm astonished. Mystified." Then adds, "I like it." Nixon confides he no longer stares in the mirror, although he did on the way up. He not only stared, he talked to himself. "You sly dog, I'd say. And we'd share a secret smile. But then I fell. I fell like Satan tossed from heaven." 2 men. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1556-X **\$6.50**

**OLD WICKED SONGS.** DRAMA. Jon Marans. "Mr. Marans' play...is lighted with warmth and humor, and his two protagonists are splendid companions for the evening's journey into the soul." —NY Times. "...one of the best plays of the year, a fascinating exploration of art, guilt, compassion and identity..." —NY Post. "A vivid, beautiful play!" —NY Daily News. **THE STORY:** Hoping to reconnect with his music and shatter the artistic block that's plagued his career, Stephen Hoffman, a young American piano prodigy, ventures to Vienna in the spring of 1986. He is assigned to an elderly vocal teacher, Professor Josef Mashkan, who gives Stephen the "Dichterliebe" song cycle by Robert Schumann. Although Stephen resents having to study simple vocal accompaniment, he slowly realizes that he is in the hands of a master-teacher. It's a grudging realization at best for Stephen, as he and Mashkan approach each other from such opposite ends of experience. It seems impossible at first that they will ever get along, much less work together. Their dichotomies abound: One is European, one American; one old-fashioned, the other modern; one passionate, the other technically precise; and finally, one a seeming anti-Semite, and the other a Jew—a theme partly expressed by the play's allusions to Kurt Waldheim's campaign for Austria's presidency. When Stephen visits Dachau, at the insistence of his Jewish parents, the whitewash of official German history fills him with rage, and he channels this anger into his art—and against Mashkan as well. Stephen soon discovers that Mashkan's anti-Semitic remarks mask a darker history; he is a Holocaust survivor who would rather die than confront his demons. Stephen urges Mashkan to tell his story—for his sake as well as for Stephen's—but eventually, only music—their one common bond—helps release the burning emotions of the teacher and helps melt the frigidity of the student. 2 men. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1544-6 **\$6.50**

**OLEANNA.** DRAMA. David Mamet. A seething investigation of "political correctness" in a time when the nation's morality has been tested by increased incidents of sexual harassment. "OLEANNA is likely to provoke more arguments than any play this year." —NY Times. "One of the ten best plays of 1992...reason enough to cheer for the future of the theatre." —Time Magazine. **THE STORY:** A college student, Carol, drops by her professor's office in an effort to gain his help to do better in class. John, the professor, in the midst of buying a house to celebrate his nomination for tenure, at first seems distant. As the first meeting progresses the two discuss the nature of understanding and judgment in society, as well as their very own natures and places in our society. It seems as if a bond has been made. When next they meet we find that a report has been filed to the tenure committee. Carol has joined a "group" and has decided that John sexually harassed her during their first meeting. Their second meeting dissects the first; every word, every nuance of the first meeting has been twisted into something else. Or has it? John's unsuccessful attempts to convince Carol to retract her accusation escalate to a more dangerous level. The third meeting, one the court officers warned against, climaxes violently leaving John and Carol both physically and emotionally devastated. 1 man, 1 woman. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1343-5 **\$6.50**

**OUT CRY.** DRAMA. Tennessee Williams. Subsequently revised and available under the title *The Two-Character Play*. NOTE: The author prefers that the

version entitled *The Two-Character Play* be presented by nonprofessional groups, though applications to produce *OUT CRY* will also be considered. 1 man, 1 woman. UNIT SET. FEE: \$75 per performance. MS.

ISBN: 990176 \$15.00

**OUT OF GAS ON LOVERS LEAP.** DRAMA. Mark St. Germain. A provocative and theatrically exciting examination of the prospects facing today's youth, in a world where traditional values have declined and humanity seems bent on self-destruction. "OUT OF GAS ON LOVERS LEAP is a perceptive, well-written work." —BackStage. "...creates a tender bond between its wealthy misfits and the audience." —NY Times. "...theatrical imagination and flights of humor..." —The New Yorker. "...presents a compelling argument that today's times are forcing today's kids to put new twists in the old rituals." —NY Post. **THE STORY:** It is the night of their high-school graduation and Myst and Grouper, two bright, well-to-do teenagers, have driven to the local lovers leap for a private celebration. Myst is seventeen and the daughter of a fading rock star of dubious morals; Grouper is also seventeen and the son of an ambitious, self-important U.S. Senator. Myst is determined to deprive Grouper of his virginity, but he wants to wait until they are married and settled into domesticity. As they drink beer, smoke pot and engage in sharply amusing, yet disheartening, interplay, it becomes increasingly evident that they are very lost young souls whose ideals have been sadly eroded by the shoddy, self-centered example of their elders. In the end they do make love, but it proves to be only a brief respite before their pasts encroach on the present and, inevitably, overwhelm it with terrible and heartrending results. 1 man, 1 woman. EXTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0870-9 \$6.50

**PARALLEL LIVES: THE KATHY AND MO SHOW.** COMEDY. Mo Gaffney and Kathy Najimy. This series of feminist sketches achieved cult status in its long Off-Broadway run. A delightful and biting comedy for two actresses, the play consists of hilarious scenes exploring the plight of women and the pandemonium that ensues when the two sexes try to get together for more than a drink. As intelligent as it is funny, *PARALLEL LIVES* provides a fresh take on the oldest battle of the human race. "...a romp with a feminist sensibility; it's a humor for a post-Lily Tomlin generation...Above all, *PARALLEL LIVES* is a smart, provocative show." —Variety. **THE STORY:** In the opening scene, two Supreme Beings plan the beginning of the world with the relish of two slightly sadistic suburban wives decorating a living room. Once they've decided on the color scheme of the races, a little concerned that white people will feel slighted being such a boring color, they create sex and the sexes. Afraid women will have too many advantages, the Beings decide to make childbirth painful and to give men enormous egos as compensation. From this moment, the audience is whisked through the outrageous universe of Kathy and Mo, where two actresses play men and women struggling through the common rituals of modern life: teenagers on a date, sisters at their grandmother's funeral, a man and a woman together in a country-western bar. With boundless humor, *PARALLEL LIVES* reexamines the ongoing quest to find parity and love in a contest handicapped by capricious gods—or in this case, goddesses. 2 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1308-7 \$6.50

**PAUL ROBESON.** DRAMA. Phillip Hayes Dean. Produced on Broadway, a powerful chronicle of the life of Paul Robeson, taking us from his childhood in New Jersey, to his adult life around the world. "Of all the imposing figures who have strutted across the stage of American culture in this century, none has been more invested with a superman mystique than Paul Robeson...and...Phillip Hayes Dean's play *PAUL ROBESON* should do nothing to diminish his stature...*PAUL ROBESON* conveys an inspiring moral fervor." —NY Times. "Phillip Hayes Dean's...wonderfully moving play...traces Robeson's remarkable career, from the time his father told him, 'Go with your head and not your heart,' through a life that careened him across the world stage...A great show." —NY Post. **THE STORY:** A powerful chronicle of the life of Paul Robeson, taking us from his childhood in New Jersey to his adult life around the world. An All-American athlete and a lawyer with Columbia Law School credentials, Robeson faces the racism prevalent in society in the early part of the twentieth century. He strives to rise above, and it is his triumph in that struggle that turns Robeson into a modern-day hero. Realizing the racist system would not allow him to practice as a lawyer, Robeson turns to singing, something he had learned well in the church choir. His singing leads to acting, and his acting, with all the accolades due a master, leads him around the world. But every place he visits he sees the strains of racism in its many forms. The more he sees, the more he speaks out, using his influence and stature to try and enlighten those around him. After some time in Europe, he returns to the United States to perform and speak out about the injustices in the country he loves. Confronting racism again, he sticks to his values, adhering to no party line, but is accused of being a Communist, an agitator and much more. He is black-

listed and his passport is revoked, but he goes on speaking out whenever he can. For eight years he fights to clear his name. Finally, the social climate begins to change and towards the end of his life, Robeson's passport is reinstated along with some of the glory and respect he earned along the way. There is still far to go, but Paul Robeson remains a beacon to those struggling to make this world a better place. This play is a powerful look at the many facets of Robeson the man, as well as Robeson the star. It is a tour de force for any actor. 2 men. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1515-2 \$6.50

**QED.** COMEDY/DRAMA. Peter Parnell. "Who knew quantum electrodynamics could be so much fun?" —NY Post. "...a seductive mix of science, human affections, moral courage, and comic eccentricity..." —NY Magazine. "The play itself is a kind of proof, dramatically illustrating how a man who happens to be a genius elegantly and movingly works through the human problem of how to face the end of his life..." —The New Yorker. "The second act is about the personal life of everybody in the audience, not just Feynman's life alone. It's also theirs." —Alan Alda. **THE STORY:** Nobel Prize-winning physicist Richard Feynman holds forth with captivating wit and wisdom in this fascinating play that originally starred Alan Alda. One of the twentieth century's great physicists, Feynman was also one of its great eccentrics. Not only did he develop the atomic bomb and quantum electrodynamics, but he played the bongos, frequented topless bars and relished his bit parts in university theatricals. With the magnetic Feynman at the center of an exquisitely realized universe, QED exerts an irresistible gravitational pull. 1 man, 1 woman. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1924-7 \$6.50

**THE RETURN OF HERBERT BRACEWELL (OR WHY AM I ALWAYS ALONE WHEN I'M WITH YOU?).** COMEDY. Andrew Johns. A delightful, nostalgic tale of a lovably senile turn-of-the-century character actor planning a comeback and his long-suffering wife, an actress with a comeback scheme of her own. "...a superbly realized two-character play...ideal for dinner theatres and amateur groups." —Variety. **THE STORY:** It's 1909 and Herbert Bracewell has retired to the attic of his New York home with plans to stage a comeback in a one-man review of his long, if undistinguished career. He assembles five antique match-lit footlights to mark a playing area and proceeds to ad-lib ideas for his show, straining to pull down dusty manuscripts from atop overflowing shelves of vintage souvenirs, using a stunt dummy to play off of and conferring often with his pet, a stuffed crow. Herbert's wife, Florence, thirty years his junior and once a great success as an actress, comes to call her husband to bed and is caught up in his production plans, first with good-humored derision, then with the suggestion that she join him in the comeback attempt. Through a series of barbs, playful reminiscences and impromptu "performances," we learn of the strains this relationship has endured—Florence's infidelity and success—and that Herbert is endearingly closer to losing his mind than we thought. But we also sense that, through it all, husband and wife have been sustained by the magic of theatre, their first love. 1 man, 1 woman. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0946-2 \$6.50

**RICHES.** COMEDY/DRAMA. Lee Blessing. A searing, biting comic and ultimately shattering dissection of a marriage—outwardly solid, but inwardly wracked by tensions and shortcomings of which neither partner is clearly aware. "...depicts and explores differences in male and female perspectives, logics and habits, using a deftly comic pen." —Champaign-Urbana News-Gazette. "His dialogue is sharp and realistic, but totally devoid of fat: Every word serves a purpose." —Denver Post. **THE STORY:** David and Carolyn Rose would seem to "have it all"—a generous income, two expensive cars, a son in a good college and twenty-one years of wedded bliss. Now, on their anniversary, they have returned, with another couple, to the hotel in Red Wing, Minnesota, where they spent their honeymoon. The other couple wants the Roses to join them in the bar for a pre-dinner drink, but David, more in love than ever, has other ideas—and it is his amorous persistence which moves the play quickly to its crisis point. To his shock and amazement, Carolyn not only turns aside his overtures, but calmly announces that she wants a divorce. Stunned, and then angry, David demands reasons, but Carolyn can give none more cogent than that she doesn't like the shape of his nose (and never has) and that he seems to her to have "shrunk." No other man, no better life that she covets—just the awareness that their relationship has quietly but finally become arid and empty. Unable to comprehend or accept Carolyn's infuriating calmness in the face of this unexpected calamity, David baits her into a fight, and then the underlying bitterness, which both of them have tried to deny, explodes into destructive, emotionally shattering fury. In the final scene of the play, wordless but deeply affecting, a certain rapprochement is hinted at—but one surely tempered by the sad knowledge that things will never again be as they, perhaps naively, had assumed they were. 1 man, 1 woman. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1221-8 \$6.50

**SALLY AND MARSHA.** COMEDY/DRAMA. Sybille Pearson. This touching and funny play traces the growing understanding and friendship which springs up between two very different young wives who find themselves neighbors. "...has wit, charm, compassion, is emotionally probing, often extremely funny, and grants its audience an opportunity to sympathize with, as well as care about, the characters." —Variety. "...much of the play is very funny, but it is not a farce, and the characters are written with as much sympathy, as humor." —The New Yorker. "...Sybille Pearson's very warm and often very funny play is truly an engaging retelling of the tale of the town mouse and her country cousin." —NY Post. **THE STORY:** Sally, a waif-like young wife and mother originally from South Dakota, has settled into a rather cramped New York City apartment with her two young (and unseen) children, while her husband is on the road selling detergents. Desperate for a friend, Sally strikes up a conversation with her next-door neighbor, Marsha, a cynical, wise-cracking native New Yorker who is impatiently waiting for her own husband to complete his residency in orthopedics. Although complete opposites—the country mouse and the city mouse—the two women gradually warm to each other as they exchange ever more personal (and amusing) confidences about their hopes and fears, their likes and dislikes, and their relationships with their two very different husbands. In time, despite occasional misunderstandings, they become each other's main moral supports, as the homespun Sally grows more worldly and the neurotic Marsha regains her self-esteem—with both benefiting more than they might realize from the growing closeness and mutual admiration which, inevitably, makes their eventual parting all the more poignant. 2 women. **INTERIOR. FEE: \$60 per performance.** **ISBN: 0-8222-0980-2** **\$6.50**

**SALT-WATER MOON.** DRAMA. David French. A gently humorous, deeply affecting play by one of Canada's most respected writers. "Tender as a caress, delicate as a love poem... Tremendous!" —Southam News. "A gem of a play, an old-fashioned love story that is as affecting, funny and evocative as a dream." —Toronto Globe & Mail. "A near flawless piece of writing..." —Montreal Gazette. **THE STORY:** The time is 1926, the place the front porch of a summer home in the tiny coastal town of Coley's Point, Newfoundland. Mary Snow, a lovely young girl of seventeen, studies the evening sky through a telescope. Her reverie is interrupted by the unexpected appearance of Jacob Mercer, the boy with whom she had once fallen in love, and who, a year ago suddenly departed for Toronto without so much as a good-bye. Now Jacob has returned to Coley's Point, wanting to win back the affection which Mary once felt for him. In his absence, however, Mary has decided to accept the marriage proposal of Jerome McKenzie, the local schoolmaster, who may be on the dull side but is certainly reliable and more than willing to provide for her younger sister, Dot. But when memories of Jacob are revived, and when he feigns leaving for good, she suddenly realizes that he just may be the man for her. **NOTE:** The Play Service only handles the United States licensing rights for this play. 1 man, 1 woman. **EXTERIOR. FEE: \$60 per performance.** **ISBN: 0-8222-1388-5** **\$6.50**

**THE SANTALAND DIARIES AND SEASON'S GREETINGS.** COMIC MONOLOGUES. David Sedaris. Adapted by Joe Mantello. "A delightfully thorny account of working as a Yuletide elf at Macy's. Priceless observations, both outrageous and subtle. Destined to hold a place in the annals of American humor writing." —NY Times. "A sardonic, merrily subversive tale—just the antidote to bright-eyed joy before too many shopping days have passed. Worth more than a photo album full of Santas!" —NY Newsday. "A satirical brazenness that holds up next to Twain and Nathaniel West." —The New Yorker. "THE SANTALAND DIARIES is quite possibly the thirty-one funniest pages of text published in the past quarter century... David Sedaris slays me." —Seattle Weekly. "A caustic mix of J.D. Salinger and John Waters." —Publishers Weekly. "A subversively cynical, misanthropic wit!" —Time Out. **THE STORIES:** THE SANTALAND DIARIES is a brilliant evocation of what a slacker's Christmas must feel like. Out of work, our slacker decides to become a Macy's elf during the holiday crunch. At first the job is simply humiliating, but once the thousands of visitors start pouring through Santa's workshop, he becomes battle weary and bitter. Taking consolation in the fact that some of the other elves were television extras on *One Life to Live*, he grins and bears it, occasionally taking out his frustrations on the children and parents alike. The piece ends with yet another Santa being ushered into the workshop, but this one is different from the lecherous or drunken ones with whom he has had to work. This Santa actually seems to care about and love the children who come to see him, startling our hero into an uncharacteristic moment of goodwill just before his employment runs out. (1 man.) **SEASON'S GREETINGS.** Another funny, touching—and twisted—monologue about the season. (1 woman.) 1 man, 1 woman. **UNIT SET. FEE: \$60 per performance; \$40 each when performed individually.** **ISBN: 0-8222-1631-0** **\$6.50**

**SOME THINGS YOU NEED TO KNOW BEFORE THE WORLD ENDS (A FINAL EVENING WITH THE ILLUMINATI).** COMEDY. Levi Lee and Larry Larson. An irreverent, highly theatrical and truly hilarious send-up of organ-

ized religion. "Illuminati is a post-holocaust farce about a loony preacher who has visions of playing basketball against the Devil and conducting job interviews with sainthood applicants." —Calgary Herald. "...pokes gleeful fun at the sort of religiosity that suggests one has to suffer to find salvation..." —Atlanta Journal-Constitution. "...a very funny evening of theatre..." —Irish Times. **THE STORY:** The setting is the bombed-out, post-holocaust sanctuary of a church, where the Reverend Eddie (clad in long underwear) prepares to deliver his final sermon: "Life Is Like a Basketball Game." Abetted by his faithful helper, the hunch-backed Brother Lawrence, Reverend Eddie first embarks on a series of wildly funny skits in which Saint Paul and Saint Timothy discuss the shaky position of women in religion; an applicant for sainthood agonizes over what form of martyrdom to pursue; and the Reverend challenges the Devil to a final showdown on the basketball court. And, throughout, there is the unseen but undeniable presence of "The Illuminati," a mysterious but all-powerful force which guides the destiny of what's left of the world and whose baleful influence is clearly felt by Brother Lawrence as he ascends the pulpit to read the newly deceased Reverend Eddie's final words to whomever is left to hear them. 2-6 men. **INTERIOR. FEE: \$60 per performance.** **ISBN: 0-8222-1056-8** **\$6.50**

**TALLEY'S FOLLY.** COMEDY/DRAMA. Lanford Wilson. Winner of both the 1980 Pulitzer Prize and the New York Drama Critics Circle Award as best play of the season. Part of a cycle of plays begun with *Fifth of July*, TALLEY'S FOLLY deals with the courtship of the young Sally Talley and her Jewish suitor, Matt Friedman. "...Mr. Wilson is one of our most gifted playwrights, a dramatist who deals perceptively with definably American themes...he introduces us to two wonderful people, humanizing and warming them with the radiance of his abundant talent. TALLEY'S FOLLY is a play to savor and cheer." —NY Times. "It is perhaps the simplest, the most lyrical play Wilson has written—a funny, sweet, touching and marvelously written and contrived love poem for an apple and an orange." —NY Post. **THE STORY:** The scene is the ornate, deserted Victorian boathouse on the Talley place in Lebanon, Missouri; the time 1944. Matt Friedman, an accountant from St. Louis, has arrived to plead his love to Sally Talley, the susceptible, but uncertain daughter of the family. Bookish, erudite, totally honest and delightfully funny, Matt refuses to accept Sally's rebuffs and her fears that her family would never approve of their marriage. Charming and indomitable, he gradually overcomes her defenses, telling his innermost secrets to his loved one and, in return, learning hers as well. Gradually he awakens Sally to the possibilities of a life together until, in the final, touching moments of the play, it is clear that they are two kindred spirits who have truly found each other—two "lame ducks" who, in their union, will find a wholeness rare in human relationships. 1 man, 1 woman. **EXTERIOR. FEE: \$60 per performance.** **ISBN: 0-8222-1626-4** **\$6.50**

**TOPDOG/UNDERDOG.** DRAMA. Suzan-Lori Parks. Winner of the 2002 Pulitzer Prize. "...an utterly mesmerizing evening of theater...the vitality, freshness and gritty lyricism of Parks' writing are unlike anything to be heard on a Broadway Stage..." —Variety. "...[a] vibrant comic drama of shifting identity and betrayal...from the ferociously talented author of *In the Blood* and *The America Play*..." —NY Times. "The issues are gripping, the characters are dynamite...a must-see play." —BackStage. **THE STORY:** A darkly comic fable of brotherly love and family identity is Suzan-Lori Parks' latest riff on the way we are defined by history. The play tells the story of Lincoln and Booth, two brothers whose names were given to them as a joke, foretelling a lifetime of sibling rivalry and resentment. Haunted by the past, the brothers are forced to confront the shattering reality of their future. 2 men. **UNIT SET. FEE: \$60 per performance.** **ISBN: 0-8222-1983-2** **\$6.50**

**THE TURN OF THE SCREW.** DRAMA. Jeffrey Hatcher from the story by Henry James. "In his thoughtful adaptation of Henry James' spooky tale, Jeffrey Hatcher does away with the supernatural flummery, exchanging the story's balanced ambiguities about the nature of reality for a portrait of psychological vampirism..." —Boston Globe. "...It is both wonderful and terrifying...Hatcher, as he sculpts James' fiction for the stage, provides a multi-faceted penetrating drama...THE TURN OF THE SCREW is a suggesting, haunting piece." —Springfield Union-News. **THE STORY:** Based on the provocative tale of suspense, horror and repressed sexuality, this adaptation gives the famous story yet another turn of its own. A young governess journeys to a lonely English manor house to care for two recently orphaned children. But she is not their first governess. Her predecessor, Miss Jessel, drowned herself when she became pregnant by the sadistic valet, Peter Quint, who was himself found dead soon after under mysterious circumstances. Now the new governess has begun to see the specters of Quint and Jessel haunting the children, and she must find a way to stop the fiends before it is too late. But one frightening question tortures the would-be heroine: Are the ghosts real, or are they the product of her own fevered imagination? 1 man, 1 woman. **UNIT SET. FEE: \$60 per performance.** **ISBN: 0-8222-1554-3** **\$6.50**

**THE TWO-CHARACTER PLAY.** DRAMA. Tennessee Williams. Perhaps the author's most haunting and eloquent play, which explores the fascinating area between make-believe and reality with sensitivity and poetic insight. "...a moving play about the convulsion of madness and the fantasies of reality." —NY Times. "...an astonishing share of theatrical interest..." —NY Post. "...an enormously gifted playwright with a poet's feeling for words and images." —Variety. **THE STORY:** Two actors, a brother and sister, meet in the empty playhouse where their theatre company is scheduled to perform that evening. But apparently the other actors have deserted them, and absconded with their money, so the two decide to perform the "Two-Character Play," extemporizing the parts not memorized or not yet written. Thus the play-within-a-play begins, and it proves to be so compelling, and so deeply affecting, that soon both they and the audience are no longer sure as to where the play stops and real life takes over. In the end unanswered questions linger, but, with them, overtones of larger truths revealed and deeper meanings brought into light at last. 1 man, 1 woman. UNIT SET. **FEE: \$75 per performance.** **ISBN: 0-8112-0729-3** **\$9.95**

**TWO SMALL BODIES.** DRAMA. Neal Bell. A play of uncommon distinction and originality, which probes into the unsettling love/hate relationship which develops between a hard-boiled detective and the sexually alluring woman whom he suspects of having murdered her two young children. "Bell writes like ice—this is work hard, clear, and painful to the touch." —Village Voice. "Playwright Neal Bell has taken some brave leaps in his first play..." —East Side Express. **THE STORY:** Estranged from her husband, and working as a cocktail waitress, Eileen has perhaps neglected her two small children—whose disappearance has brought about a visit by the tough-talking Lt. Brann. Obviously suspicious, the detective plays a cat-and-mouse game with Eileen, suggesting that the children may have been kidnapped; or perhaps gruesomely murdered; or perhaps are safely with their father; or may have become victims of the dissolute lifestyle which he attributes to Eileen. Comprised of a series of contiguous, interconnected scenes, the play pursues the growing love/hate relationship which begins to build ominously between the tired, conservative-minded police officer and the voluptuous woman who both intrigues and repels him. He drops by at odd hours of the day and night; he is sometimes sympathetic and confiding; sometimes hard and abrasive; until, at last, he drives her to confess. Then, in a startling turnabout, the detective tells Eileen that the bodies of the children have been found and the vagrant who killed them arrested—but his revelation only underscores the grief which the mother, for all her worldliness, will carry with her always, and the sexual confusion which their encounter has aroused in the hard-driving, relentlessly moral police officer. 1 man, 1 woman. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1185-8** **\$6.50**

**UNCLE BOB.** DRAMA. Austin Pendleton. "...full of funny exchanges, a sharp sense of paradox and some genuine drama...sparks fly." —NY Daily News. "Intense...very funny...riveting." —The New Yorker. "UNCLE BOB moves Pendleton unequivocally into the ranks of noteworthy playwrights." —Nassau Herald. "...This is superb theater...one stunning surprise after another, unrelenting and uncompromising to the last, Austin Pendleton's play is a triumph..." —Drama-Logue. **THE STORY:** Uncle Bob lives in New York as an uproariously articulate hermit, separated from the wife to whom he is devoted—and who is devoted to him. He is visited by his nephew, Josh, who is without a job, without a completed college education, and without any sense of a future, all of which he faces with a wit and nifty desperation that finds its only match in his Uncle Bob. Uncle Bob has AIDS, and Josh has hitched from the Midwest, uninvited (profoundly uninvited), to take care of him. A loving and funny, abrasive and profane face-off ensues. 2 men. INTERIOR. **FEE: \$60 per performance.** **ISBN: 0-8222-1476-8** **\$6.50**

**THE UNEXPECTED MAN.** DRAMA. Yasmina Reza. Translated by Christopher Hampton. "Reza's artful play may persuade you that there is nothing of greater value in all the world than a brief encounter between strangers on a train." —The New Yorker. "This is a subtle, touching work about lonely people who allow only their imaginations to run wild." —NY Daily News. "...an elegant, witty little play full of sad observations about life and loneliness, about the ways fantasies can shape encounters." —NY Post. **THE STORY:** Two strangers on a train. One is a famous author, the other a great admirer of his. Will she have the nerve to bring his latest book out of her bag and read it? Or better yet, will she have the nerve to speak to him? In searching monologues, author and admirer reveal the rich unpredictability of their inner lives, and a journey that began simply as a trip from Paris to Frankfurt becomes an adventure of the mind. 1 man, 1 woman. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1793-7** **\$6.50**

**VISITING MR. GREEN.** COMEDY/DRAMA. Jeff Baron. "Jeff Baron's absorbing and touching play is unashamedly old-fashioned. Its humanity leaves a heartwarming spirit." —NY Law Journal. "A cannily crafted come-

dy-melodrama about friendship, family, openmindedness and forgiveness...a feelgood winner." —NY Newsday. "Baron knows how to stay one step ahead of his audience and give it an experience that is emotionally true...As Mr. Green might have said, 'What's not to like?'" —Boston Globe. "It is doubtful you are likely to encounter a play more enjoyable, more honestly funny and, in the end, more moving than this quite delightful two-hander by Jeff Baron." —Johannesburg Citizen. **THE STORY:** Mr. Green, an elderly, retired dry cleaner wanders into traffic on New York's Upper West Side and is almost hit by a car driven by Ross Gardiner, a twenty-nine-year-old corporate executive. The young man is charged with reckless driving, and is given a community service sentence of helping Mr. Green once a week for six months. The old man's wife has just died, he lives in a fourth-floor walk-up, and he needs help with groceries and such. The play follows the two men's growing and changing relationship over several months beginning with the first of these weekly visits. What starts out as a comedy about two men who do not want to be in the same room together, turns into a gripping and moving drama as they get to know each other, come to care about each other, and open old wounds they've been hiding and nursing for years. 2 men. INTERIOR. **FEE: \$60 per performance.** **ISBN: 0-8222-1681-7** **\$6.50**

**A WALK IN THE WOODS.** DRAMA. Lee Blessing. An important, brilliantly executed and strikingly original play which brings deep perception and unexpected humor to its probing examination of the superpower negotiations on nuclear disarmament. The play was a long-running Broadway success. "It is a marvelous piece of theatre as well as a great treatise on the nature of mankind, and should take its place as a classic of dramatic literature." —Drama-Logue. "...a work of passion and power with the ring of political truth. It is not only the best of the few dramas to reach Broadway this season, it is also the funniest comedy." —Time Magazine. "...a minor miracle..." —NY Magazine. "...a splendid evening of theatre." —NY Daily News. **THE STORY:** The place is a "pleasant woods on the outskirts of Geneva," where two superpower arms negotiators, a Russian and an American, meet informally after long, frustrating hours at the bargaining table. The Russian, Botvinnik, a seasoned veteran who has mastered the Soviet "hard line," is urbane and humorous but, at the same time, profoundly cynical about what the current sessions can accomplish. His young American counterpart, Honeyman, a newcomer to the arms-control talks, is a bit stuffy and pedantic, but also fervently idealistic about what can—and must—be achieved through perseverance and honest bargaining. They continue their informal meetings as the talks drag on and the seasons change, and through their absorbing and revealing conversations we become aware both of the deepening understanding between these two wise and decent men and also of the profound frustration that they increasingly feel. In the end, when Botvinnik announces that he is leaving his post, Honeyman is genuinely regretful, not only because of the friendship that has grown between them but also because he knows that he must now confront again the deep-seated mistrust and misconceptions that a "new man" will bring with him—and which the elemental differences in their two systems of government will continue to exacerbate as long as the real power rests in the hands of those burdened by the bitterness of the past. 2 men. EXTERIOR. **FEE: \$60 per performance.** **SPECIAL NOTE: A CD (#4776CD) with cue sheet containing the original music composed by Michael Roth for the New York production of this play is available through the Play Service for \$28.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.** **ISBN: 0-8222-1220-X** **\$6.50**

**WEEKENDS LIKE OTHER PEOPLE.** DRAMA. David Blomquist. A biting satirical study of a blue-collar couple determined to rise above their lot in life. "Slowly, quietly and skillfully, he peels away layers of feeling into two organisms, a man and his wife, are revealed squirming in a mass of banalities...it is a beautiful piece of work..." —NY Daily News. "...accumulates real power by the end...Mr. Blomquist writes extremely well..." —NY Post. **THE STORY:** Laurie and Dan are an average blue-collar couple, he a warehouse worker, she employed in a restaurant, who have an eleven-year-old son; a tacky, cheaply furnished apartment; and an urge to get ahead like "other people." In a series of seemingly inconsequential domestic scenes, separated by the sound of overheard television commercials, the two talk about the books they should be reading (instead of watching TV); the exotic foods they should be trying (in place of frozen meat pies); and the fine wines they should be enjoying (rather than the omnipresent cans of beer). Hungry for the "good life," Dan is buoyed by the prospect of a promotion which has been dangled before him by his dashing new boss. When it falls through he explodes at Laurie and she, fed up with his pretensions, explodes back. But inevitably, and a bit sadly, they accept the truth—that what they have is all they ever will have, and what they hoped for, in fact, only a more affluent version of the bankrupt existence that is already theirs. 1 man, 1 woman. INTERIOR. **FEE: \$50 per performance.** **ISBN: 0-8222-1229-3** **\$6.50**

**YANKEE DAWG YOU DIE.** DRAMA. Philip Kan Gotanda. Opening to critical acclaim at the Berkeley Repertory Theater, this poignant and humorous play centers on the dilemma of working to survive versus compromising one's dignity. "Mr. Gotanda is a polemicist who sees both sides of a question, a writer whose grievances are balanced by a wicked sense of humor..." —NY Times. "...beautifully framed and passionately focused..." —San Francisco Examiner. "...it's entertainment with both heart and soul...The play works beautifully on several levels at once..." —East Bay Express. **THE STORY:** Bradley Yamashita is one of the new breed of Asian-American actors. Highly political and outspoken, he will only take on acting roles that are dignified and unстереotypic. He has recently starred in a small independent film that is the darling of the art crowd, and he arrives in Hollywood full of himself and his politics. Vincent Chang is a survivor. He cut his teeth on the old "Chop Suey" circuit as a hoover and went on to star in feature films, even garnering an Oscar nomination in the 1950s. Now, though still regal and debonair, Vincent is forced into taking often stereotypic and undignified roles. Through a series of quick-moving scenes, we follow the two men as they meet, form a tenuous friendship and together do battle amidst the often humorous and at times ruthless backdrop of the Hollywood film world. While maintaining the portrayal of integrity as all important, Bradley must face the reality of the same lack of work for Asian actors as Vincent faced in the early days of film. Vincent also teaches Bradley the dignity of survival as he learns to take on more of the cultural responsibility Bradley wishes him to accept. 2 men. UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-1283-8 \$6.50

**YARD GAL.** DRAMA. Rebecca Prichard. "Ms. Prichard has an undeniable gift for finding a spontaneous-seeming poetry in an urban patois fed by diverse ethnic rivers." —NY Times. "Initially humorous in tone, the story of their lives darkens with each passing moment...Prichard's hard-edged, foul-mouthed, but not entirely unsentimental play views the girls' wild world with a compassionate eye." —Star-Ledger. "YARD GAL sets out to capture today's street toughs with precision." —NY Daily News. **THE STORY:** YARD GAL follows the doings of Marie and Boo, two teenage girlfriends whose splicing, scheming, thieving and raving with their gang of girls may help them pass difficult days in inner city London, but will it hold them together or break them apart? When Marie is stabbed by Wendy, a girl from a rival gang, she ends up in the hospital where she learns that she's pregnant. But after her release, Marie's pregnancy doesn't stop her from furiously going after Wendy in a nightclub with a broken bottle. Boo, devoted friend, takes the rap for Wendy's murder. But while Boo serves time in jail for a crime she didn't commit, Marie gives birth and turns her life around. It is the ultimate test of these girls' friendship. Uncompromising in its language and treatment of London gang life, YARD GAL is a finely drawn picture of life on the edge. 2 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1775-9 \$6.50

**YELLOWMAN.** DRAMA. Dael Orlandersmith. "Ms. Orlandersmith has written a doomed love story. By turns prophetic and affirmative, YELLOWMAN is...a battle cry for humanity and its possibilities." —NY Times. "Both a celebration of young love and a harrowing study of smoldering domestic violence, the play is both heartwarming and ultimately heartbreaking." —Variety. "It's a play worth standing for." —Star-Ledger. **THE STORY:** YELLOWMAN is a multi-character memory play about an African-American woman who dreams of life beyond the confines of her small-town Southern upbringing and the light-skinned man whose fate is tragically intertwined with hers. The play explores the negative associations surrounding male blackness as well as the effect these racial stereotypes have on black women. 1 man, 1 woman. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1880-1 \$6.50

### 3 CHARACTERS

★ **BAPTIZED TO THE BONE.** DARK COMEDY. Dave Johnson. **THE STORY:** In a small southern town, Otis, a strapping young man, is creating "a Gospel Poetry Opera." He is dying to produce the work in New York but has no money and few prospects—until he decides to hustle Gladys, the preacher's wife. At first, Gladys seems an easy mark for cash; but, it turns out, Gladys has artistic aspirations of her own, and her demands on Otis multiply. What Gladys doesn't know, however, is that Otis is also hustling her husband, Henry, the preacher. And as the hustle deepens, and complications ensue, events take a completely unexpected turn as Otis, Gladys and Henry learn the hard way that sometimes deception gets you exactly what you want. 2 men, 1 woman. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-2067-9 \$6.50

★ **TRIPTYCH.** DRAMA. Edna O'Brien. "...passionate depth of writing...complex emotional intensity...O'Brien's skill at creating finely detailed, multi-

dimensional characters is thrilling." —Oakland Tribune. "...[an] intriguing and beguiling disquisition on the unanswerable question... 'What is love?'" —San Francisco Chronicle. "O'Brien surprises with her poetic sense of longing, the way she paints each woman in all her mysteries." —San Jose Mercury News. **THE STORY:** Three women—a mistress, a wife and a daughter—expose their passions for the same man and confront the ways that love can simultaneously liberate and entrap. 3 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-2053-9 \$6.50

**ADAM BAUM AND THE JEW MOVIE.** COMEDY/DRAMA. Daniel Goldfarb. "Stocked with uneasy questions about self-deception and self-hatred." —Time Magazine. "Comic genius." —Variety. "The script has a complexity that is rare by today's dumb-and-dumber standards. Here, after all, is a play that understands just how insidious prejudice is and also how racist attitudes can be lurking in the most unexpected places." —NY Daily News. **THE STORY:** Hollywood, 1946. Jewish movie mogul Sam Baum prepares to give notes to Gentile screenwriter Garfield Hampson on his screenplay about anti-Semitism. Time is of the essence. Zanuck at Fox has his own "Jew Movie," *Gentleman's Agreement*, and America can only take one. Gar arrives, excited and optimistic. Sam chats him up, but then gets to the point: The script is too Jewish; Gar has written it "as a Jew, and not as a Gentile." The men argue about the script, about what it means to be American, what it means to be Jewish. Sam invites Gar to his son Adam's Bar Mitzvah, so he can see what Jews are really like. Late Saturday night, the Bar Mitzvah is winding down, and Sam slips into his study. Adam appears, in his plaid suit and yarmulke. Sam takes the yarmulke from him. Adam asks if he can sing him his portion. Sam refuses, gives his son a "shake hand lesson" instead. Gar appears, a little drunk, with a present for Adam: tools. Adam leaves. Sam asks Gar what he's learned from the Bar Mitzvah. Gar is appalled by it. Sam calls him a communist. Adam appears. Sam asks him to drop his pants to show Gar what makes him Jewish. Adam runs off. All is lost. Sam and Gar cannot get on the same page. Gar asks if Sam's fear is about money. Sam calls Gar a "Jew hater," and finally understands the genius of Zanuck, hiring Moss Hart, a Jew, to write *Gentleman's Agreement*. "Only a Jew could write a Jew and not think of writing a Jew." The movie is off. Gar leaves, devastated. Adam returns. Sam apologizes to him and asks him to sing his portion. Adam sings as Sam weeps. 2 men, 1 boy. INTERIORS. FEE: \$60 per performance. ISBN: 0-8222-2014-8 \$6.50

**AMONG FRIENDS.** DRAMA. Kristine Thatcher. "Kristine Thatcher has been deservedly attracting international attention...Thatcher's latest, AMONG FRIENDS, is a whimsical and provocative deconstruction of hetero male bonding...this play deftly charts the universally familiar waters of peer envy and explores that ever-tricky boundary between friendship and rivalry." —Variety. **THE STORY:** Three old friends, Matt and brothers-in-law Will and Dan, gather as often as possible to play poker. Matt is a struggling Sears appliance salesman; Will, a public school teacher; and Dan, a real-estate developer and award-winning humanitarian. Dan is by far the most successful of the three and appears to be a model citizen. But when Will surreptitiously discovers the lionized Dan cheating at cards, he decides to explore exactly how deeply the rot goes. With masterful strokes, AMONG FRIENDS plumbs the nature of friendship, and the jealousy and resentment that sometimes lie just beneath the surface. 3 men. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1727-9 \$6.50

★ **'ART'.** SERIOCOMEDY. Yasmina Reza. Translated by Christopher Hampton. Winner of the 1998 Tony Award for Best Play. Winner of the 1996 Olivier Award for Best Comedy. "...wildly funny, naughtily provocative..." —NY Post. "...a nonstop cross-fire of crackling language, serious issues of life and art expressed in outbursts that sound like Don Rickles with a degree from the Sorbonne...Reza is a fiendishly clever writer... 'ART' sounds like a marriage of Molière and Woody Allen..." —Newsweek. "Anyone looking for a play that is funny, sophisticated, stylish, stimulating and moving should go to 'ART'." —Independent (London). "That such a simple plot can throw up such profound and meaty ideas about the rules that dictate art and friendship is a real treat. Reza and Hampton have an acute ear for the idiocies, trivia and petty assaults that pepper the conversation between friends...The real pleasures come from Reza's creation of three beautifully defined, original characters..." —The Mail (London). "In October I called it a minor classic. Let's change that to classic comedy, period." —London Times. **THE STORY:** How much would you pay for a white painting? Would it matter who the painter was? Would it be art? One of Marc's best friends, Serge, has just bought a very expensive painting. It's about five feet by four, all white with white diagonal lines. To Marc, the painting is a joke, but Serge insists Marc doesn't have the proper standard to judge the work. Another friend, Ivan, though burdened by his own problems, allows himself to be pulled into this disagreement. Eager to please, Ivan tells Serge he likes the painting. Lines are drawn and these old friends square off over the canvas, using it as an excuse to relentlessly batter one another over various failures. As their argu-



ments become less theoretical and more personal, they border on destroying their friendships. At the breaking point, Serge hands Marc a felt tip pen and dares him: "Go on." This is where the friendship is finally tested, and the aftermath of action, and its reaction, affirms the power of those bonds. 3 men. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1658-2**

**\$6.50**

**ASTERISK!** A COMEDY OF TERRORS. Jerome Weidman. A zany and often outrageous black comedy. Its Broadway version was titled *The Mother Lover*. Novel in form and outlook, the play deals with a "dutiful" son who visits his widowed mother each Sunday with one thought in mind—how to advance her imminent demise! **THE STORY:** To the neighbors, Seymour Haber appears to be an exemplary son. Never a Sunday goes by without his dutifully trekking from his luxury apartment in Manhattan to his mother's shabby flat in Queens to spend the morning. Actually Seymour's purpose is not as filial as it might appear. His mother is a drain on the budget, a threat to Seymour's shaky (and wealthy) marriage and a general millstone who has long since outlived her usefulness. So Seymour devises a number of hilariously diabolic ways to convince her that her faculties have deteriorated to the point where her demise would be a service to all. One other minor problem is that Sunday morning is also the time of Seymour's weekly extramarital assignation at the Plaza Hotel, a fact of which he believes his mother to be ignorant—which, of course, she isn't. However, Mrs. Haber takes a step toward independence by advertising a room for rent, and the tenant who drops in to take it proves to be Griselda, an English beauty who, it turns out, is also a high-priced call girl of international repute. Suddenly Seymour's two Sunday worlds collide as he finds mother's digs more appealing than the Plaza! Needless to say Mrs. Haber's well-honed instincts for survival respond to this, and while the panting Seymour is rewarded he must pay a price. From now on, his Sunday visits will be something more than a duty—and mother's discretion now outvalues her demise. Which, in a bizarre way, means that things have worked out as they should have all along—and as they usually do. 1 man, 2 women. INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0072-4**

**\$6.50**

**BACK IN THE RACE.** DRAMA. Milan Stitt. An engrossing, skillfully drawn reevaluation of our country's ambiguous Puritan heritage, in which a young man, the seventh-generation descendant of a distinguished American family, returns to his ancestral summer home determined to confront—and fathom—his past and the unsettling legacy of his forefathers. **THE STORY:** Returning to the now ramshackle country house where he had spent his boyhood summers, Jonathan Edwards VII, a direct descendant of the famous eighteenth-century Calvinist preacher, wants to learn why his late father willed the place to the aging caretaker, Cliff, who now lives on there with his assumed daughter, a half-Indian girl named Zabrina. Sensing unanswered questions in the relationship between Cliff, who had served several generations of his family, and his father, Jonathan seeks answers, only to be met with antagonism and the threat of violence. But as he probes deeper he also confronts the disturbing truth of his forebears' often destructive singlemindedness—from those who ravaged souls in order to save them, to those who despoiled the land in search of wealth and power. In the end Jonathan and Zabrina (who may, in truth, be his half-sister) symbolically burn the Edwards family album, thereby exorcising the ghosts of the past and, at last, freeing themselves to deal with the present—and the future—as individuals in control of their own destinies. 2 men, 1 woman. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0086-4**

**\$6.50**

**THE BALTIMORE WALTZ.** COMEDY/DRAMA. Paula Vogel. Winner of the Obie Award. A giddy, fleet fantasy based on the love and adventures of a brother and sister, one of whom has a fatal disease. In the opening scene, the brother is wearing pajamas, but it is his schoolteacher sister who's diagnosed with a deadly virus that sends the two of them spinning off to Europe to find romance and a cure before the final crashing scenes where reality sets in. "...a crazy-quilt patchwork of hyperventilating language, erotic jokes, movie kitsch and medical nightmare...that spins before the audience in Viennese waltz time, replete with a dizzying fall." —NY Times. "...an immensely likable winning comedy-drama..." —Hollywood Reporter. **THE STORY:** When Anna, an unmarried schoolteacher, is diagnosed with ATD, Acquired Toilet Disease, a fatal new malady with a high risk factor for elementary school teachers, she and her brother Carl take flight to Europe. Anna decides she wants to drown herself in the sensuality of food and sex, while Carl becomes involved in a wild Third Mannish espionage scheme to find a cure for his sister on the Continent. Something is not quite right with the scenario, and the largest hint is dropped when Anna shows slides of their trip to Europe where each frame looks exactly like Baltimore. Carl's quest for a cure dead ends with a mad Viennese quack. Their European idyll is broken by Carl's death, and the tragic revelation that the entire play was Anna's valiant fantasy to keep alive her brother's spirit when she could not save his life. 2 men, 1 woman (doubling). UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1359-1**

**\$6.50**

**BETRAYAL.** DRAMA. Harold Pinter. A critical and popular success on both sides of the Atlantic. Winner in New York of the Drama Critics Circle Award as best foreign play and in London of the West End Award as best play of the season. Dealing with the "eternal triangle"—wife, husband and the wife's lover—the playwright, with his customary inventiveness and subtlety, brings new insights to this timeless theme. "...marvelous scenes, packed with suppressed tension, torn loyalties and confused, unspoken feelings..." —NY Times. "BETRAYAL is an exquisite play, brilliantly simple in form and courageous in its search for a poetry that turns banality into melancholy beauty." —Newsweek. "...a powerful expression of the chasm between recollection and reality, of the gaps between people who need to be intimate with each other." —Village Voice. **THE STORY:** The play begins in the present, with the meeting of Emma and Jerry, whose adulterous affair of seven years ended two years earlier. Emma's marriage to Robert, Jerry's best friend, is now breaking up, and she needs someone to talk to. Their reminiscences reveal that Robert knew of their affair all along and, to Jerry's dismay, regarded it with total nonchalance. Thereafter, in a series of contiguous scenes, the play moves backward in time, from the end of the Emma-Jerry affair to its beginning, throwing into relief the little lies and oblique remarks that, in this time-reverse, reveal more than direct statements, or overt actions, ever could. 2 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-0109-7**

**\$6.50**

**A BICYCLE COUNTRY.** LYRICAL DRAMA. Nilo Cruz. "Cruz divides the essence of A BICYCLE COUNTRY into the four elements of life—earth, water, fire, wind. A BICYCLE COUNTRY is like an impressionist painting in words. It tells a rather simple story in a language that sails across all horizons." —Miami Herald. "In Nilo Cruz's play A BICYCLE COUNTRY, Ines dreams about wearing her best scarf when she steps off the raft in Florida. It's a deluded dream, but sweet image culled from ordinary life. She's so full of exuberance and hope yet living in a prison of a country where want frustrates hope at every turn." —Oregonian. **THE STORY:** Three characters whose lives seem to be moving nowhere set out to build a dream, even if that dream seems perilous. This stirring portrait of three Cuban exiles and their harrowing journey across the Caribbean Sea examines the universal themes of freedom and oppression, hope and survival. 2 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1977-8**

**\$6.50**

**BLUE/ORANGE.** COMEDY. Joe Penhall. Winner of the Olivier Award for Best New Play. "...a ferocious comedy [with] brawny characters, not to mention a conflict that justifies some high-powered verbal brutality." —NY Times. "I came out of Joe Penhall's new play in a state of hot, black excitement: emotional, intellectual, moral excitement. How many plays can claim that much?" —Sunday Times (London). "Exuberant...Penhall has the gift of making serious points in a comic manner and of conveying moral indignation without preaching...Stinging satire." —Guardian (London). "Provocative, blackly funny...[and] taut with thought-provoking ambiguity." —Independent (London). **THE STORY:** In a London psychiatric hospital, an enigmatic patient claims to be the son of an African dictator—a story that becomes unnervingly plausible. BLUE/ORANGE is an incendiary tale of race, madness and a Darwinian power struggle at the heart of a dying National Health Service. 3 men. INTERIORS. **FEE: \$60 per performance.**

**ISBN: 0-8222-1935-2**

**\$6.50**

**BOOM TOWN.** DRAMA. Jeff Daniels. "...a brutally honest, contemporary foray into classic themes, exploring what moves people to lie, cheat, love and dream. By BOOM TOWN's climactic end there are no secrets, only bare truth." —Oakland Press. "...some of the most electrifying writing Daniels has ever done..." —Ann Arbor News. **THE STORY:** Angela Tompkins has a husband, a failing convenience store and a dream of running off to Chicago with her lover, the local banker. In an explosive story that mixes small-town politics, love and betrayal, Angela is forced to face reality when her husband finds out the truth. 2 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1760-0**

**\$6.50**

**BOSOMS AND NEGLECT.** COMEDY. John Guare. Produced initially in Chicago to great critical and popular acclaim, and then presented on Broadway. A brilliant and biting study of modern mores by our theatre's most inventive and inspired satirist. "...sophisticated humor...screamingly clever, sharp and jet-set." —NY Post. "John Guare's restless imagination shoots up ideas as a whirling pinwheel throws off colorful sparks." —Hollywood Reporter. "...it lights up the theatre." —Variety. **THE STORY:** Scooper, a successful but emotionally insecure man edging reluctantly into his forties, discovers that his aged, blind mother, Henny, has been hiding the fact that she is suffering from cancer. With some difficulty he persuades her to undergo surgery, and then turns his attention to Deirdre, a beautiful but extremely neurotic girl whom he picks up in the waiting room of their shared psychiatrist. Their conversation, which is alternately funny, caustic, outlandish and filled with sharp observations of jet-set foibles, centers on their nervous

anxiety about the impending vacation of their "shrink," a man without whose services neither can function. Their fears lead to an altercation in which Scooper injures Deirdre's foot and she stabs him in the spleen, with the result that both end up in the hospital with Scooper's mother—where, in a revealing monologue by the now recovering Henny, the play's sad-funny conclusions about life in our perilous times are made eloquently clear. 1 man, 2 women. **THREE SIMPLE INTERIORS. FEE: \$60 per performance.**  
**ISBN: 0-8222-1728-7 \$6.50**

**BOSTON MARRIAGE.** COMEDY. David Mamet. "Brilliant...One of Mamet's most satisfying and accomplished plays and one of the funniest American comedies in years." —NY Post. "Devastatingly funny...exceptionally clever...demonstrates anew [Mamet's] technical virtuosity and flexibility." —NY Times. "Wickedly, wittily entertaining...What makes the play...such brilliant fun is its marriage of glinting period artifice and contemporary frankness." —Boston Phoenix. "[Mamet's characters] are at each other's throats with a wit akin to characters out of Wilde and a vengeance not unlike those from Pinter, Edward Albee, or Mamet himself." —Boston Globe. **THE STORY:** Anna and Claire are two bantering, scheming "women of fashion" who have long lived together on the fringes of upper-class society. Anna has just become the mistress of a wealthy man, from whom she has received an enormous emerald and an income to match. Claire, meanwhile, is infatuated with a respectable young lady and wants to enlist the jealous Anna's help for an assignation. As the two women exchange barbs and take turns taunting Anna's hapless Scottish parlor maid, Claire's young innamorata suddenly appears, setting off a crisis that puts both the valuable emerald and the women's futures at risk. To this wickedly funny comedy, Mamet brings his trademark tart dialogue and impeccable plotting, spiced with Wildean wit. 3 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1944-1 \$6.50**

**BY THE SEA BY THE SEA BY THE BEAUTIFUL SEA.** THREE SHORT PLAYS. Joe Pintauro, Lanford Wilson and Terrence McNally. Originally presented by Bay Street Theatre of Sag Harbor, and subsequently presented in New York City. "Beautifully acted and mounted, sometimes masterfully and always entertainingly written, [this] is one of the must-sees of the summer." —Southampton Press. "...an evening of thoughtful, provocative plays that share an exploration of relationships, love and lust." —NY Newsday. "...so moving as to cause one to marvel at how the language of theater art can express the accumulated rage, the scarred disclosures—all that is so patly called life's baggage—with the focus and empathy that real life, blindly defensive, does not allow." —NY Times. **THE STORIES:** The opening play is Mr. Pintauro's **DAWN:** Quentin and his sister Veronica, together with his wife Pat, gather at the beach to scatter their mother's ashes. The act itself is a closure of sorts, but it stirs up conflicts between the three as marital wounds and sibling rivalries never dealt with are finally confronted. Mr. Wilson's **DAY** takes a playful look at Ace, a local gardener who goes to the beach on his lunch hour and runs into Macy, a sexpot yuppie (complete with a chic beach umbrella and laptop computer). Macy seduces Ace into applying her tanning lotion, but then the gardener's nutty girlfriend arrives to give them all a run for their money. Mr. McNally's **DUSK** focuses on Willy, a hunk at the beach, and the two women, Dana and Marsha, who would do anything to have him. We discover that all three suffer from their own personal prisons from which they need to escape, and luckily they seem to have found the right place and time to do so. 1 man, 2 women. **EXTERIOR. FEE: \$60 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1507-1 \$6.50**

**CANDY & SHELLEY GO TO THE DESERT.** COMEDY. Paula Cizmar. A lively and very funny study of what befalls two attractive young women from New York when they suddenly find themselves stranded in the barren vastness of the Western desert. Successfully produced in both London and Los Angeles. "...a delightfully funny character comedy..." —Daily Variety. "...slight, bright, light, clever and cute..." —Drama-Logue. "**CANDY & SHELLEY GO TO THE DESERT** is a hoot..." —LA Times. **THE STORY:** Heading west in search of romance and adventure, Candy and Shelley suddenly find themselves stranded in the vast emptiness of a Western desert when their car boils over. Alone under the blazing sun, with no recourse except to wait for another car to come along, the more resilient Candy decides to relax and add to her suntan, while her nervous (and ludicrously over-dressed) companion sneezes and recoils from the lizards basking on the nearby rocks. Fantasizing about being ravaged by a passing motorcycle gang, the girls are seized with terror when a lone biker does indeed turn up, having strayed off course in the trackless desert. While they try to fend him off with an orange juice container (which explodes in the heat), he proves to be a harmless sort who is riding west to attend his cousin's wedding and whose chief concern is undoing the jammed zipper of his leather jacket before he dehydrates totally. In the end, despite their misadventures and a momentary falling-out which occurs when

Shelley admits to having slept with Candy's boyfriend, their desert catastrophe proves more redemptive than harmful, and the two end up stronger friends than before—although more than ready to bid farewell to the relentless sun, dusty tumbleweeds and expiring lizards who litter the ground around them. 1 man, 2 women. **EXTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0179-8 \$6.50**

**THE CARETAKER.** COMEDY/DRAMA. Harold Pinter. This strikingly original drama enjoyed long runs in both London and New York and earned its author a place in the front rank of contemporary playwrights. "...powerful drama with a climax that tears at the heart." —NY Times. "...wonderful, beautiful theatre." —NY Daily News. "...an important work of theatrical art." —NY Post. **THE STORY:** The New York Times comments: "An old bum receives shelter in a cluttered room of an abandoned house. His samaritan is a gentle young man whose kindness is so casual that he seems almost indifferent. Dirty, tattered, unkempt, itching and scratching, the tramp is by turns wheedling, truculent and full of bravado...He speaks the proud lingo of those who have untold resources awaiting them at near-by havens. He pronounces his meager phrases with the exaggerated precision of one unaccustomed to being heeded. He flails a fist into a palm or into the air with the belligerence of a fighter no one will ever corner. He associates himself with fastidious practices like soap as if they were his daily habit. He is very funny—at first. But the laughter shades increasingly into pity. Like a cornered animal, he cannot believe that anyone means to be kind to him...He hates foreigners. He trusts no one, and fears everyone. He alienates the two brothers who separately have offered him a job as caretaker of the premises. Their offers and the job itself become themes with subtle overtones. Aston, the samaritan, lives in personal and emotional isolation, tinkering with gadgets and dreaming of building a shed out in the yard. And Mick, who carries on like a man of affairs, inhabits a dream world that resembles an extrovert's nightmares. Mr. Pinter has been vehement in his assertions that his play is no more than the story it tells. But he cannot prevent his audiences from finding in it a modern parable to derisive scorn and bitter sorrow." 3 men. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0184-4 \$6.50**

**THE CARPETBAGGER'S CHILDREN.** DRAMA. Horton Foote. "...bittersweet music—[a] rhapsody of ambivalence...in its modest, garrulous way, [the play] is theatrically daring." —The New Yorker. **THE STORY:** In funny, moving, engaging monologues, three sisters spin the tale of their family and an era. Their father, the eponymous carpetbagger, was a former Union soldier who used his post as county treasurer and tax collector to amass a Texas plantation of twenty thousand acres. Preserving that plantation through the vicissitudes of their lives becomes a central issue for his daughters, Cornelia, Grace Anne and Sissie. With echoes of *The Three Sisters* and *King Lear*, **THE CARPETBAGGER'S CHILDREN** explores the bonds of a family to the land that has shaped their identity, influenced their destiny and, like the family itself, undergone dramatic change with the passage of time. 3 women. **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-1843-7 \$6.50**

**THE CASTRO COMPLEX.** COMEDY. Mel Arrighi. This zany comedy deals with the romantic problems of a young girl who is "turned on" by thoughts of the hirsute Cuban leader—much to her clean-shaven fiancé's discomfort. "...merry little farce for three..." —The New Yorker. "...he has a good-natured sense of humor that is disarming and all three of his characters are engaging creatures." —NY Post. **THE STORY:** Smitten by fantasies of Fidel Castro, Betsy finds that she cannot respond to the advances of her fiancé, Hadley, unless he assumes the guise of the Cuban leader—beard, army cap, cigar and all. Hadley has reached the point of suggesting psychiatric help when onto the scene bursts Paco, a bearded revolutionary, seeking refuge from (he says) the CIA men who are pursuing him. Betsy's immediate attraction to the debonair stranger is the last straw for poor Hadley—and from there on the plot, twists and turns hilariously until the truth is out (or is it?) and Betsy's hang-up has (or has it?) been overcome for good. 2 men, 1 woman. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0188-7 \$6.50**

**CHARACTER LINES.** ROMANTIC COMEDY. Larry Ketron. The author blends humor and subtle insights as he explores the changed relationship between two writers, one successful, one not, who meet after many years apart. "...a very funny, tender and persuasive portrayal of a special moment of growth in the lives of three of the most interesting characters I've seen Off-Off-Broadway this season." —The Villager. "...an authentic romantic comedy, quite often both funny and touching. Ketron's honesty, his good instinct for character, and his sheer skill with words deserve praise..." —Village Voice. **THE STORY:** Many years before the action of the play begins, Kit and Linda had shared a life together as they struggled for recognition as writers. Now, seven years later, Linda, who has become a successful novelist, is on a book promotion tour, and visits Kit in the small Ten-



nessee town to which he has retreated. Their meeting is awkward at first—she radiates the savvy and energy of success in a high-powered world, while he has adjusted to the unchallenging routine of small-town life. But, as they begin to confide in each other, it becomes apparent that Linda, for all her acclaim and financial success, has not found the fulfillment she seeks, while Kit, who is still writing and carrying on a satisfying affair with his landlady's daughter, has come to terms with his hopes and dreams. In the end the two part again, sobered by the memories their brief reunion has revived, but enriched by the deeper self-knowledge it has also brought them. 1 man, 2 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0197-6**

**\$6.50**

**THE CRYPTOGRAM.** DRAMA. David Mamet. "Mamet is...an original playwright...Using time-stained material, he has invented an original and vastly interesting play..." —NY Post. "It's impossible to imagine anyone being prepared for the closing seconds of *THE CRYPTOGRAM*, a quietly shattering finale that caps eighty of the most densely packed, emotionally searing minutes this season—or any recent season, for that matter—has offered." —Variety. "THE CRYPTOGRAM, David Mamet's radical, elliptical new work...is not casually titled: It speaks in code...[It] is tough, but it rewards..." —NYTimes. **THE STORY:** A young boy, John, comes downstairs to tell about his upcoming trip with his dad to the family friend, Dell. Mother, Donnie, is in the kitchen making tea. Soon the three are discussing the excitement of the trip, why John can't sleep, and why Donnie's husband and John's father, Robert, is not yet home from work. Consenting to try to sleep, and on his way upstairs, John finds a note on the steps for Donnie: Robert is leaving her. Over the next month Donnie finds solace with her old friend Dell, as they try to comfort John, who becomes ill with fever. Still not sleeping, John consistently interrupts with his fears of not sleeping, and with questions about life and death. While John comes in and out of the living room, Donnie quizzes Dell about discrepancies she's noticed lately. Dell avoids her probes, but Donnie asks about her husband's Air Force knife now in Dell's possession. Saying Robert gave it to him on a camping trip, and finding out Donnie knows there was no trip, Dell finally admits to allowing his apartment to be used by Robert for an affair, with the knife being a payoff. Thinking Donnie will forgive him, Dell is jolted when she throws him out of her house. John still can't sleep, and worries more about death as he is now visited by voices. Realizing Donnie's thrown him out of her life, Dell tries once more to set things right. He visits and begins to convey his life and decisions he's had to make, and how he's relied on the relationship they have all had over the years. Donnie goes further into a state of panic and anxiety. She has been betrayed by all the men in her life and she's not willing to forgive Dell. John all the while keeps interrupting and telling his mother about the voices he hears and how he still can't sleep. He needs the blanket already packed; he needs her help to rid himself of the voices. So angry and annoyed, Donnie allows John to carry the Air Force knife, open, upstairs to cut the string on the box which holds the blanket. As John pleads for help to rid himself of the voices, he goes upstairs, knife in hand, as the lights fade. 1 man, 1 woman, 1 boy. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1495-4**

**\$6.50**

**THE DAZZLE.** DRAMA. Richard Greenberg. Winner of the Outer Critics Circle Award. "...lively, brilliant, witty and sad—by far Greenberg's best and the gem of the season..." —NY Post. "...blending the existential landscape of *Waiting for Godot* with the acid wit of Noel Coward, *THE DAZZLE* lives up to its name." —Time Out. "...fascinating...daring originality..." —NY Times. "...odd and irresistible..." —NY Newsday. **THE STORY:** In their Harlem mansion, during the early years of the twentieth century, the Collyer brothers share an eccentric life, still within reason. Langley is a concert pianist by profession but prefers his studies of the world's minutiae, all of which he considers collectible. His older brother, Homer, a former admiralty lawyer and aspiring intrigant, maintains the household and dreams of wilder times. These seem about to begin when the beautiful socialite Milly inserts herself into the Collyer ménage, bringing with her money, secrets and designs on Langley. As the first act unfolds, a wedding is strategized; as it ends, the wedding is aborted. In the second act, the Collyers and Milly are reunited under vastly altered conditions. Time passes, then destroys them, one by one. 2 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1915-8**

**\$6.50**

**THE DEAD EYE BOY.** DRAMA. Angus MacLachlan. "...a grim, insightful portrait of an unmoored family...shows a fine, unforced ear for Southern blue-collar dialogue. And it transforms what might have been an animated case history into a far fresher study of irrevocably warped impulses." —NY Times. "MacLachlan's play isn't for the squeamish, but then, tragic stories delivered at such an unrelenting fever pitch rarely are." —Variety. **THE STORY:** Fierce, mercurial, twenty-nine-year-old Shirley-Diane met Billy, a thirty-two-year-old ex-con, and fell in love with him at their North Carolina working-class Narcotics Anonymous meeting. Together the two of them are striving for a clean life, attempting to overcome rough youths, bouts with

hard drugs and, for Billy, jail time and the marine corps. They try to believe in love as it's come to them—through grace. Soren, the self-described "Dead Eye Boy," is Shirley-Diane's fourteen-year-old son and the damaged reminder of her dark past, his eye having been malformed in childbirth. Soren intuitively his mother's ambivalence about his existence, manifest in their hardbit semi-sibling relationship, which is close, playful and deeply antagonistic. For Billy, Soren is not only a reflection of his own painful childhood but a chance for redemption. With a shaky, untrained, but resolutely sincere manner, he reaches out to the boy—as no one reached out to him in his youth. With the constant, terrifying spectre of their addiction always close at hand, the three of them face off and pair up in ever-changing power and love lines that ultimately converge to give *THE DEAD EYE BOY* its eviscerating tragic dimension. 1 man, 1 woman, 1 boy. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1844-5**

**\$6.50**

**DESDEMONA, A PLAY ABOUT A HANDKERCHIEF.** COMEDY/DRAMA. Paula Vogel. As the wrongly accused and suffering wife of Shakespeare's tragic Moor, Othello, Desdemona has long been viewed as the "victim of circumstance." But as Pulitzer Prize-winner Paula Vogel demonstrates in her comic deconstruction of Shakespeare's play—aligning tongue-in-cheek humor while raising serious questions as to the role of women through the ages—Desdemona was far from the quivering naïf we've all come to know. "Vogel remains one of the smartest, most original and engaging playwrights to come along in the last few years." —NY Newsday. **THE STORY:** Having slept with Othello's entire encampment, Desdemona revels in her bawdy tales of conquest. Her foils and rapt listeners are the other integral and reimagined women of this Shakespeare tragedy: Emilia, Desdemona's servant and the wife of Iago, and Bianca, now a majestic whore of Cyprus. The reluctantly loyal Emilia pesters Desdemona about a military promotion for her husband. Her motive, however, is that he leave her a wealthy widow, preferably sooner than later. Bianca, now a street-wise, yet painfully naive prostitute, visits Desdemona thinking she is a very good friend and fellow hooker (at least one night a week). Bianca thinks the worst when she soon discovers that Desdemona knows intimate details of the life of her lover, Cassio. Though Desdemona has never been intimate with Cassio, her life is soon in danger when her husband, Othello, also suspects her of infidelity. 3 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1391-5**

**\$6.50**

**THE DESIGNATED MOURNER.** DRAMA. Wallace Shawn. "[THE DESIGNATED MOURNER] is highly unconventional, much concerned with matters of politics, culture, and human significance...There is quality in Shawn's writing—imaginative verve, quiet intensity, a sort of Puritan sensitivity or a blend of them all—that reduces objections to a quibble...This is a playwright who does not just tell you what it is like to be arrested at night by goons or to fall morally apart and become an aimless yet weirdly contented ghost yourself. He has the originality to make you feel it." —The Times (London). "Strange names and even stranger play, but one which worms its way into the consciousness long after the performance is over...unsettling, ominous...the fastidiousness of the language and the detached tone in which horrific events are recounted exert a hypnotic power." —Time Out. "A fascinating play with beautiful passages of writing..." —Variety. **THE STORY:** *THE DESIGNATED MOURNER* tells the story of three people: Howard, a poet, essayist and intellectual who comes from a privileged background but who nonetheless has been at odds for many decades with the right-wing regime that rules his country; Judy, his daughter, a subtle, witty and deep-feeling intellectual, who reveres her father; and Jack, Judy's husband, who at one time also revered Howard but then changed his mind. Judy was drawn to Jack in the first place because he's an amusing person who perhaps offered a refuge from the high standards inexorably imposed by her father, but his disarming light-mindedness turns out to have some unpleasant disadvantages. As the political situation becomes more tense, and the regime becomes more and more likely to crack down even on relatively quiet dissenters like Judy and Howard, the issue of what sort of books people like to read and how they choose to amuse themselves becomes both grimly personal and unexpectedly entangled with questions of survival. 2 men, 1 woman. **OPEN STAGE. FEE: \$60 per performance.**

**ISBN: 0-8222-1848-8**

**\$6.50**

**DOWN THE ROAD.** DRAMA. Lee Blessing. Lee Blessing's provocative piece travels down a dark and frightening road into the mind of a serial killer. First presented at La Jolla Playhouse, and subsequently presented as part of the Humana Festival of New American Plays at Actors Theatre of Louisville. "...compelling theater...Blessing has a penchant (and a skill) for probing his chosen issues with intelligence and respect for their complexity, his dramatic style is clear and simple." —Variety. "With *DOWN THE ROAD*, Blessing again shows his superiority at presenting an intellectual yet emotional look at the various facets of a twisted, virtually unsolvable issue. And if a play's success is measured by how much it disturbs emotions and stimulates the discussion,

DOWN THE ROAD ranks as a major achievement.” —Variety. “It’s a delicately textured, beautifully balanced morality play in the guise of a psychological drama. It is the most serious and intellectually rewarding play to have appeared this year.” —LA Herald Examiner. **THE STORY:** DOWN THE ROAD centers on a convicted serial killer and the husband and wife writing team hired to help him write an account of his crimes. The killer, Bill Reach, has admitted to the murders of nineteen women, but there may have been more. Over many weeks of interviews, the couple—Dan and Iris Henniman—grow more and more uncertain of the ethics of what they are doing. Are they simply relating terrifying events, or are they helping readers consume rape, murder and mutilation as if they are consuming any other product of our society? Are they, in fact, helping to turn Bill Reach into a celebrity? 2 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0324-3** **\$6.50**

**THE DOZENS.** COMEDY. Laird Koenig. This fast-moving and brightly topical comedy deals with a Harlem show-business couple caught unexpectedly amidst the political upheaval of an emerging African nation. “...a warmhearted and immensely likable evening of unpretentious entertainment.” —NY Post. **THE STORY:** Richard Watts, Jr. writes: “The scene is one of the new African nations which is in the revolutionary process of overthrowing its once revered dictator. And there in the middle of the tumult are a black girl singer from America and her manager and more or less husband, who fancies himself as a stand-up comic. The girl has just made a big hit singing ‘Love for Sale’ to the pygmies; and she is much desired by the fleeing dictator, who watched her with admiration when he saw her in a New York club. The fugitive tyrant, whose name, by the way, is Kgaravu, hasn’t given up hope of being restored to power and, since he is a virile and handsome young fellow, he sees no reason why he can’t keep the beautiful girl with him. He feels he hasn’t much of a rival in the manager, who keeps fighting with his singer and certainly isn’t exactly of heroic stature. But he reckons without the guile and resourcefulness of a New York stand-up comic. The republic in which this triangular love story takes place is called Chaka, and it is, of course, imaginary... But the author has told his slender love story with humor and charm, and there is something dramatically striking in the basic situation of two black Americans set down in the land from where their ancestors came and finding it bringing out their native American feelings.” 2 men, 1 woman. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0325-1** **\$6.50**

**THE DREAMER EXAMINES HIS PILLOW.** A HETEROSEXUAL HOMILY. John Patrick Shanley. A striking, surreal study of the often bizarre byways that love between men and women can follow. Told in three related scenes, the play uses indirection and richly evocative language to make its unsettling but ultimately illuminating points. “...pungent, thought-provoking, original, poetic...and leading by stylized, fantastically ways to genuinely startling illuminations.” —NY Magazine. “...a philosophic dream-comedy about love, marriage, and maturity.” —Village Voice. “...Mr. Shanley is a born playwright...” —The New Yorker. **THE STORY:** The first scene of the play is a conversation between two lovers, Tommy and Donna, who broke up some time earlier but who are obviously still attracted to each other. Donna is enraged because Tommy, a would-be artist, is now having an affair with her younger sister, but Tommy, stretched out on his recliner (which, apart from a refrigerator full of beer, comprises the entire furnishings of his spartan apartment), is seemingly unmoved by her harangue. In the second scene Donna visits her father, a once successful artist who stopped painting at the death of his wife, whom he had bullied and betrayed despite his professed love for her. Combative and complex (but also very funny), the father sits and drinks and eventually gives in to his daughter’s demand that he force Tommy to marry her or beat him up. Then, in the third and final scene, the father and Tommy confront each other, with results that are sometimes menacing, sometimes antic, as a lively discussion about art and women leads eventually to a sort of tenuous truce—and a grudging recognition of the responsibility that love, in its various guises, imposes. 2 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0331-6** **\$6.50**

**DRIVING MISS DAISY.** DRAMA. Alfred Uhry. Winner of the 1988 Pulitzer Prize and the Outer Critics Circle Award for Best Off-Broadway Play. A warmhearted, humorous and affecting study of the unlikely relationship between an aging, crotchety white Southern lady, and a proud, soft-spoken black man. A long-run Off-Broadway success and an Academy Award-winning film. “The play is sweet without being mawkish, ameliorative, without being sanctimonious.” —NY Times. “...a perfectly poised and shaped miniature on the odd-couple theme.” —NY Post. “Playwrights Horizons has a winner in this one...gives off a warm glow of humane affirmation.” —Variety. “DRIVING MISS DAISY is a total delight.” —NY Daily News. **THE STORY:** The place is the Deep South, the time 1948, just prior to the civil rights movement. Having recently

demolished another car, Daisy Wertham, a rich, sharp-tongued Jewish widow of seventy-two, is informed by her son, Boolie, that henceforth she must rely on the services of a chauffeur. The person he hires for the job is a thoughtful, unemployed black man, Hoke, whom Miss Daisy immediately regards with disdain and who, in turn, is not impressed with his employer’s patronizing tone and, he believes, her latent prejudice. But, in a series of absorbing scenes spanning twenty-five years, the two, despite their mutual differences, grow ever closer to, and more dependent on, each other, until, eventually, they become almost a couple. Slowly and steadily the dignified, good-natured Hoke breaks down the stern defenses of the ornery old lady, as she teaches him to read and write and, in a gesture of good will and shared concern, invites him to join her at a banquet in honor of Martin Luther King, Jr. As the play ends Hoke has a final visit with Miss Daisy, now ninety-seven and confined to a nursing home, and while it is evident that a vestige of her fierce independence and sense of position still remain, it is also movingly clear that they have both come to realize they have more in common than they ever believed possible—and that times and circumstances would ever allow them to publicly admit. 2 men, 1 woman. UNIT SET. **FEE: \$60 per performance. SPECIAL NOTE: A CD (#1724CD) with cue sheet containing the original music composed by Robert Waldman for the New York production of this play is available through the Play Service for \$50.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**  
**ISBN: 0-8222-0335-9** **\$6.50**

**DUBLIN CAROL.** DRAMA. Conor McPherson. “...storytelling in a rich and evocative style.” —CurtainUp (London). **THE STORY:** DUBLIN CAROL centers around John Plunkett, an undertaker in his late fifties. The play is divided into three scenes, all of which take place in his office in Dublin on Christmas Eve. In the morning we see John interacting with Mark, a twenty-year-old boy who is helping John while the boss, Noel, is in hospital having tests. John and Mark return from a funeral service, and John regales Mark with stories from his past, and how he met Noel, who is incidentally, Mark’s uncle. Noel saved John from a life of alcoholism and gave him a job here. John seems anxious for Mark to keep him company this morning, and he only allows him to leave when the whiskey he is knocking back runs out. The next scene sees the arrival of Mary, John’s estranged daughter who’s in her thirties. She implores John to come and see Helen, his wife and her mother. She is sick in hospital and has asked to see John. John abandoned his family twenty years ago, and his feelings of guilt and anguish make him turn angrily on Mary. But he finally agrees to go. Mary says she will call back to collect him at five o’clock. In the last scene, Mark returns for his wages to find John collapsed in a drunken stupor. He helps John to recover a little, and the two men get into a fight because Mark has tried, unsuccessfully, to break up with his girlfriend during the afternoon and feels terrible, but John dismisses Mark’s feelings. Mark goes to storm out, but John stops him, apologizes and explains his own problem; he is so afraid to see his family again and face his shameful past. Mark helps John galvanize himself to go. They wish each other happy Christmas, and Mark leaves. John washes himself and puts on his good jacket and tie. He sits waiting for Mary to return as the bells chime out five o’clock. And that’s where the play ends. 2 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1950-6** **\$6.50**

**ELEEMOSYNARY.** DRAMA. Lee Blessing. Sensitive and probing, this masterful play examines the subtle and often perilous relationship between three remarkable women: a young girl, her mother, and her grandmother. “...a play and a production of a caliber rarely seen on the Philadelphia stage...the language is elegant, witty and carefully wrought.” —Philadelphia City Paper. “...an engrossing ninety-five-minute entry—alternately funny and poignant...” —Variety. “It is a wonderful job of playwrighting.” —Minneapolis Star and Tribune. “...a funny, perceptive and eloquently written play...” —St. Paul Pioneer Press and Dispatch. **THE STORY:** Staged with utmost simplicity, using platforms and a few props, the play probes into the delicate relationship of three singular women: the grandmother, Dorothea, who has sought to assert her independence through strong-willed eccentricity; her brilliant daughter, Artie (Artemis), who has fled the stifling domination of her mother; and Artie’s daughter, Echo, a child of exceptional intellect—and sensitivity—whom Artie has abandoned to an upbringing by Dorothea. As the play begins, Dorothea has suffered a stroke, and while Echo has reestablished contact with her mother, it is only through extended telephone conversations, during which real issues are skirted and their talk is mostly about the precocious Echo’s single-minded domination of a national spelling contest. But, in the end, after Dorothea’s death, both Artie and Echo come to accept their mutual need and summon the courage to try, at last, to build a life together—despite the risks and ter-

rors that this holds for both of them after so many years of alienation and estrangement. 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-0354-5 \$6.50**

**EXACT CHANGE.** COMEDY/DRAMA. David Epstein. "Epstein has an eye for absurdity that is all his own...I haven't laughed so much in a theatre all year." —NY Times. "On the surface, this is a likeable runaround comedy...Sarcastic put-downs and inventive oaths fly like knives. Then a harrowing revelation will sneak up and hijack the caustic banter." —Evening Standard (London). "...hilarious...a nonstop, wisecracking gift." —Independent (London). "...crackling with energy and dark humor..." —Weekend Telegraph (London). "...a sleeper, with a wry, manic overtone all its own." —International Herald-Tribune. **THE STORY:** Three lifelong buddies, Vietnam vets, are about to pay off a "balloon" on money borrowed from a local heavy. They meet at their New Jersey bar and grill to set up for a celebration: After years of hard work, they will finally own the place, free and clear. The party, however, never happens. One of them has quietly invested all the payoff cash, and lost it in the futures market. They are soon holed up in an abandoned South Bronx warehouse after having bungled a ransom/kidnapping when the intended victim, a dentist, escaped from them on the Major Deegan Expressway. Can they be traced? What are they going to do now with no Plan B to pay off the man? Percolating beneath their desperation are possible liaisons between one wife and two buddies, stretching all the way back to high school. With everything in the open, can they finally take charge of their lives? Or has the time passed them by? 3 men. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1739-2 \$6.50**

**GALLOWS HUMOR.** COMEDY/DRAMA. Jack Richardson. An Off-Broadway success. "By keeping his tongue purposefully in cheek Richardson made the evening a lot of fun." —NY Daily News. "...fresh and incisive." —NY Times. "His concept is sardonic joy." —NY World-Telegram & Sun. **THE STORY:** Howard Taubman describes: "In a sharp-edged prologue, Mr. Richardson declares his thesis...[He] is suggesting earnestly in his cheerful fashion that the small routines strangle the spirit and that the adventure to the unknown should be embraced recklessly. No one would wish to quarrel with such brave, heady counsel. But note the symbols chosen to develop this argument. In the first part of GALLOWS HUMOR we encounter Walter, who has worked out to the tiniest detail how he will employ the two hours preceding his hanging. A benevolent penal system, intent on a new program of magnanimity, sends him a prostitute to beguile his last hours. He resists her, breaks down and confesses to her the sources of his troubled soul and at last lets her recall the joy of life to him. The second half of GALLOWS HUMOR takes place in the executioner's kitchen. Philip, the hangman, leads a contented existence until he discovers his wife, Martha, in an embrace with the warden. Instead of being upset, he feels liberated. He will leave, seeking whatever destiny each day may hold. But he cannot escape. Marriage holds him in chains. He must go on with his duties as executioner." 2 men, 1 woman (all roles doubled). **TWO INTERIORS. FEE: \$60 per performance.**

**ISBN: 0-8222-0431-2 \$6.50**

**GOD'S MAN IN TEXAS.** COMEDY/DRAMA. David Rambo. "...the pick of the litter of all the works at the Humana Festival..." —Providence Journal. "...a wealth of both drama and comedy in the struggle for power..." —LA Times. "...the first act is so funny...deepens in the second act into a sobering portrait of fear, hope and self-delusion..." —Columbus Dispatch. "...a powerful, well-constructed look at tensions between two pastors at a big Baptist church." —St. Louis Post Dispatch. "...deeply satisfying..." —In Theatre. **THE STORY:** Faith and egos collide in the age of mass-market religion at Houston's Rock Baptist Church, "the Baptist Super Bowl"—complete with schools, media ministries, a gym with two pools, bowling alley, dinner theatre, cineplex, retail stores, stadiums, ministries for everyone from singles and recovering alcoholics to seniors and overweight women. A search committee has been formed to find a successor to Rock's legendary pastor, eighty-one-year-old Philip Gottschall, a vigorous marvel and master strategist both in and out of the pulpit. Young Jeremiah Mears is asked to audition for the job by preaching a month of Sunday evening guest sermons. Jerry grew up listening to his wandering salesman father preach on street corners as "Christ's rabid dog"—the lives of father and son thus defined by the religion of selling and the selling of religion. Gottschall protects what he has spent a lifetime building at Rock by backing Mears as his replacement; but as Jerry gains a foothold, Gottschall's grip on his pulpit becomes as firm as his faith. The pastors' sound man—and sounding board—is Hugo Taney, a reformed wreck of a soul whose youth was wasted with "drinking, all kinds of drugs; sex I don't half remember with anything on two legs—and I do mean anything." When Hugo and Jerry discover their lives are astonishingly linked

by past events, Gottschall fears their alliance and becomes haunted by "whisperings and secrets." The Biblical struggle among this trinity of men climaxes during Rock's spectacular annual electrical Christmas parade; there is a sacrifice, a resurrection and, finally, salvation as God whispers to a listening heart. 3 men. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1801-1 \$6.50**

**THE GOLDEN AGE.** DRAMA. A.R. Gurney. Suggested by *The Aspern Papers* by Henry James, this absorbing and witty play captures the special mood and spirit of the famous novella while recasting the events in modern terms. "A wonderful, delightful evening in the theatre!" —WOR Radio. "THE GOLDEN AGE is engaging, lighthearted, and delightfully witty..." —WCBS Radio. "...an intriguing game of cat and mouse." —Variety. **THE STORY:** The play takes place in a once elegant townhouse in Manhattan, the home of Isabel Hastings Hoyt, an aging but still charming recluse who had been a glittering figure in the literary salons of the 1920s. Now short of money, Mrs. Hoyt is concerned about the future of her granddaughter, Virginia, a twice-divorced near-alcoholic whom she hopes to see securely married before she herself, as she puts it, "kicks the bucket." In earlier years, Mrs. Hoyt was friend and confidante of many world figures, especially F. Scott Fitzgerald who, it is rumored, used her as the model of Daisy in *The Great Gatsby*. This fact leads Tom, an ambitious young academic, to seek her out. Tom believes that Mrs. Hoyt possesses an unpublished chapter from *Gatsby* which depicts passionate lovemaking between Gatsby and Daisy, a literary treasure which he is determined to procure no matter how devious the means. It is this obsession which sets up the increasingly complex and perilous relationship that develops between the three protagonists—a relationship that, inexorably, leads to the startling and ironic dénouement of the play. 1 man, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0455-X \$6.50**

**GOOD AS NEW.** COMEDY/DRAMA. Peter Hedges. A brutal comedy on the secrets people keep. "...Peter Hedges' marvelous coming-of-age play...GOOD AS NEW is as moving as it is funny." —NY Daily News. "A wry, somber comedy...Peter Hedges' GOOD AS NEW has just enough tart observations about how a few home truths can turn the inquiring idealism of youth to disillusion..." —Daily Variety. "GOOD AS NEW, Peter Hedges' smart, observant play about a middle-aged couple and their teenage daughter provides considerable food for thought..." —BackStage. **THE STORY:** GOOD AS NEW follows the disintegration of an educated, affluent Chicago family—parents and teenage daughter—following Mom's face-lift. Devastated by what she views as a violation of who her mother is—an enlightened feminist—the daughter confronts Mom. Mom in turn blurts out that she took the nip-and-tuck route because she's losing Dad and suspects he is having an affair. Further shattered, the girl now engages in a face-off with her father, who defends himself by saying Mom has also "wandered." The first act, three two-person scenes in the family car, plants the seeds of upheaval; the second act, a single long scene for all three in the parents' bedroom, lets it explode. 1 man, 2 women. **INTERIOR/EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1638-8 \$6.50**

**HOME.** DRAMA. Samm-Art Williams. Produced to great acclaim by the Negro Ensemble Company, and then transferred to Broadway, this brilliantly inventive, lyrically expressive play deals joyfully with the coming of age of a young black man from rural South Carolina. "...one of the happiest theatrical events of the season...HOME is a play from the heart, about the heartline of America—a play that all theatregoers should embrace." —NY Times. "Williams can write naturally enough to charm the birds off the trees, and this is a great and lasting gift." —NY Post. "HOME is warm, funny and fully alive, and undisputedly where the heart is." —NY Daily News. **THE STORY:** The action begins on the small farm in South Carolina which Cephus Miles, an orphan, has inherited from his family. Young and strong, he is content to work the land—until his childhood sweetheart rejects him and goes off to college. Not believing in the Vietnam war, Cephus is imprisoned as a draft evader for refusing to serve. By the time he is released, Cephus has lost his land to the tax collector so he heads north to build a new life. With a good job and a slinky new girlfriend, he finds the big city exciting and rewarding. But soon after, the dream begins to fade—Cephus loses his job and becomes involved in drugs and prostitution. Pulling himself together, he returns to South Carolina and settles back on the land with his old sweetheart. Despite all, he has never lost his joyous goodwill, his indomitable spirit and the conviction that one day his quest for fulfillment will be rewarded. 1 man, 2 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0527-0 \$6.50**

**JAPES.** DRAMA. Simon Gray. "Gray's writing at its best; a new *Design for Living*." —The Sunday Times (London). "A masterpiece. Funny, bruising, humane and superbly constructed drama. A truly exceptional piece of work." —Daily Telegraph (London). "A rich, penetrating and engrossing play." —Mail on Sunday (London). "A richly satisfying play. A triumph." —The Spectator. **THE STORY:** In this unflinching look at the comedy of life, two brothers share the house they grew up in—and then share the woman they both love...But as time passes and their family grows, the ties that bind them are tested to the limit. Spanning thirty years and offering a new slant on the eternal triangle, Simon Gray's funny, sardonic new play, *JAPES*, is driven by involuntary cruelties, damaging accidents of fate and the terrible ravages of time. 2 men, 1 woman (doubling). **INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1864-X \$6.50**

**JOHN BROWN'S BODY.** DRAMATIC READING. Stephen Vincent Benét. This is the adaptation of Stephen Vincent Benét's great poem which was originally presented on Broadway by Tyrone Power, Judith Anderson and Raymond Massey, and was just as successfully produced Off-Broadway, in somewhat revised form, under the direction of Curtis Canfield of Yale University, with music by Fenno Heath. **THE STORY:** There are three principal speaking parts, plus a chorus that speaks and sings. Though this is technically an epic poem, it is actually a highly dramatic work with a quality of excitement unrivaled by many plays. The poem begins with John Brown's attack on Harper's Ferry and goes on through the Civil War, telling much of it from the points of view of Jack Ellyat, a Northern soldier, and Clay Wingate, a Southern soldier. The families and backgrounds of both men are woven into the action of the poem, as are their romances. 2 men, 1 woman, a minimum of 16 singers is recommended. **FEE: \$60 per performance. SPECIAL NOTE: Fee includes use of music. Sheet music is available through the Play Service for \$2.00, plus shipping. ISBN: 0-8222-0594-7 \$6.50**

**JUNO'S SWANS.** SERIOCOMEDY. E. Katherine Kerr. A charming, lighthearted yet serious comedy about two sisters who seem to have nothing in common, but who discover to their and the audience's delight the strong bond that actually exists between them. "It flies!" —NY Post. "It soars!" —USA Today. "Vastly entertaining!" —Newhouse Newspapers. "Don't miss JUNO'S SWANS!...A real live situation." —NY Daily News. **THE STORY:** Cary, an aspiring actress, lives in a one-room, windowless apartment on Manhattan's Upper West Side. She is a talented performer but a sloppy housekeeper. Doug, her ex-boyfriend and sometime roommate, is a composer and lyricist who has written a musicalized version of *As You Like It*, presently in workshop with Cary in the starring role. He survives by driving a cab and pushing marijuana. Their lives are suddenly disrupted by the unexpected arrival from California of Cary's older sister, Cecilia, who has left her husband and two children after an argument. The two sisters are extreme opposites. Cary uses foul language and is fiercely independent and ambitious. Cecilia is well-groomed and conformist and is looked at askance for her straight-laced style of living. No sooner has Cecilia appeared than she transforms Cary's rattrap of an apartment into a decent, even attractive place to live, adding insult to injury by cooking up a gourmet meal, much to Doug's delight and amazement. But the sparks really begin to fly when Cary discovers that Cecilia and Doug have spent the night together, after having shared a joint. From then on, the play moves hilariously to its conclusion. By seeing the value of change in their lives, the two sisters are reconciled; Doug's musical is optioned for Broadway, with Cary in the lead; and everything works out to the satisfaction of all, especially the audiences. 2 men, 1 woman. **INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0604-8 \$6.50**

**THE KEEPERS.** DRAMA. Barbara Lebow. "Lebow's three-character period play contains relational complications for a cast twice its size. The problems and memories that beset the characters are not easily disentangled...Theirs is a quite personal and unusual tragedy, made poignant by their quite ordinary humanness. Lebow once again shows that in tragic drama, the characters who refuse pity are the ones who most rouse it in us." —NY Native. "...a serious work...THE KEEPERS represents playwright Barbara Lebow's continuing exploration into ethnic deracination, a concern that began with her highly praised *A Shayna Maidel*." —BackStage. **THE STORY:** It is 1854. On a remote stretch of Maine coast live Captain Nathaniel Brockett and his wife, Octavia, lighthouse keepers who have had to move into the tower itself after a terrible winter storm wrecks their cottage. With them is Angeline, the young black woman raised as their daughter. Claiming that she received a head injury during the storm, Octavia begins to have attacks of delirium. Past and present merge for her as she fantasizes about the captain's lustful nature and instigates bizarre arguments with Angeline, mistaking her for a woman who died long ago. The captain tries to divert his wife with romantic tales of his adventures at sea, but her brain fever, it seems, may have other, more sinister roots. As she tries to draw the others into her suddenly realized memories, we discover how Octavia's fears have brought about her own repression as well as her apparent

domination over Angeline and Nathaniel. While the captain cannot face the reality of his wife's continuing decline, Angeline can no longer suppress questions about her real mother or her heritage. Racially isolated and kept under Octavia's thumb, Angeline struggles to break free of her stifling environment. She grows stronger as Octavia weakens, but it is only upon Octavia's death that the truths she's been seeking will out, whatever the consequences. 1 man, 2 women. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1459-8 \$6.50**

**KEY EXCHANGE.** COMEDY. Kevin Wade. A long-run Off-Broadway success, this exceptionally bright and witty play explores the romantic pitfalls facing New York's young "swinging singles" as they deal with the dilemma of entangling commitment versus unencumbered freedom. "He's one fledgling writer who seems to know just what he's about...the play is flecked with lovely writing." —NY Times. "He has a sharp New York eye for character and the ironic vagaries of contemporary man-woman relationships. KEY EXCHANGE is tart, funny and tender, with an undertow of the erotic..." —Time Magazine. **THE STORY:** The scene is a bicycle path in Central Park, where three young cyclists come together each weekend. Philip, an aspiring novelist, is having an affair with Lisa, a photographer, while Michael, a Madison Avenue copywriter, is newly married to the girl with whom he has been living (and who has just run off for a fling with her music teacher). Their meetings are pleasantly casual and filled with crisp, funny lines, but sobering reality pops up when Lisa suggests to Philip that they make their relationship more permanent by exchanging apartment keys—a possibility that disconcerts the freedom-loving Philip, who prefers sex without "commitment." As Lisa presses her case Philip evades, but then, as Lisa stuns him by electing to turn elsewhere, Philip reverses his field and tries to win her back—but the opportunity has slipped by. Meanwhile Michael's wife calls to tell him she is coming home—a prospect that, despite the fact they had decided to make their own liaison a lasting one, he can only regard with mixed feelings and even a touch of regret. 2 men, 1 woman. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-0609-9 \$6.50**

**KINGDOM OF EARTH.** COMEDY/DRAMA. Tennessee Williams. (Produced in New York as *The Seven Descents of Myrtle*.) This sensitive yet frequently humorous play abounds with the brilliant characterizations and probing dramatic confrontations for which Mr. Williams is so justly celebrated. "...one of his best, which is high praise for any play." —NY Daily News. "...contains some of the distinguished dramatist's most probing and compassionate reflections on lost souls of this sad world." —NY Post. "The characters are clear, lifelike and interesting...a sensitive and moving drama..." —Variety. **THE STORY:** Lot is a weak and ailing youth who suffers from an attachment to the memory of his late mother. He has come to his ancestral home, a derelict house on the edge of a soon to be flooded river, with his new bride, Myrtle, a television actress. Somewhat reminiscent of Blanche Dubois from Williams' classic play *A Streetcar Named Desire*, Myrtle is a luckless young woman trapped in a world of romantic illusions, one of which is to nurse Lot back to health so they can consummate their marriage. Myrtle soon discovers, however, that Lot only wants to use her to steal the deed to the property from his embittered half-brother, Chicken, a Stanley Kowalski type, brimming with masculinity and assertiveness...and a few romantic plans of his own. 2 men, 1 woman. **UNIT SET. FEE: \$75 per performance. ISBN: 0-8222-0615-3 \$6.50**

**THE LADY FROM HAVANA.** COMEDY. Luis Santeiro. Dignity and hilarity go hand in hand when an old Cuban dowager reluctantly comes to live with her middle-aged daughter in Miami, bringing to America her pride, her maid and her black market connections. "These people, even if wildly accentuated for comedic purpose, ring true and ring beautifully absurd." —NY Post. "The anger of the characters is real...but Mr. Santeiro, keeping his eye steadfastly on the absurdity of the human condition, makes it all ridiculous." —NY Times. **THE STORY:** In Act One, Mama, an elegant older woman from Cuba, arrives at the Miami home of her daughter, Marita, with her former maid, Zoila, in tow as well as a host of misgivings about living in exile in the United States. As the mother and daughter circle each other warily, the clash of cultures, generations and character create one confrontation after another. But there's little doubt that Mama is beginning to assimilate, even attempting to work the new system as an Avon lady. Act Two opens in a funeral parlor, with three elderly Cuban American ladies sitting watch over a corpse which is gradually revealed to be Mama. It is ten years later and, in one of the funniest funeral scenes ever written, a great deal is revealed about survival and the amazing, and often comical, resilience of the human spirit. 3 women. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-0629-3 \$6.50**

**LAKE STREET EXTENSION.** DRAMA. Lee Blessing. "...A finely crafted and haunting work that merits further production. The main strength of the

[play] is its unusual, provocative fusing of psychological and political themes...It is ideal for studios and second stages." —Variety. "The ninety taut minutes strip away layers of secrets and suggest a link between the men's sins—a dependence on the propensity of bourgeois Americans to look away from ugly facts rather than decry them." —Time Magazine. **THE STORY:** The estranged son of a middle-aged man returns home to find that his father has taken in a young refugee from El Salvador. Not only has the refugee moved in, but he's been given the son's room and is sleeping in his bed. As this explosive situation tests the already strained father-son relationship, we discover that the son is a male prostitute and was sexually abused on a regular basis by his average, working-class father. Throw in the secretive young man from El Salvador and the mix becomes deadly in this play rife with recriminations, secrets, seductions, hypocrisy, confessions and above all the desperate need of redemption and atonement. As played out through the images of an unbalanced father, his deeply wounded son and the young refugee, Blessing unflinchingly delves into the psyche of fathers and sons and patriarchal society in and of itself. 3 men. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1336-2**

**\$6.50**

**LATER.** DRAMA. Corinne Jacker. A probing, intense study of a widow and her two daughters coming to grips with a problem ever more common to today's women: how to honor the memory of a departed husband/father while, at the same time, breaking free from the restraints imposed by his still powerful influence. **THE STORY:** The scene is a beach house on the Rhode Island shore, where Molly, recently widowed, is enjoying a Labor Day reunion with her two daughters. While Laurie, the married daughter, bakes a cake, Molly and Kate, the older but still single daughter, picnic on the beach, reminiscing about the years they shared with the late Malachai and pondering the changes his death has brought to their lives. Kate wants her mother to sell the house and move near her in the city; while Molly picks at her daughter, who had shown such youthful promise, for accepting a routine secretarial job. Laura, living in a St. Louis suburb with her husband and young children, seems to be the most secure and settled of the three, but, as the disputes and revelations multiply, it is made clear that she too remains in thrall to the memory of her father. In the end all three come to recognize their shared challenge: to redefine the past in terms of the new and separate responsibilities that each must now face and to achieve an individuality beyond the dependence instilled in them, for better or worse, by the powerful male figure now gone from their lives. 3 women. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0642-0**

**\$6.50**

**LIGHTING UP THE TWO-YEAR OLD.** COMEDY/DRAMA. Benjie Aerenson. **THE STORY:** Take three men who each have a lot to lose if a horse farm goes under, and a thoroughbred with a lot of insurance on him, and you have the ingredients of **LIGHTING UP THE TWO-YEAR OLD**, a terse comic drama that easily maneuvers in the world of North Florida stables as well as the one of South Florida yachts. In the shadow of a once-powerful stable owner, a trainer conspires with a groom who gambles, and an owner's son with a money problem, to save the farm...in the process betraying the horses, each other and themselves. 3 men. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1648-5**

**\$6.50**

**LOVE AND UNDERSTANDING.** DRAMA. Joe Penhall. **THE STORY:** Live-in lovers Neal and Rachel are overworked doctors. They rarely see each other, and their relationship suffers for it. Enter Neal's old good-for-nothing friend, Richie, for a surprise visit, straight from South America—or somewhere. He needs a place to stay and Neal is too weak to say no. Rachel doesn't want him either, but Richie manipulates her, creating a sexual tension between them. Richie immediately uses this charge to stir up trouble between the couple, insinuating that Neal is boring and that Rachel needs a good time with a black sheep like himself. And while he works on Rachel, Richie steals drugs from Neal's office. By the end of Act One, Richie has declared his interest in Rachel, but she resists. In Act Two, she tells Neal about the pass, but Richie denies it. Thinking Neal doesn't care, Rachel sleeps with Richie, but the couple is caught by Neal. Richie almost delights in the trouble he's caused, and with more drugs, ends up comatose from an overdose. The strain of all that's happened causes Rachel and Neal to split up. Richie recovers, and takes off for Wales, leaving Neal and Rachel with a new-found understanding of one another which may or may not lead to reconciliation. 2 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1688-4**

**\$6.50**

**LUV.** COMEDY. Murray Schisgal. One of Broadway's brightest comedy hits. A wildly funny spoof of avant-garde drama which makes high comedy of the nagging indignities which flesh is heir to. "...an evening of unalloyed pleasure, of sustained and perfect comedy, of total, tempestuous and glorious glee." —NY World-Telegram & Sun. "...the answer to a theater-goer's prayer." —NY Herald-Tribune. "...delicious spoof on a multitude of matters..." —NY Times. **THE STORY:** As described by the New York Times:

"When the play begins there is Harry Berlin, looking like a shaved, mustachioed beatnik who has sunk so low that honest beatniks would disown him. He has no future except to jump off the bridge and is about to do so when Milt Manville comes along and intervenes. Milt and Harry turn out to be college classmates. As Harry, in his rags, slowly drops hints of his tale of woe, Milt, a picture of prosperity, is all sympathy. But LUV has ample place in its bosom for more than one miserable fellow. Milt is also full of frustration, for his wife won't release him and let him marry the girl he loves. Presently Milt's wife, Ellen, appears. As she stands under a lamppost, her expression congealed and fur-coated body rigid, it is clear that she, too, is torn by anguish. Now we have a triangle matched in misery. Milt has had an inspiration. Why not bring Ellen and Harry together and thus win the freedom to marry the other girl? But Ellen looks despairing; she needs sprucing up. Milt tidies her dress and slip, combs her hair, rouges her lips, powders her cheeks, delicately touches up her eyelashes and sprays her with perfume. Could a husband be more tender with a wife he hopes to palm off? The events that follow need not be detailed. All you will wish to know is that whatever marriages are made and unmade, Milt, Ellen and Harry end up in sorrow and agony, and the greater their misunderstandings and problems, the more you laugh." 2 men, 1 woman. **EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0709-5**

**\$6.50**

**MATCH.** DRAMA. Stephen Belber. "Prolific laughs and ear-to-ear smiles." —NY Magazine. "Uproariously funny, deeply moving, enthralling theater. Stephen Belber's **MATCH** has great beauty and tenderness, and abounds in wit." —NY Daily News. "Three and a half out of four stars." —USA Today. "Tobi Powell is one of the most satisfyingly complete human portraits ever written for the stage." —NY 1. "A theatrical steeplechase that leads straight from outrageous bitchery to unadorned, heartfelt emotion." —Wall Street Journal. **THE STORY:** Mike and Lisa Davis arrive at the apartment of Tobi Powell, who lives alone in Inwood, on the northern tip of Manhattan. They are there to interview him about his life as a dancer and choreographer, but it is soon evident that their agenda is as multilayered as the life story that Tobi begins to tell them. What happens next will either ruin or inspire them—and definitely change their lives forever. 2 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-2020-2**

**\$6.50**

**MAX AND MAXIE.** COMEDY/DRAMA. James McLure. Alternately touching and funny, this imaginatively conceived play introduces us to a now rich and famous ex-vaudevillian, Max Love, who is about to appear in a production of *Waiting for Godot*, and takes us on a fascinating journey back into his checkered past. **THE STORY:** Now rich, famous and perhaps a bit out of date, Max Love is in Florida about to star in a production of *Waiting for Godot*. An ex-vaudevillian, Max is not much for such "high-class" pursuits as the theatre, and he is having a bit of trouble with his lines. A young production assistant (who is awed in the presence of a "living legend") helps him with his cues and, at the same time, begins to pepper him with questions about his fabled career as a comic. Cutting swiftly back and forth between past and present, the play then evolves into a series of varied and revealing scenes: Max's hardscrabble early days on the vaudeville circuit; teaming up with Maxie, a young hooper of Hispanic background; their success as a team and their eventual marriage; and, in the end, Maxie's disillusionment and descent into schizophrenia. Ultimately Max's story becomes one of unbridled ambition and a ceaseless striving for perfection and success at any cost, and the price that this exacts both from him and from those close to him. For, in the final essence, Max finds that while he may have made it to the top, he has arrived there alone, embittered and, in the most personal sense, unloved and unfulfilled. 2 men, 1 woman. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0741-9**

**\$6.50**

**MEN'S SINGLES.** COMEDY. D.B. Gilles. A revealing and very funny look at the modern American male of the would-be macho species. "Ladies and gentlemen, walk right up and meet a *bit*...a stirring explosion of humor with laughs a mile a minute. A probing, insightful look at three men...Gilles' play is bound to be discussed and seen over and over." —Drama-Logue. "...an excellent script...Gilles ably and entertainingly tells the progress of each of these men's lives." —Daily Variety. **THE STORY:** Every Tuesday night, Rob, an advertising executive in his late twenties, gets together with either Larry, a salesman in his mid-thirties, or Kurt, a psychiatrist in his early thirties, for a tennis match. Rob yearns for marriage but is in love with a woman who has been offered a job in Los Angeles and wants him to pull up stakes. Larry, a self-confessed male chauvinist, has tired of his marriage to a high-school sweetheart and believes there's nothing a "bachelor pad" wouldn't solve. Kurt is gay and, after two live-in lovers and countless one-night stands, is attempting his first relationship with a woman, in hopes of finding stability at last. By the end of the play, Rob has decided to put his career ahead of marriage; Larry has had second thoughts about a breakup with his wife; and Kurt, reconciled to his fate, is hoping for a date with the guy who has the court after them. Having helped one another

through the pitfalls of women, jobs and just staying alive, the three have come to recognize the true nature of friendship and the audience has come to know, and care about, three unique human beings who, at last, might just be on the verge of discovering the sense of direction and maturity that has previously eluded them. 3 men. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-0749-4

**\$6.50**

**MOLLY SWEENEY.** DRAMA. Brian Friel. "Brian Friel has been recognized as Ireland's greatest living playwright...his latest work, MOLLY SWEENEY...confirms that Mr. Friel still writes like a dream." —NY Times. "Brian Friel's beautiful and dazzling MOLLY SWEENEY...is one of those marvelous onion plays...As you peel away each plump and juicy layer, another layer emerges underneath, and yet another...What a marvelous play this is! See it—wander in it and wonder at it." —NY Post. "Dispassionate eloquence and psychological honesty...Brian Friel's writing has such vitality and warmth, such kindly accuracy of observation." —London Sunday Times. **THE STORY:** Three points of view about a poignant drama are related by three characters addressing the audience directly. First there is Molly, blind since early infancy, who describes her world before and after an operation to restore some of her sight. Her husband, Frank, who pushed Molly into this operation, relates his view of his wife's journey into sightedness and his dealings with her doctor. Molly's once-famous eye surgeon, Mr. Rice, watches both Molly and Frank and reveals his opinion of them along with his own fears in handling the operation. Through it all we see each character's painful and happy histories, their memories and the events that led them to meet. Their stories interweave onstage, threading in and around each other's lives, until the unexpected and touching conclusion to this striking tale. 2 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1532-2

**\$6.50**

**MOUNTAIN—THE JOURNEY OF JUSTICE DOUGLAS.** DRAMA. Douglas Scott. An exploration and celebration of the life of William O. Douglas (1898-1980). Beginning and ending on the last day of his life, the play spans his eighty-one years: as Justice on the Supreme Court where he was defender of civil liberties, personal privacy and the wilderness, as chairman of the SEC fighting a corrupt Wall Street, professor at Yale, his four marriages, his mountain climbing and globetrotting through such lands as Iran and the Himalayas, and his childhood in the Cascade Mountains of Washington State. The issues are as timely as this morning's headlines. "Powerful, thought-provoking...an absorbing theatrical event...always lively, dramatic, highly personal. The construction of the play is artful indeed...the effect is exhilarating." —NY Magazine. "The play is stirring...remarkable in its ability to juggle ideas, biographical information, great humor and poignant scenes." —NY Daily News. "A tour de force...genuine dramatic interchange." —Variety. "MOUNTAIN is worth the climb. I recommend it." —NY Post. **THE STORY:** The action of the play occurs within the mind of a dying man. Playing against the other two actors, who enact a multitude of memories (e.g., FDR, Nixon, Brandeis, his own parents, wives and children), Douglas struggles to find the meaning of his life. With the nation now moving in a direction antithetical to his own liberal passions, was his life meaningless? Were the sacrifices—his fight against poverty and sickness as a youth, his failures as husband and father—worth making? How does one's public life balance against the private one? The play ends with a passionate reaffirmation of the power of courage over fear, of the individual over the technological State. 2 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-0776-1

**\$6.50**

**OATMEAL AND KISSES.** ROMANTIC COMEDY. Murray Schisgal. Stamped with Schisgal's trademark zaniness, this latest play is a romantic comedy targeting diet, nutrition and modern exercise fitness programs. **THE STORY:** Schneider has become a glutton, and Roxanne, his pretty, and much younger wife, is surprised by the new method of trimming him down: a live-in, overzealous, yet attractive doctor, Peter Wellington. Though Schneider agreed to this method, he rebels when he can't have all his vices around him while he diets and cleans his system. After lots of door-slamming and double-daring, Schneider becomes the epitome of a make-over to an extreme degree, Dr. Wellington falls hopelessly in love with Roxanne, and Roxanne struggles to get her old life back, though she'll settle for compromise. In the end, Roxanne gets her way as she straightens out both men in a style all her own. 2 men, 1 woman. INTERIOR. **FEE: \$50 per performance.**

ISBN: 0-8222-0834-2

**\$6.50**

**THE OFAY WATCHER.** DRAMA. Frank Cucci. "Frank Cucci has written nothing less than a simple little masterpiece." —Cue Magazine. **THE STORY:** Rufus is a black drifter, who is found one day on a park bench by Bruce, a young, white biochemist. Bruce is conducting a series of experiments...to turn black people into white people! After much amusing banter, Rufus seems convinced, goes off to Bruce's apartment, and the forbidding Jekyll/Hyde transformation begins. But Daisy, Bruce's black girlfriend, is full of half-spoken fears

and voluble jealousies. She knows something of the dangers involved, based on the results of the previous experiments, but she is a willing and anxious subject and was to be in Rufus' place on the schedule. So, the loaded situation runs its course, moving from light-hearted chatter to ominous tongue-lashings, and then rushes headlong to its hair-raising and perhaps inexorable, Greek-like conclusion. 2 men, 1 woman. INTERIOR. **FEE: \$40 per performance.**

ISBN: 0-8222-0836-9

**\$15.00**

**OLD TIMES.** DRAMA. Harold Pinter. Critically hailed in its New York and London productions as the author's most important play, this intense and fascinating drama delves into the past and present lives of three people, illuminating the unspoken doubts and tensions which rise between them like spectres. "...the finest play of a master dramatist...a mature and astonishingly satisfying play." —NY Times. "...a touching, beautifully written, often funny and steadily engrossing piece...It is a work of art and a lovely one." —NY Daily News. "...a superbly controlled and crafted piece." —Variety. **THE STORY:** The scene is a fashionably remodeled farmhouse in the countryside somewhere beyond London, where a prosperous and urbane couple are entertaining the wife's former roommate and friend whom they have not seen for twenty years. At first the husband and wife banter, then the friend joins them and a flood of intertwining memories ensues. The action shifts back and forth in time, as recollection of what did—or, perhaps, did not—happen are pondered and, as the tension builds, we are aware that the husband and the friend have become locked in a duel for the wife's very soul. Reveries and ambiguities abound, hinting at much more than is said, and forming together into a surprising entity which challenges the heart and mind and will linger on enticingly in the memory. 1 man, 2 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8021-5029-2

**\$11.00**

**THE PALACE AT 4 A.M.** DRAMA. Howard Moss. A brilliantly imaginative resetting of the Oedipus legend. "What [Moss] preserves is the sense of awfulness, of horror, of inevitability...what [he] adds are full-fledged human beings in the grip of the myth..." —East Hampton Star. **THE STORY:** The Queen and Edward meet, as if for the first time, and slowly discover that the are repeating, or are meant to repeat, the tragic action of Sophocles' *Oedipus*. The setting is ambiguous: at first abstract, then possibly a playroom in a suburban house, and, finally, the throne room of the palace at Thebes. Drawn to each other and to the fate that awaits them, the Queen and Edward, caught in an intense love-hate relationship, try to avoid a destiny that appears to be inevitable. Figure, the third actor, plays a various roles at various times: an Elizabethan fool, a stage manager, a disappointed actor, the Greek seer Tiresias. He is a foil and a dangerous one. The play is a study in jealousy and explores the relationship between an older woman and a young man. It is a play of shifting moods and changing tones, a modern investigation of a theme suggested by ancient Greek tragedy and a psychological play with historical tones. 2 men, 1 woman. OPEN STAGE. **FEE: \$40 per performance.**

ISBN: 990179

**\$15.00**

**PATIENT A.** DRAMA. Lee Blessing. An exploration of the experience of Kimberly Bergalis, whose case marked the first known instance of HIV transmission from a health-care worker to a patient. Issues of testing, discrimination and personal responsibility are examined against the larger backdrop of the AIDS epidemic in America. "[Blessing's] appetite for moral complexity has never been more challenged and his capacity to avoid settling for mere indignation has never been more welcome than in PATIENT A." —Time Magazine. "In PATIENT A as in *Two Rooms*, Mr. Blessing reveals his commitment to social action." —NY Times. "[Blessing] uses his gifts to help us delve further into the great mystery of AIDS." —NY Newsday. **THE STORY:** Commissioned by the Bergalis family to explore Kimberly's case of contracting the AIDS virus, the playwright becomes part of the story as an essential observer to the story. Kim's encounters with Lee reflect their relationship in real life as well as the "playwright" and "character" in the play. A third character, Matthew, represents a composite of the thousands of gay men who have suffered in the AIDS epidemic. As the play recounts Kim's case, spotlighting the media and political circuses surrounding it, we see all three characters struggle with the debate and with their innermost feelings about themselves and each other. 2 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1364-8

**\$6.50**

**THE PAVILION.** DRAMA. Craig Wright. "Wright has taken a simple premise and invested it with poetry, feeling and a distinctive voice...[He] manages a seamless blend of humor and pathos, philosophy and emotion...The script's greatest strength lies in the genuineness of its feelings." —Houston Chronicle. "THE PAVILION offers a cheery existentialism—asking big questions in an easygoing, casual way...It boasts language that's rich but not dense...It also honors your intellectual and emotional intelligence, eschewing easy answers. Bravo..." —Minneapolis-St. Paul Star Tribune. "Wright's perceptive, gently



witty writing...makes this familiar situation fresh and thoroughly involving." —Philadelphia Inquirer. "THE PAVILION, a gloriously theatrical treat by Craig Wright, turns the dramas of ordinary lives into the patchwork pattern of the universe." —South Florida Sun-Sentinel. **THE STORY:** Hailed by critics as an "an *Our Town* for our time," this play is by turns poetic and comic, romantic and philosophical. Peter returns to his twenty-year high-school reunion with dreams of winning back Kari, the girl he left behind after an unexpected pregnancy ended their relationship. Standing in Peter's way is Kari's bitter-as-ever resentment, her husband and the fact that Peter still hasn't grown up. As the night progresses, both Peter and Kari are led, through their interactions with a host of characters all played by a virtuosic Narrator, to face the consequences of choices made long ago and start back into life with newfound strength and bittersweet resolve. 2 men, 1 woman (flexible casting). OPEN STAGE. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1898-4** **\$6.50**

**A PHOENIX TOO FREQUENT.** COMEDY. Christopher Fry. A combination of satiric comedy and delightful verse. **THE STORY:** In this version of the famous *Matron of Ephesus*, we have a fresh retelling of the story of a pious widow—and her maid—who mourns for the death of her recently deceased husband in the tomb where his bier lies awaiting internment. The maid is not quite so pious, yet both women begin to suffer the pangs of a self-imposed hunger. There are signs that they also are unhappy over the loss of male company, but not until a handsome guard appears does the widow begin regretting her noble experiment in withdrawing from the world. The guard is invited to keep the ladies company, and he in turn invites them to partake of his food. Before long the widow is ready to forget her pious devotions and shows indications of returning speedily to a worldly and pleasant life which she had too soon decided to give up. 1 man, 2 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0891-1** **\$4.50**

**THE PRISONER.** DRAMA. Bridget Boland. The play on which the highly successful movie was based. A tense and absorbing account of a confrontation between two men who represent two diametrically opposed beliefs. **THE STORY:** Is that of the destruction of one man by another. The Prisoner is a Cardinal in the Catholic Church of a middle-European country. The Interrogator represents the totalitarian government which has taken over that country and which finds it necessary to destroy the Cardinal whose independence of spirit constitutes a danger to the government. The play is a series of scenes between The Interrogator and The Prisoner, both of whom respect the other, but cannot accept what the other stands for. The Interrogator attacks The Prisoner first in one area, then in another, without effect; his faith and his integrity are so strong they cannot be touched by ordinary means. At first it is The Interrogator who shows the strain of the interviews; he becomes desperate in his search for some weapon to break The Prisoner's spirit. The relationship between the two men is a complex one, almost that of friendship. The Interrogator believes so deeply in what his government is doing that he feels he is actually trying to bring The Prisoner to the truth; it is as if he were the priest, trying to save a soul. The Prisoner's knowledge of the real truth remains intact until The Interrogator discovers his antagonist's one vulnerable spot—his deep sense of personal guilt. Playing on that, The Interrogator is able to undermine The Prisoner's belief in his vocation, in his right to be a priest—and eventually so twists and confuses him that the confession is signed and The Prisoner is destroyed. But in destroying The Prisoner's faith, The Interrogator has destroyed his own in his government, and in what he has been doing. He realizes that what he has ruined was something more noble than his own cause. 3 men, several non-speaking parts. SIMPLE STYLIZED INTERIORS. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0916-0** **\$6.50**

**THE PROMISE.** DRAMA. Aleksei Arbuzov. Translated by Ariadne Nicolaëff. Novel in form but filled with a deep sense of humanity, the play offers both a unique theatrical experience and a fascinating glimpse into life in the Soviet Union. "...among the strongest of Broadway's offerings this season..." —Village Voice. "A fine and moving play, warmed by gentle humanism and ablaze with superb performances..." —Cue. "It is honest, serious, at times even engrossing...its merits are considerable." —NY Times. **THE STORY:** A.D. Coleman's comments: "The play opens during the three-year siege of Leningrad, as three young people—two boys and a girl—find shelter together and establish a triangular relationship. The girl wants to be a doctor. One of the boys dreams of becoming a poet, while the other has decided to be an engineer so that he may build bridges. The intricacies of the triangle, the rising and falling of their hopes for each other and themselves, over the next seventeen years provide the drama of the play. Arbuzov has constructed his work simply but soundly; the framework is broad and flexible, allowing the action to evolve organically. There is no attempt to establish dominant symbolic overtones in the writing, and, thankfully, this is mirrored in the production; the playwright is concerned with the literal situation, its obvious reality, and any attempt to place the work within a rigid symbolic structure would have strangled it. As it

is, the play lives and breathes a sense of truth and an optimism all its own." 2 men, 1 woman. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0921-7** **\$6.50**

**PUNCH AND JUDY.** COMEDY. Bill Svanoe. A clever, and often hilarious, tale of two women who lie to and deceive each other until they realize they just might learn something about themselves once the game is over. "...PUNCH AND JUDY by playwright Bill Svanoe is a fast-paced comedy brimming with tangy wit, endearing moments and socialite charm...Cohesively and keenly written..." —Drama-Logue. **THE STORY:** Marina Cliff, a Hungarian-Swiss beauty who is recently divorced from her real-estate billionaire husband, decides she wants to write a novel to amuse herself. She hires Carol Spearman, a smart, reclusive, cynical, witty, failed writer, to work with her. Marina is still emotionally tied to her ex-husband and guarantees a loan for him. Carol is in a push-me, pull-me relationship with a married man for twenty years and allows him to treat her badly. At the beginning, the two women dislike each other and seem to have nothing in common. They spar, test, betray and manipulate each other, yet come to an uneasy truce and agree to continue working together. But by the end of Act One, Marina loses all her money to her ex, and Carol's boyfriend drops dead. Now the two women have more in common than they realize. In Act Two, Marina and Carol, dealing with their losses are drawn together and apart. Carol's book is a huge success, and at first Marina is furious, but comes around and tries to help Carol with her grief. Carol, having trouble with intimacy, tries to push her away, but the two women struggle through and find a budding, though tenuous, friendship. Realizing they can work together, Carol confronts Marina's ex-husband to get back the money he's lost. Intertwined in their relationship and activities is Melody Charm, Marina's ex-husband's current girlfriend, who seems like a "bimbo," but who is really a smart woman who knows better than Carol or Marina how to get the man she wants. 3 women. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-1504-7** **\$6.50**

**PVT. WARS.** COMEDY. James McLure. A full-length version of one of the most popular and hilarious short plays in our catalogue. Dealing with three Vietnam veterans who are recuperating in an Army hospital, the play combines humor and compassion with uncompromising honesty as it follows the irreverent doings of its exceptionally engaging characters. "...alternately funny and poignant...PVT. WARS has been expanded into a consistently engrossing full-length drama." —Variety. **THE STORY:** Three G.I.s recovering from Vietnam War injuries while away their time on the terrace of an Army hospital. Gately, a hillbilly, fiddles compulsively with a disemboweled radio; Silvio, a streetwise, big-city type, is addicted to "flashing" (even though his sex organs have suffered—he thinks—irremediable battle damage); while Natwick, a prissy "rich kid" from Long Island, writes letters to his mother telling her how much he wants to become a close friend of Gately (while omitting mention of how actively Silvio dislikes him). Comprised of a series of brief blackout scenes, the play blends these into a meaningful mosaic as the three tease, torment, entertain, exasperate and, on occasion, solace each other—maintaining throughout a hilarity that belies their deep concern about the uncertainties of the civilian world to which they will soon be returning. 3 men. EXTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0925-X** **\$6.50**

**THE QUEEN OF BINGO.** COMEDY. Jeanne Michels and Phyllis Murphy. Originally produced in Chicago's Buckingham Theatre, which was transformed into a bingo hall, and where a real Bingo game during intermission captured the audience, of which one member won the prize turkey. "If there's anything more Catholic than nuns, it's bingo...THE QUEEN OF BINGO explores the phenomenon...in surprising depth...a ninety-minute charmer." —Chicago Reader. "...a terrific group outing and is suitable for the entire family..." —Gay Chicago Magazine. "Bingo is about winning and THE QUEEN OF BINGO is a jackpot of a show" —Bingo Bugle. "...hilarious comedy." —Columbia Chronicle. **THE STORY:** Where can two sisters on the other side of fifty, who want to add a little zest, fun and excitement to their lives, find it? Bingo! On any Bingo night at St. Joseph's, you can find Father Mac, Lonnie and Cindy Conklin, Marge Meranski, Coach Anderson, and the many offbeat, colorful regulars we meet through the eyes of Sis and Babe. They dish the dirt, giggle like school girls and share old memories. Sis and Babe are sisters and best friends. They've been coming to play Bingo together for years because they love it. Sis is a good loser who just loves to play. Babe is a player who has always got to win. Sis is naturally fit and trim. Babe is naturally overweight and always fighting the battle of the bulge. Sis is content in her widowhood. Babe is still looking for love. They compliment each other in ways only sisters can and they drive each other crazy in that same sisterly fashion. On this particular night, Babe and Sis share something new as they each confesses a secret and finds a special kind of redemption. 1 man, 2 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1417-2** **\$6.50**

**RAW YOUTH.** DRAMA. Neal Bell. Using the tenuous relationship between an estranged father and son as a metaphor to illuminate the calculated inhumanity so rife in modern society, this striking play is a study of alienation and of the callous expediency that fosters it. "The play is a startling, highly original, adult drama about fathers and sons...written in a nervous, quite often lyrical style reminiscent of David Mamet and Sam Shepard." —Gannett Westchester Newspapers. "...vivid writing." —NY Post. **THE STORY:** Sam, a young former policeman who has been drummed out of the force because of suspected corruption, is approached by his father, Mel, to act as a gay decoy to entrap a reportedly homosexual congressman. Mel, a convicted confidence man, is cooperating with the FBI in the hope of having the charges against him dropped, and he has long been aware of his son's bisexuality—a knowledge which, until now, has been a source of concern and dismay for him. Sam, embittered and empty but still hopeful of regaining his father's love, agrees to the scam, and the trap is set. But Congressman Gary proves to be much more than just an easy mark, and the sudden, unexpected bond that occurs between him and Sam becomes increasingly poignant with the congressman's growing realization and resigned acceptance of the manner in which he has been used. He too has lost a son, but somehow, in Sam, he has found him again. As the play ends Mel, strolling on the beach with Sam, also comes to realize that the love of a father for his son transcends expediency and alienation—and he offers no resistance as Sam gently takes away the incriminating videotapes and flings them far out into the implacable silence of the sea. 3 men. UNIT SET. **FEE: \$50 per performance.** ISBN: 0-8222-0931-4 **\$6.50**

**REDWOOD CURTAIN.** DRAMA. Lanford Wilson. A seventeen-year-old Vietnamese-American girl raised by wealthy adoptive parents in the United States, journeys into the towering Redwood forests of Northern California in search of the natural father she lost after the Vietnam War. "[Lanford Wilson's] most powerful [play] since *Talley's Folly*...a state-of-the-nation piece for the early 1990s...enormous wit and compassion...a real yarn with a satisfying old-fashioned mousetrap of a plot." —NY Times. "...a fascinating, suspenseful yarn." —USA Today. **THE STORY:** Geri, a seventeen-year-old Vietnamese-American has taken time out from a rigorous touring schedule as a piano prodigy to stay on her Aunt Geneva's Redwood plantation in Northern California. She's been coming here for years, but recently she's become obsessed with approaching the homeless Vietnam veterans who retreated to the forests because they couldn't cope with society after returning from the war. One such veteran she interviews in the forest, Lyman, she detains against his will and tells him lies about what she does know to be true about her nameless natural father in hopes that maybe Lyman knew, or even is, him. Lyman acts guilty and tries to flee, but Geri, who says she's been studying the mysticism of the East, casts a spell over him that she says will bring him back to her. Geneva is horrified at Geri's actions, and while she warns her of the dangers of approaching these homeless men, she also sympathizes with Geri's predicament: Namely, as an Asian woman, Geri feels a deep need to know her ancestral history (and in particular the history of her father) in order to structure her life. Tired of the classical music circuit and recording contracts, Geri wants to establish a new life for herself based on knowledge about her biological parents. Her adoptive father, who encouraged her in music from an early age, has since died of alcoholism while her adoptive mother has taken to world travel and has no time for Geri. Geneva gives Geri some details about her natural father that makes it seem like the man Geri met in the forest is indeed him. She persuades her aunt to come with her and they finally meet with Lyman where the shocking and moving truth of Geri's heritage comes to light. 1 man, 2 women. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1360-5 **\$6.50**

**THE RETREAT FROM MOSCOW.** DRAMA. William Nicholson. "Riveting...subtle and powerful, [with] marvelous emotional complexity." —The New Yorker. "A tense family drama...spare, emotionally brutal." —Time Out. "A truly devastating piece of theater." —NY Daily News. "The best new play in twenty years...This perfectly written masterwork shimmers with delicacy and precision." —Journal News. **THE STORY:** Edward and Alice have been married for thirty-three years. Their thirty-year-old son, Jamie, visits them for the weekend to find that this is the Sunday his father has picked to leave his mother for another woman. Jamie, unable to change his father's mind, watches helplessly as his parents' marriage crumbles, and his mother is overwhelmed with bewilderment and pain. This is a play without villains—both Edward and Alice are good people trying to do their best—but the damage done by Edward's departure is devastating. Jamie, caught in the middle, tries to help and can't, and slowly realizes that he's not an impartial witness but one of the combatants. His struggle is to understand both his parents and, like them, to survive the emotional hurricane that has ripped through their lives. 2 men, 1 woman. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1988-3 **\$6.50**

**RICH AND FAMOUS.** COMEDY. John Guare. A biting funny satire by one of our theatre's most inventive playwrights. "Mr. Guare's wit is really delightful...But even better than his humor is his rich and unusual sense of fantasy." —NY Times. "Mr. Guare is not only a sleight-of-hand artist but a sleight-of-ear artist, so his characters and the words they speak are full of merry surprises." —The New Yorker. "As pure comedy RICH AND FAMOUS is like a funhouse maze...the best morsels of American comedy served anywhere." —Newsweek. **THE STORY:** One of "the world's oldest living promising young playwrights," Bing Ringling is finally about to be produced—with play number 844. But, unfortunately, his lady producer, having had a series of successes, now yearns for a flop—so she can savor the sweet taste of failure and then make a comeback. Hoping to salvage his play, Bing tries to enlist the aid of his boyhood friend Tybalt Dunleavy, now a Hollywood star, but he too is having something of an identity crisis. Bing's odyssey leads on to hilarious confrontations with his musical collaborator Anatol Torah (a wildly spaced-out composer); his oddball parents (who still cherish his dirty diapers); and his old girlfriend (now unhappily married and mired in the past). Thereafter the phantasmagoria continues until, in the end, and as Clive Barnes puts it: "Bing is at the still center of his own nightmare, wandering like Ulysses through the cavernous passages of his life and finally determining just what it costs to be rich and famous." 2 men, 1 woman (flexible casting: 2-6 men, 1-6 women). UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-0949-7 **\$6.50**

**RIFF RAFF.** DRAMA. Laurence Fishburne. Produced at the acclaimed Circle Repertory in New York City, RIFF RAFF marks the playwrighting debut of one of Hollywood's most exciting and versatile actors. "Mr. Fishburne is surprisingly and effectively understated, with scalding bubbles of anxiety breaking through a surface of a numbed calm." —NY Times. "Fishburne has a talent and a quality...[he] possesses one of the vital requirements of a playwright—a good ear for the things people say and the way they say them." —NY Post. **THE STORY:** It's Halloween night. Mike ("20/20") and his half brother, Billy ("Torch"), have retreated to an abandoned crack den on the Lower East Side in the aftermath of a drug heist gone sour. Torch has just killed one of the henchmen of the neighborhood's reigning drug lord. Having planned no means of escape, Mike summons his former colleague Tony ("The Tiger") to help them out of this jam. What follows is a continuing three-way confrontation in which guns are drawn, allegiances shifted and secrets uncovered. Themes of lost brotherhood and friendship are evident, while the bleakness of each of the characters' lives is chillingly suggested. The jittery Torch recounts the fight that led to the killing of the small-time punk with a harrowing, perplexed sense of detachment. Mike recounts a heavy-breathing date with a woman so hot she would look good even "if you dressed her up in garbage bags and put TV dinners on her head." As the play races towards its climax, Tony recites a flashy, epic jail-house poem that is both cynical and romantically heroic, and it touches the very heart of each of the characters' shared sense of delusion. 3 men. INTERIOR. **FEE: \$60 per performance.** ISBN: 0-8222-1545-4 **\$6.50**

**THE RIVALRY.** DRAMA. Norman Corwin. "Evocative, inspiring and stirring theatre..." —NY Times. "Brilliantly executed." —NY Journal-American. **THE STORY:** The Lincoln/Douglas debates took place in seven Congressional districts and totaled thirty-hours in length. They were conducted in a fever of partisanship as the nation listened. Brass bands played, the press vilified or glorified the opponents, depending on which side they took. Douglas, cocky and brisk, fought for the rights of the separate states to make their own choice on the question of slavery; Abraham Lincoln, modest, yet as brisk, fought for equality of human beings and the conviction that the nation could not endure half slave, half free. Mrs. Douglas, who accompanied her husband on the tour, serves as both performer and narrator of the play. It is she who puts the whole in perspective. There are some charming encounters between Mrs. Douglas and Lincoln, as she begins to lose her distrust for her husband's opponent, and throughout the play the personal issues, as well as the political ones, are magnificently developed. 2 men, 1 woman. OPEN STAGE. **FEE: \$40 per performance. MS.** ISBN: 990128 **\$15.00**

**SCATTERGOOD.** DRAMA. Anto Howard. "This suspenseful drama features what might be the most provocative student-teacher relationship since David Mamet's *Oleanna*...beautifully melds hardheaded cynicism with the fleeting thrill of a crush." —Time Out. "There is something warm and delighting in the relationship between the two men, as if Don Quixote were passing along his Quixoteness to the next generation." —NY Times. "A marvelous, yummy play." —NY Post. "Juicy roles for three actors." —Playbill. "Great theatre." —WRTN-FM. **THE STORY:** The teacher that changed your life. The one who brought those old dead words on the page suddenly to life. The charmer, the inspirer, the cajoler, the bearer of all wisdom. Professor John Scattergood is all these things, but most of all he's a liar. Scattergood's lectures on the Medieval



Romances are always oversubscribed. Rumors of a tragic affair in his youth only add to the man's mystique. A master of wit, king of the turn of phrase, fountain of timely quotes and pop references. All the time Scattergood's purpose is clear: "not the making of intellectuals, the shaping of men." Brendan Hillard is the student teachers dream of. Chronically shy with a voracious appetite for knowledge, the brilliant boy has defied his working-class roots to end up at Dublin's prestigious Trinity College. At his very first lecture, with the famous Scattergood in full flight on the danger of love, Brendan encounters Miss Regan, a vivacious American student as sassy as he is shy. She invites him to her birthday party. She smiles. She touches his arm. What is that look in her eye? The boy needs advice and courage. He goes to the expert. "Women are pamphlets, an easy read." Scattergood becomes the boy's confidant and coach in a game of love and honor. A series of beautifully crafted letters reveal the depth of Miss Regan's attraction for Brendan. But there's a problem—"Lancelot's problem, Tristan's problem"—she has a boyfriend. What started out as a romantic comedy spirals to a tragic ending as Scattergood uses his own past as the spur to push the boy down a dark path of half-truth and self-delusion. In the end his ivory tower comes crumbling down under the weight of his own deceptions. 2 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1953-0 \$6.50**

**SKIRMISHES.** COMEDY/DRAMA. Catherine Hayes. A relentlessly probing yet often mordantly funny study of impending death and its effect on those who live on. "...more involving, more affecting than many a more pretentious drama about a death in the family." —NY Daily News. "It's easily one of the best new plays of the New York season, an intelligent and affecting stage study of death's impact on life." —Variety. "SKIRMISHES is a strong, unvarnished evening. Its gallows humor alone will make you gasp." —Village Voice. **THE STORY:** The scene is the bedroom of a house in provincial England, where a senile old woman lies on her deathbed, attended by her two middle-aged daughters. One of them, Jean, has stayed at home and has borne the brunt of her mother's illness, from the first stroke to her present almost total incapacity. The younger sister, Rita, has long since moved away and returns now, grudgingly, only out of a sense of duty. Jean, childless and rather slovenly, is unhappily married to a traveling salesman; while Rita, attractive and well dressed, is the happily married mother of three children. Their differences, and the long-standing resentments which these have bred, pour out with bitterness and black humor as the two squabble at their mother's bedside—sure that the old woman is unable to comprehend what they say. That she does—and what her final reaction to their bickering is—constitutes the ironic heart of the play, and provides a telling comment on the power of the dying to continue their sometimes baleful hold on the lives of those who survive them. 3 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-1037-1 \$6.50**

**SLOW DANCE ON THE KILLING GROUND.** DRAMA. William Hanley. The Broadway debut hailed by critics as a work of extraordinary power and compassion. "...the most original serious play we have had in our theatre in a long time." —NY Daily News. "...an event of forceful and steady arresting dramatic interest." —NY Post. "Mr. Hanley writes with richness of imagination and with penetration into the heart. He brings humor, tenderness and understanding into the theater, lighting it up with the ardor of his vision." —NY Times. **THE STORY:** The New York Times writes: "As the curtain rises a poor, dusty shop with its dirty window obscuring the dark hostile night, with its mean little counter, and with its juke box glaring vulgarly from the side, the storekeeper is taking inventory. The door is flung open, letting in a lithe young Negro, weirdly gotten up in a soft, high-crowned hat over his kinky little mop, sunglasses, a cape, short slacks and sneakers. Mr. Hanley calls this act *Pas de Deux*. In this dance for two, the characters make hesitant approaches, circle, feint, threaten each other with gun and ice pick but scarcely make contact. The young man is obviously a hunted man. Through the circumlocutions of his odd mixture of jive talk and fancy literary allusions, there pants a sense of terror. The storekeeper is a non-Jewish refugee from Nazi Germany, is close-mouthed, suspicious, anxious to avoid self-involvement... In the second act the *Pas de Deux* becomes *Pas de Trois*. The third dancer is Rosie, an eighteen-year old from Riverdale, has wandered into the shop after losing her way while looking for the address of an abortionist. Rosie has no illusions about her homeliness or about the encounter that has led to her troubles... The laconic German and the flowery young man react to her with a sensitivity and concern that seem to diminish the furies within them. But not for long. Finally the German is driven to revealing the truth about himself as the young man, at last, in the third act, faces his inexorable fate out there on the killing ground." 2 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1043-6 \$6.50**

**STAGE FRIGHT.** DRAMA. Charles Marowitz. **THE STORY:** A leading metropolitan drama critic is led by an attractive production assistant into a recently discovered nineteenth-century theatre. There, the critic will film a television interview for a documentary on the actor John Wilkes Booth,

who once acted on those very boards. The critic, F.F. Charnick, notorious for his venomous reviews, visibly warms to the classy elegance of the British P.A. But no sooner has he downed a glass of wine than he falls drugged and unconscious. When he awakens, he is firmly tied to a Shakespearean throne on the stage of the old theatre with an ominous woman intoning *Lady Macbeth* beside him. The attractive P.A. has turned into Mitzi Crenshaw, an actress of the "old school" whom Charnick has savaged in dozens of reviews. The critically maligned actress has shanghaied the surly critic as part of an elaborate murder plot against the man who virtually destroyed both her career and that of her actor-husband, Denis Michaelson. After forcing the bound critic to endure several dramatic recitations, Mitzi's husband suddenly arrives on the scene, ostensibly to try to deter his unbalanced wife and release the imprisoned critic. But after an elaborately rigged "scene" between the couple, it is soon apparent that Denis is actually in on the plot and just as determined to wreak revenge against the critic. The theatricalized torture goes through several permutations, inspiring blood-curdling confessions from the critic and ending with the actors granting him a reprieve—but not before his most embarrassing revelations have been taped on video to be shown to the entire nation. 2 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1702-3 \$6.50**

**THE STAR-SPANGLED GIRL.** COMEDY. Neil Simon. This fast moving, hilarious comedy, deals with two earnest young men struggling to put out a "protest" magazine, and the all-American girl who moves in next door and manages to send both of them into a romantic tail spin. "...charm, brightness, deft inventiveness and capacity for good, honest hilarity..." —NY Post. "...Mr. Simon can do wonders...with casually tossed-off fantasies that pop up from nowhere and whistle as they go by." —NY Times. **THE STORY:** Andy and Norman are two earnest young men using their apartment as a publishing office for a "protest" magazine in San Francisco. Sophie, an Olympic swimmer and all-American girl, moves into another apartment on the same floor. Sophie makes her first appearance paying a good-neighbor visit to the combination home and office of the two publishers. Her friendliness and charm leave Norman hopelessly smitten. Thereafter love, with him, is a determined madness, with the humor of it heightened by her frantic rejection of him. Meanwhile, his partner is fielding telephone calls from the irate printer who wants to collect the money due him, and distracting the landlady from thoughts of back rent with motorcycle rides and surfing expeditions. And while she is convinced that they are editing a dangerously subversive magazine, our heroine soon finds that her real source of annoyance is that the wrong man is pressing his attentions on her. Happily this situation is reversed in time, as love and politics blend delightfully in a bubbling series of funny happenings, set forth with the mastery skill and inventiveness that are the hallmarks of Neil Simon. 2 men, 1 woman. **INTERIOR. FEE: \$75 per performance.**

**ISBN: 0-8222-1073-8 \$6.50**

**STILL LIFE.** DRAMA. Emily Mann. Winner of the Obie Award. A compelling, harrowing, and ultimately moving documentary drama, "created from the words of real persons," which explores and illuminates the nightmare of Vietnam and its cruel aftermath. "...a theatrical experience that is often shattering." —Hollywood Reporter. "...a gripping drama, strikingly and effectively staged, compelling and moving." —Chicago Sun-Times. "...a searing account of the lingering aftermath of the Vietnam War." —NY Times. **THE STORY:** Shaped by the author from conversations with the people whose experience she sets forth, the play explores the way that Vietnam has affected three lives: a Marine veteran, his estranged wife and his mistress. Seated at a table, with slides used occasionally to amplify and illustrate their comments, the three tell their various stories. The man confesses that he killed a Vietnamese family in cold blood and, carrying the seeds of violence with him, returned home to brutalize his pregnant wife. The wife, disillusioned and unhappy, wants to ignore the terrors that haunt her husband, believing that in time the awful memories will fade, while the mistress, an angry feminist, blames the man's destructiveness on the forces that conditioned him before he went to Vietnam. In the end, these three become a metaphor for the nation as a whole—still trying to understand, and overcome, the lingering trauma that is the bitter legacy of the Vietnam experience. 1 man, 2 women. **OPEN STAGE. FEE: \$50 per performance.**

**ISBN: 0-8222-1081-9 \$6.50**

**STRAY CATS.** DRAMATIC MONOLOGUES. Warren Leight. "Warren Leight's *STRAY CATS*...heart lies in a romantic, rain-swept world where jazz is the soundtrack...Leight's writing assumes electric cadences...CATS fosters a similar connection between playwright and theatregoer." —Variety. "Warren Leight's evening of nine male monologues...*STRAY CATS*, is hilarious and chilling and confirms Leight...as one of our most exciting new playwrights." —Westsider. "The nine lives of *STRAY CATS* are of men of different ages and different times...The pieces are very much concerned with

the uses of languages. Some are poetic, some fairly graphic, and many of Leight's quirky observations and characterizations really resonate...you're left with the loneliness of these nine lives, knowing each character has only the one life to live." —BackStage. **THE STORIES:** Some guys are leaders, some guys are joiners, some guys are Stray Cats. This collection of musically influenced monologues portrays nine "cats" as they hit bottom, paint themselves into a corner, or reach a moment of transcendence. The nine lives include: **ALONE, BUT NOT LONELY:** Tom "shares" at a twelve-step support group on Valentine's day. **THE POEM WRITER,** who after having a little too much to drink, delivers a bitter, funny, self-loathing, self-aggrandizing speech to the Poem Writers Guild. **AN LA AGENT TALKS ABOUT LOVE,** or more accurately about power and abandonment—love Hollywood-style. **GOOD-BYE, JACK:** A kid works the drive-thru window at Jack-in-the-Box. The night they take the clown away he realizes he's "just another little drive-thru guy in orange and brown, alone on the graveyard shift." **JOCKO THE CLOWN,** backstage in a moment of crisis, suffers from extreme "mime block." **OL' GATOR** is an aging TV weatherman who has been kicked off the air for politically incorrect statements. His farewell apology skids into a near breakdown. **DIARY OF A VOYEUR** chronicles a writer, who instead of meeting his deadlines, spends months obsessing and writing about a couple in a window across his courtyard. **THE NIGHT ALI LOST:** A lifelong men's room attendant at the Roseland Ballroom relates with grace his point of view of the Big Band era, racism and bodily functions. **JAGUAR JESUS:** A young man listens to a street saxophone player. The two trade riffs, each "stroking the night, blazing out of control." 3 men (flexible casting). **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-1614-0**

**\$6.50**

**THE SWAN.** DRAMA. Elizabeth Egloff. Fierce in its poetic treatment of love, **THE SWAN** provides a mysterious gloss on whether or not we descended from the beasts...and what we may feel when we find them lurking in our truest selves. "An absorbing 100-minute riff...when you wish upon a star, Ms Egloff's play suggests, the answer to your dreams might just come crashing into your life in a form that's very hard to recognize." —NY Times. "A bewitching bedtime story for grown-ups...a psycho-sexual cauldron where-in fantasy and deprivation merge and combust. Egloff's language alternates between the unadorned cadences of the workaday world and the lyric fancies of poets, her stage pictures shift from an implacable reality to florid dream states." —NY Newsday. **THE STORY:** Dora Hand lives by herself in a suburb on the Nebraska prairie. She's gone through three husbands and now seems destined to play the lonely mistress to her married milkman, Kevin—until a swan crashes into her living room window setting Dora on a harrowing journey. She names him Bill, and to all outward appearances, Bill is a charismatic and child-like man. At first endearing himself to Dora like a pet she can train, Bill quickly learns the ropes of being human: speech, dressing, checkers, beer...and love for his mistress. All at once, Dora finds herself dangerously entangled with the swan, whose animal devotion to her threatens her already neglected lover and ultimately her sense of self. 2 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1383-4**

**\$6.50**

**TAPE.** DRAMA. Stephen Belber. "...TAPE is terrific...Belber has expert fun torturing his characters with the things that never get said, yet the language is uniquely telling and the underlying grief shines through." —The New Yorker. "Fascinating and entertaining...a terrific play...Real talk, real characters, real situations—a real play." —NY Post. "...when it comes to reminding us just why we leave our homes on a cold winter's night and seek the special joys of a live theatrical performance, playwright Stephen Belber has the big guys beat..." —Wall Street Journal. "TAPE is a sordid and beautiful take on human relationships." —Show Business Weekly. **THE STORY:** Jon, an aspiring filmmaker on the verge of hitting it big, hooks up for the weekend with his best friend from high school, Vince, a volunteer fireman who makes his money selling dope. Jon's new film is being shown at a festival in Lansing, Michigan, and Vince has come from Oakland to see it. Over the course of the evening, Vince finally gets Jon to admit that ten years ago he date-raped Amy Randall, a girl whom they both dated in high school—only then to reveal that he's taped their entire conversation. And not only that, he's invited Amy to have dinner with them that night. Beneath its suspenseful, high-stakes surface, **TAPE** examines questions of motive, memory, truth and perception. 2 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1862-3**

**\$6.50**

**T BONE N WEASEL.** COMEDY. Jon Klein. A highly original and high-spirited picaresque comedy first produced with great success by the Actors Theatre of Louisville as part of the 11th annual Humana Festival of New American Plays. The play follows the antic peregrinations of two ex-convicts, one white, one black, as they make their erratic way across South Carolina in search of a hot meal or an easy mark. **THE STORY:** Hoping to bring them-

selves up to at least the poverty level, two young ex-convicts, T Bone (who is black) and Weasel (who is white) have stolen a rather decrepit Buick and have set off across South Carolina with minor mayhem in mind. Moving swiftly from one adventure to another (with all the people whom they encounter played by the same actor) they botch an attempted robbery (because the drawer of the cash register is stuck); are swindled out of the Buick by a fast-talking used car dealer; run afoul of a sexually voracious lady farmer (who is "ugly enough to turn a train down a dirt road"); fall into the clutches of a larcenous country preacher; and try to make off with the automobile of a politically ambitious small town doctor who wants to exhibit them as examples of what poverty can do to people. Eventually Weasel is hired on by a construction company (and actually buys a car), but when they refuse to take on T Bone as well, because of his color, it is back on the road again, pausing only to make out their last wills and testaments disposing of all their "worldly goods" which, for T Bone is nothing at all, and, for Weasel, consists primarily of his used Chevete—with thirty-two payments still to go. 3 men. **OPEN STAGE. FEE: \$60 per performance.**

**ISBN: 0-8222-1112-2**

**\$6.50**

**TENT MEETING.** SATIRICAL COMEDY. Rebecca Wackler, Larry Larson and Levi Lee. A wildly funny, sometimes irreverent, and totally original study of a flamboyant revivalist preacher and his outlandish progeny. "It is at once moving, terrifying and hilarious." —NY Daily News. "...what is remarkable is its blend of satirical vigour and religious strangeness...it mocks revivalist excess without denying spiritual values." —Manchester (England) Guardian. "...an outrageously funny satire of evangelical excess." —Philadelphia Inquirer. "Although the spirit of the play is full-throttle funny, the authors never lose a feeling of affection for this hapless trio of Southern eccentrics." —Washington Times. **THE STORY:** Convinced by written instructions from heaven that the poor misshapen creature to which his daughter has given birth is the Messiah, the Reverend Ed Tarbox kidnaps the baby from the Arkansas laboratory where it is being studied, christens it Jesus O. Tarbox, and, with his daughter and son in tow, heads off in their mobile home toward the promised land—which turns out to be Moose Jaw, Saskatchewan. The Reverend Ed is a bullying, Bible-thumping redneck preacher who may well be the father of the lamentably deformed baby; son Daniel is a slow-witted World War II vet who claims that the scar from his hernia operation really came from a Nazi bayonet; while his hapless daughter, Becky, stuffs cotton in her ears to muffle the celestial music that plays incessantly inside her head. It appears that what Reverend Ed has in mind is the ritual murder of the infant, but his plans change when, in a marvelously theatrical scene, its bassinet lights up mysteriously from within and rolls over to a typewriter which, all by itself, begins typing out another message from on high. Which, in turn, leads to the lively climax of the play, with a rousing hymn sing, a splashy baptism (bassinet and all), and a blasphemous yet outrageously funny epiphany involving, of all things, an eggplant. 2 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1121-1**

**\$6.50**

**THAT SERIOUS HE-MAN BALL.** COMEDY/DRAMA. Alonzo D. Lamont, Jr. A play which is by turns darkly serious and raucously funny and which was produced to critical praise in Chicago and Los Angeles. "What is so refreshing and challenging about Lamont's script is its wonderful irreverence." —Chicago Sun Times. "His dialogue is rich, flavorful and rough, but there is much humor in it." —LA Downtown News. **THE STORY:** Three black men in their late twenties, friends since high school, meet in a playground to play basketball, hang out and talk. Jello is a struggling writer, and the others tease him about living off of his parents and not having a "real" job. Sky works at a community counseling center, helping others, yet harboring deep seated frustrations which he takes out on those around him. Twin has a good position at Xerox, but he recently turned down a promotion offer, which is a mystery to Jello and Sky. The friends try to show each other up, both verbally and on the basketball court, but this escalates and, combined with the anger they feel from their everyday lives, the confrontations grow more physical. Slowly, they reveal their fears to one another and confront their self-deceptions, ending the play with less bravado and more understanding. 3 men. **EXTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-1127-0**

**\$6.50**

**THIS IS OUR YOUTH.** DRAMA. Kenneth Lonergan. "In a season in which some of the wise men of the theater have been trying to force-feed insipid fare...to young audiences, it's sheer relief to celebrate the return of a ram-bunctious and witty play about wayward teenagers and post-adolescents that doesn't turn youthful travails into plastic rap...THIS IS OUR YOUTH—by turns caustic, cruel and compassionate—is the real real world." —NY Times. "This is quite simply, a sterling example of why we keep going...THIS IS OUR YOUTH is as good as theater gets." —NY Daily News. "Lonergan, whose ear for the way his characters speak is pitch-perfect, is no less attuned to the simmering potential in their silent hearts." —Variety. **THE STORY:** In 1982, on Manhattan's Upper West Side, the

wealthy, articulate pot-smoking teenagers who were small children in the '60s have emerged as young adults in a country that has just resoundingly rejected everything they were brought up to believe in. The very last wave of New York City's '60s-style Liberalism has come of age—and there's nowhere left to go. In meticulous, hilarious, and agonizing detail, **THIS IS OUR YOUTH** follows forty-eight hours of three very lost young souls in the big city at the dawn of the Reagan Era: Warren Straub, a dejected nineteen-year old who steals fifteen thousand dollars from his abusive lingerie-tycoon father; Dennis Ziegler, the charismatic domineering drug-dealing friend who helps him put the money to good use; and Jessica Goldman, the anxiously insightful young woman Warren yearns for. Funny, painful, and compassionate, **THIS IS OUR YOUTH** is a living snapshot of the moment between adolescence and adulthood when many young people first go out into the world on their own, armed only with the ideas and techniques they developed as teenagers—ideas and techniques far more sophisticated than their parents ever realize, and far less effectual than they themselves can possibly imagine. 2 men, 1 woman. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1703-1 **\$6.50**

**THREE DAYS OF RAIN.** DRAMA. Richard Greenberg. **THE STORY:** A year after he disappeared on the day of his father's funeral, Walker Janeway returns to New York. He takes up temporary residence in the unused space where thirty-five years earlier, his father Ned, and Ned's late partner Theo, both architects, lived and designed the great house that would make them famous. Sleepless and emotionally jangled, Walker scours the old empty space for clues, evidences or keys to the tortured family history. Discovering his father's journal hidden under the bed, he finds it as unforthcoming as his nearly silent father had been. Walker is joined by his sister, Nan, and their friend from childhood, Pip, Theo's son, to hear the reading of Ned's will. It is there that Walker forces the confrontation that the others need. After an evening of harrowing and sometimes comically inadvertent revelations, Walker disappears once more. This time he returns later that evening with a surprising, but to him, definitive solution to the family puzzle. We travel back to 1960, when Ned's journal begins. We meet the parents at the same age their children are in Act One: Ned, who seems very different from the cold monster the children conjured; the charismatic and putative genius, Theo; and Lena, Walker and Nan's mother, the delightful, troubled "Southern woman who admits to thirty." In the guise of a love story, we are offered all the information needed to devise an alternative reading of the sad, unexpectedly romantic family story. 2 men, 1 woman. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1676-0 **\$6.50**

**THREE VIEWINGS.** COMIC/DRAMATIC MONOLOGUES. Jeffrey Hatcher. Three comic/dramatic monologues set in a Midwestern funeral parlor over a three-day Christmas weekend. "Hatcher's three brief, intermissionless playlets have the merits and liabilities of that style of American short-story writing which started with O. Henry and, from the careful set-up to the ironic payoff, has never really ended." —NY Post. "Nowadays it is rare to encounter a genuine writer in the theater—someone, that is, who thinks about such things as character and structure, someone who has a genuine feel for language. So when such a thing comes along, it's exciting...**THREE VIEWINGS** is the genuine article...Hatcher's voice is one I want to hear again soon." —NY Daily News. **THE STORIES:** **TELL-TALE** is the story of Emil, the mild-mannered undertaker whose unspoken passion for a local real-estate woman who comes to all his funerals leads him to commit crimes and plot a way to confess his true feelings before time—and bodies—run out. **THE THIEF OF TEARS** is Mac, a beautiful Los Angeles drifter, who makes her living stealing jewelry from corpses. When her wealthy grandmother dies, leaving her nothing, Mac returns to her hometown and attempts to pry loose her inheritance, a diamond ring her grandmother promised Mac when she was a child. Her attempt leads Mac to find there are more obstacles to getting the ring off grandma's finger than she had imagined, and more revelations about her own past than she had bargained for. **THIRTEEN THINGS ABOUT ED CARPOLOTTI** is the story of Virginia, the widow of a wheeler-dealer contractor, who discovers that her husband has left her in debt to the banks, her family and the mob. As Virginia struggles to escape her creditors and understand how her husband could have left her in such pain and doubt, a mysterious list of "thirteen things" embarrassing to Ed is offered to her if she can come up with one million dollars in three days. Virginia doesn't have the money, but she does have hidden resources and is saved by an unseen benefactor. As the play ends, Virginia's benefactor is revealed, along with what the mysterious "thirteen things" are—revelations that resurrect the love and trust thought lost forever. 1 man, 2 women. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1494-6 **\$6.50**

**THE VAGINA MONOLOGUES.** COMEDY. Eve Ensler. Winner of the Obie Award. "If Ms. Ensler is the messiah heralding the second wave of feminism, and a lot of people think she is, it is partly because she's a brilliant comedian...The audience...was overwhelmingly adoring." —NY Times. "The

most exhilarating part is, no kidding, her extremely virtuosic way with a series of orgasmic moans...Ensler, a writer-performer with a good-natured but seriously evangelical mission about this body part, must be enjoying her success in getting the word out on such a legendarily unmentionable, mythologized and misunderstood fact of life..." —NY Newsday. "Ensler breaks taboos by talking, talking and talking some more—stripping fear and shame from what she celebrates here. It makes for quite a party. Funny, outrageous, emotionally affecting, and occasionally angry...**THE VAGINA MONOLOGUES** confront words to demystify and disarm them. In so doing, Ensler disarms the audience too." —A.P. **THE STORY:** An Obie Award-winning whirlwind tour of a forbidden zone, **THE VAGINA MONOLOGUES** introduces a wildly divergent gathering of female voices, including a six-year-old girl, a septuagenarian New Yorker, a vagina workshop participant, a woman who witnesses the birth of her granddaughter, a Bosnian survivor of rape, and a feminist happy to have found a man who "liked to look at it." 3 women. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1772-4 **\$6.50**

**THE VALUE OF NAMES.** DRAMA. Jeffrey Sweet. Winner of the Heideman and Society of Midland Authors Awards. Nationally acclaimed in its production by the Actors Theatre of Louisville. An absorbing and brilliantly executed play concerned with the infamous Hollywood blacklist. "**THE VALUE OF NAMES** has it all: a provocative subject, superb writing, a consistently engrossing story, and an almost overwhelming emotional wallop at its end. A wonderful play." —Chicago Tribune. "...demonstrates that the drama of ideas can be the most exalted of blood sports." —Time Magazine. "...almost perfect." —Variety. **THE STORY:** Benny Silverman, a celebrated comic, has revived his career via television after many years of forced inactivity following his having been named on the Hollywood blacklist of the Fifties. Now his actress daughter, Norma, has been cast in a play to be directed by Leo Greshen, the man who had testified against him before the House Committee on UnAmerican Activities, and suddenly Benny must deal again with a moral crisis that he has tried to put behind him. At his daughter's urging he meets with Leo, a confrontation in which initial reserve gradually gives way to a provocative and increasingly passionate exchange of ideas and convictions until Benny, rising to the occasion with biting, devastating wit, lays to rest the sense of outrage and injustice that has preyed on his conscience for so many bitter years. 2 men, 1 woman. EXTERIOR. **FEE: \$60 per performance.** ISBN: 0-8222-1200-5 **\$6.50**

**THE VOICE OF THE TURTLE.** COMEDY. John van Druten. A classic of modern, sophisticated comedy. **THE STORY:** Although the plot is contrived with the artful ingenuity that is to be expected in any van Druten play, the interest here centers largely upon a most attractive and charming young man and an equally attractive young woman who, by gradual stages, fall in love with each other. 1 man, 2 women. INTERIOR. **FEE: \$50 per performance.** ISBN: 0-8222-1213-7 **\$6.50**

**THE WIDOW'S BLIND DATE.** DRAMA. Israel Horowitz. Building steadily, this gripping play begins with the seemingly lighthearted reunion of three former high-school classmates and then moves on, inexorably, to a shattering, explosive dénouement. "Mystery, menace, confrontation, violence, resolution—these are the phases of Israel Horowitz's remarkably naturalistic play **THE WIDOW'S BLIND DATE.**" —NY Post. "...the playwright's toughest, grittiest play." —Variety. "...packs a wallop that few plays will be able to equal..." —Brooklyn Free Press. "**THE WIDOW'S BLIND DATE** is a scorcher." —Boston Globe. **THE STORY:** The scene is the wastepaper processing plant in a blue-collar Massachusetts town. Two workmen, Archie and George, are drinking beer and swapping stories, mostly about their apparently extensive sexual conquests. Archie mentions that Margy, a friend from high school and now a widow, has invited him to join her for a dinner. When she arrives to pick Archie up, the mood of the play shifts. Suddenly, the play's original macho bantering takes on new and dangerous meanings. Margy will subtly set the two men against each other while gradually revealing her contempt for her former classmates, whose lives have remained in a rut, she says, while she went on to bigger and better things living in the big city. But this is only the beginning of Margy's complaint. Piece by piece Margy reconstructs a night, fifteen years ago, when she was gang-raped after a party by a group of boys who included not only Archie and George, but also her blind brother, whom she's come back to town to visit. In the end, Margy gets what she came for: her revenge, and a violent, breath-stopping exorcism of the guilt and remorse that has plagued them all throughout the years. 2 men, 1 woman. INTERIOR. **FEE: \$60 per performance.** ISBN: 0-8222-1254-4 **\$6.50**

**WRESTLERS.** COMEDY/DRAMA. Bill C. Davis. A cleverly constructed, keenly observant and often very funny examination of sibling rivalry. "It's a sensitive portrayal of a relationship that is full of love and hostility—sometimes both at the same time." —Hollywood Reporter. "...it is written with grace and

affection.” —NY Daily News. **THE STORY:** Moving back and forth in both time and place, alternating flashbacks with present action, the play illuminates the lifelong rivalry of two brothers who differ radically in attitude and temperament. Bobby, the dominant older brother, was the one who always excelled at sports and studies, and from whom great things were expected; while his younger sibling, the easygoing, less ambitious Monty, always seemed to be cast in the role of the loser. But, as the play begins, Bobby, having flunked out of law school and making do with a dead-end job in a Manhattan department store, is the one adrift; while Monty, now a gym teacher, is happily ensconced with his girlfriend, Angie, in an upstate village. Concerned about his brother, Monty invites Bobby to join them on weekends, but as the juxtaposition of scenes from the past and present so effectively underscores, the old competitiveness soon flares up, this time with Angie caught in the middle. While she loves Monty, she is drawn to the tidy, efficient and more worldly Bobby, and when he proposes to her, Monty, reacting instinctively to his accustomed domination by his brother, reluctantly backs off—before pulling himself together and making a counterproposal. In the end, however, Angie can't (or won't) decide between the two and departs—leaving Monty and Bobby as they were and always will be: two brothers inextricably bound by a filial affection forever challenged by rivalry and conflict. 2 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1278-1

**\$6.50**

#### 4 CHARACTERS

★ **BOURBON AT THE BORDER.** DRAMA. Pearl Cleage. “A tingling story of the ghosts of a Mississippi summer...Once again, as in Cleage's *Flyin' West* and *Blues for an Alabama Sky*, the characters ring marvelously true. They are, by turns, funny and earthy and tingling with poetic metaphor...surprisingly heart-breaking...” —Atlanta Journal-Constitution. **THE STORY:** The story of a black couple who went south to register voters during Freedom Summer, only to find that, even decades later, the price of freedom is never paid in full. 2 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-2075-X

**\$6.50**

★ **THE GOD OF HELL.** DARK COMEDY. Sam Shepard. “Startling...apocalyptic...a confident and unsettling scenario of surreal doom.” —The New Yorker. “A robust new farce [that] shows Mr. Shepard's gift for finding deadpan surrealism in bucolic speech...as hilarious as it is sobering.” —NY Times. “Deliriously entertaining and deeply scary...a shivering work of existential mystery.” —NY Newsday. “Pungent and poignant...darkly comic...masterfully acerbic.” —USA Today. **THE STORY:** An uproarious, brilliantly provocative farce that brings the gifts of a quintessentially American playwright to bear on the current American dilemma. Frank and Emma are a quiet, respectable couple who raise cows on their Wisconsin farm. Soon after they agree to put up Frank's old friend Haynes, who is on the lam from a secret government project involving plutonium, they're visited by Welch, an unctuous government bureaucrat from hell. His aggressive patriotism puts Frank, Emma and Haynes on the defensive, transforming a heartland American household into a scene of torture and promoting a radioactive brand of conformity with a dangerously low half-life. 3 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-2064-4

**\$6.50**

★ **MODERN ORTHODOX.** ROMANTIC COMEDY. Daniel Goldfarb. “Daniel Goldfarb has written an adorable romantic comedy—with honest to G-d belly laughs—about love and sex and faith and friendship.” —Variety. “A sharp, snappy romantic comedy.” —NY Times. “Hilarious. There are lots of belly laughs, thanks to playwright Daniel Goldfarb's ability to craft genuinely funny one-liners.” —NY Post. “The place of conservatism in the modern world can be a polarizing topic. In MODERN ORTHODOX, Daniel Goldfarb's entertaining new play, it also happens to be a potent source of comedy...Goldfarb's writing hints at classic comedy films of the 1940s or 1950s, with some exchanges seeming as though they could have been written for Spencer Tracy and Katharine Hepburn...” —A.P. **THE STORY:** In a Manhattan coffee shop, Ben, an Upper West Side financial consultant, meets Hershel, an Orthodox jewel merchant, to buy an engagement ring. Although both men are Jewish, it is their shared religion that instantly divides them. Tension mounts in the midst of the deal when Ben suggests Hershel remove his yarmulke. Desperate to make the sale, Hershel obliges. In the apartment they share, Ben proposes to his girlfriend, Hannah, a sensitive yet stong-minded doctor. Hannah accepts, but the moment is muddled by mixed emotions for each of them and the sudden and unexpected arrival of Hershel on their doorstep! Frantic and frenzied, Hershel recounts that since he removed his yarmulke, his life has fallen apart. Hershel moves in with Ben and Hannah and they begin the task of putting his life back together—by finding him a bride. A modern couple, they turn to the Internet for matchmaker. On Shabbat, Hannah arrives

home from a long day at the hospital, upset. Although Hershel has never been alone with a woman before, he offers Hannah comfort and support, which leads to a kiss. Hershel goes out on his first date with Rachel, the online suitor. As Hershel discovers his love for Rachel, Ben and Hannah rediscover their love. Three months later, Ben and Hershel meet again, as changed men, no longer divided by their faith. They have learned something from each other, and each couple is ready to embark on married life; one beginning as Orthodox virgins, the other as modern parents-to-be. 2 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-2072-5

**\$6.50**

★ **MOONLIGHT AND MAGNOLIAS.** COMEDY. Ron Hutchinson. “An affectionate portrait of the legendary movie producer David O. Selznick and his collaborators...a lot of fun...dispenses a good deal of insider's dope on the professional and personal dynamics that fueled the production [of *Gone with the Wind*]...plenty of genuine wit in the dialogue, and the characters are drawn with such affection that one can't help but cheer for them.” —NY Post. “...a Hollywood dream-factory farce...At once a hyperventilating slapstick comedy, an impassioned love song and a blazing critique of Hollywood...just when you think it's all fun and games...[Hutchinson] turns the tables...he has a gift for enveloping you in blackness. And then, with a single line...he also can lift the heavy cloud and get on with the hilarity.” —Chicago Sun Times. “Consumers of vintage Hollywood insider stories will eat up Hutchinson's diverting conjecture as to what actually happened behind those closed doors, a scenario given extra spark by the fractious interplay among the three men and their wildly contrasting demeanors...it's the hell-bent determination and entrepreneurial insanity of the independent producer to which Hutchinson pays tribute.” —Variety. “Frankly, my dear, this is one funny play...a rip-roaring farce...[with] witty, pointed dialogue and hilarious situations...” —NY Daily News. **THE STORY:** 1939 Hollywood is abuzz. Legendary producer David O. Selznick has shut down production of his new epic, *Gone with the Wind*, a film adaptation of Margaret Mitchell's novel. The screenplay, you see, just doesn't work. So what's an all-powerful movie mogul to do? While fending off the film's stars, gossip columnists and his own father-in-law, Selznick sends a car for famed screenwriter Ben Hecht and pulls formidable director Victor Fleming from the set of *The Wizard of Oz*. Summoning both to his office, he locks the doors, closes the shades, and on a diet of bananas and peanuts, the three men labor over five days to fashion a screenplay that will become the blueprint for one of the most successful and beloved films of all time. 3 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-2084-9

**\$6.50**

★ **PONIES.** DRAMA. Mike Batistick. “Mike Batistick's punchy New York story, PONIES...is about the precariousness of immigrant life in New York after 9/11...Mr. Batistick has a good ear for dialogue, and his foulmouthed, cruel banter has the ring of truth.” —NY Times. “In Mike Batistick's brisk drama...a seedy Lower East Side Off-Track Betting center is the most hopeful place in New York.” —The New Yorker. “A bracingly uncensored exploration of the tensions and treacheries in a beleaguered male subculture...You can almost smell the reek of frantic hope in the seedy Off-Track betting-shop in PONIES, where we see three recent immigrants backing horses, sweating on the results and trading insults. You could not accuse Batistick of sentiment-talising the trio...It's PONIES to which I raise a double measure.” —Independent (London). “Mike Batistick's sharp-as-a-flick-knife play centres on Drazen, a sinister comic rogue, who is happy to destroy those around him in order to suit his febrile whims...Batistick's vision is horrifying, because it shows Drazen as a monster who knows little about other cultures, but is happy to feed off the prejudices that power American society in order to further his own ends.” —Time Out London. **THE STORY:** Thousands of miles from his war-torn native Croatia, Drazen spends his days betting on horses at a Lower East Side Off-Track Betting establishment. His friend Ken, a Nigerian no longer welcome in his own country, joins him. Drazen is going to help Ken win at the ponies—and aid him in making payments on his brand new livery cab. Both men quickly discover that no matter what part of the world you come from, America can be a dangerous place. 3 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-2054-7

**\$6.50**

★ **RED ANGEL.** DRAMA. Eric Bogosian. “...Bogosian displays all the rambunctious energy and rebel spirit of his more youthful works. His wit is as venomous as ever, his material even more devastating and polished than before.” —NY Daily News. **THE STORY:** RED ANGEL is Bogosian's riff on Von Sternberg's *The Blue Angel*, reset on a college campus in 1990s New England. 2 men, 2 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-2046-6

**\$6.50**

★ **SEE ROCK CITY.** COMEDY/DRAMA. Arlene Hutton. “...an unconventional perspective on the wartime South and difficulties faced by civilians—

especially women—when the soldiers returned home. Hutton concludes *SEE ROCK CITY* with a moving open-ended image that leaves us hoping she revisits the couple one final time...plenty of homespun humor about porches, cooking and other Southern customs, but never settles for a kitschy portrayal of Dixie." —Creative Loafing. "...a character study that has originality and charm...Hutton's attention to detail (in character and period) plus her wonderfully authentic ear, augurs well for her plays to come." —BackStage. "...a wonderful old-fashioned love story...It is a superb show that you will want to see again and again." —Spectator. "...a gently charming little play..." —A.P. "[Hutton's work] has the humor and nostalgia of a Norman Rockwell illustration." —LA Times. "...you could easily enjoy a few hours of this..." —NY Times. **THE STORY:** Picking up just a few weeks after the ending of Arlene Hutton's critically acclaimed *Last Train to Nibroc*, this tender and funny sequel follows May and Raleigh after their honeymoon through the end of World War II and introduces the characters of their two mothers-in-law. As the young couple begin their new life together living with May's parents in rural Kentucky, they struggle with newfound marital expectations and challenges on the home front during the ongoing war in Europe. A medical condition keeps Raleigh from military service, and he is forced to sit idly on the porch every day, watching the cars drive by, as May supports them both as a high-school principal. Faced with daily rejection letters for his writing, constant criticism from his mother and taunts of cowardice from townspeople, Raleigh struggles to find meaning in his new life. His sense of humor rarely fails him, even as his own uneducated mother interferes and tries to make life difficult for everyone. When tragedy strikes the family and May loses her job to returning soldiers, she discovers she must make an unimaginable sacrifice to save her relationship with Raleigh. This tender portrayal of married life, set against the backdrop of World War II, shows the best of the human spirit and its ability to overcome any and all obstacles. The second play of a trilogy, *SEE ROCK CITY* stands alone as a very funny, touching and universal portrayal of a young couple very much in love. 1 man, 3 women. **EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-2060-1**

**\$6.50**

★ **TOUCH.** DRAMA. Toni Press-Coffman. "...a gripping, heart-wrenching, tender drama whose scenes shift seamlessly, character to character, past to present." —NY Times. "So often these days, theater aspires to nothing more than sheer escapism. But now and then, a deeply touching play comes along. *TOUCH* is one of those." —Miami Herald. "Toni Press-Coffman's play celebrates the beauty of survival with eloquence and grace." —Portland Oregonian. **THE STORY:** Kyle Kalke, an astronomer since childhood, a high school "science nerd," falls in love with flamboyant, outspoken, open-hearted Zoe, who—astonishingly—loves him back. When she is kidnapped and murdered, Kyle barricades himself by devoting himself more feverishly to the cosmos and losing himself in loveless sex. *TOUCH* is about a man in despair questioning whether there is any point to rediscovering passion, risking connection, groping toward the touch that will rekindle joy. 2 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-2055-5**

**\$6.50**

**ACCELERANDO.** ROMANTIC COMEDY. Lisa Loomer. "To a classical musician, 'accelerando' means speed it up, but only in music, not in life. The word holds richer potency for a ballet dancer recovering from a broken foot, intent on finding true love by dawn on this particular New Year's Eve...Lisa Loomer's delightfully kinky romantic comedy *ACCELERANDO*...is inventive and absorbing...His mystical approach to life...bounces joyfully off her matter-of-fact belief in the romantic power of legal bonding." —LA Times. "Lisa Loomer's *ACCELERANDO*...puts a refreshing new spin on the familiar theme of looking for love in all the wrong (or possibly right) places...[the] Author's gift is an ability to treat her subject and subjects sympathetically while at the same time sticking them with keenly honed comic barbs." —Variety. "*ACCELERANDO*...is a carefree, unconventional and funny play." —Drama-Logue. **THE STORY:** This romantic comedy employs twelve scenes to reveal a relationship that spans an entire nighttime, because: A) with the way the world is speeding up nowadays, a nighttime is really what a lifetime used to be; B) HE's busy; and C) SHE's in a rush. HE is a classical musician and filmmaker who lives for Art. SHE is a dancer determined to find Love. (The audience will ultimately be asked to vote on which is more important.) Other obstacles are their Mothers (Puerto Rican and WASP), who appear in dreams, or when reason takes a walk or a giant leap, leaving the door open for all mothers...And Fathers, who appear as slides—not quite flesh and blood but still able to have left an impression. A live musician accompanies all the fun. 1 man, 3 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1595-0**

**\$6.50**

**ALBUM.** COMEDY. David Rimmer. A major critical and popular success, and a long-running Off-Broadway hit. "...when Mr. Rimmer opens up his characters' anxieties and dreams that *ALBUM* really soars; the play takes on the romanticism of a rougher-hewn, latter-day *Ah, Wilderness!*" —NY

Times. "Rimmer has drawn his kids with fidelity and understanding humor." —NY Post. "I must report that my juniors in the audience responded with joyous recognition to every flick of the action." —The New Yorker. **THE STORY:** Divided into eight scenes, which span their years at Martin Van Buren High School, the play chronicles the coming of age of two teenaged couples during the turbulent sixties. The language is frank, but unfailingly funny, as the four struggle with impending adulthood and their awakening sexuality. The action ranges from summer camp, to dormitory bedrooms, to senior prom, with the popular music of the period—Bob Dylan, The Beatles, The Beach Boys—ever present as a telling counterpoint to, and emotional anchor for, the lives of its young foursome. As the years spin deftly by it is also apparent that maturity will bring differing perils and problems for each of them, although all will continue to recall the special excitement—and poignancy—of these last few carefree years together. 2 men, 2 women (all teenagers). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-0013-9**

**\$6.50**

**ALFRED THE GREAT.** DRAMA. Israel Horowitz. First in *The Alfred Trilogy* and of the seven-play cycle *The Quannapowitt Quartet*, *ALFRED THE GREAT* introduces us to Alfred L. Webber as he begins his journey back home after greatly succeeding as a businessman. Alfred comes home to untangle a crime and finds himself reweaving a past; one filled with murder, incest, impotence and touches of humor. **THE STORY:** Alfred Webber visits his old family home where Margaret, his ex-girlfriend of many years ago, and her husband, Will, now live. Margaret still carries a torch for Albert, driving Will to extremes of jealousy. Even the child Alfred and Margaret share, who had been given up for adoption, still permeates Margaret's psyche and her marriage. Alfred uses all these neurosis, plus some of his own, to find out the truth about his brother's mysterious murder. Though the murder happened years ago, Alfred has his hunches about Will, and on the pretext of coming to visit his father's grave, stays in the old homestead and catches up on old times. When Alfred's wife, Emily, shows up, her presence throws the visit into disarray, but also provides Alfred with the strength to set Will up for a confession to the murder. Through deception, seduction, revelation and even torture, Alfred discovers his father is really alive, Margaret reveals a suppressed past, and a confession of murder is dragged out of Will. The facts are sketchy, but Will pays the ultimate sacrifice when Alfred kills him, prompting Margaret to give up hope of any more illusions and kill herself. Alfred and Emily are left to explain the carnage and pay the price of this tragedy. 2 men, 2 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-1297-8**

**\$6.50**

**ANOTHER ANTIGONE.** DRAMA. A.R. Gurney. A witty, provocative and continually absorbing examination of some of the more vexing problems besetting present-day academe. An Off-Broadway success at Playwrights Horizons. "Gurney is writing a play for our times, particularly our academic times." —NY Post. "A synopsis can only hint at the romantic strength and richness of this splendid play..." —The New Yorker. "...there is an abundance of meaty, stimulating dialogue, filled with the sly wit that has become his trademark." —BackStage. "...witty observations from the front lines of those American universities now more preoccupied with fund raising and job placement than with the verities of a classical education." —NY Times. **THE STORY:** After many years of teaching the classics at a New England university, Henry Harper is not surprised by much—and particularly not by precocious students who want to rewrite his beloved Greek masterpieces to reflect current sociopolitical concerns. So when a gifted young Jewish student, Judy Miller, announces that she intends to submit an updated, anti-nuclear version of *Antigone* in place of the formal paper he has assigned to her, Henry is adamant in his refusal. Unfortunately, Judy (who needs the credit from his course to graduate) is as stubborn as her professor, and when she resolves to defy him and produce her play on campus, tensions begin to mount. Judy also lodges a complaint with the university grievance committee, which elicits a visit from the dean not only to plead with Henry to soften his stand but also to warn him that accusations of anti-Semitism (however unfounded) have arisen. Before long it is evident that what is at issue for Henry is not just a matter of academic integrity but of his very livelihood. Inexorably, he feels himself becoming Creon to Judy's *Antigone* and, in the final essence, even his willingness to relent and give her a passing grade is insufficient to save him from the unhappy fate that must inevitably follow when conscience, for whatever good reasons, yields to expediency. 2 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-0051-1**

**\$6.50**

**ANY WEDNESDAY.** COMEDY. Muriel Resnik. A smash-hit Broadway success, this delightful comedy deals with four very engaging and believable people: a millionaire businessman; his disarmingly innocent mistress; his hoodwinked wife; and an irate victim of his sharp practice; whose paths cross each other under the most unexpected and hilarious circumstances. "*ANY WEDNESDAY* has a delightfully fresh charm, a bright and engaging humor, a gay spir-

it, and a sympathetic heart.” —NY Post. “...its charm doesn’t falter, its comedy is deliciously satisfying, and it keeps the audience happily involved all the way.” —NY World-Telegram & Sun. **THE STORY:** As Martin Gottfried outlines: “The president of a large corporation is using the executive suite to house his young mistress, whom he sees once a week. A young man who has sold his factory to the middle-aged romancer is chagrined to find it about to be closed for tax advantages. Directed to the suite by a new secretary, he comes upon the girl, then the wife and finally the president. But the plot takes nice little turns. When the young man meets the mistress she tells him that he was misdirected, that his is not the executive suite but ‘a special arrangement—like a scholarship.’ Eyeing the diamond necklace she received for a birthday gift, he remarks, ‘You must have made dean’s list.’ When the wife finds them she assumes they are a nice young married couple and between the playful pretense of the two and the older woman’s romantic concern for them, Miss Resnik builds a delightful scene... With the completion of the mixed-up quartet by the husband’s return, the fun bubbles happily along right through the two acts—it is a happy comedy with the giddy bubble of champagne.” 2 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0059-7 \$6.50**

**THE BATTING CAGE.** DRAMA. Joan Ackermann. **THE STORY:** In a Holiday Inn in romantic St. Augustine, Florida, two estranged sisters travel unlikely journeys as they struggle to regain their bearings after the loss of their much-loved third sister. One talks, the other doesn’t. Their efforts at redefining themselves and their relationship are both poignant and humorous. A dashing conquistador, a lost suitcase, a bellhop with a barnacle growing in his ear are but a few of the many surprising turns in this unusual and very moving story. 1 man, 3 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1654-X \$6.50**

**THE BEAUTY QUEEN OF LEENANE.** DRAMA. Martin McDonagh. Co-winner of the 1998 Lucille Lortel Award for outstanding play. “McDonagh is a natural storyteller who knows how to express a theme through action, and he knows how to create a gallery of fascinating rogues. The energy of his plays is prodigious... McDonagh has managed to celebrate what remains enduring and alive in human nature even in the most appalling circumstances.” —New Republic. “Mr. McDonagh... [is] like a young version of Synge in exile whose voice, worn with sorrow and savage humor, owes a debt to Synge’s *Playboy of the Western World*... **THE BEAUTY QUEEN OF LEENANE** is a gothic dark comedy.” —NY Observer. “...**THE BEAUTY QUEEN OF LEENANE**... is clearly the product of a major writer. Indeed, on the basis of this play alone, I am willing to make the rash claim that McDonagh is destined to be one of the theatrical luminaries of the twenty-first century.” —New Republic. **THE STORY:** Set in the mountains of Connemara, County Galway, **THE BEAUTY QUEEN OF LEENANE** tells the darkly comic tale of Maureen Folan, a plain and lonely woman in her early forties, and Mag, her manipulative aging mother, whose interference in Maureen’s first and possibly final chance of a loving relationship sets in motion a train of events that leads inexorably towards the play’s terrifying dénouement. 2 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1664-7 \$6.50**

**THE BIG SLAM.** SATIRICAL COMEDY. Bill Corbett. “Bill Corbett’s satirical comedy **THE BIG SLAM**... is swift, smart, and ultimately irresistible.” —Washington Post. “A nonstop roller coaster of rapier wit and sexual energy... Corbett... serves up a hilarious two act tour de force...” —Washington Review. “A modern urban comedy that teems with bright comedy, acute social observation, and an underlying literary glow... The best new play of the year... A riveting look at a quartet of strivers seeking instant wealth.” —Minneapolis Star-Tribune. **THE STORY:** In **THE BIG SLAM** we follow Orrin, a shy young student of history, who gets caught up in the ’90s incarnation of the self-help movement via his friend Russell, a handsome seducer in whose shadow Orrin has always lived. Russell is on a quest for success—in every area of life: financial, sexual, emotional and spiritual. Orrin is happy to go along with Russell’s quest, if it means keeping the company of his charismatic friend. But one night they meet Stephanie, a sexy, ruthless young lawyer recently fired for ethical lapses. She and Russell make an immediate sexual connection and ditch third wheel Orrin. When they emerge from Stephanie’s bedroom months later, it turns out that in addition to becoming obsessed with each other, Russell and Stephanie have become devoted to a new program for financial aid and spiritual success called Strategies for Power—a home seminar based on a dynamic late-night infomercial. Russell and Stephanie have been studying and training relentlessly in its ways. They’re to go and apply it to life now. And—as Orrin learns later—they want him to bankroll their enterprise with his life’s savings. Though skeptical at first, Orrin finally agrees when Stephanie works her rhetorical and sensual charms on him. From there it’s a strange stew of ambition, slippery language, love and sex, as Orrin tries to make sense of his

newfound world in terms of the thing he knows best: history. 2 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1692-2 \$6.50**

**BILLY IRISH.** DRAMA. Thomas Babe. First presented as a joint production of the New York Shakespeare Festival and The Manhattan Theatre Club, this singular and brilliantly inventive play deftly combines the real and the imagined as it probes into American myths and mores and their power to both enhance and distort reality—for good or ill. **THE STORY:** The scene is a rundown farm in Vermont where two brothers, Billy Irish and Joe Winess, tell each other tales of their conversations with the likes of Mick Jagger and Bob Dylan and (as they also imagine themselves to be Jesse and Frank James) of the men they have killed in the course of their criminal careers. When a young couple appear, claiming that their car has broken down, Billy and Joe suspect a trap—a premonition that is borne out when the boy and girl shortly steal back, announcing that they are Bonnie and Clyde and taking the two brothers captive. When all four are then encircled and held at bay by an unseen force, which gives them two minutes to surrender, the line between fantasy and reality is blurred still further and yet, somehow, also illuminated by the ensuing talk of Vietnam, political assassinations, religious fanatics, Charles Manson and other people and events of America’s turbulent recent past. In the end Billy shoots Joe and then goes out to face a fusillade of bullets himself—but not before helping the two young people to escape, freeing them to pursue the disturbing destiny for which, sadly, the disjointed times have surely conditioned them. 3 men, 1 woman. **EXTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0120-8 \$6.50**

**BLUE HEAVEN.** FANTASY/COMEDY. Reginald Denham in a free adaptation of the Spanish play *El Cielo Dentro de Casa* by Alfonso Paso. Set in modern Spain, the action takes place on the Eve of San Juan when time reputedly ceases to function and anything can happen at the witching hour of midnight. **THE STORY:** Laura and Julian are a middle-aged couple whose marriage has begun to sour. Laura confuses her selfishness with sensitivity and is increasingly convinced that Julian doesn’t “understand” her. There is also the added irritant of Daniel, who is Julian’s assistant and (as Julian suspects) Laura’s lover. After a stormy session with Julian she decides to leave him and go off with Daniel. She is obliged to return briefly, however, and it is here that the midsummer madness of the Eve of San Juan takes over. When Laura tiptoes back she is more than slightly perplexed to find that it is not a few hours later at all—but ten years in the future. An atomic war has intervened, Spain is under Russian control, and Julian is living with another woman. The old comforts are gone, but Julian is a happy man at last and his changed situation fills Laura with the truth of her own past failures as a wife and a person. But then we are suddenly back in the present and a sobered Laura pleads vainly with Julian for a second chance. Again Time is turned upside-down, and now it is the past which is evoked as Julian confronts Laura as she was during their wartime marriage. Just as Laura had learned from the “future” now Julian realizes from what once was that he too shares responsibility for the bitterness of the present. The result is reconciliation and renewed awareness of what is really important in life—plus utter confusion for Daniel, who blunders in and out of each episode, struggling to make sense of the goings-on. 2 men, 2 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0128-3 \$6.50**

**BODIES.** DRAMA. James Saunders. This London hit probes skillfully into the increasingly tense meeting, after several years, of two couples who had once engaged in an adulterous relationship. “...interesting and entertaining... James Saunders is a highly intelligent thinker and a highly skilled writer...” —Stage. “...engrossing and sometimes touching...” —Variety. **THE STORY:** As the play begins, Anne and Mervyn, a seemingly well-settled middle-aged couple, are awaiting the arrival of Helen and David, a younger couple who were formerly their neighbors and close friends. Their reunion begins on a light and humorous note, but as the after-dinner talk grows more serious we become aware that the two couples had once engaged in an adulterous arrangement—and both have found it difficult to deal with the self-recriminations which this has created. Mervyn has begun to drink more than he should; Anne is coldly cynical; and Helen and David have turned to group therapy. But their problems still remain and, as the conversation becomes more revealing—and provocative—the underlying values of human existence are drawn into question. In the end the inescapability of the deep-seated guilt is powerfully evident with Mervyn, his vulnerability touchingly evident, sinking into tearful, defeated despair. 2 men, 2 women. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0129-1 \$6.50**

**THE BOOK OF LIZ.** COMEDY. David Sedaris and Amy Sedaris. “[a] delightfully off-key, off-color hymn to clichés we all live by, whether we know it or not.” —NY Times. “[THE BOOK OF LIZ] may well be the



world's first Amish picaresque...hilarious..." —Village Voice. "...acidic laughs...linguistic delight..." —Variety. "Good-natured, goofy and frequently hilarious..." —NY Newsday. "...laugh-out-loud funny..." —Broadway.com. **THE STORY:** Sister Elizabeth Donderstock is Squeamish, has been her whole life. She makes cheese balls (traditional and smoky) that sustain the existence of her entire religious community, Clusterhaven. However, she feels unappreciated among her Squeamish brethren, and she decides to try her luck in the outside world. Along the way, she meets a Cockney-speaking Ukrainian immigrant couple who find her a job waiting tables at Plymouth Crock, a family restaurant run almost entirely by recovering alcoholics. The alcoholics love her. The customers love her. Her Danderfrock fits right in. **THE STORY:** They are going great for Liz, until she's offered a promotion to manager. Unfortunately, Liz has a sweating problem, and to get the job, she'll have to fix it. Meanwhile, back at Clusterhaven, Liz's compatriots just can't seem to duplicate her cheese ball recipe, and it's going to cost them their quaint, cloistered lifestyle. They are panic-stricken and desperate, and sure she sabotaged the recipe. Does Liz go through with the operation? Can the Squeamish be saved? Will the cheese balls ever taste good again? The answers to these and so many other questions can be found in the new comedy from the Talent Family, David and Amy Sedaris. 2 men, 2 women (doubling, flexible casting up to 8 men, 7 women). **INTERIOR/EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1827-5**

**\$6.50**

**BOUNCERS.** COMEDY. John Godber. A London hit which went on to a record-breaking run in Los Angeles and a successful presentation in New York City, this fast-paced, explosively funny, and devastatingly satiric play employs brilliant theatricality to provide an incisive (and moving) portrait of contemporary England's working-class youth—a generation with "nothing to achieve...no options left." **BOUNCERS** is one part Marx Brothers, one part Three Stooges, one part John Osborne and one part Monty Python. —LA Daily News. "Hip, outrageous, delirious, demented. Choose your superlatives, but don't miss this tribal rite." —LA Herald. "This is a courageous and vital piece of theatre." —LA Weekly. **THE STORY:** Staged with extreme simplicity, the play takes place in a provincial discotheque—the Saturday night haunt of England's disaffected youth. Using the device of four tuxedoed male bouncers (who also "become" a variety of other characters) the action of the play moves from a group of predatory working-class youths, charmless and barely of drinking age, who spend their week's pocket money on cheap beer and greasy "fast food"; to their giggling female counterparts, who end up drunk and disheveled in their desperate search for a good time; and on to boisterous encounters in the men's room, and even a hilarious segment involving an imagined scene from a "blue" video. Performing at a nonstop pace, the four actors move from one irrelevant bit of action—and impersonation—to another with virtuosic ease and, in the end, conjure up a telling portrait of a generation doomed to a humdrum present and a diminished future, whose "moral decay" is, perhaps, the inevitable by-product of a society that has moved from the glory days of a powerful empire to a foundering socialist state no longer able to fully accommodate the aspirations of its people. 4 men. **OPEN STAGE. FEE: \$60 per performance.**

**ISBN: 0-8222-0138-0**

**\$6.50**

**BOX AND QUOTATIONS FROM CHAIRMAN MAO TSE-TUNG.** TWO INTERRELATED PLAYS. Edward Albee. "...Mr. Albee's most adventurous work..." —NY Times. "...arresting, imaginative and important as a creative experiment." —NY Post. "...it showed one more facet of Mr. Albee's amazing theatrical talent..." —NY Newsday. **THE STORY:** Provocative and challenging theatre by one of our most important playwrights, in which traditional dramatic structure is replaced by an abstract, contrapuntal form of striking effectiveness. **UNIT SET. FEE: \$60 per performance. SPECIAL NOTE: While QUOTATIONS FROM CHAIRMAN MAO TSE-TUNG may be presented only in tandem with BOX, the author will allow presentation of BOX by itself. FEE: \$20 per performance for BOX alone.**

**ISBN: 0-8222-0139-9**

**\$6.50**

**BOYS AND GIRLS.** COMEDY/DRAMA. Tom Donaghy. "It's as a master of dysfunctional dialogue that Mr. Donaghy continues to shine." —NY Times. "Full of lovely passages in which every word hits the right note." —Village Voice. "The play is all the better for the shock of its politically incorrect fall-out." —The New Yorker. "Exquisite." —NY Sun. **THE STORY:** BOYS AND GIRLS is a contemporary look at family. Two couples in their early thirties, with a complicated history of love and loss, reach across vast obstacles in order to grow up, settle down and raise a child. But not necessarily in that order. 2 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1937-9**

**\$6.50**

**BUICKS.** COMEDY/DRAMA. Julian Sheppard. A surprise Off-Broadway hit that received two 2003 Drama Desk nominations, including Outstanding Play. "Julian Sheppard's BUICKS is so well written, so honestly

unmanipulative, and so droll and touching as to deserve the categorical imperative *go!*" —NY Magazine. "BUICKS is a splendid dark comedy...equal parts Raymond Carver and Sam Shepard, with a dash of surprising optimism." —NY Post. "Julian Sheppard's insistently strong BUICKS is the latest in the series of spins on Arthur Miller's *Death of a Salesman* that have elbowed their way onto the American cultural horizon since 1949." —Theatermania.com. **THE STORY:** Bill isn't sure how he got to this point in his life. He's thirty-five, married with two children and lives in Fresno, California, where he owns a car dealership. Life should be full, but Bill is miserable, even if he won't admit it. His father doesn't respect him; his employees don't like him; and he's treating his wife, Kathy, badly. The only person who seems to have any esteem for him at all is his secretary, Naranja, a twenty-two-year-old Mexican immigrant who wants Bill to be her sponsor for her Green Card. When Kathy leaves Bill, taking their kids, he snaps. Desperate to bring them back, Bill hits the road to Albuquerque, where he believes they have gone, convincing Naranja to come with on the promise of helping her with the Green Card. Naranja is nervous about traveling with Bill but tries to make the best of it. Stopped at a motel that night she tells him that she would be a good car salesman and tries out her sales pitch on him. In the morning Bill discovers Kathy's parents left Albuquerque months earlier; she has truly disappeared from him. For the first time he realizes what he has done in his life and how alone he has made himself. Seeking a friend, Bill gets drunk in a bar with a stranger. After that ends badly, Bill and Naranja finally get to the truth about each other, and Bill faces who he is and what he has become. Having hit bottom, Bill returns home to Fresno with Naranja, where she becomes a salesman, and Bill faces his future without the wife he drove away, trying to reconcile with his father and his life. 2 men, 2 women (doubling). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1968-9**

**\$6.50**

**BURKIE.** DRAMA. Bruce Graham. An eloquent, affecting drama of family love and loyalty, first produced by the renowned Cincinnati Playhouse. "...beautifully written play about family love...an American classic." —Cincinnati Post. "...warm, occasionally hilarious and emotionally wracking, evoking tears from the audience more than a few times." —Cincinnati Enquirer. "Bruce Graham's play is engaging, sensitive and touching. It's a play about people we know..." —WGUC-FM. **THE STORY:** The place is South Philadelphia, where Ed Burke ("Burkie" to his late wife) has lived for more than thirty years. A plumber by trade, Burkie is now dying of cancer, and has become progressively more dependent on his unmarried son, Jon, who still lives at home and whose concern for his father's deteriorating health has led him to drinking more than he should. Summoning his sister, Jess, who is married and living in Arizona, Jon makes it clear that his principal concern is to make Burkie's final days as dignified and pleasant as possible and that Jess' last minute involvement cannot atone for the years of neglect that followed her departure. Jon rejects her offer to take Burkie to a clinic near her home in Arizona, but as the two siblings come to recognize their mutual love and concern for their father, old enmities are finally put to rest. And, in a final, deeply affecting scene, when Burkie at last escapes from pain into the solace of delusion, brother and sister are united by the knowledge of what they have lost and by their renewed awareness of the ties that still bind them together—and which will be their legacy for the future. 3 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-0164-X**

**\$6.50**

**BURN THIS.** DRAMA. Lanford Wilson. A powerful, electrifying work by the playwright whom many regard as our theatre's finest living writer. Presented both in Los Angeles and on Broadway to critical and popular acclaim, the play probes deeply and with great dramatic and comic effect into the lives of its singular characters. "Quite simply, Lanford Wilson's BURN THIS is superb writing transformed into brilliant theatre..." —Drama-Logue. "BURN THIS is Lanford Wilson's masterpiece." —LA Herald Examiner. "Broadway has finally gotten masterfully into its stride with a new American play—BURN THIS..." —NY Post. "John Malkovich's entrance in Lanford Wilson's BURN THIS is probably the most sensational since the young Brando's in 'A Streetcar Named Desire.'" —Newsweek. **THE STORY:** The place is a Manhattan loft shared by Anna, a lithe young dancer-choreographer, and her two gay roommates—her collaborator, Robby, who has just been killed in a freak boating accident, and Larry, a world-weary, caustically funny young advertising executive. As the play begins Anna is recovering from attending Robby's funeral, comforted by her wealthy, well-meaning boyfriend, Burton, a sci-fi screenwriter whose persistent proposals of marriage Anna finds herself unable to accept. Then, with sudden, unexpected explosiveness, Robby's older brother, Pale, bursts on the scene. He has come to collect his brother's belongings—but stays on to transform the action of the play and the lives of those in it. Menacing, profane, dangerous and yet oddly sensitive, Pale is both terrifying and fascinating and, in the end, the one who brings to Anna the unsettling but com-

pling love that, despite her fears and doubts, she cannot turn away. 3 men, 1 woman. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1625-6 \$6.50

**BURNING BRIGHT.** DRAMA. John Steinbeck. **THE STORY:** It's at the circus where we first meet the characters: Joe Saul, Victor and Mordeen are trapeze artists and Friend Ed, a clown. As the play develops, in a cleverly fascinating structure, the setting changes from circus to farm, then to a ship. Each character remains true to their "role," although changing to accommodate the setting. Through all of this the conflict of the drama stays intact: Joe Saul wants to have a child to carry on his blood line. After years of unsuccessful attempts with his young wife, Mordeen, he begins to dwell on his inadequacy. But she has a love for him that is stronger than he could ever imagine, and it's this love that would compel her to get pregnant from another man and call the future child Joe Saul's. This poses a problem for Victor, the surrogate father, for he wants Mordeen for his own. Joe Saul's best friend, Friend Ed, attempts to solve all the problems by disposing of the garrulous Victor. But then Joe's recent doctor's examination reveals to him the truth: The child can't possibly be his. At the end Joe Saul must do the only thing he can: swallow his pride and accept the child as a gift of love from his devoted wife. 3 men, 1 woman. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1598-5 \$6.50

**CATFISH MOON.** COMEDY. Laddy Sartin. "...full of the most bodacious joviality...the ending is pure delight, comic writing as sweet as it comes." —Charlotte Observer. **THE STORY:** The old fishing pier out on the end of Cypress Lake has just fallen under the magic of another Catfish Moon. It was the favorite hangout for three best friends when they were kids—skipping school, skinny dipping and even experiencing the mysteries of kissing girls. Now Curley, Gordon and Frog are older, and they have tasted the bitterness of life as well as the sweetness, and the pressures and problems that come with middle age have eroded the closeness between Frog and Gordon. The final straw comes when Frog discovers that Gordon is dating his ex-wife. Curley, the "big brother" of the bunch, in an attempt to recapture the friendship and settle all disputes, convinces Frog and Gordon to go on an overnight fishing trip like old times. On the pier, the weight of adulthood is lifted by laughter and their love of fishing, and the three guys discover that their friendship was never really lost. However, in the midst of catching the biggest fish of all time, life brings them back to a painful reality. The poignant resolution of the play brings Gordon and Frog to the realization that life is too precious and too short to let true friendship get away. 3 men, 1 woman. FEE: \$60 per performance.

ISBN: 0-8222-1577-2 \$6.50

**CHILDREN OF THE WIND.** COMEDY/DRAMA. Jerry Devine. Balancing humor and pathos, this skillfully conceived work probes the touching plight of an insecure actor and his family on the eve of his long-awaited New York debut. "It is a beautifully human, beautifully simple play that can touch the heart and the funnybone all at the same time." —LA Register. "It is written with profound understanding and compassion." —LA Times. "...beautifully suspends a tiny bit of time like snowflakes in a crystal ball." —LA Herald-Examiner. **THE STORY:** The time is the 1930s, the scene a theatrical rooming house in New York City, where Daniel Brophy, a stock company actor of long experience, awaits both his wife and his young son and also his "big chance" in a forthcoming Broadway play. Determined to give his family a permanent home and a decent life, Brophy has promised to give up drinking and to make good, at last, on all his many past promises. Leavened by the humor of the warmhearted landlady, May, all goes well at first, but as the crisis of opening night approaches Brophy's resolve begins to falter. In the end he buckles under the strain—but perhaps only momentarily, as the final, emotionally searing scene so eloquently and hopefully suggests. 1 man, 2 women, 1 boy. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0204-2 \$6.50

**CHRISTMAS ON MARS.** COMEDY/DRAMA. Harry Kondoleon. A strikingly original absurdist farce by the winner of the 1983 Obie Award as most promising young playwright of the season. First produced by New York's Playwrights Horizons, the play makes hilarious use of a remarkably inventive theatricality to explore deeper themes of loneliness, love, sexual panic and the scars of unhappy childhood. "...dazzling verbal dexterity...one of the most intriguing new playwrights to have surfaced lately." —NY Post. "He writes smart, absurdist dialogue...and insists on making his own rules about comedy and behavior." —NY Times. "...an absurdist farce with bitter under- and symbolic overtones..." —NY Magazine. "...the work of a writer with a quirkily individual, witty voice and an emphatic gift for the stage." —Village Voice. **THE STORY:** Set in a bright, starkly bare apartment, the action centers on a young couple, Bruno and Audrey, who are planning to marry now that Audrey is pregnant. In order to pay the rent Bruno has invited Audrey's mother, Ingrid (whom Audrey detests), to move in with them, but he is not

prepared for the unexpected arrival of his lifelong friend Nissim who, upon learning of the expected birth, announces that he will also stay on. He, like the others, looks to the baby for redemption from the disappointments and emptiness of his own life—and the hope, at last, of pure and ennobling love. It is in the barbed and very funny exchanges of these four unlikely roommates that the more serious concerns of the play are shadowed, culminating, after Audrey has departed for the hospital, in a bizarre but genuinely moving scene in which the wonder and promise of the Nativity are strikingly invoked. 2 men, 2 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0212-3 \$6.50

**CLOSER.** DRAMA. Patrick Marber. Winner of the 1998 Olivier Award for Best Play and the 1999 New York Drama Critics Circle Award for Best Foreign Play. "CLOSER is a sad, savvy, often funny play that casts a steely, unblinking gaze at the world of relationships and lets you come to your own conclusions...CLOSER does not merely hold your attention; it burrows into you." —NY Magazine. "...a brilliant and bracingly adult new play from London...bruising and beautiful, shatteringly funny and devastatingly sad. The play's dialogue has a raw emotionality rarely heard in art or life. It cuts like broken glass...full of bitter, intelligent, unvarnished truth." —Variety. "A powerful, darkly funny play about the cosmic collision between the sun of love and the comet of desire." —Newsweek Magazine. "In its cutting contemporary picture of sexual desire and emotional failure, CLOSER is a brilliantly unusual virtual reality that rings true. The best new play on Broadway." —NY Observer. **THE STORY:** Four lives intertwine over the course of four and a half years in this densely plotted, stinging look at modern love and betrayal. Dan, an obituary writer, meets Alice, a stripper, after an accident in the street. Eighteen months later, they are a couple, and Dan has written a novel inspired by Alice. While posing for his book jacket cover, Dan meets Anna, a photographer. He pursues her but she rejects his advances despite their mutual attraction. Larry, a dermatologist, "meets" Dan in an internet chat room. Dan, obsessing over Anna, pretends to be her and has cybersex with Larry. They arrange to meet the next day at an aquarium. Larry arrives and so too, coincidentally, does the real Anna. This sets up a series of pass-the-lover scenes in which this quartet struggle to find intimacy but can't seem to get closer. 2 men, 2 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1722-8 \$6.50

**COBB.** DRAMA. Lee Blessing. First presented by Yale Repertory Theater, this fascinating play examines the life of one of the greatest baseball figures of the twentieth century—Ty Cobb. "...Mr. Blessing knows how to talk baseball in the form of flavorful theatrical dialogue. In a small tour de force of writing, we're even taken with words on a trip around the bases—no video replay required—with a player whose naked aggression added a frightening dimension to the phrase 'stealing home'" —NY Times. "COBB is a peach of a play, a diamond gem that should score big...Blessing delves skillfully—and even sometimes humorously—into what made the man so competitive and contentious." —Variety. **THE STORY:** The character of controversial baseball legend Ty Cobb is split into three differently aged versions of himself: The Peach, aged nineteen, at the beginning of his long career with the Detroit Tigers; Ty, in his early forties, at the end of his playing days; and Mr. Cobb, in his early seventies, at the point of death from cancer. The play floats freely in time, moving back and forth among the Cobbs as they contend with each other, and the audience, over whom Ty Cobb really was and what he represented. Invading this self-imposed "argument in limbo" is Oscar Charleston, a black player of Cobb's time who, though relegated to the Negro Leagues, was dubbed the "Black Cobb" by the white press. Ty tries to avoid Charleston just as he always avoided playing exhibition games against him or any other black players. As Cobb fights both popular opinion, and himself, to justify his life, Charleston provides a deeper challenge to his self-esteem. Ultimately we come to know Cobb in his full complexity—as a sports hero of the highest order, fulfilling one of America's most cherished dreams, and as an example of some of its greatest failures. 4 men. EXTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0224-7 \$6.50

**THE COCKTAIL HOUR.** COMEDY. A.R. Gurney. Winner of the Lucille Lortel Award as Best Off-Broadway Play. A long-run New York success, this witty, perceptive play blends mordant humor with moments of affecting poignancy. "THE COCKTAIL HOUR is as funny and moving as *The Dining Room*...it could be the best play he has done so far." —The New Yorker. "It makes for a deliciously funny and also occasionally touching evening, as Gurney's family sit around raking over old coals and settling old scores with a quite new and beguiling freshness." —NY Post. "The lines in the play crackle and pop with an electricity all their own." —Drama-Logue. "...when I watch Gurney at his best, as he is here, I laugh through the tears." —NY Daily News. **THE STORY:** The time is the mid '70s, the place a city in upstate New York. John, a playwright, returns to his family's house, bringing with him a new play which he has written about them. His purpose is to



obtain their permission to proceed with production, but his wealthy, very proper parents are cautious from the outset. For them the theatre is personified by the gracious, comforting era of the Lunts and Ina Claire, and they are disturbed by the bluntness of modern plays. And there is also John's sister, Nina, to contend with, although her reservations have to do with the fact that John has given her character such a minor role. Their confrontation takes place during the ritual of the cocktail hour, and as the martinis flow so do the recriminations and revelations, both funny and poignant. In the end it is evident that what John has written is closer to the truth than his family has heretofore been willing to admit, and that beneath their WASP reserve his parents and siblings are as beset with uncertainties and frustrations as their presumed "inferiors." But while they seem shackled by the past, and tantalized by an alien future, the ties which bind them do prevail—surmounting disputes and disappointments and, with unfailing warmth and humor, converting pained resignation into cautious but hopeful anticipation. 2 men, 2 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0225-5

\$6.50

**CONTINENTAL DIVIDE.** COMEDY. Oliver Hailey. A delightfully offbeat and hilarious comedy by one of our theatre's most important writers, which gained widespread notice in its professional premiere by the Washington Theatre Club. "With its basic thoughts on the differences between poor and rich, CONTINENTAL DIVIDE has a fresh viewpoint and crisp laughs." —Washington Post. "...a diverting farcical evening." —Washington Evening Star. "...plenty of laughs...opportunities for witty character portrayals..." —Variety. **THE STORY:** Lucille and Cullum are wealthy New Yorkers living as virtual prisoners in their lavish Fifth Avenue apartment, the entire block being held in a state of siege by rebelling domestic servants. They are, however, allowed a visit by their new in-laws, "Mr. John" and Mae, who hail from Arkansas and qualify as simple folk themselves. Thereafter the complications multiply uproariously, as the urbane Cullum struggles (at no small peril) to be civil to the surly Mr. John (who is in the garbage business and a confessed murderer as well); while his wife tries to persuade Mae (who is dazzled by "money people") that she need not repay their hospitality by cleaning house furiously and doling out copious samples of her homemade pickled pigs feet. And so it goes until, in a final irony, Lucille (with Mr. John) runs the blockade disguised as her house guest—leaving Cullum to hold the fort and fend off the down-home ministrations of her starry-eyed replacement. 2 men, 2 women. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0237-9

\$6.50

**COYOTE ON A FENCE.** DRAMA. Bruce Graham. "Does a lousy upbringing excuse heinous crimes? Is there room for mercy and repentance within the judicial system? And if Americans really knew the inhabitants of death row, would they want to see them die? Worthy questions...a provocative subject and a literate sensibility" —Variety. "The language is as precise as it is profane, provoking both troubling thought and the occasional cheerful laugh...[COYOTE ON A FENCE] will change you a little before it lets go of you." —Cincinnati CityBeat. "...excellent theater in every way..." —Philadelphia City Paper. **THE STORY:** Illiterate but likable, Bobby Reyburn is a funny young guy who loves to do impressions. He's also a member of the Aryan nation, a racist predator convicted of a horrific crime. John Brennan is educated and arrogant, a serious writer who may only be guilty of doing society a favor. As each awaits his fate, one evokes sympathy, the other derision. In vivid scenes, COYOTE ON A FENCE explores the disturbing question: Can one be innocent though proven guilty? This penetrating new drama offers no clear verdict, just utterly compelling theatre. 3 men, 1 woman. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1738-4

\$6.50

**THE CREDEAUX CANVAS.** DRAMA. Keith Bunin. "There is that moment between adolescence and middle age when being disaffected looks attractive. Witness the enduring appeal of Prince Hamlet, Jake Barnes and James Dean, on the stage, page and screen. Or, more immediately, take a look at the lithe young things in THE CREDEAUX CANVAS..." —NY Times. "THE CREDEAUX CANVAS is the third recent play about painters...it turned out to be the best of the lot, better even than most plays about non-painters." —NY Magazine. **THE STORY:** Winston, a young painter, shares an East Village apartment with Jamie, the son of a prominent art dealer. The death of Jamie's father, who has disinherited him, sets him spinning into the depths of despair. It seems that neither Winston nor Jamie's girlfriend, Amelia, can do anything to help him. But then Jamie has a brilliant idea. On his way home from the reading of the will Jamie ran into Tess, one of his father's richest, most important collectors. Jamie lied to Tess, telling her that his father left him one in a series of the rarest of all of Credeaux's canvases and that she must buy it. Convinced that they will all three be set, Jamie talks Winston (who is studying Credeaux) into inventing this painting with Amelia as the model. The relationships between the three begin to shift as their needs and desires become more evident. Once the painting is completed, and Tess enters their lives, everything

comes out in the open, and no one escapes unscathed—the damage is tragically done. 2 men, 2 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1838-0

\$6.50

**A DASH OF BITTERS.** MELODRAMA. Reginald Denham and Conrad Sutton Smith. Adapted from *The Perfectionist* by Margaret St. Clair. **THE STORY:** Muriel Whitlock, a middle-aged English spinster, is a perfectionist. Small wonder that Virginia Whitlock, an attractive young girl, hopes to get away. Virginia is a sculptress and she has just finished a statue which she is convinced will win her a scholarship to an art school in Rome. Muriel is not pleased. When she realizes that Virginia's mind is made up, she agrees, and even offers to help finance the trip. All seems well, but when they leave for church one day Muriel slips back and smashes Virginia's statue. But Muriel's act was witnessed by Ricky Vidal, a young Latin-American, who has slipped into the house, unknown to Muriel. Ricky presents himself to Muriel as her long-lost nephew, and she suspects of ulterior motives; but she is also intrigued by his charm. He flatters her, gets money from her, encourages her in her artistic endeavors, which consists of drawing the same still life over and over. Ricky diverts her to other models, among them some goldfish which he gives her as a gift; but the fish keep moving around, and Muriel can't get them to stay still until she puts them in the refrigerator, freezing them into position. Now Ricky realizes he is dealing with an unbalanced mind, and from this point on it's a tug-of-war between his lack of principles and Muriel's single mindedness. 2 men, 2 women. INTERIOR. FEE: \$40 per performance. MS.

ISBN: 990253

\$15.00

**DAYTRIPS.** DRAMA. Jo Carson. This moving and disturbing play revolves around the themes of duty, madness and love as they are manifested in the lives of three women—grandmother, mother and daughter. "It is amazing, particularly considering its doleful circumstances of family, imminent death and immediate loss of faculties, how interesting, rewarding and even entertaining, the play manages to be." —NY Post. "This is a serious work about frustration and heartbreak. Carson's monologues and narratives are impressive..." —BackStage. **THE STORY:** Pat is the caretaker of both her mother, stricken with Alzheimer's disease, and her grandmother, lonely and in need of help. The play involves a series of day trips which Pat takes with her mother, Irene, to help her grandmother, Rose. These trips evoke memories of the earlier day trips made when Pat was a little girl and Irene was still capable. Through a series of scenes which blend memories, dreams and realism, DAYTRIPS piercingly illuminates the troubling and complicated effects of old age and disease on already troubled and complicated relationships. The real journey of the play is Pat's struggle with duty and obligation as she confronts illness, madness and the ghosts of the past—and the present. 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0282-4

\$6.50

**THE DEAL.** DRAMA. Matthew Witten. A taut, hard-hitting drama which explores the moral questions raised when law enforcement authorities lure suspected wrongdoers into incriminating themselves. "Matthew Witten's tough-as-nails drama THE DEAL is as current as today's headlines." —Hollywood Reporter. "...trenchant, timely play...THE DEAL is an exciting political thriller." —Drama-Logue. "Playwright Matthew Witten has created a fascinating look into the ethics of greed and entrapment that begins to make the government pursuers look equally slimy as their prey." —Tolucan/Canyon Crier. **THE STORY:** Concerned that he might be transferred to Alaska because of his failure to obtain a conviction in the past three years, Alex, an FBI supervisor temporarily assigned to the Philadelphia office, decides to quicken his pursuit of a local political boss (who is suspected to accepting bribes) by setting up a "sting" operation which involves the offering of an illegal payment to a lesser official. With the reluctant cooperation of Peter, another FBI agent who agrees to pose as the representative of a group of rich developers, a small-time politico, Jimmy, is approached with the promise of a cash payoff if he can provide access to Tommy O'Hara, a highly placed official who controls patronage throughout the state and is the "man to see" when the rules need bending. Essentially honest, but in need of funds to pay for his daughter's college expenses, Jimmy, after wrestling with his conscience, agrees to go along with the plan—thereby setting in motion a gripping series of disturbing events and suspenseful scenes in which questions of trust and betrayal are contrasted with those of greed and corruption. Ironically, it is "big fish" Tommy, the wily, cautious old pro, who wriggles off the hook, leaving the hapless "little fish" Jimmy to take the rap—despite the troubled Peter's last minute attempt to spare him, even at the risk of jeopardizing his own career and of upsetting the quest for "justice," which, it seems, must be pursued regardless of the price exacted. 4 men. FEE: \$50 per performance.

ISBN: 0-8222-0285-9

\$6.50

**THE DEATH OF FRANK.** DRAMA. Stephen Belber. "The real edge in Belber's work has to do with [the characters'] predisposition to violence as a way of expressing, and receiving, love. It's a pathology that plays out chillingly and with

stark emotional contours.” —CurtainUp. “Belber is a master of understatement as a comic device as well as using abrupt pauses and conversational non sequiturs to convey more complexity than most dramatists manage in an entire evening.” —Broadway.com. **THE STORY:** THE DEATH OF FRANK is the story of Peter, a young, earnest gardener with a desire to save the world, and Natalie, his odd, jaded sister, who tends to like things that hurt her. One of those things is Frank, an older guy with a rough edge and a shady job description. Peter’s world is Natalie, so naturally he wants to save her, but he accidentally falls in love with a linguist named Lynn who tries to teach him that there’s more to life than one’s sister. This is a play about choices made in the face of unavoidable desire; it’s about form and function, sweetness and danger, passion and articulation. 2 men, 2 women. **UNIT SET. FEE: \$60 per performance.** **ISBN: 0-8222-1916-6** **\$6.50**

**DEEP SLEEPERS.** COMEDY. Charles Leipart. A bizarre and continuously hilarious voyage through the subconscious, which employs surreal theatricality to explore and illuminate the growing understanding between a man and a woman. Successfully produced Off-Broadway, the play has gone on to widespread acceptance by the nation’s leading regional theatres. “Not only is the playwright a very clever man but he is also able to keep the humor and surprises effervescent throughout this delightfully rewarding romp.” —BackStage. “...fast-paced and often witty...” —Cincinnati Enquirer. **THE STORY:** As the author comments: “DEEP SLEEPERS takes place in a dream. As such, it celebrates the peculiar logic and theatrical excesses of that territory.” In the present instance the dreamer is one Wally Tuttle, who has to wake up so as not to be late for an important business meeting, but can’t. Trapped in his dream with him is his toothsome secretary, Miss Fuller (clad only in a bikini), who tries everything she can to jar Wally back to reality—including shooting him with a pistol (no effect) and pushing him out the window (this doesn’t work either). The problem seems to be that he is in her dream as much as she is in his—and both of them have lost the ability to separate the real world from the realm of dreams and fantasy—and perhaps don’t want to. As the complications multiply Miss Fuller magically roasts a chicken in her desk drawer; races in the Indy 500; and goes skiing and scuba diving (from her desk); while Wally’s deceased mother and father suddenly materialize, she as a chatty “Avon lady” on her way to go bowling with the Queen, and he as a lecherous, alcoholic drag queen. And, inevitably, sex also rears its head as Wally begins to realize that Miss Fuller is actually quite fetching in her skimpy costume. In the end Wally does awake from his dream (and performs nobly at the crucial business meeting), but there are lingering aftereffects which neither he nor Miss Fuller can fully comprehend—but which suggest that the path to true love and happiness is perhaps illogical, and unfathomable, at best. 2 men, 2 women. **INTERIOR. FEE: \$60 per performance.** **ISBN: 0-8222-0297-2** **\$6.50**

**THE DEER AND THE ANTELOPE PLAY.** COMEDY/DRAMA. Mark Dunn. “This world premiere is full to bursting with a love of life.” —Charlotte Observer. **THE STORY:** A serious comedy about the value of family and friendship, the importance of self-forgiveness, and the special healing joy that comes to those who know how to “drink life to the dregs,” THE DEER AND THE ANTELOPE PLAY tells the story of an East Texas family—a mother, daughter and grandmother—who face tragedy and assorted misfortunes head-on with the help of the strange young woman who comes to live with them: a possible ex-hooker who defines herself as “one who drinks from the well of life in big gulps.” Much of the action of this four-character play takes place in the home of Eleanor Kaiser, a sixty-three-year-old widow who has just opened her home to her daughter, Carol, and her teenage granddaughter, Mindy, following a devastating fire in Carol and Mindy’s house across town. It becomes clear early in the play that Mindy, who is emotionally disturbed, was responsible for the fire and that it may have been a suicide attempt. Into the lives of these three women walks Kenetta Tate, a free spirit who, like Eleanor and Carol, is struggling to jump-start a life that has ground to a halt. Focusing on Mindy, Kenetta sets off on a mission to prove to her roommate and new friend that the pleasures life has to offer can conquer the pain...when one knows how to fully embrace them. 4 women. **FEE: \$60 per performance.** **ISBN: 0-8222-1794-5** **\$6.50**

**THE DELUSION OF ANGELS.** COMEDY/DRAMA. Don Rifkin. An exceptionally perceptive, witty and clever play. “Mr. Rifkin’s dialogue has a psychological acuity that can be funny and painful at the same time...” THE DELUSION OF ANGELS is the work of a very promising talent.” —NY Daily News. “...in every way a fine piece of work by a potentially important new American playwright.” —Drama-Logue. **THE STORY:** Obsessed with the character of Heathcliff (from *Wuthering Heights*), young Michael Moorehead, an aspiring poet seeks to evoke the romantic nature of his idol in his own life—a conceit regarded with amused forbearance by his professorial mentor, Evan Buckman. Interested in advancing Michael’s academic prospects (not to mention his own amorous interests in Michael himself) Dr. Buckman helps his protégé to prepare a paper for delivery at a university con-

clave, a project which is sidetracked when Michael takes up with a comely young art student, Sharon Glass, who seems to be the personification of his poetic vision. The action shifts deftly from Dr. Buckman’s office to Michael’s apartment (now shared with Sharon), to the apartment where Dr. Buckman lives with his longtime male lover, George Brandon—who also happens to be Sharon’s art instructor. Ironically Dr. Buckman’s attempts to seduce Michael are echoed (with equal futility) by Sharon’s designs on the hapless George, all leading to a quirkily romantic quadrangle in which jealousy, deceit, pettiness and the baleful effect of flagging passion are explored with wit, humor, compassion and a telling awareness of the way in which we delude ourselves about the scope—and nature—of our true capabilities. 3 men, 1 woman. **UNIT SET. FEE: \$50 per performance.** **ISBN: 0-8222-0298-0** **\$6.50**

**A DIFFERENT MOON.** DRAMA. Ara Watson. Co-winner of the Great American Play Contest at the Festival of New Plays of the Actors Theatre of Louisville, this eloquent and affecting study of three women coming to terms with a crisis not of their own making went on to successful New York production by Off-Broadway’s WPA Theatre. “...a lovely new play by a promising playwright...it is consistently poignant and compelling.” —Variety. “By the end of Miss Watson’s play, her female characters have been forced to find a new way to define their lives—to find the light within themselves.” —NY Times. “...a play about women learning to draw closer in tenderness...” —NY Post. **THE STORY:** The setting is a small town in Arkansas, the time 1951. Tyler Biars, a young soldier just out of basic training, is at home visiting his mother and sister before being shipped off to Korea. Brimming with charm and sensual magnetism, Tyler basks in the doting admiration of his family, until his idyll is interrupted by the unexpected arrival of Sarah Johnson, a Georgia farm girl who is both the sister of one of Tyler’s army buddies and one of his amorous conquests. Sarah, who is some years older than Tyler, is also pregnant—and while the flustered Tyler promises to set things straight what he does, instead, is to sneak away ahead of schedule, leaving his mother and sister to deal with the problem. His departure brings on the crux of the play as Sarah, awkward and unwanted, gradually wins the respect and affection of Tyler’s mother and sister with her quiet fortitude and instinctive good nature. She becomes, in truth, a member of the family, and when in the end she stoically accepts the fact of her abandonment and returns to Georgia, her departure leaves the others as bereft and saddened as they were, for very different reasons, by the irresponsible exit of their now discredited son and brother. 1 man, 3 women. **UNIT SET. FEE: \$50 per performance.** **ISBN: 0-8222-0309-X** **\$6.50**

**DINNER WITH FRIENDS.** COMEDY/DRAMA. Donald Margulies. Winner of the 2000 Pulitzer Prize. “...Margulies writes about relationships with such intelligence and spiky humor that his comedy-drama...becomes something quite wonderful.” —Time Magazine. “...wry and keenly observed and bathed in the unspoken sorrow that can sneak up on you in middle age...” —NY Times. “...full of life, warmth, laughs and wisdom...” —NY Daily News. “A breezy comedy of modern manners that turns poignant and deeply affecting by its end. Margulies touches chords that resonate with a deep affecting humanity.” —San Francisco Examiner. **THE STORY:** As described by New York Magazine: “Two married couples have been best friends for years. In their Connecticut home, Karen and Gabe, international food writers, are giving a dinner for Beth and Tom, which he doesn’t attend. It emerges from the heartbroken Beth that he has left her for another woman. Gabe and Karen are almost as crushed, having expected to grow old and fat together, the four of us. When Tom shows up at his home in the next scene, late at night, he is enraged that Beth broke the news of their breakup in his absence. Late as it is, he rushes over to his friends in the next scene to present his side of the story. Act Two begins with another dinner, twelve and half years earlier, in a summer house on Martha’s Vineyard, where Karen and Gabe are introducing Beth to Tom. Then we skip five months after the events in Act One, as Beth reveals to Karen...that she has fallen in love with an old friend whom she intends to marry...Later that day, in a Manhattan bar, Tom, a lawyer, tells Gabe about his [newfound] happiness, to which Gabe reacts sourly. Still later that night, Gabe and Karen are going to bed in the Vineyard house, and discuss the Tom-and-Beth situation, as well as their own [marriage]...clinging to it like the shipwrecked to their raft...From this already you can gather that there is skillful construction here, as well as keen psychological insight...Donald Margulies is establishing himself as one of our leading playwrights.” 2 men, 2 women. **UNIT SET. FEE: \$60 per performance. SPECIAL NOTE: A CD (#7562CD) with cue sheet containing the original music composed by Michael Roth for the New York production of this play is available through the Play Service for \$28.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.** **ISBN: 0-8222-1754-6** **\$6.50**

**DIRTY STORY.** SATIRE. John Patrick Shanley. “...one of the liveliest, boldest and—against the odds—funniest studies ever of a subject that even hard-

core satirists tend to approach on tiptoe.” —NY Times. “...Shanley has brought rough political theater urgently back to a town that produces so many dead revivals it would test the patience of a necrologist...that he can have us both laughing and horrified at the world says a lot...” —NY Observer. “...mischievously funny and fiercely serious...” —NY Newsday. **THE STORY:** When aspiring novelist Wanda seeks the advice of successful writer Brutus, she gets more than she bargained for. Of the manuscript she sent him, he tells her, “It was wretched, it was ignominious. It takes seventeen trees to make one ton of paper. You might think about that the next time you consider writing.” None of this prevents Wanda and Brutus from moving in together and commencing a sado-masochistic relationship. But when a dispute over the apartment arises, Wanda’s ex-boyfriend, pistol-toting cowboy Frank, sledgehammers the door and enters with his sidekick, a British bartender named Watson, at which point the story takes a surprising allegorical turn. “Call me Israel!” Wanda says, and it suddenly becomes clear that Frank and Watson bear a notable resemblance to two fellahs on the international scene named Bush and Blair, while Wanda and Brutus’ territorial hostilities are not dissimilar to a certain notorious conflict in the Middle East. Can Frank and Watson resolve this crisis? Have they any business doing so? Will it all come down to a game of poker? Cowboy Frank seems to think he has the answer: “Be like me. Do like I do. And it works.” 3 men, 1 woman. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1961-1 \$6.50**

**DUSA, FISH, STAS & VI.** COMEDY/DRAMA. Pam Gems. A long-run success in London, this remarkable and highly regarded play deals with four young women who, for various reasons, are living apart from their lovers or husbands, while trying to pull together the shattered strands of their lives. “I am overwhelmed...the cumulative fury and force of the play and the wit discovered on the journey there make this a joyful occasion.” —London Guardian. “...a funny, sparkling and vivacious play.” —London Evening Standard. “Miss Gems offers insight, comedy and delicately observed portraits.” —London Times. **THE STORY:** The scene is an unpretentious London flat, where four young women, on their own for various reasons, have thrown in together. Dusa, who returns as the play begins, laments the loss of her children, who have been abducted by her estranged husband; Fish, an upper-class intellectual and “women’s liber,” finds herself rejected by the one man she can truly love; Stas, a nurse and part-time hustler, regards men—and life—with a cynicism so bitter as to be suspect; while Vi, a zany “flower child,” withdraws into Zen, pills and starvation diets. In a series of revealing, inventive scenes, sometimes hilarious, sometimes deeply affecting, the four endeavor to help each other in pulling their lives together and in finding the sense of purpose and individuality which can so easily elude women in contemporary society. The end result, like life itself, is mixed—a degree of success for three of the friends and tragedy for the fourth. 4 women. **INTERIOR. FEE: \$50 per performance. MS. ISBN: 0-8222-0342-1 \$15.00**

**EASTER.** DRAMA. Will Scheffer. “EASTER, Will Scheffer’s dark and poignant heartland drama...[is] a surprisingly touching story about emptiness and loss...EASTER shares with the subversive film comedies of Joel and Ethan Coen a twisted take on the loopiness of Middle America.” —NY Times. “EASTER comes tearing through a landscape of wheat-field mysticism...[it] achieves a paradoxical fusion of the banal, and absurd, and the profound.” —Village Voice. **THE STORY:** It is Good Friday. Matthew and Wilma have just set up home in Prattsville, Kansas. Wilma had been burning churches in Oklahoma forcing the couple to flee across the prairie states as felons. Matthew is hopeful he can make things right for them in Kansas with a new home and a steady job. Enter Herman, a violin-playing plumber with enormous feet and angel-like qualities, who fixes the young couple’s sink, only to discover a beautiful Easter egg clogging the pipes. Wilma, who believes the Blessed Virgin is leading her to a wonderful occasion that will happen on Easter Day, takes the egg as a sign that she is pregnant. Wilma thanks Herman by washing his feet with her hair. Meanwhile, the town handyman, Zaddock Pratt, has been having religious visions of his own. He also picks up cable TV in his brain, thanks to a steel plate, and sporadically shouts out incoming news, weather reports and sitcom theme songs. Upon meeting Matthew, Zaddock recognizes him as one of the individuals responsible for a church burning in their area. Matthew takes Zaddock hostage and reveals the story of his and Wilma’s first baby who died in childbirth, ironically named Herman, and of Wilma’s quest for redemption. When Matthew returns to the cabin—with Zaddock—Wilma attempts to introduce him to Herman the plumber, but Matthew can’t see him. Matthew confronts Wilma with her delusion and “shoots” Herman, forcing Wilma to re-live the event that was the cause of their estrangement and of her intense pain. It is a catharsis long overdue, and now Easter Day is here and Wilma and Matthew

must face an uncertain future and begin to rebuild their lives. 3 men, 1 woman. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1667-1 \$6.50**

**EYES FOR CONSUELA.** DRAMA. Sam Shepard, based on *The Blue Bouquet* by Octavio Paz. “One leaves EYES thinking, more than anything else, that [Sam Shepard’s] plays are most beautiful when they are angry.” —NY Times. “The writing has the kind of apparently effortless boldness that reminds you that you are in the presence of one of the greatest living playwrights.” —NY Daily News “...it is all about seeing and not seeing, about various forms of blindness, physical, emotional, existential. And about the sacrifices love entails. It is quirkily unpredictable and laughingly unsettling.” —NY Magazine. “Shepard’s writing is back at its taut best, with the play’s mystery unfolding a frisson of theatrical immediacy...” —NY Post. **THE STORY:** A disheveled man wakes from a sweat-drenching nightmare, furiously shaking his shirt and pants free of possible small jungle creatures, and hastily dresses to face the utterly dreamlike reality of remote Mexico, a torpid limbo. Henry is a lost soul from the American middle-class, middle aged and unmoored, a superfluous stranger to a wife he left hundreds of scattered miles away in snowbound Michigan, and now alone in a squalid, vine-shrouded “hotel” amid snakes, lizards and ghosts. The owner of the makeshift inn, one-eyed Viejo, warns him to stay put for his own safety, but on a brief, circular walk through the underbrush he is set upon by a peasant named Amado. The predatory figure bears a machete and a slender knife which he will use to cut the eyes from Henry’s head, he tells the incredulous American, in order to present this penitent, macabre offering of “a bouquet of blue eyes” to the bewitching Consuela. The fervor of Amado’s obsessed mission, his dizzying persuasiveness, and his menacing wit and insight, push Henry’s sanity to its limits. In a duel of ironic pathos, humor, cruelty and metaphor, each man examines what has taken him from the woman he loves and what desperate sacrificial price might reunite him with her. At the point when the gracefully haunting Consuela appears before Henry only to dismiss his brown eyes, the sole road out of the tangled tropical forest seems indistinct but at last possible. 3 men, 1 woman. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1678-7 \$6.50**

**FAT MEN IN SKIRTS.** COMEDY. Nicky Silver. “...very, very funny...a deep and anguished vision. Silver never met a pain he couldn’t laugh at.” —Washington Post. “...Mr. Silver shows us how thin the line is between normality and freakishness. It’s a lesson worth heading, imparted with genuine hilarity.” —Washington Times. “If FAT MEN IN SKIRTS weren’t so funny, it could never reduce you to tears.” —National Public Radio. **THE STORY:** After their plane crashes, Phyllis, and her son, Bishop, are stranded on a desert island for five years. During their stay, Bishop is transformed from a stuttering, Katherine Hepburn-obsessed little boy, in to a feral savage who eventually rapes his mother. Phyllis devolves from a glib, callused sophisticate to a helpless, addled shell. Left to fend for themselves, they dine on the bodies of those less fortunate and eventually become lovers. At home, we see Howard, Phyllis’ husband and famous movie director, continuing life with his somewhat loopy, ex-porn-star mistress, Pam. Pam moves in with Howard and becomes pregnant. In Act Two, Bishop and Phyllis return to civilization, but their savage lifestyle is not easily shed. All four characters live together, walking on eggshells around Bishop, who now is barbarous beyond reason and has amassed an incredible shoe collection to impress his mother. Pam is reduced to pretending she is the domestic help and is rapidly growing tired of it. Howard is too burdened with guilt to act on anyone’s behalf. Phyllis reaches out to Pam and confides that she and Bishop are lovers, but before Pam can convey this to Howard, she is killed by Bishop, who proceeds to eat her. When Howard discovers this, he too pays the price and becomes dinner for Bishop and Phyllis. In Act Three, Bishop is being treated in a hospital for the criminally insane. He is haunted by his mother’s ghost and pursued by a demonically cheerful fellow inmate. He refuses to accept what the doctors know to be true, that he killed Phyllis. Finally, as the walls between past and present break down in Bishop’s mind, he confesses to his matricide. We see the scene where Phyllis asks Bishop to murder her. Bishop remembers his mother’s recurring dream about a three-hundred-pound transvestite. This monstrosity multiplied in her dreams and became several fat men in skirts, in cages. It is the acceptance of this memory that may allow Bishop to heal, moving forward and understanding the relationship between love and harm. 2 men, 2 women (flexible casting). **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1399-0 \$6.50**

**FATHER DREAMS.** COMEDY/DRAMA. Mary Gallagher. A wrenching, funny study of a family falling apart which, in its successful Off-Off-Broadway production, heralded the arrival of a highly imaginative and

brilliantly perceptive writer. "...Miss Gallagher has a genuine talent for conjuring life into theater...this is a dramatist with virtuosity as well as potential." —NY Times. "...hard-edged, funny, and moving." —Village Voice. **THE STORY:** Described by the author as "the waking and sleeping dreams of Paul Hogan, the son, on a Sunday afternoon," the play is comprised of flashbacks and fantasies that illuminate the steady disintegration of a family dogged by the father's growing madness. A manic-depressive lawyer, whose career is destroyed by his illness, the father withdraws from reality, into surreal mood swings, leaving his wife and children impoverished and embittered. The action takes place largely in the mind of the son, Paul, as he drifts in and out of sleep while debating whether to visit his father in the institution where he has been confined. Memories are interspersed with interludes of vaudeville humor, where past and present are distorted into scenes of wild, cartoon-like fantasy. But guilt—and terror—cannot be laughed away and, as the line between sanity and madness grows thinner, we are made movingly aware that the son, while fighting to avoid the fate of his father, may, inevitably, come to share it. 2 men, 2 women. UNIT SET. **FEE: \$50 per performance. SPECIAL NOTE: A rehearsal cassette tape (#1930CT) containing a musical routine for this play is available through the Play Service for \$10.00, plus shipping.**  
**ISBN: 0-8222-0388-X** **\$6.50**

**FIT TO BE TIED.** COMEDY. Nicky Silver. "Silver has a rare gift for creating dramatic moments that pulse with both shiny humor and somber despair." —NY Times. "The world's to laugh at and the script makes you do a lot of laughing...Amoral, freethinking and blunt, [FIT TO BE TIED] has no shame about honoring family values (though hardly of a right-wing kind) and no qualms about the power of love to heal..." —Village Voice. "Silver strikes gold when he's being funny. Here he is very funny indeed, and the more outrageous he becomes, the funnier he gets." —NY Post. **THE STORY:** Arloc Simpson is fabulously wealthy but desperately lonely, living a solitary life for many years. When one day he reads the obituary of a former lover, he knows at once he's in trouble. "Pneumonia is a code word when you read it in the paper!" For the first time, he wrestles with the idea of his own mortality, and has a blood test, the results of which he cannot bring himself to read. The envelope sits, unopened, taunting him. "It's my enemy. And my apartment isn't big enough for both of us!" So he leaves, and walks, and walks, and walks...and meets HIM! Arloc meets someone he believes may be the great love of his life, Boyd, a young runaway with no family who is working as an angel at Radio City's Christmas Spectacular. Arloc invites him up for a drink, but when Boyd readies to leave, Arloc is terrified that his last chance for happiness will slip away, so he kidnaps him. At that moment, Arloc's mother, Nessa, descends upon him. A flamboyant, fast-talking, heavy-drinking promiscuous woman, Nessa has fled her loveless marriage and, with nowhere else to go, seeks refuge with her son. When she stumbles upon the angel, bound and gagged in the closet, she realizes her son is in trouble, and asks Boyd to stay by paying him, "I'll pay you...one pearl each day you stay and pretend to love him." Thus the three of them live together and form what turns out to be a fragile, wonderful "ménage à trois." It isn't until Carl, Nessa's husband, appears, and demands that his wife return, that our trio realizes the magic quality of their relationship. Nessa, uses her love for Boyd to wound Carl, but it is her willingness to give him up that surprises Arloc. She proves herself eager to sacrifice, to start again and to finally have the relationship she had avoided with her child. Knowing this, Arloc can finally live with the contents of that dreaded envelope, whatever it may be. 3 men, 1 woman (flexible casting). INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1589-6** **\$6.50**

**FOOL FOR LOVE.** COMEDY/DRAMA. Sam Shepard. Winner of an Obie Award. A critical and popular success, this masterfully constructed work brings searing intensity and rare theatrical excitement to its probing, yet sharply humorous study of love, hate and the dying myths of the Old West. "...Sam Shepard's purest and most beautiful play." —NY Daily News. "It is as mysterious and unsettling—now you see it, now you don't—as spare and, incidentally, as funny as anything he has ever done." —The New Yorker. "FOOL FOR LOVE is certainly one of the best plays of our time. FOOL FOR LOVE may very well be one of the great plays of the late twentieth century." —BackStage. "...a powerful addition to Shepard's impressive output." —Variety. **THE STORY:** The scene is a stark motel room at the edge of the Mojave Desert. May, a disheveled young woman, sits dejectedly on a rumpled bed while Eddie, a rough-spoken rodeo performer, crouches in a corner fiddling with his riding gear. When he attempts to console May, who is distressed by Eddie's frequent absences and love affairs, she seems, at first, to soften—but then she suddenly attacks him. As the recriminations pour out, and the action becomes, at times, physically violent, the desperate nature of their relationship

becomes apparent—they cannot get along with, or without, one another, yet neither can subdue their burning passion. The poignancy of their situation (they are half-brother and half-sister as well as lovers) is pointed out by the play's two other characters: a hapless young man who stops by to take May to the movies and becomes the butt of Eddie's funniest yet most humiliating jokes; and a ghostly old man (perhaps their father) who sits in a rocking chair at the side of the stage, sipping whiskey and commenting wryly on what he observes. Eventually May and Eddie tire of their struggle and embrace—but it is evident that the respite is temporary and that their love, the curse of the past which haunts them, will remain forever damned and hopeless. 3 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0415-0** **\$6.50**

**FOREVER YOURS, MARIE-LOU.** DRAMA. Michael Tremblay. One of Canada's leading playwrights writes of a family divided against itself by the harshness of life and the stultifying influence of an austere religion which seems to prolong rather than ease the agonies of existence. **THE STORY:** Presenting both their past and present lives, Carmen and Manon agonize—within and between themselves—over the relationship between their parents, Leopold and Marie-Lou. The two sisters are torn in their loyalties to a mother who was uninvolved and a father who was emotionally and physically abusive. They struggle with the image of their father as a monster and who has caused a rift between the sisters, who, until a visit to the family home one weekend, have been unable to confront their anger. Scenes from the past reveal the father as a dominant sexual ogre and the mother as submissive, repressed, and resentful. We learn that to alleviate his own frustration, Leopold drove Marie-Lou over a cliff, ridding himself of the constant pain in his life. The two daughters are left with the legacy of torment, as they struggle to identify their father as a monster and then move on with their own lives. **NOTE:** The Play Service only handles the United States licensing rights for this play. 1 man, 3 women. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-88922-349-1** **\$9.95**

**FOUR.** DRAMA. Christopher Shinn. "...smart, broken-hearted...Mr. Shinn has a precocious and forgiving sense of how power shifts in the game of sexual pursuit...He promises to be a playwright to reckon with..." —NY Times. "A voice emerges from an American place. It's got humor, sadness and a fresh and touching rhythm that tell of the loneliness and secrets of life...[a] poetic, haunting play." —NY Post. **THE STORY:** On the Fourth of July in Hartford in 1996, June, a sixteen-year-old white boy, meets up with a closeted, married black man he's met over the Internet. On the same night, in the same city, this man's sixteen-year-old daughter agrees to go out with Dexter, a twenty-year-old low-level drug dealer. In and around the city, on the American night of independence, these two couples get to know each other, moving from strangers to intimates. In lonely landscapes of movie theatres, fast food restaurants, darkened churches and public parks, they discover the limits of desire and the possibilities for transcendence. 3 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1850-X** **\$6.50**

**THE FOURTH WALL.** COMEDY. A.R. Gurney. In this love letter to the theatre, Gurney uses the stage to explore, quite comically, our place in the world today. Set in the living room of a contemporary, upper-class, Buffalo, New York couple, the author sharpens his wit on such topics as cola wars, politics and even the very audiences who attend plays. "...some damn clever writing...Constructed to illuminate the nature of the dramatic form while raising questions about the current state of the theatre in America...the evening is debonair, thought-provoking, and funny." —The New Yorker. "...cleverly experimental...Mr. Gurney is a very sophisticated writer, and the variety of parallels he draws here, between art and politics, between characters and audience members, between the theatre and the world, are dizzying and diverting...for those of us in distress over the political and cultural climate, [THE FOURTH WALL] is a bolstering, welcome and maybe even necessary expression of patriotism." —NY Times. "Gurney's intentions may be serious here, but his tongue is planted firmly in his cheek. Which is where it belongs if the audience is to enjoy this play. Which it most assuredly does." —Journal News. "Anyone familiar with Gurney's work is in for a big surprise...He has turned the Gurney genre on its ear and produced two hours of devilishly comic cleverness. Nothing he has written before is quite like this piece, and a strong argument can be made that nothing he has written before is this good." —Milwaukee Journal. "THE FOURTH WALL...is filled with amusing literary references, sophisticated characters and moves along quickly with nary a wasted word...but the real fun...comes from watching Gurney play with the changing reality of the moment as his characters and audience respond to the fourth wall in front of them." —Variety. "It's a whimsical meditation on the theatre—its histo-

ry and its conceits, its degradation in the video age, and its enduring potential for enabling people to connect. And, above all, it's a clever, playful prayer for its survival." —Chicago Sun-Times. **THE STORY:** Peggy has redecorated the living room and her husband, Roger, can't stand it. Peggy's usual exquisite taste was overcome by a mysterious lapse which caused her to redo the room as if it were a stage set. Everything faces one wall, the "fourth wall," which she's left bare and which is really the audience. Unable to cope any further, and needing someone to talk to, Roger asks their old, dear friend, Julia, to fly up from New York. Julia agrees that something strange is going on, especially since everyone who enters the room begins to behave as if they were acting in a play, or even a musical when occasionally someone feels the urge to sing a Cole Porter song. Julia, affected by the room, suggests Roger call "976-NUTS" and have Peggy put away, which would allow the two of them to have the affair they've never before thought about. Roger can't do that and explains that he's got one hope left: Floyd, a local theatre professor. Roger asks Floyd to come over in hopes that he can "Doctor" Peggy's play and bring it to a close, thus allowing him and Peggy to resume their happily married life. But that doesn't work either as Floyd sees what's going on and is in complete agreement with Peggy. Peggy, following in St. Joan's footsteps at Floyd's urging, decides she must do what she must do and sets out to break the fourth wall in order to connect with her feelings. Roger rushes after her, leaving Julia and Floyd with a final Cole Porter tune. 2 men, 2 women. **INTERIOR. FEE: \$60 per performance. SPECIAL NOTE: Rights to present THE FOURTH WALL include permission to use five Cole Porter songs used in the play. The sheet music (#6030MU) to these songs is available through the Play Service for \$7.00, plus shipping. ISBN: 0-8222-1349-4**

**\$6.50**

**FROZEN.** THRILLER/DRAMA. Bryony Lavery. "...[a] fine play...so concentrated and unflinching that at times it takes your breath away." —Observer (London). "A major play...thrilling, humane and timely." —Times (London). "...[a] big, brave, compassionate play about grief, revenge, forgiveness and bearing the unbearable." —Guardian (London). "Consistently surprising and even bravely comic...The almost thriller-like promise of the play's climactic confrontation is like a time-bomb ticking in the back of your head." —Independent (London). **THE STORY:** One evening ten-year-old Rhona goes missing. Her mother, Nancy, retreats into a state of frozen hope. Agnetha, an American academic, comes to England to research a thesis: "Serial Killing—A Forgivable Act?" Then there's Ralph, a loner who's looking for some distraction. Drawn together by horrific circumstances, these three embark on a long, dark journey which finally curves upward into the light. Angry, humane and compassionate, **FROZEN** is an extraordinary play that entwines the lives of a murderer, the mother of one of his victims and his psychologist to explore our capacity for forgiveness, remorse and change after an act that would seem to rule them out entirely. 2 men, 2 women. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1945-X**

**\$6.50**

**FULL MOON.** COMEDY. Norman Krasna. A delightful comedy by a master of the idiom, which deals with young love in all its high-spirited, hilarious and sometimes exasperating aspects. **THE STORY:** Cathy and David are two young theatre hopefuls who, despite the fact that neither thought they gave a good reading, have been cast in a Broadway play. After rehearsing together, and then acting together, they decide to live together as well—which is fine until Crystal, another actress, tells Cathy that David is "playing around." At the same time the question of who is paying for Cathy's apartment comes up. It happens to be her father, an army colonel, but Cathy (who is not miffed with David) lets him believe that she is being kept by an older man, a rich toy manufacturer with an invalid wife. When Cathy's father arrives unexpectedly the plot thickens hilariously: David is bundled unceremoniously out of the apartment; he jealously shadows them when they go off to the Rainbow Room; Cathy's father grows suspicious; and Cathy, to her chagrin, finds out that David's reputed "affair" was actually a visit by his younger sister. In time each of them figures out what the other is up to, but acts as if he (or she) didn't, which keeps the laughs coming right up to the final scene, in which love and good sense triumph, and marriage is the happy outcome. 2 men, 2 women. **INTERIOR. FEE: \$50 per performance. ISBN: 0-8222-0429-0**

**\$6.50**

**THE GINGHAM DOG.** DRAMA. Lanford Wilson. In its New York presentation, which marked this author's Broadway debut, this powerful, eloquent and relentlessly honest study of a disintegrating interracial marriage first gained national attention through its production by the Washington Theatre Club. "...(a) play with bite, relevance and dramatic content." —Variety. "Wilson's play is, quite simply, magnificent—in its honesty, its perception and its theatrical integrity." —Washington Examiner. "...a

work of clear and substantial values...**THE GINGHAM DOG** will have a long life." —Washington Post. **THE STORY:** Gloria and Vincent, a once happily married couple, are suffering through the first days of their separation. Vincent has decided to move out, and as they divide their possessions amidst the mutual recriminations and accusations, their tolerance level for each other sinks. Vincent does indeed leave but returns early the next morning in a semi-drunken state. The household possessions that had proven to be so symbolic in defining their relationship are no longer there, for they are no longer important. They bicker again, but this time, with their defenses lowered, the young, innocent and honest couple they had been during the first year of their marriage resurfaces. Neither gets their trust up far enough to admit their shortcomings, however. They lapse into a cheery charade of friendliness, until Vincent leaves Gloria for good, casting a shadow on any hope of reconciliation. 2 men, 2 women. **INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0445-2**

**\$6.50**

**THE GLASS MENAGERIE.** DRAMA. Tennessee Williams. One of the most famous plays of the modern theatre. A drama of great tenderness, charm and beauty. **THE STORY:** Amanda Wingfield is a faded, tragic remnant of Southern gentility who lives in poverty in a dingy St. Louis apartment with her son, Tom, and her daughter, Laura. Amanda strives to give meaning and direction to her life and the lives of her children, though her methods are ineffective and irritating. Tom is driven nearly to distraction by his mother's nagging and seeks escape in alcohol and the unrealistic world of the movies. Laura also lives in her own illusions. She is crippled, and this defect, intensified by her mother's anxiety to see her married, has driven her more and more into herself. The crux of the action comes when Tom invites a young man of his acquaintance to take dinner with the family. Jim, the caller, is a nice ordinary fellow who is at once pounced upon by Amanda as a possible husband for Laura. In spite of her crude and obvious efforts to entrap the young man, he and Laura manage to get along very nicely, and momentarily Laura is lifted out of herself into a new world. But this crashes when, toward the end, Jim explains that he is already engaged. The world of illusion that Amanda and Laura have striven to create in order to make life bearable collapses about them. Tom, too, at the end of his tether, at last leaves home. 2 men, 2 women. **INTERIOR. FEE: \$75 per performance. SPECIAL NOTE: The music by Paul Bowles, used in the original production, is available on CD (#2140CD) through the Play Service for \$60.00, plus shipping. The nonprofessional fee for the use of this music is \$15.00 per performance. Though the use of this music is not mandatory, it is recommended. Cues in book are partly at variance with those on the tape. Producers are urged to use their own judgment as to where recorded music may be used throughout the play. ISBN: 0-8222-0450-9**

**\$6.50**

**GLIMMER, GLIMMER & SHINE.** DRAMA. Warren Leight. "It's a marvelous, bitter, funny, hip play..." —NY Post. "GLIMMER is like an evening of good jazz—sometimes raucous, sometimes bubbly, but deeply affecting." —NY Daily News. "GLIMMER, GLIMMER & SHINE delivers a gentle but wise nod to the innate reality of the musician's life, to the beat of a music that defined a generation...GLIMMER, GLIMMER & SHINE has moments of considerable hilarity, moments of pathos and of romance...the play is about self-definition, celebrating the art of being and knowing oneself. In a way, it proves to be much like jazz itself." —The Star-News. "Leight fashions a touching drama about the perils of long-buried secrets and abandoned dreams. There's an abundance of humor that's almost always tinged with sadness...a play with a lot of heart..." —Daily Breeze. "It has the feeling of a beautifully orchestrated Ellington big-band number..." —Orange County Register. **THE STORY:** In the 1950s, twin brothers Martin and Daniel Glimmer, along with Eddie Shine, briefly formed the "Glow-in-the-dark" trumpet section of Glimmer, Glimmer & Shine. In 1955, on the seeming brink of success, Daniel Glimmer abruptly quit the music business and cut off all contact with his brother, Martin. Thirty-five years later, Martin's protégé, Jordan Shine (Eddie's son), meets Delia Glimmer at a wedding in Greenwich, Connecticut. She is Daniel's daughter, works for her parents' very successful garment business, yet knows nothing of his past, nor even of her Uncle Martin's existence. Jordan brings Delia to meet her uncle, and she is shocked to find him in failing health and living in the squalor of a five-story walkup. When Martin falls into a coma, she confronts her father and asks him to help. He refuses but finally relents on the condition Delia stay away from Jordan. Delia and Jordan begin their romance shortly thereafter. Martin recovers but is physically unable to return to his walkup. Delia and Jordan shame Daniel into loaning Martin his corporate pied-à-terre. Daniel makes no effort to hide his disdain for Martin and his life. When Daniel learns of the budding romance, he squashes it by revealing to Jordan that Delia is engaged to someone else. She flees to Martin for answers to the emerging questions

about her family. Martin, his health in steep decline, decides to tell Delia the truth. She is stunned to learn how, thirty-five years later, the after-shocks of choices made and secrets long buried reverberate not just for Marty and Danny but for Jordan and herself. 3 men, 1 woman (doubling). UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1884-4 \$6.50**

**THE GOAT OR, WHO IS SYLVIA?** DRAMA. Edward Albee. Winner of the 2002 Tony Award. "THE GOAT is about a profoundly unsettling subject, which for the record is not bestiality but the irrational, confounding, and convention-thwarting nature of love. Powerful [and] extraordinary...Mr. Albee still asks questions that no other major American dramatist dares to ask." —NY Times. "...as challenging—and...as outrageously funny—as theater gets." —NY Post. "...as fine a piece of theatrical art as any Edward Albee has created—and perhaps boldest of them all." —Houston Chronicle. "The edgiest, most fervently debated Broadway play of 2002..." —Seattle Times. 3 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1976-X \$6.50**

**THE HEART OUTRIGHT.** DRAMA. Mark Medoff. A sequel to this author's renowned success *When You Comin' Back Red Rider?* Uniquely constructed, the play is comprised of two related acts, either of which can be presented effectively by itself. "Like the original play, the sequel is a psychological melodrama in which Stephen's fighting spirit is severely tested and found wanting." —NY Times. "...constantly engrossing...Medoff gives their dialogue an idiosyncratic eloquence." —BackStage. **THE STORY:** In the first act, subtitled *The Dirty Picture Man*, Stephen (Red) Ryder, the reluctant nineteen-year-old hero of the original play, is now a twenty-seven-year-old Vietnam veteran who has lost a hand in the war. Part owner and manager of a movie house in Austin, Texas, which has recently begun to show porno films, he recounts, in an engrossing and revealing monologue, the events of his present life—his numbing, sometimes disquieting duties as concessionaire and general factotum in the cinema; his involvement with a local religious cult; and the still lingering doubts about his manhood which have remained with him ever since, eight years earlier, he had found himself thrust, almost accidentally, into the role of a hero. The second act, subtitled *Terminal*, takes place four years later, when Stephen returns to his former home in New Mexico to attend his mother's funeral. There he encounters people from his past: his former sweetheart, Angel, once a waitress in the diner where the events of the first play took place; his avaricious, brutal stepfather, Ray, who tries to browbeat him into signing over half of his late mother's property; and a former high-school classmate, Dickie, now the night manager of the local bus terminal, who still carries around a newspaper account of Stephen's bravery and secretly wants to challenge him. In the ensuing confrontations, each of these characters reveals more about himself, or herself, than each might have wished, but each in his own way also comes to terms with what he or she has become in the years since the fateful night of terror when the legend of Stephen "Red" Ryder first came into being. 3 men, 1 woman. TWO SIMPLE INTERIORS. **FEE: \$50 per performance; \$25 for each act when produced individually.**  
**ISBN: 0-8222-0506-8 \$6.50**

**HOLD PLEASE.** COMEDY. Annie Weisman. "Scathingly funny." —NY Daily News. "A savage comedy about four secretaries about to be downsized." —NY Post. **THE STORY:** No men are onstage, but their presence is felt everywhere in this office comedy for the new millennium. Two generations of women, career secretaries in their forties and entry-level assistants in their twenties, gather in the break room for a Heart Talk—an emotional tribunal designed to record and report evidence of sexual harassment. Leading the charge is Agatha, a bitter old secretary determined to bring the badly behaving bosses to justice and to institute a purely professional environment. As soon as the meeting breaks up, however, we learn that one of the young assistants, Erika, is carrying on an affair with Solomon, the oldest and most revered of the bosses. Soon, the Heart Talks have a measurable effect. Xavier, one of the partners, gets dismissed for sexual harassment. Only Erika knows that he has been wrongly targeted. Agatha and her fellow longtime secretary Grace enjoy a certain pride in their ability to affect change in the company. They seem to have an ally in Jessica, the other young secretary, who gets a little drunk on their newfound power, using it to manipulate her loser boyfriend and relishing in her ability to navigate the new phone and computer systems that befuddle the older women. Erika is abruptly dumped by Solomon, just as she discovers that she is pregnant. When the new boss arrives, everyone is surprised to learn that she is a young woman, younger than all of them. She immediately institutes an efficiency contest. Whoever can demonstrate the most alacrity at their job,

wins. But what will happen to the rest of them? Erika has to decide to stay or go; Jessica has to prove her mettle; and there is a suggestion that Solomon may have had affairs before, even with Grace. When Agatha gets the change she was after, will it turn out to be better or worse? 4 women. INTERIOR/EXTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1970-0 \$6.50**

**THE HOLDUP.** COMEDY/DRAMA. Marsha Norman. This inventive, picaresque play mingles humor and sentiment with moments of arresting theatricality as it unfolds its antic tale of an aging gunfighter brought down by the changing times. **THE STORY:** In 1914 in a remote shack on the New Mexico prairie, two young brothers, Archie and Henry Tucker, await the eventual arrival of a wheat threshing crew. Instead they are visited by "The Outlaw," a grizzled, aging gunfighter who has shot his injured horse. They are also joined by Lily, a former dance hall girl who now owns the biggest hotel in town and a new car. Henry, the hot-headed older brother, is also an avid student of Western lore. After recognizing that The Outlaw is indeed the genuine article, he pumps him for stories of his glory days and then, to his fatal regret, tries to beat him to the draw. After Henry's demise the action moves back and forth from high comedy to affecting sentiment. Lily consoles Archie by indoctrinating him into the rewarding mysteries of sex, as The Outlaw, in a rare fit of repentance, makes a stab at committing suicide. Now with his first flush of manhood, Archie decides to go off to battle in World War I, while The Outlaw—cowed at last—meekly follows Lily off to her shiny Buick and to what promises to be a very different life indeed. 3 men, 1 woman. EXTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0524-6 \$6.50**

**HOME FRONT.** DRAMA. James Duff. First presented in London (under the title *The War at Home*) and then produced on Broadway, this riveting drama blends comedy and tragedy as it illuminates the dilemma of a middle-class Texas family unable to comprehend and deal with the deep-seated disaffection of their Vietnam veteran son. "James Duff's searingly memorable play, HOME FRONT, started Broadway's New Year with a whole cannonade of bangs...it is a play you will never forget..." —NY Post. "...builds to an explosive climax...HOME FRONT is an extraordinary piece of work, a major event of any theater season." —NY Daily News. "The Broadway season's finest new play...a comedy of manners, and a play that matters." —Time Magazine. "...a stunning first play...it is written in blood and tears." —London Sunday Times. **THE STORY:** The action is set in a comfortable suburban home in the Dallas-Fort Worth area, where Bob and Maurine, a fairly well-off middle-aged couple, are living (apparently happily) with their daughter Karen, a graduate student, and their brooding son, Jeremy, who has recently returned from service in Vietnam. It is Thanksgiving Day, 1973, and they are furiously preparing for the imminent arrival of relatives for a family dinner. At first the action of the play is refreshingly offhand and filled with warmhearted humor, with Maurine fluttering about chattering nonstop and Bob trying to disguise the fact that he has been smoking a forbidden cigarette. But then, as Jeremy's cutting ripostes become more sarcastic and venomous, the mood changes—impelling a series of explosive confrontations as the others struggle to understand and accept Jeremy's alarming bitterness and to convey the love and deep concern which they feel for him. But, in the end, the gulf between them is too great, the harsh words too hurtful, for harmony to be restored. Instead there is violence and rage, and the shattering realization that what once was can be no more, and they can only pick up the pieces and go on as best they can. 2 men, 2 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0528-9 \$6.50**

**HONOUR.** DRAMA. Joanna Murray-Smith. "HONOUR makes for surprisingly interesting viewing. Tight, crackling dialogue (usually played out in punchy verbal duels) captures characters unable to deal with emotions...Murray-Smith effectively places her characters in situations that strip away pretense." —Variety. "...the play's virtues are strong: a distinctive theatrical voice, passionate concerns...HONOUR might just capture a few honors of its own." —Time Out. **THE STORY:** After thirty-two years, a marriage shatters into pieces. Acclaimed journalist Gus leaves Honor, a poet, wife and mother, for Claudia, a bright young journalist not much older than his and Honor's twenty-four-year-old daughter, Sophie. In the wake of new passion stands Honor, who must come to grips with the career she has willingly sacrificed for her husband and child, the evolution of a marriage, her abandonment and eventual resurrection. Gus must face the consequences of betraying his own long-held principles about duty and justice, of leaving a secure love for the raptures of passion. Claudia confronts the darkness of her own impulses and learns that to love truly and wisely is to understand moral responsibility. In a series of intense confrontations, the wife, husband, lover and daughter negotiate the forces of



passion, lust, history, responsibility and honour. This story, Greek in its examination of the fundamental human experience, is also utterly contemporary. A familiar story is told in a distinctly original way, using theatrical language that is darkly comic, highly poetic and uncompromisingly savage. 1 man, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1683-3** **\$6.50**

**HOOTERS.** COMEDY. Ted Tally. A perceptive, hilariously funny (if often disarmingly frank) examination of mating rituals among the young. Successfully produced Off-Broadway, the play deals outspokenly with its subject of two couples who meet at the beach with seduction very much in mind. "...sharply attuned to the speech nuances of young people." —Hollywood Reporter. **THE STORY:** Two young men, both nineteen and visiting Cape Cod for an adventuresome weekend, spot two attractive girls, slightly older than themselves, and set about trying to pick them up. The eagerness of the boys is contrasted with the disinterest of the girls—although the prettier of the latter (knowing very well what is in the air) is more intrigued than her friend would like. Events then move on to a very funny beach picnic, with much beer-drinking and suggestive talk, after which one of the boys does indeed "score" with the more attractive girl. But, in doing so, he sheds his "macho" image, and the relative naiveté of the boys is effectively and humorously contrasted with the unsuspected worldliness of the girls. In the end the boys' bravado is shattered completely, but it is clear that a new and valuable awareness of the ways of the world (and "older" women) has replaced it. 2 men, 2 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0530-0** **\$6.50**

**HOT 'N' THROBBING.** DRAMA. Paula Vogel. "HOT 'N' THROBBING is a stupendous button-pusher about how we are all complicit in today's mingling of sex, violence and power. Miss Vogel urges us into the darkest, most roiling waters all the while dispensing a raucous, bawdy humor that renders us puddles of helpless laughter." —Washington Times. What happens is startling—alternatively raunchy, tough, tender, compassionate, tough again...Vogel has written this drama without flinching...It's remarkable on its own, perhaps nowhere more so than in Vogel's perfectly tuned understanding of her characters...You may be able to shake off its shock, you won't be able to escape its pulverizing truth." —Boston Globe. "HOT 'N' THROBBING is a theatrical 911 call that no serious theatregoer can afford to ignore." —Baltimore Sun. "Screamingly funny, at the same time painful and poignant, [HOT 'N' THROBBING] boldly asks the question: Which is more obscene, pornography or domestic violence?" —Molly Smith, Arena Stage. **THE STORY:** Take Charlene, a suburban mother who writes erotic screenplays for women in order to support her children; add Clyde, her funny, dangerously obsessive and estranged husband; toss in hormonally overcharged teenagers; and layer it all with a screenplay on a deadline that Charlene desperately tries to write—and you end up with HOT 'N' THROBBING, a gripping new play written by the Pulitzer Prize-winning author of *How I Learned to Drive*. 1 man, 1 woman, 1 boy, 1 girl, various voices. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1669-8** **\$6.50**

**THE HOUSEGUESTS.** COMEDY. Harry Kondoleon. A well-to-do (but actually bankrupt) couple and their houseguests, unable to tolerate any longer their growing ennui and mutual disgust, swap husbands for a six-month trial period. "...sharply honed comedy...witty, crisp, and rich in a sort of black, philosophic humor...a vital commentary on our spiritually bankrupt times." —BackStage. "With THE HOUSEGUESTS, Kondoleon has landed upon a suitably florid context for his over-the-moon language...[the play] flies with some of his most trenchant writing..." —NY Newsday. "...postmodern high comedy...a smart, stinging, usefully disruptive idea." —Village Voice. **THE STORY:** Vera and John are lounging in their summer house on a July weekend, playing a game of one-upmanship, comparing how much they hate one another and loosely planning to kill their weekend houseguests, Gale and Manny. The fuddy duddy pair of guests are easy targets for their hosts' scathing hostility, but beneath their middle-class aspirations lurk hidden passions: Gale desperately declares love for Vera, but emotions confuse the highly verbal and intellectual Vera, who ultimately prefers Gale to play the submissive to her dominating contempt. Manny, in turn, convulses from the memory of the abuse he received as a child after Vera's husband, John, mocks the women's supposed lesbianism by seducing her. The loathsome Vera proposes an insane contest of misery in which she tastes each of the others' tears; the bitterest, she says, will win her hand. Manny "wins" and Vera proposes that they swap mates for six months and meet back at her unfinished winter house. Act Two takes place six months later in January, and the four have been affected by more than the punishing weather. Each has been stricken with a debilitating accident or disability: Vera is in a body cast; Manny is partially deaf; John is a multiple amputee from a car accident, and Gale is blind and half-mad. There is nothing to eat, nothing to drink but bottled water and no facilities in the unfinished, snow-bound skeleton of a

house. In the Jacobean extremity of their suffering, and having proved that life is nothing but a bitter joke, the two couples repent their evil ways and skeptically pray for love to return and once again grace their lives. 2 men, 2 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1386-9** **\$6.50**

**IF WE ARE WOMEN.** DRAMA. Joanna McClelland Glass. "IF WE ARE WOMEN is an oasis of insight and honesty." —Vancouver Sun. "In IF WE ARE WOMEN, Joanna Glass delivers enough humour, compassion and hope to touch everyone who sees it." —Globe and Mail. "Elegant and eloquent theatre." —Toronto Star. "IF WE ARE WOMEN is a thoughtful, melancholic debate. The play refuses to be politically correct or trendy." —International Herald-Tribune. "...This play is tenderly affecting. There are enough funny lines to keep tears safely at bay for two hours." —London Financial Times. **THE STORY:** Two grandmothers, a daughter, and a granddaughter gather on the deck of a beach house in Connecticut. One grandmother has flown, for the first time, from the Canadian prairie. She is an illiterate woman whose parents were homesteading pioneers. "If only I had gotten my eighth grade diploma." Her daughter is a novelist whose lover died recently. "If only I had a college degree." The second grandmother has driven up from Pennsylvania. She is an agnostic Jewish intellectual with a Master's degree. "If only I had gone to Oxford." The granddaughter is eighteen and is slated to go to Yale in the autumn. After staying out all night with a young man, she arrives on the scene to announce a reversal of plans. The three older women discuss their pasts and presents poetically, poignantly and humorously as they attempt to pass down the wisdom of their years. When the granddaughter disregards all that she hears, the prairie grandmother observes that "every time a kid is born, we start from zero." 4 women. EXTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1560-8** **\$6.50**

**IN-BETWEENS.** DRAMA. Bryan Goluboff. "A sizzling slab of beefsteak drama is slammed hot and heavy before theatregoers at IN-BETWEENS...gritty authenticity...concrete realism...I double-dare anyone to look away..." —Star-Ledger. "...grimly comic...IN-BETWEENS reveals skill and a controlling intelligence..." —NY Magazine. **THE STORY:** Two dangerous ex-cons battle for the affections of a beautiful young transvestite in a small apartment in the Bronx. But will a desperate neighborhood whore with a newborn baby prove the most dangerous person of all? 3 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1758-9** **\$6.50**

**INDEPENDENCE.** DRAMA. Lee Blessing. A powerful, disturbing study of a family divided against itself. Produced to critical and popular acclaim as part of the Humana Festival of New American Plays of the Actors Theatre of Louisville. "Mr. Blessing writes admirably well timed and weighted dialogue, and the play takes the cleverly invented characters through to a chilling end." —Plays and Players (England). "Blessing has a hair-trigger sensitivity to what families are saying and doing now, this minute..." —Dallas Times Herald. "...a delicate balance of comic and tragic elements." —Louisville News American. **THE STORY:** The setting is the small town of Independence, Iowa, the lifelong home of Evelyn Briggs. Her oldest daughter, Kess, is a university professor in Minneapolis, but she has come home at the request of her sister, Jo who is concerned for Evelyn's mental health. Kess, a professed lesbian, wants to cut her family ties once and for all; Jo, an incurable romantic and longtime virgin, has now become pregnant; while Sherry, salty-tongued and amoral, wants only to finish high school so she can leave home for good. In the end, there is no accommodation possible but, instead, only a kind of arbitrary independence for each of the protagonists, as they come to realize that each must find her own heaven—or hell—in her own way. 4 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0567-X** **\$6.50**

**JACOB MARLEY'S CHRISTMAS CAROL.** COMEDY/DRAMA. Tom Mula. "...Nothing less than an anthem to human nature, to imagination, and to the wonder of a compelling story told by a wondrous storyteller...among the best evenings of the theatrical year...As the tale slips down the throat like a hot chocolate, it also reveals new truths about the human condition...in Mula's warm and inviting hands, Marley becomes a tortured but poignant and ultimately redeemed soul who personally stage-manages Scrooge's reformation and finds his own redemption therein...an inspired and moving story that makes all that old stuff about ghosts and graves seem both immediate and revelatory...a splendid and invigorating evening!" —Chicago Tribune. "...[Blends] a Dickens sensibility with a taste for fairy tales and contemporary wit...thoroughly charming—a holiday treat..." —Herald (Chicago). "...Superbly written, marvelously performed...inspired writing...funny, moving, and hypnotic throughout..." —Chicago Sun-Times. "Delectably zany...inspired theatre...gives the audi-

ence cause to ache, and to laugh, and in the end, to exalt.” —Citybeat. “Of all the holiday shows dotting the theatrical landscape, none shines brighter than JACOB MARLEY’S CHRISTMAS CAROL.” —The Life. “...Wonderous...an instant classic...” —Chicago Gay Times. **THE STORY:** “Marley was dead, to begin with...” —and what happens to Ebenezer Scrooge’s mean, sour, prune-y old business partner after that? Chained and shackled, Marley is condemned to a hellish eternity. He’s even given his own private tormentor: a malicious little hell-sprite who thoroughly enjoys his work. Desperate, Marley accepts his one chance to free himself: To escape his own chains, he must first redeem Scrooge. So begins a journey of laughter and terror, redemption and renewal, during which Scrooge’s heart, indeed, is opened; but not before Marley—in this irreverent, funny and deeply moving story—discovers his own. 4 men, or 3 men and 1 woman, or 1 man (solo-performance version). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1962-X**

**\$6.50**

**THE LADY AND THE CLARINET.** COMEDY. Michael Cristofer. First presented at the Mark Taper Forum, in Los Angeles, this inventive and very funny retelling of the romantic misadventures of a still unfulfilled young woman went on to a long run Off-Broadway. “...a searching yet hilarious examination of the unviability of modern relationships.” —NY Magazine. “This is a meringue of a play, bright and fluffy. The dialogue is crisp and often very funny.” —NY Post. “...Cristofer is an excellent writer, who demonstrates a fine flair for comedy here...” —Hollywood Reporter. **THE STORY:** The scene is the chic New York apartment of Luba, a woman successful in business but less fortunate in her private life. She is awaiting a male dinner guest and has engaged a clarinet player to provide romantic background music. Falling into a reverie, Luba begins to reminisce about the three men who have meant the most to her in her life thus far—which leads to a series of intriguing flashbacks. In the first Luba is sixteen and meets Paul, a young employee of her father’s, who initiates her into the mysteries of sex, but bores her otherwise. Then comes Jack, a high-powered television producer who is successful, exciting and funny, but also married to someone else. Finally there is George, a rich widower who keeps the house for her but looks elsewhere for love. As the play ends the unanswered question is whether her new dinner companion will, at last, be “the man” she has been searching for—but, as the nonspeaking clarinet player so eloquently suggests with smiles, shrugs and instrumental trills, the prospects (measured by the past) are not too promising. **NOTE:** The music composed by Stanley Silverman for the original production of this play is included in the acting edition and must be used by groups producing the play. There is no extra fee for the use of this music. 3 men, 1 woman, plus a non-speaking musician. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0627-7**

**\$6.50**

**THE LAST GOOD MOMENT OF LILY BAKER.** DRAMA. Russell Davis. A reunion of two couples at the place of their honeymoons opens the Pandora’s box of memories, jealousies and intimacies that lead these four people to find the future, as well as their past, bittersweet, nostalgic and even fun. “Davis...painlessly imparts a deeper universal meaning having to do with personal sign posts lost and regained...while amusing us more than a little en route with a verbal wizardry that warms and delights.” —NY Daily News. “...THE LAST GOOD MOMENT OF LILY BAKER is wonderful...Davis’ dialogue is the key.” —Theater Reviews. **THE STORY:** Bob and Sam work for the same corporation, but have not seen each other for three years since Sam has been heading the company’s new operation in Italy. Sam and his wife, Molly, return for a visit to the United States and invite Bob and his wife Lily to spend a weekend with them at the country inn where fifteen years ago the two couples honeymooned together. Through the course of the weekend, it becomes apparent that Bob and Sam have grown to have very different ideas about business, success, honesty and marriage, yet both feel a pressure to ignore these differences, and to somehow find ways to celebrate their friendship. Bob’s troubles are magnified when he finds out, early in the weekend, that Lily, who lately has seemed distant and sad, has been having hallucinations. Hoping his old friend can advise him, Bob confides in Sam about the problem; but Sam later jokes about it with Lily, revealing her secret as public and adding to the chaos of the weekend. Bob and Lily, find themselves struggling with some of the notions, roles and structures they once upon a time accepted for themselves. They struggle with a world which seems to have expanded on them. Or perhaps with their own inner spirit which is reasserting itself. This play has an essentially realistic surface, but underneath are surreal lurches and political undertones. But it is a play with a happy end, where a husband and wife fall in love again. 2 men, 2 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0635-8**

**\$6.50**

**LATER LIFE.** DRAMA/COMEDY. A.R. Gurney. Lost opportunities run throughout Austin’s life as he waited for bad things to happen. An old girlfriend offers some spark, but she realizes his life is too cold for her to join and

leaves him to understand that the bad thing he was waiting for is really the way he lived his life. “Charmingly clever yet immeasurably touching.” —NY Post. “Seldom can a sad story have been told with more fun and humor than this is in A.R. Gurney’s LATER LIFE. There is no dramatist like him on either side of the Atlantic...LATER LIFE is, I think, the best of them all.” —The New Yorker. “If we could somehow amass in eighty years of living the knowledge of human folly that A.R. Gurney packs into eighty minutes onstage, we could all have an opulent legacy to leave our children...In eighty breathless minutes he vaults from the joyous shiver of renewal to the shudder of lost opportunities, leaving us with an anguished tableau of self-realization. Gurney’s compassion for his characters’ dilemma is infectious; you will find yourself wanting to share your own story with Ruth and Austin by way of comfort. Bring a loved one. You may need a little comforting yourself.” —NY Newsday. **THE STORY:** Austin has spent his entire life convinced that something terrible is bound to happen to him. One night, at a party, overlooking Boston harbor, he has the pleasure of rekindling a romance begun almost thirty years ago with Ruth. Now a multiple divorcee, Ruth’s personal life is in such turmoil that mutual friends look to Austin as Ruth’s last shot at normalcy. At the same time, these friends are hoping the wildly unpredictable Ruth will help loosen Austin from the grip of years of depression and lifelessness. Comically, and sometimes painfully, these two people rediscover each other and themselves while a bevy of free-spirited other guests rally behind them and remind them of the infinite possibilities that life holds, should one only choose to pursue them. 2 men, 2 women. **EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1373-7**

**\$6.50**

**THE LEGENDARY STARDUST BOYS.** DRAMA. D.B. Gilles. Presented Off-Broadway on New York’s celebrated “Theatre Row,” this affecting and probing examination of the American Dream denied uses the plight of a struggling polka band to illuminate the larger truths that affect the lives of its members. “He can create characters and make them confront each other in ways that reverberate through the theater.” —Soho News. “...the work of a major new writer...he is a playwright with resonance.” —Bergen Record. **THE STORY:** The setting is the basement recreation room where “The Stardust Boys,” a local Ohio polka band, meet to rehearse. Urged on by their leader Stosh, they are getting ready to make a demo record that Stosh hopes will lead to the fame and fortune that have eluded them thus far. The other players, who hold full-time jobs and have been content to settle for the extra income their weekend bookings provide, humor Stosh—but the mood darkens when Nick, the accordion player and star composer for the group, announces his decision to marry and leave the band. What is suddenly at stake is the very existence of “The Stardust Boys” and their newly kindled hopes for the big time—a prospect that Stosh cannot easily accept. Tension mounts as Stosh confronts Nick with the perfidy of his decision, and the others, joining in, reveal the problems that shadow their own lives. In the end it is clear that their music, and the escape it provides, has been the sustaining force of their lives, and its loss, however stoically borne, will return them to the tedium and bleakness that they have struggled to surmount. 4 men. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0650-1**

**\$6.50**

**LIFE X 3.** DRAMA. Yasmina Reza. Translated by Christopher Hampton. Yasmina Reza’s LIFE X 3, as witty and acerbic as ‘Art’, her enormous worldwide success, contrasts man’s ability to analyze and map the outermost reaches of the universe with his total inability to respond rationally to the most trivial domestic mishap, and examines how the slightest random event can effortlessly derail the most elaborately laid plan. An original, hilarious and ultimately thought-provoking addition to an increasingly impressive body of work from one of the most fascinating and distinctive voices of the contemporary theatre. “...elegantly streaked with troubling shadows and shaped with Cartesian symmetry.” —NY Times. “Yasmina Reza’s new play is an elegant enigma...as an intellectual construct, the play is fascinating.” —Guardian (London). “Minimally, millennially chic...LIFE X 3 is swift, sharply phrased, poised and awash with uncertainty.” —Observer (London). “[An] extraordinary play...The writing is brisk, brittle, funny and lethally accurate.” —Sunday Times (London). **THE STORY:** Henry and Sonia are having a difficult evening with Arnaud, their wakeful six-year-old son; but Henry has other worries. About to publish the results of two years’ research on the flatness of galaxy halos, he’s desperate to make a good impression on the distinguished astrophysicist Hubert Finidori, who wields a decisive influence over the question of Henry’s longed-for promotion. So when Hubert arrives with his rebellious wife, Inez, in tow for dinner on the wrong night, the fact that there is no food in the apartment (merely an ample supply of Sancerre) is only one of the potentially disastrous elements in play. Add to this Hubert’s often brutal treatment of Inez; his lust for Sonia; Inez’s weak head for alcohol; Henry’s discovery that rival scientists may have beaten him to the punch; Sonia’s equivocal feeling of attraction towards Hubert; and the entirely unpredictable behavior of the invisible



Arnaud—and the stage is set for a catastrophic unraveling of normal civilized behavior. But will it be this kind of catastrophe? Or that? Or, perhaps, worse still, will catastrophe be averted altogether? 2 men, 2 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1958-1** **\$6.50**

**LIPS TOGETHER, TEETH APART.** DRAMA. Terrence McNally. On the elegant deck of a beach house on Fire Island, a brother and sister and their respective spouses attempt to celebrate the Fourth of July with a gnawing uncertainty that makes their affluent habits and petty prejudices sizzle in the summer sun. In this unforgettable comedy, Terrence McNally does for the beach house what Chekhov did for the Russian country estate. "McNally's wit and wild comedy invariably score, and his darker intentions resonate, making *LIPS TOGETHER* one of his most accomplished plays." —NY Daily News. "Terrence McNally's fascinating and ultimately quite touching new play...seems to be built from Chekhovian blueprints." —NY Times. **THE STORY:** A gay community in Fire Island provides an unlikely setting for two straight couples who are discovered lounging poolside, staring out to sea. Sally, married to Sam, a New Jersey contractor, has inherited the house from her brother who died of AIDS. Sam's hyperkinetic sister, Chloe, and her smug, aristocratic husband, John, have come out for the Fourth of July weekend. Amidst the seemingly mundane activities, it becomes apparent that the two men despise each other because John has had an affair with Sally; Sally is panicked and melancholy because she is pregnant and fears miscarriage; and Chloe seems determined to drive them all mad with her incessant babble and enthusiasm for musical comedies. Through monologues unheard by the others, the characters reveal a desperate sense of individual isolation. The only people these four characters find more alien are the gay men partying in the houses on either side of them. As they divert themselves from their own mortality with food, cocktails, the New York Times crossword puzzle, fireworks, charades, and biting jabs at each other and the boys next door, Sally and Sam and John and Chloe find little to celebrate about themselves or their country on its birthday. 2 men, 2 women. **EXTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0670-6** **\$6.50**

**THE LISBON TRAVIATA.** COMEDY/DRAMA. Terrence McNally. A successful Off-Broadway production, this incisive, brilliantly executed play veers from high comedy to stark tragedy as it follows the troubled course of a homosexual relationship—using an obsession with grand opera as a metaphor to underscore the larger-than-life passions that bring the play to its explosive conclusion. "...McNally is a real writer with a flair for crackling dialogue." —Variety. "...a defiant attempt to confront demons." —NY Times. "...McNally is a lovely writer, his dialogue crackles crisply..." —NY Post. **THE STORY:** The first act is set in the fussily ornate apartment of Mendy, a ferociously dedicated opera buff who begs and cajoles his friend Stephen to let him borrow his copy of the pirated Maria Callas recording of *La Traviata* made during a performance in Lisbon, Portugal. Stephen, a blocked playwright whose detailed knowledge of opera exceeds even Mendy's, delights in showing off his expertise while dodging his friend's entreaties, but beneath their often hilarious banter it is evident that both men are deeply unhappy—Mendy because of his loneliness, and Stephen because he is aware that his longtime roommate (whom he loves deeply) is having an affair with someone else. Both it seems, are trapped within opera, with its grand but contrived passions becoming a neurotic substitute for real life. But in the second act, which takes place in Stephen's starkly modern apartment, reality arrives with stunning force as Stephen confronts his roommate, Mike, and tries to salvage their relationship. Sensing his failure, Stephen turns on Mike and his new lover, Paul, driving the latter away and taunting Mike so venomously that all hope of a reconciliation is soon shattered. And, in the end, it is the operatic, the grandly tragic, which assumes control again as Stephen, unable to accept life and reality on their own terms, stabs his errant lover—tortured by his continuing lack of creative fulfillment and by the compelling need to preserve the illusion of love and fidelity to which he has clung so desperately. 4 men. Two INTERIORS. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0673-0** **\$6.50**

**LITTLE BIRD.** COMEDY/DRAMA. Mary Gallagher. A touching, funny yet deeply perceptive study of young people seeking to find their identities in the troubled 1970s, this remarkable first play introduced a new writer of exceptional originality and sensitivity to our theatre. "...a riveting comedy about the relationship between two sisters and their boyfriends..." —NY Daily News. "Together and separately, they face fear, loneliness and the terrors and joys of loving relationships." —Berkshire Courier. "A funny, fast-paced play..." —Berkshire Eagle. "...moments of genuinely moving theatre." —Springfield, Daily News. **THE STORY:** The scene is Kelly's apartment in a rundown section of Cleveland, flanked by universities and now infiltrated by middle-class hippies. Kelly, a laid-back young artist who is finding it difficult to paint, ekes out a meager

living helping his friend Clint make custom furniture. Also on hand are Clint's lover, Prandy, a free-spirited "drop out" who now works as a waitress; and Prandy's vulnerable and somewhat "up-tight" younger sister, Maura, who is half-heartedly completing college. The central action of the play involves the complicated and sometimes stormy interaction of these four highly individualistic protagonists, each of whom, in his or her own way, has rejected the conventions of traditional middle-class life. The crisis of the play comes when Prandy announces that she is pregnant and Clint, who had previously planned to take off for parts unknown, refuses to change his plans despite her condition. Prandy's embittered decision to have an abortion drives a wedge between her and her more conventional sister, a rift which is widened still further when Maura embarks on an affair with the much older (and disturbingly haphazard) Kelly. In the end, when Clint returns from his wanderings, a reconciliation of sorts is achieved among the four—impelled by the deep-seated affection and concern which they feel for each other, but also tempered by the hurt and anger that have tested, and yet perhaps deepened, their fated interdependence. 2 men, 2 women. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0672-2** **\$6.50**

**LITTLE FOOTSTEPS.** COMEDY/DRAMA. Ted Tally. A hilarious and, at the same time, thoughtfully cautionary examination of the promises—and perils—of impending parenthood. Produced to critical and popular acclaim by New York's noted Playwrights Horizons. "...a total delight from beginning to end, as much fun as any Neil Simon comedy and yet even more inventive." —Back-Stage. "...it is civilized, literate, mind-stretching entertainment, its tomfoolery leavened by thoughtfulness and taste." —NY Magazine. "...there's a little something for nearly everyone in *LITTLE FOOTSTEPS*..." —NY Times. "...the kind of play that can restore your faith in the theatre. A hilariously serious comedy, it offers the kind of emotional shakeup—and the kinds of rewards—that can come only from a live stage experience." —Gannett Newspapers. **THE STORY:** Ben and Joanie, in their mid-thirties and married eight years, are an upwardly mobile "Yuppie" couple about to become parents for the first time. Ben (who is Jewish) works in television, Joanie (a quintessential WASP) is a would-be artist. As the play begins they are redecorating the dining room of their Manhattan apartment for use as a nursery, an activity which both underscores the impending changes in their lives and reinforces Ben's uneasiness about it. The scene is filled with funny lines as Ben tries to make light of his misgivings, but his fears lead inevitably to dispute and, by the end of Act One, Ben has departed and Joanie suddenly finds herself a single parent-to-be. In Act Two, which takes place several months later, a christening party is in progress attended by Joanie's parents, Charlotte and Gil, an affluent older couple who are not hesitant to point out that they never much cared for Ben in the first place. As for Ben, having avoided the formal christening, he now sneaks in through the nursery window determined (in a gesture towards his own religious background) to intone a few Jewish prayers over his newborn son—which, when the others suddenly return, leads both to a series of wildly funny misunderstandings, and also, in the end, a tenuous reconciliation and a commitment, by both Ben and Joanie, to try to grow up before their offspring does. 2 men, 2 women. **INTERIOR. FEE: \$60 per performance.** **SPECIAL NOTE:** A cassette tape (#2883CT) with cue sheet of the original music composed by John McKinney for the New York production is available through the Play Service for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.  
**ISBN: 0-8222-0676-5** **\$6.50**

**LITTLE JOE MONAGHAN.** DRAMA. Barbara Lebow. Based on the true life adventures of Joe Monaghan, a woman cowboy of the late 1800s, who passed for a man her entire adult life. "*LITTLE JOE MONAGHAN* is a poignant, humorous, fanciful projection of what might have been the thoughts and emotions of Josephine Monaghan...Lebow's style is lyrically vernacular, with humanity, warmth and a piquant sense of humor exhibited in the snappy dialogue. The title role is a tour de force for a versatile actress...*LITTLE JOE* is a intriguing and compassionate play." —Atlanta Constitution. **THE STORY:** Josephine Monaghan lived her adult life in the West as a man, with no one knowing her real gender. A debutante in the East, Josephine has a baby out of wedlock, and in order to support it and spare the child any shame, she heads west as Joe, leaving her son, Laddie, with her sister, Helen. Joe carves out a wrangler's life, learning how to live and work like a man. She is befriended by an older cowboy, Fred, who remains her friend for life and who never finds—while she is alive—that Joe is a woman. Joe sends money back home to help raise her son, yet, as time goes on and Laddie grows older, Helen feels he has become her child, and she tells him his mother is dead. Joe finally goes back East to visit, the one time in all her years away, and finds her son thinks her dead. With Helen's explanations and pleading, Joe goes along and meets her son disguised as his mother's old best friend, Fred. Back in the West, as Joe gets older and frail, she remembers her youth, her lover, her child and her first days with Fred. Memories mingle with fantasies of what might have been. Knowing that Fred will find her when she dies, Joe lays out her letters and old belongings; clues to her identity, her cherished "real surprise" for Fred. As her life nears its end, Joe/Josephine

grapples with herself, her history and identity. As she prepares to die, she finds peace in the truth of Fred's words, "Kin is plain and simple who you find." 2 men, 2 women. UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-1414-8 \$6.50

**LOBBY HERO.** Kenneth Lonergan. DRAMA. "Soon after making the year's best movie, *You Can Count on Me*, Kenneth Lonergan delights us with his irrepressible LOBBY HERO, confirming him as a comic wizard." —NY Magazine. "A masterpiece. The best drama, the best comedy and the best romance of the year, all rolled into one." —Time Out. **THE STORY:** When Jeff, a luckless young security guard, is drawn into a local murder investigation, loyalties are strained to the breaking point. As Jeff's tightly wound supervisor is called to bear witness against his troubled brother, and an attractive rookie cop finds she must stand up to her seasoned partner, truth becomes elusive and justice proves costly. 3 men, 1 woman. INTERIOR/EXTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1829-1 \$6.50

**THE LONESOME WEST.** DRAMA. Martin McDonagh. "Mr. McDonagh's great strength is that he combines a love of traditional story-telling with the savage ironic humour of the modern generation...in the extraordinary THE LONESOME WEST, two brothers, one of whom has killed their father, are closeted together in undying hostility like a penned-up Cain and Abel." —Guardian (London). "THE LONESOME WEST...represents a leap forward in ambition and achievement for McDonagh...[it] offers...in-depth examination of character and is, in the end, a moving and complicated examination of redemption that might even offer a glimmer—a wee distant glimmer—of hope." —Variety. **THE STORY:** Valene and Coleman, two brothers living alone in their father's house after his recent death, find it impossible to exist without the most massive and violent disputes over the most mundane and innocent of topics. Only Father Welsh, the local young priest, is prepared to try to reconcile the two before their petty squabbles spiral into vicious and bloody carnage. 3 men, 1 woman. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1666-3 \$6.50

**LOVE MINUS.** COMEDY/DRAMA. Mary Gallagher. A deft and brightly written account of the lives and loves of four young "swinging singles" who have come to New York City in search of fulfillment. Fast-moving, funny, yet frequently touching, the play is also sharply revealing as it probes beneath the seemingly laid-back attitudes of its characters. **THE STORY:** Karla, a would-be novelist, and Nick, a soap opera actor, meet by chance in a park overlooking the Hudson River. Their encounter leads on, in short order, to a rendezvous at Karla's apartment, and the exciting possibility that true love might have come along at last for both of them. But Nick, cautious that real friendship and mutual respect might be dashed on the shoals of physical passion, begins to retreat—leaving Karla confused and hurt. She gets little comfort from her brittle, man-hungry friend, Lydia, who sees sex as an end in itself, and prefers the clandestine company of other women's husbands. Nor is Nick given much support by his easygoing roommate, Alan, a fellow actor who returns in disarray from a disastrous tour with a children's theatre company. Nick wants to work things out with Karla but can't seem to understand his own motives; Karla is ready to take up again with Nick but doesn't know how to cope with his (and her) sense of withdrawal. Matters are further complicated when Nick meets the tipsy Lydia in a bar and, not knowing of her connection with Karla, goes home with her; while Alan and Karla also find solace in each other when Nick fails to show up at her apartment but Alan does. Eventually, after a series of varied, cleverly constructed scenes, replete with sharp and continuously amusing dialogue, an accommodation of sorts is reached—with all four principals hardly the richer but certainly the wiser for their experiences. 2 men, 2 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-0696-X \$6.50

**A LOVELY SUNDAY FOR CREVE COEUR.** DRAMA. Tennessee Williams. Presented first at the Spoleto Festival (Charleston, South Carolina) and then produced in New York by the renowned Hudson Guild Theatre, this touching, probing play marks a return by Mr. Williams to the poetic naturalism which first established him as a major artist. "Williams has rarely been funnier, or, for that matter, more compassionate." —NY Post. "As the title indicates, this is a play about heartbreak, about a house where dreams are as fragile as a glass menagerie." —NY Times. "Williams, as always, writes with poetic compassion...a series of moving and engrossing moments in the theatre." —Variety. **THE STORY:** The time is 1935, the place St. Louis, where Dorothea, a youngish high-school teacher, rooms with Bodey, a plain but kind-hearted German-American spinster. Hopelessly romantic, Dorothea dreams of marriage with her sometime beau, the principal of the school, and Bodey, in an attempt to spare her feelings, hides the morning newspaper, which carries a notice of the principal's engagement to another. Bodey also hopes to make a match between Dorothea and her fat, cigar-smoking brother, and tries to per-

suaide Dorothea to join them for a picnic at Creve Coeur, a nearby amusement park. Their departure is delayed by the arrival of Helena, a snobbish, tart-tongued art teacher, who wants Dorothea to share an apartment with her in a better part of town. Inevitably, a struggle evolves between Bodey and Helena, with Dorothea, lost in her dream world, caught between them. In the end reality shatters Dorothea's fond hopes, and brings her rudely back to earth—but not without clear evidence that, somehow, she will find the strength to recover and go on. 4 women. INTERIOR. FEE: \$75 per performance. ISBN: 0-8112-0757-9 \$8.95

**A LOVESONG FOR MISS LYDIA.** COMEDY. Don Evans. A highly imaginative and deeply affecting study of the sacrifice and bravery of two pioneer women—an Eastern-bred widow and her frail daughter—trekking westward in a wagon train. First produced by The Women's Project of New York's American Place Theatre. "...Miss Mueller reveals an empathy for those who are conscripted into embattled legions...a developing playwright who commands the theatregoer's respectful attention." —NY Times. "...extraordinarily compelling..." —NY Post. **THE STORY:** Lydia Frazier, a widow in her seventies and a pillar of her church, is living out her life with quiet dignity in her modest Philadelphia home. Her circumstances change, however, when, for reasons of loneliness (and a little extra income), she decides to take in a boarder. Her roomer turns out to be the charming, and apparently unscrupulous Mahlon, who loses no time in working his wiles on his trusting, vulnerable landlady, despite the cautious warnings of her well meaning, suspicious friends, Sarah and Ostell. And, for a time, it does appear that the suave, scheming Mahlon has bamboozled Miss Lydia into a course of action which will surely end in disenchantment and loss. But despite a series of sometimes funny, sometimes tense, confrontations, the sage and goodhearted old lady eventually proves that charity and understanding are more than a match for either duplicity or unfeeling prejudice and, as the play ends, it does indeed become a "lovesong" for its very remarkable and indomitable protagonist. 2 men, 2 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0700-1 \$6.50

**LULLABY.** COMEDY. Don Appell. "...a hilarious adventure. Mr. Appell has a knack for vernacular and also for incongruous situations...almost straight farce and thoroughly convulsing." —NY Times. **THE STORY:** Johnny Horton, a truck driver, runs away from home at the age of thirty-eight. He elopes to Scranton with Eadie Jackson, a brassy cigarette girl, whom he has met and married all inside of three days. He has done so in an effort to break away from his dominating mother. Eadie has "been around" quite a bit in her time, and it is during the honeymoon night that the realization comes to her that she has married a shy, awkward Herculean man who is nothing more than a momma's boy. The mother in the meantime has discovered Johnny's whereabouts and comes after him in an effort to avoid what to her would be a catastrophe. She arrives at their hotel the morning following their wedding night, and after threatening to have a heart attack, to jump out of window and to go to an old ladies' home, she is finally forced to concede the marriage. She manipulates the young couple into coming home to live with her. Eadie is reluctant to do so, but for Johnny's sake, agrees, hoping that it will all turn out for the best. From here on, the play concerns itself with the mother's machinations to get herself reinstated into their apartment, splitting the couple into separate bedrooms and finally almost breaking up the marriage completely. How she is outwitted by Johnny, and the manner in which the couple finally go off to a place of their own, is told in the most hilarious fashion. 2 men, 2 women. TWO INTERIORS. FEE: \$40 per performance. ISBN: 0-8222-0707-9 \$6.50

**MERCY.** COMEDY/DRAMA. Laura Cahill. "MERCY, Laura Cahill's comedy of Manhattanites in their free-floating twenties, is an exploration of embryonic lives, and what you have as a result is a sweet...play." —NY Times. **THE STORY:** On Manhattan's Upper West Side, Sarah decides to brighten her spirits, and those of her friend Isobel, by throwing an impromptu dinner party. Sarah invites Bo, a wanna-be singer who, to the dismay of Isobel, invites Stu, Isobel's ex-boyfriend. Isobel is deeply depressed over the break-up. She can barely look at Stu when he arrives, but fighting through tears she seeks only understanding and compassion from him. Feeling betrayed, Isobel has no other option but to wrestle her demons while feigning cordiality and contentment in the face of Sarah and Bo. Soon, the dinner party develops into an awkward facade of lost souls whose failure to communicate and find happiness has left them pitiful, hopelessly lonely and at the mercy of others. 2 men, 2 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1716-3 \$6.50

**THE MIDDLE AGES.** COMEDY. A.R. Gurney. A bright and warmly humorous portrait of a would-be free spirit, whose turbulent individuality is deftly contrasted against the stodgy background he is determined to escape. Produced successfully by the Mark Taper Forum, in Los Angeles and Off-Broadway in New York City. "As a chronicler of contemporary America's most

unfashionable social stratum—upper-middle-class WASP's—this playwright has no current theatrical peer...THE MIDDLE AGES often recalls Philip Barry." —NY Times. "It is a most engaging and witty play...Gurney's dramatic taste is impeccable—he works on a small landscape but draws with understanding and compassion." —NY Post. **THE STORY:** The action takes place in the trophy room of a rather stuffy men's club in a Midwestern city. As the play begins we meet Barney, the son of the club president, as a teenager—and already a rebel against the WASP-ish virtues so dear to his family. He is infatuated with Eleanor, a local girl of good background, but she is wary of his wildness, and opts to date, and then marry, his stolid brother, Billy. In a series of flashbacks we encounter Barney at various stages of his life: as he runs away to join the Navy during the Korean war; as a campus activist in California; as a graduate student; and ultimately, as a successful producer of porno films. The flashbacks take Barney and Eleanor from youth to middle age—and throughout Barney, to his father's growing distress, continues to profess his love for Eleanor and to challenge the validity of the lifestyle she has chosen. He remains the zany, charming, unpredictable rebel, shocking family and friends alike with his outrageous behavior until, at his father's death, a kind of reconciliation is reached—as changing times and fading youth soften Barney's belligerency and offer the promise of quieter, but happier, years to come. 2 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0753-2**

**\$6.50**

**MINUTES FROM THE BLUE ROUTE.** COMEDY/DRAMA. Tom Donaghy. "[a] very sad, very funny new comedy...MINUTES explores weighty topical issues with witty, skillful indirection." —NY Times. "...MINUTES is a stylishly written, comic and...affecting play that works because Donaghy knows how to imbue his characters with emotion." —Time Out. "...playwright Tom Donaghy has an uncanny ear for the words that land unheard in day-to-day life." —BackStage. **THE STORY:** MINUTES FROM THE BLUE ROUTE unfolds over the course of one weekend as a family packs and unpacks their house, trying to consolidate four lives into one U-Haul truck. While tripping over each other on the way to work, weddings, picnics, trains and planes, each family member discovers more about themselves and each other. Tempers flare, truths emerge, and dreams collide with reality, as they all wrestle with their fears and defend their definition of "home." 2 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1608-6**

**\$6.50**

**MIXED EMOTIONS.** COMEDY. Richard Baer. A gentle, yet hilarious romantic comedy about a sixty-five-year-old widower's courtship of a sixty-one-year-old widow. "Winsome wit and humanity. Very funny and touching." —UPI. "There is a sweetness to the play, a pleasant Life-assertiveness..." —NY Post. **THE STORY:** Herman Lewis (a Jewish carpet dealer) and Christine Millman (an interior decorator and lapsed Catholic) have been friends for more than thirty years. When their respective mates were alive, the two couples saw each other constantly and often traveled together. As the play opens, Christine is preparing to move—tomorrow—from her apartment in New York City to Florida, where she will share an apartment with another widow. From out of the blue, Herman appears to request that she stay in the city and marry him. Christine thinks the idea is ridiculous, but Herman persists and tries to change her mind over the ensuing eighteen hours. The play's other characters are Ralph and Chuck, moving men who empty Christine's home while Herman doggedly pursues his courtship. 3 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1395-8**

**\$6.50**

**THE MODEL APARTMENT.** COMEDY. Donald Margulies. A brilliant and bizarre black comedy about a pair of elderly Holocaust survivors and their outlandish, deranged daughter which, in a series of sometimes hilarious, sometimes moving scenes, traces the pervasive, baleful effect of their earlier trauma on the "better life" that they have tried to build. First presented by the famed Los Angeles Theatre Center. "Playwright Donald Margulies presents a modern family drama with an unusual, but fitting combination of themes: schizophrenia, parent-child separation, and the transmittal of Holocaust trauma across generations." —LA Reader. "...a profoundly important new work...Margulies has written a virtually flawless play, one that could well prove to be an enduring masterpiece." —Drama-Logue. **THE STORY:** Having retired to Florida, Max and Lola, two elderly Holocaust survivors, are dismayed to find that their new condo is not yet ready for occupancy and that they are obliged to stay temporarily in a "model apartment"—a tacky, gaudily decorated horror with a fake television set and refrigerator where even the ashtrays are cemented in place. Max and Lola had hoped to escape not only the nagging memories of their earlier lives, and the terrors of present-day Brooklyn, but also their fat, schizophrenic daughter, Debby, whom they had tried to "pay off" with generous amounts of cash before their hasty departure. But Debby, who seems to symbolize for them the awfulness of their past and their failures in the present, soon appears, followed in short order by her boyfriend, Neil, a slightly retarded

black teenager whose limited sensibilities have been further numbed by the grinding horrors of the urban ghetto. Sometimes moving (as when Max, dreaming, imagines Debby as the lovely, innocent daughter he lost to the Nazis) or darkly comic (as when Max and Lola gingerly query Neil about how he and their daughter first met) the many short scenes coalesce smoothly into an affecting, if sometimes disquieting, whole, which makes it chillingly evident that those who are unable to confront and overcome the demons of their past are doomed to be forever haunted by them. 2 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0767-2**

**\$6.50**

**THE MOON IS BLUE.** COMEDY. F. Hugh Herbert. Had an immensely successful run on Broadway and the road. "...turned out to be the light-hearted comedy everyone...had been waiting for." —NY Times. "Nothing but fun. THE MOON IS BLUE is a happy sign of spring—jaunty as a fine Easter bonnet...I came away from the theater feeling young and gay." —NY News. **THE STORY:** A very charming and innocently frank young girl, Patty O'Neill, meets a young architect, Don Gresham, on the top of the Empire State Building. The result of this casual meeting is that she goes to his apartment, where she becomes embroiled in a whole series of amusing situations. He has invited her out to dinner, but instead she determines to cook the meal for him, and the two get along swimmingly until it turns out that Don has until the day before been more or less satisfactorily engaged to the daughter of his friend and neighbor, David Slater. Slater arrives at Don's apartment, is attracted to Patty, and when he gets too friendly Don shows unmistakable signs of purely masculine jealousy. The situation becomes increasingly involved, reaching a climax when Patty's father, an irate and Puritanical policeman, turns up and, suspecting the worst, gives Don a black eye. Ultimately, however, it turns out that Don is not the wolf that Patty's father imagined, and at the very end, when the scene reverts to the top of the Empire State Building, all ends satisfactorily. 3 men, 1 woman. **INTERIOR/EXTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0773-7**

**\$6.50**

**MOON OVER THE BREWERY.** COMEDY/DRAMA. Bruce Graham. A touching, gently humorous study of a precocious teenager's "coming of age," in which fantasy and reality are deftly juxtaposed to heighten the affecting message of the play. First produced, to critical and popular acclaim, by the Philadelphia Festival Theater for New Plays. "It is a tender, fragile account of a teenage girl's break with childhood..." —Philadelphia Inquirer. "The fourth opus by localite Bruce Graham introduced under the auspices of the Philadelphia Festival Theater for New Plays reaffirms his status as that enterprising group's most impressive discovery." —Variety. **THE STORY:** Miriam Lipsky, unmarried and living with her thirteen-year-old daughter, Amanda, works as a waitress to pay the bills, but it is her painting that really matters to her. Good subjects are scarce in the drab Pennsylvania coal town where they live, so Miriam dons a miner's lamp and paints at night, when moonlight softens and transforms the stark landscape. Miriam is also desirous of male companionship, a need which the precocious Amanda (she has an IQ of 160) has discouraged by driving away suitor after suitor with her barbed comments. Amanda, compensating for the lack of a father, has also created an imaginary friend, Randolph, who appears (only to her) in a resplendent white suit and provides mischievous advice and guidance. Matters come to a head when Miriam brings home Warren Zimmerman, a rather unprepossessing, somewhat paunchy mailman who, at first, appears to be a perfect target for Amanda's (and Randolph's) caustic remarks and demeaning intelligence tests. Until, that is, he quietly but firmly beats Amanda at her own game. In fact it is the surprisingly resourceful Warren who is able, at last, to wean Amanda away from her dependence on Randolph and into reality—and who, in time, may also be the one able to fill the aching needs of both Amanda and her lonely mother. 2 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0774-5**

**\$6.50**

**MR. & MRS.** COMEDY/DRAMA. Kevin Wade. As in his delightful first play, the author again offers a witty examination of the lives and loves of today's sophisticated, upscale young professionals, but this time that subject at hand is marriage and the conflicts—career and other—which can threaten the trust and commitment necessary to a successful union. Produced Off-Broadway by New York's noted WPA Theatre. "Mr. Wade has an effortless way with throwaway lines and at times he tosses a mean comic curveball." —NY Times. "Wade has a discerning ear for the idiom of upwardly mobile urban sophisticates..." —Variety. "...clever lines galore..." —NY Magazine. **THE STORY:** Sam Dawkins, a successful young portrait artist, is low-key, quietly observant and genuinely in love with Blake Upton, an ambitious, energetic television reporter who is doggedly determined to become a network anchorwoman. Although both Sam and Blake believe they are ready to make the commitment necessary to effect a successful union in a world of casual sex and two-career marriages, there are problems en route to the altar. For one thing there is Jake Marlowe, Sam's friend and Blake's producer, who

is not exactly blind to Blake's charms himself and who unsettles the trusting Sam by slipping him a tape which, apparently, provides evidence that Blake has enjoyed a premarital fling with a famous baseball hero. Then there is Alexandra Mulwray, a brash, highpowered, newsworthy young lady-lawyer, who offers to give Blake the scoop of the year—but at the cost of intruding on the Jamaican honeymoon that she and Sam had promised each other. Needless to say, conflicts ensue, conflicts that form the fast-paced and very funny core of the play but which, happily enough, also lead to the genuinely touching conclusion in which true love (old fashioned as it may be) carries the day. 2 men, 2 women. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0778-8 \$6.50**

**MURDER IN GREEN MEADOWS.** THRILLER. Douglas Post. Receiving six Emmy Award nominations when presented on TV with the Steppenwolf Theatre Company in Chicago. "A thoroughly satisfying thriller on all points. Four stars." —WMAQ-TV. "It spins a web of deception, sex, murder and mind games as two suburban couples discover their darker sides." —Chicago Tribune. "An archly manipulative psycho-thriller...a well-made murder mystery...it holds your attention like a leash." —Windy City Times. "A screaming hit...a tautly constructed plot...the people are the action." —Portsmouth News. "This tale of lust and death in the 'ideal' home is certain to become a classic." —Southampton Daily Echo. **THE STORY:** Thomas Devereaux, a successful architect and local contractor, and his beautiful wife, Joan, have just moved into their dream house in the quiet suburban town of Green Meadows when they are visited by their new neighbors, Carolyn and Jeff Symons, and a friendship develops quickly between the two couples. But underneath the cool, middle-American exterior, something is truly rotten. A previous sexual relationship between Joan and a teenage lawn-boy is revealed, as is the fact that Thomas learned of the infidelity and may have murdered his wife's lover. To make matters worse, an affair has begun to develop between Joan and Jeff Symons. One summer evening, following the Symons departure after a friendly game of cards, Thomas lets Joan know that he is aware of this new deception, and his violent, possessive nature surfaces. He makes two demands of his wife: One, she must stop seeing Jeff. Two, she must kill him. What follows is a diabolical plot that continues to thicken through the final showdown between a murderer and an aggrieved widow. 2 men, 2 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1517-9 \$6.50**

**MUTUAL BENEFIT LIFE.** COMEDY/DRAMA. Robert Patrick. This ingenious and witty play poses some tantalizing questions about the demands of contemporary American life and the self-delusion that these can engender. "The play is often very funny—but the jokes have a dark and corrosive streak in them." —Stage Ticket. "Brightness and skill in the writing..." —Village Voice. "...Mr. Patrick's style and wit are well showcased in his new work." —Show Business. **THE STORY:** Having achieved recognition and some success as a playwright, after a long period of struggle and apprenticeship, Scott has undergone a breakdown and memory loss. Released from a hospital in Los Angeles, he is taken in by Greg and Laura, the young couple with whom he had been living before his illness. Greg, who is concerned and sympathetic, had hoped to produce the brilliant new play (now apparently lost) which Scott had written before his memory lapse; while Laura, seemingly cold and calculating, is an actress who had starred in Scott's earlier plays. Also present is Carol, a beautiful young actress whom Scott had brought with him from New York some months earlier. The interaction of these four, their differing versions of Scott's life before his breakdown, form the intriguing heart of the play, and lead to its surprising conclusion—in which Scott, without regaining his memory, comes to understand more about himself, his past, and his supposed friends, than he did before his senses failed. 2 men, 2 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0795-8 \$6.50**

**NELLIE TOOLE & CO.** DRAMA. Peter Keveson. "A deftly constructed play of suspense...holds the attention with its games and ruses..." —NY Times. "Peter Keveson has written a juicy character role..." —Cue Magazine. **THE STORY:** In need of a job, a man answers a help wanted ad, and is told to report to a Second Avenue bar at two in the morning. When he arrives only the bartender and a piano player are there—and they are disturbingly vague as to what sort of job is in prospect. Then Nellie Toole, a flamboyant woman haunted by spectres of her mysterious past, arrives, and begins to taunt and then flatter the stranger until he resolves to leave. But the other men bring him back, and a sinister charade commences. It is a reenactment of Nellie's life, with the stranger forced to portray a key role—and to accept the consequences of the crushing truth which emerges as the play builds in suspense towards its inexorable climax. 3 men, 1 woman. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0810-5 \$6.50**

**NEVILLE'S ISLAND.** COMEDY/DRAMA. Tim Firth. "Tim Firth's NEVILLE'S ISLAND...is that rare event: a genuinely good new play...it's a comedic,

adult *Lord of the Flies*..." —Guardian (London). "NEVILLE'S ISLAND...is a nonstop, whitewater deluge of comedy both sophisticated and slapstick...British playwright Firth takes a perfect premise and shoots it to the extreme, flipping his fish out of water, watching them flop around a bit, and then masterminding the inevitable feeding frenzy." —New Mexican. "Firth has an assured comic touch...But there are scenes of great dramatic suspense amid the laughter, and many poignant moments which reveal a writer of real compassion..." —Telegraph. **THE STORY:** Neville, Gordon, Angus and Roy, a middle management team from Pennine Spring Water, Ltd., are sent on a "business outbound team building weekend" in the Lake District. What should have been a run-of-the-mill orienteering exercise turns into a slapstick nightmare when Neville's team boat hits the rocks leaving them stranded on an uninhabited island—the first people ever to be shipwrecked inland. These middle-aged men are not suited for life in the wilds and quickly begin to show it. Neville, the captain of the team, tries to be objective and practical; Gordon quickly moves from caustic to cruel, and stays there, taking little responsibility for anything; Roy, recovering from a recent mental breakdown, goes deeper into prayer; and the mild-mannered Angus does his best to remain cheerful until Gordon's constant hounding drives him to violence. Their attempts at teamwork create one humorous situation after another as they backfire, and after which Gordon's belittling drives them apart. Roy seems to suffer another breakdown, running into the woods with just the right equipment to hang himself, causing Angus to snap and come at Gordon with a knife. The situation pitches on the brink of catastrophe when suddenly a chopper spots them and begins to descend. But the events on the island have changed them so much that even imminent rescue can't bring back who they were. 4 men. EXTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1581-0 \$6.50**

**NO MAN'S LAND.** DRAMA. Harold Pinter. Presented in London and New York with Sir John Gielgud and Sir Ralph Richardson, this brilliant, often funny, and ultimately shattering play has been widely hailed as the author's finest. "...completely fascinating and absorbing." —NY Post. "...exhilarating theater..." —Time Magazine. "...a major Pinter drama." —Village Voice. **THE STORY:** Involves the confrontation of two aging writers, one a success, one not. They meet at the comfortable flat of the successful author for a nightcap, even though it is not clearly apparent that they are previously acquainted, and the failed, seedy writer is soon forced to acknowledge that he now works as an attendant in a pub. The rich author, Hirst, having drunk too much, is put to bed by the two rather sinister servant-bodyguards who attend him, and his guest, Spooner, is left alone—with the door locked. In the morning the mood changes. Spooner is served a lavish breakfast, and then a rejuvenated Hirst bursts in, greeting Spooner as though he were a dear old school chum, and the sharer of many past escapades. Spooner plays along, and there is the sudden hope that he will be able to secure their relationship to his personal benefit. But Hirst can only acknowledge the cold around him, and order the curtains drawn, before slipping irretrievably into that place which never changes—the icy, silent no man's land where past and present merge into eternity. 4 men. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8021-5187-6 \$9.95**

**NORTHEAST LOCAL.** DRAMA. Tom Donaghy. "Donaghy's play explores a family story over the course of thirty years, starting in 1963...Donaghy writes very skillfully...and...brings to his story considerable poignancy and resonance." —NY Post. **THE STORY:** The story follows Mickey and Gi from their meeting in the late summer, 1963, until their parting thirty years later. He is a steel worker who cannot foresee the approaching end of that industry. She, sensing emerging possibilities for women, hopes soon to find her calling. By the end of the first scene they have already conceived Stefan, and over the next decades they will struggle to stay afloat as time—and the times—move more quickly than either would have imagined. Other influences in Mickey and Gi's lives are Jesse, who's moved North from New Orleans to open a pastry shop, and Mickey's immigrant mother, Mair, who finds so many things about her new world impossible to accept. **NORTHEAST LOCAL** is an elegy for a certain time, place, and class in America, as much as it is for the movement of time itself. 2 men, 2 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1550-0 \$6.50**

**NOT WAVING.** DRAMA. Gen LeRoy. "NOT WAVING...which focuses on the relationship between a retired widow and her recently deinstitutionalized adult daughter...is at times sharply funny, at other times nervously funny...And while there is considerable distance between the retiring personality at the beginning of the play and the empowered being that Gabby becomes at the end, the development rings true." —Variety. **THE STORY:** In a mental facility in New York, Gabby Stone, a quiet unassuming, guilt-racked widow, has come to collect her daughter, Nicole, who has been institutionalized for over a year following a suicide attempt. Mother and daughter are a mismatched couple; Nicole, in a mild manic state, is witty, brilliant, artistic, passionate and wildly courageous. Gabby, sharing her worries with the

audience, reads the worst into the radical notions her daughter expounds and is threatened by Nicole's views on how Gabby's life must change. Obsession is the core of Nicole's illness and the motor that drives her: from wanting to save Gabby, to saving the world; to enjoying everything beautiful in life, to deciding that the cat she long ago relinquished to her ex-husband needs to be restored to her own safe keeping. Trying to gain order in her life, Nicole drags a reluctant Gabby through a whirlwind of adventures that include Karate lessons, demonstrations, lectures, work at a Brooklyn daycare center, and finally to kidnapping Isabella, Nicole's cat. While on this roller-coaster ride, Gabby begins to understand the torment her daughter has been suffering and gradually becomes an ally. They bond, but Nicole, in trying to fill the gaps in her disoriented life, is eventually overwhelmed by her illness and her thwarted plans. She heartbreakingly spirals down and once again must be institutionalized. But she has left Gabby transformed. A new woman, Gabby is focused, fearless, empowered, formidable, the kind of mother and friend Nicole will need when she once again emerges from the hell-hole of mental illness. 1 man, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1612-4**

**\$6.50**

**THE NOTEBOOK.** DRAMA. Wendy Kesselman. "All the characters in THE NOTEBOOK, Wendy Kesselman's smooth, thoughtful play, are a pleasure to spend time with...THE NOTEBOOK is a testament to the giddiness, even magic, of learning, and to the solacing thrill that can be found in poetry." —NY Times. "The work of a playwright who clearly loves literature, children, and subtlety, THE NOTEBOOK dramatizes passion for books and poetry and learning. It also dramatizes losses and crushes—a boy's love of a classmate and a girl's love of her teacher...that gifted teacher who has touched each of us...[a] remarkable play." —Plays International. **THE STORY:** THE NOTEBOOK follows the relationships of two students with each other and with their fabled English teacher, Miss Thorne, at a private school in Manhattan. Warren lives to read, and his enthusiasm and literary talent make him Miss Thorne's favorite. But when Jennie, a Russian immigrant, arrives at the school, Miss Thorne's allegiance shifts. Jennie, a brilliant literature student, passionate beyond her years, is the student Miss Thorne has sought her whole life. Jennie idolizes Miss Thorne, who showers her with compliments, including one she almost never bestows when, after reading some of Jennie's poems, she tells Jennie that she may be a writer. Warren is not jealous of the attention Jennie receives because he has fallen madly in love with her. He delights in her successes. But quite suddenly, Miss Thorne cools to Jennie. Suddenly, her A's become barely passing grades, and Miss Thorne dismisses her work as too controlled by her passions and lacking in discipline. The effect is devastating. Jennie does everything she can, makes every effort, to reconnect, but to no avail, and the little Russian girl withdraws from the school utterly crushed, vanishing like a character out of a Russian novel as mysteriously as she came and leaving her indelible imprint on the heartbroken young Warren. THE NOTEBOOK captures perfectly the ebullience of literary awakening, the extreme vulnerability of the young and sensitive to their mentors and the unfathomable cruelty adults are capable of visiting on children. 1 man, 1 woman, 1 boy, 1 girl. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1906-9**

**\$6.50**

**THE OFFERING.** DRAMA. Gus Edwards. Successfully produced by New York's renowned Negro Ensemble Company, this arresting first play blends menace and humor, with unique stylistic originality, as it details the confrontation between a young man, his aging mentor and the women with whom they share their lives. "Gus Edwards is a new playwright to reckon with." —Hollywood Reporter. "...a new departure for drama by a black playwright." —NY Magazine. "For a first play it is remarkable..." —NY Times. **THE STORY:** The scene is a shabby basement apartment on New York's West Side, where Bob Tyrone, an aging black, lives with his young wife, Princess. Now on welfare, Tyrone spends most of his time dozing, or glass in hand, watching television. Unexpected visitors arrive in the form of Martin, an obviously prosperous young black man, and Ginny, his beautiful white girlfriend. Martin offers Tyrone a large sum of money, but Tyrone declines and invites his visitors to stay the night. In a series of highly atmospheric scenes, it develops that Martin, a hired killer, had known Tyrone when he too was a power in illegal activity, and he still regards him with awe. At first the action seems to be concerned with Martin's desire to help his former mentor, but gradually, as the sense of menace deepens, we are aware that a struggle for sexual dominance has now become the focus of their relationship—as Tyrone seduces Ginny, and Martin, suddenly powerless, yields to the psychological battle of wits to which his now reinvigorated master has subjected him. 2 men, 2 women. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-0837-7**

**\$6.50**

**THE OLD SETTLER.** COMEDY/DRAMA. John Henry Redwood. "THE OLD SETTLER [is]...Redwood's gentle, sweet-natured comedy about life in Harlem in 1943. It's a play that chooses to remember the good without the bad, being about the relationship of two aging, church-going sisters...and

what happens when a handsome young fellow, newly arrived from the Deep South, rents a room in the apartment they share...For all of its decent sentiments, THE OLD SETTLER avoids sentimentality. It has the authenticity and lack of pretense of an Early American sampler." —NY Times. "...good naturalism does more than reproduce: It listens with passion and humor, and it shapes what it hears into powerful form...THE OLD SETTLER by John Henry Redwood...presents the lives of two fortyish sisters...Mr. Redwood has said he modeled these sisters on his mother and aunt. It's a lovely play, moving in its pretty unsurprising central anecdote and more moving in its densely textured picture of Harlem life in 1943." —Wall Street Journal. "The poignancy of dashed hopes and the simplicity of human survival will always make the stuff of drama. As will a last chance at love. John Henry Redwood's warm and audience-friendly THE OLD SETTLER...hits its target fair and square. There is more humanity and truth here than in many plays superficially far more fancy...Redwood writes with telling conviction...Redwood's command of time, place and character is itself impeccable...We've had some fine plays Off-Broadway this season, and this is one of the best. With all its sentiment, and its heart so pointedly in the right place, it still skillfully avoids heartless sentimentality, making it very much worth seeing." —NY Post. **THE STORY:** In World War II Harlem, New York, a fifty-five-year-old spinster (or as they were called in those days—an Old Settler), Elizabeth Borny, takes in a young male roomer, Husband Witherspoon, to help her with the rent. Husband has come to Harlem from South Carolina to search for his girlfriend, Lou Bessie Preston. Also living with Elizabeth is her sister, Quilly McGrath, fifty-three. There is an ominous cloud of tension that hangs over Elizabeth and Quilly's relationship. This tension is further exacerbated when Elizabeth and Husband take to liking each other. Quilly, who doesn't like Husband living with them in the first place, surely doesn't approve of their "carrying on," especially since Elizabeth is old enough to be Husband's mother. It is this "carrying on" that exposes a thirty-year-old wound which, until now, only had a bandage—now the wound can heal for the sisters. 1 man, 3 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1642-6**

**\$6.50**

**OPAL'S MILLION DOLLAR DUCK.** COMEDY. John Patrick. Part of this author's ever popular "Opal" series, in which the irrepressible Opal Kronkie once again triumphs hilariously over the forces of evil—while remaining blissfully ignorant of what her antagonists are up to. "...an evening of high-spirited entertainment which can be recommended with no qualms." —Virgin Islands Daily News. **THE STORY:** Searching for costumes for their next production, Desmond and Queenie, the "stars" of the local summer stock company, drop by "Opal's Antique Junque Shop." While rooting through Opal's treasures they spot a nondescript oil painting—a still life of a dead mallard duck and an apple—and recalling an item in the morning newspaper about an old master which has disappeared from the local art museum, suddenly realize that this may be the missing canvas, for which the insurance company is offering a sizable reward. Summoning up all their acting skills, they try to charm Opal into selling the painting for a pittance, but she explains that she plans to give it to her friend, Rosie, as a birthday present, whereupon the plot thickens hilariously. Desmond and Queenie resort to everything from outrageous flattery to knock-out drops trying to get their hands on the picture; Rosie, however, rejects it on the grounds that it reminds her of her pet duck (which was run over by a truck); and the plotters, much to their glee, march off triumphantly with their prize—unaware that a later edition of the paper carries a new item: The old master has been found, and the canvas that disappeared was a worthless copy which the museum had thrown out with the garbage! 1 man, 3 women. INTERIOR.

**FEE: \$60 per performance.**

**ISBN: 0-8222-0860-1**

**\$6.50**

**OPERATION MIDNIGHT CLIMAX.** DRAMA. Neal Bell. Highly stylized in concept, and haunting in effect, this remarkably original play draws a chilling lesson on the perils of bureaucratic decadence as it explores the minds and actions of three CIA agents spying on a fourth. "...hearing a play of Bell's is like watching roses open in a time-lapse film—a succession of short, intense phrases, each one calculated to hold the maximum of poetry, of action, of colloquial conviction and characterization." —Village Voice. "...a probing study of three CIA agents in various stages of character deterioration from the effect of their morally sleazy occupation." —NY Post. **THE STORY:** The scene is a small control room, where three CIA agents are cloistered behind a two-way mirror, taping the offstage actions of a fourth agent, a young woman who is having a prearranged passionate liaison with a suspected drug pusher. Ostensibly they are gathering information on the narcotics trade, but as they swap anecdotes and information the fact of their own moral decadence becomes increasingly evident. The men represent three contrasting faces of espionage: One is coldly authoritative; another, an older man, approaches his work with humorous detachment; while the third, an eager trainee, is learning the business "from the ground up." When the fourth

agent, the woman, joins the others, the play takes on a special urgency. She, beautiful and seductive, had been romantically involved with the two older men, and she now seeks revenge for their complicity in the downfall of her father, a former colleague destroyed by drugs. In the end, however, she cannot wield the power she has over them for she, like the others, has become too demoralized and depersonalized by her work to react effectively to the outrage she feels. 3 men, 1 woman. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0862-8 \$6.50**

**ORANGE FLOWER WATER.** DRAMA. Craig Wright. "Do not be deceived by the lyrical, gently perfumed title of Craig Wright's play. This is a brutally honest drama about marriage and infidelity—one that chronicles the inevitable big damage and ugly fallout engendered by a ceaseless pursuit of selfishness and an unrestrained search for personal happiness. An emotionally and physically lacerating ordeal, it is at once fiercely adult, shrewdly observant, often painfully graphic and most definitely not for the meek." —Chicago Sun-Times. "Uncommonly intense and intimate ninety-minute drama...quirky, raw and nervy...But this is not another play about amoral sexual perversity in the LaBute or Mamet mold. It's a picture of marriage as a vise grip in which the best one can hope for is some velvet inside the handcuffs." —Chicago Tribune. "It's simultaneously visceral, with crackling humor, and intellectual." —Star Tribune. "Wright wastes no time and pulls no punches." —TwinCities.com. **THE STORY:** Married couples David and Cathy Larson and Brad and Beth Youngquist live with their children in the relatively peaceful town of Pine City, Minnesota. David and Beth, after years of maintaining a platonic friendship, begin an adulterous affair with disastrous consequences. Through a series of scenes which all take place on or around a single bed, we see the painfully intense real-time unraveling of both marriages and, eventually, the construction of a very fragile but authentic new beginning for everyone concerned. 2 men, 2 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1990-5 \$6.50**

**PAPP.** COMEDY/DRAMA. Kenneth Cameron. Produced by New York's noted American Place Theatre, this remarkably imaginative allegory of God and Church employs an apt and often antic style of language to give special points and penetration to its satiric, and comedic, thrusts. "A worthwhile evening...Just the kind of play the American Place Theatre should be producing." —NY Times. "...a clever exercise at illustrating the contention that if there were no God, the world would invent Him." —Cue Magazine. **THE STORY:** As Edith Oliver, writing in *The New Yorker*, describes: "The lines are filled with puns—outrageous and lightly blasphemous—and the theme is destruction. The play is set in the private library of the Pope at the Vatican—or, to quote the dramatist, 'of Papp at the Vatican.' The room is overgrown with vegetation and is thick with grime; the books are inches deep in dust, and so is a statue of Buddha on one of the bookshelves. There are jungle noises outside, and organ music within. The time is some future Dark Ages...Something serious and human and touching does come through all the verbal rigmarole—even a story. An extraterrestrial Demolition Man named Mak, a plastic helmet on his head and a pack of explosives on his back, comes to blow up the place. Papp detains him by quoting garbled proverbs and telling him garbled stories from Scripture, trading a story for a 'boom,' and then Mak, who can read, picks up a Bible and starts to correct Papp who cannot. All ends with a public book burning and an explosion, and with Papp, back in his old form, pronouncing that 'God hurts those who hurt themselves.' The play is neither comedy nor tragedy, funny nor sad; it is facetious and pessimistic, both on purpose." 3 men, 1 woman. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0872-5 \$6.50**

**A PERFECT GANESH.** DRAMA. Terrence McNally. A quest for meaning in their lives leads two middle-aged women on a journey through India and through painful memories before returning home—with and without answers. "...the compassion that pervades the work, the juxtapositions of the horrible and the ethereal and the bursts of raucous humor are highly reminiscent of such [Tennessee] Williams dramas as *The Night of the Iguana* and *Suddenly Last Summer*" —NY Times. "...clearly McNally's most important work to date. It is absorbing, moving, funny and, most of all, life-assertive, a play that defines its times while addressing its concerns." —NY Post. **THE STORY:** The pilgrimage tradition is turned on its head when two outwardly unremarkable, middle-aged lady friends throw themselves into a rousing tour of India, each one having her own secret dreams of what the fabled land of intoxicating opposites will do for the suffering she hides within. Margaret Civil, an uptight example of WASP prerogative, has just discovered a lump in her breast but hasn't told her friend. The more theatrical and adventurous Katharine seeks a respite from the haunting of her son, Walter, and even thinks of kissing the leprous hordes of Bombay to atone for the way she rejected him and maybe, she thinks, contributed to the gay-bashing in which he died. Faced with the women's despair, who but

the golden elephant god could intervene? Fluid in his power to assume any guise, at peace with all things, Ganesh is the spiritual center around which the play spins itself, drawing upon the tragic and the comic, the beautiful and the deplorable, until a breathtaking release arrives for both women at his hands. 2 men, 2 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1379-6 \$6.50**

**THE PLAY ABOUT THE BABY.** DRAMA. Edward Albee. "An invaluable self-portrait of sorts from one of the few genuinely great living American dramatists...BABY rockets into that special corner of theater heaven where words shoot off like fireworks into dazzling patterns and hues." —NY Times. "An exhilarating, wicked, devastating piece of emotional terrorism." —NY Newsday. "A frequently funny and ultimately devastating battle of wills, which is unquestionably the main event of the Off-Broadway season...Albee's play is revealed here to be among his very finest." —Variety. "At times, BABY is giddily funny, reminiscent of burlesque in its high spirits and banter. Albee has fashioned an absurdist black comedy before ending with a disquieting chill." —A.P. "An enriching, provocative work." —NY Daily News. **THE STORY:** By turns funny, mysterious and disturbing, *THE PLAY ABOUT THE BABY* concerns a young couple who have just had a baby, and the strange turn of events that transpire when they are visited by an older man and woman. 2 men, 2 women. OPEN STAGE. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1814-3 \$6.50**

**PLAY YOURSELF.** COMEDY/DRAMA. Harry Kondoleon. "...piquant and elegantly phrased stretches of dialogue, and plenty of explosive laughs...[a] mixture of madcap comedy and stylized musings on faith and love and hope." —Variety. "What matters—a lot—is the inexplicable believability of the offbeat characters and the caustic dialogue, the cool breeziness that covers, though never obscures, the author's clear-eyed, generous sensibilities." —NY Newsday. "...funny, wise and wry..." —NY Post. **THE STORY:** Jean, an ex-movie star who left Hollywood some time ago, lives with Yvonne, her daughter. Their main activities together involve reenacting moments from Jean's old movies, in which she always seemed to play the "other woman." After placing an ad seeking more information about Jean, Selma is invited into their lives. Selma is obsessed with Jean—not with the real one, but with the one on screen—to the point that she hopes to learn how to become Jean. When not submerged in Jean's past, Selma works with Brother Harmon, also a fan of Jean, running a shelter for "the hopeless." While Jean seeks hope and faith, and Selma seeks Jean, and Harmon seeks love, Yvonne simply wants to be left alone. By the end of the play, Selma takes over Yvonne's responsibilities as caregiver for Jean; and Harmon, with his sincerity, sweeps Yvonne off her feet. 1 man, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1933-6 \$6.50**

**THE PRICE.** DRAMA. Arthur Miller. The brilliant, powerful and deeply moving play that marked the author's triumphant return to Broadway. The play examines with compassion, humor and rare insight, the relationship of two long-estranged brothers who meet after many years to dispose of their late father's belongings. "...one of the most engrossing and entertaining plays that Miller has ever written. It is superbly, even flamboyantly theatrical..." —NY Times. "...a challenging, gripping and moving drama." —Variety. "...his finest drama since *The Crucible*..." —NY Newsday. **THE STORY:** As outlined in Variety: "...the conflict, the basic jealousy and the lifetime of, if not hatred, at least corrosive, though unacknowledged anger, is between two brothers, as well as resentment against a selfish, child-devouring father. The siblings meet, after a sixteen-year estrangement, in the attic of the family residence, where the old furniture is to be disposed of. The first is a policeman who sacrificed his education and probably a career as a scientist to care for his ruined, invalid father. The other, who arrives late, is an eminent surgeon who walked out on the demands of family to concentrate on medicine and personal success. Miller works up to the showdown scene slowly. The policeman and his wife first talk of the past and present to fill in some of the background. Then there is a very long, richly amusing, curiously revealing and enjoyable scene between the officer and a marvelously crotchety, humorous and wise old Jewish dealer who has come to buy the furniture but refuses to set a price without prolonged philosophic conversation. When the surgeon arrives, the brothers take a little time for amenities and feeling each other out before the basis of their long alienation and mutual bitterness emerges into short, blunt, enraged accusations. It is a taut, exciting and superbly theatrical scene, and it reveals the characters, including strengths and weaknesses, of the brothers to each other and themselves—as well as to the audience." 3 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0911-X \$6.50**

**PRIVATE JOKES, PUBLIC PLACES.** Comedy/DRAMA. Oren Safdie. "Implausible as it may sound, Mr. Safdie has done the impossible: He's written an unpretentiously witty play of ideas about some of the most preten-



tious ideas known to man. Instead of telling you what to think, he leaves the thinking to you, and in between the laughs you'll do plenty of it...The funniest new play to hit New York in months." —Wall Street Journal. "An X-Acto-blade-sharp new comedy that doubles as a cry of indignation. Safdie exposes the emperor's new blueprints for all to see!" —The New Yorker. "A smart and rewarding new play. Remarkable!" —A.P. "Inspired and astonishing...The verbal dexterity alone is mesmerizing. A battle of wits between four sharply defined characters. An hour and a quarter of laughter." —NY Times. "A biting satire with a humanist heart—seldom has theory-bashing been dramatized with such erudition and wit. The more of it you know, the funnier—and more frightening—the play is. A take-no-prisoners comedy." —Time Out. "Anyone who has ever suffered through a dry academic symposium, with various 'experts' pontificating will find much to hoot about..." —LA Times. **THE STORY:** Capturing the full character of architectural discourse, **PRIVATE JOKES, PUBLIC PLACES** offers a disturbing and humorous glimpse inside the contemporary world of architecture. Margaret, a young Korean-American student, presents her thesis for a public swimming pool to an all-male jury of famous architects. This simple premise is a jumping-off point for a facile examination of academia, intellectual pretension and the failure of postmodernist culture. The play asks compelling questions about the state of the male-female power struggle, fears of disrupting the status quo and ultimately the importance of challenging tradition. 3 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-2001-6 \$6.50**

**PROOF.** DRAMA. David Auburn. Winner of the 2001 Pulitzer Prize and the Tony Award. "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." —NY Magazine. "...combines elements of mystery and surprise with old-fashioned storytelling to provide a compelling evening of theatre...[**PROOF** is a] smart and compassionate play of ideas." NY Daily News. "**PROOF** surprises us with its aliveness...Mr. Auburn takes pleasure in knowledge...At the same time, he is unshowily fresh and humane, and he has written a lovely play." —NY Observer. "[A] wonderfully funny...ambitiously constructed work..." —Variety. **THE STORY:** On the eve of her twenty-fifth birthday, Catherine, a troubled young woman, has spent years caring for her brilliant but unstable father, a famous mathematician. Now, following his death, she must deal with her own volatile emotions; the arrival of her estranged sister, Claire; and the attentions of Hal, a former student of her father's who hopes to find valuable work in the 103 notebooks that her father left behind. Over the long weekend that follows, a burgeoning romance and the discovery of a mysterious notebook draw Catherine into the most difficult problem of all: How much of her father's madness—or genius—will she inherit? 2 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1782-1 \$6.50**

**PRYMATE.** DRAMA. Mark Medoff. "...a drama as searing, desolate and beautiful as its setting in New Mexico's Gila Wilderness...such dramatic intensity that it left audience members hushed and virtually gasping for air..." —Tallahassee Democrat. **THE STORY:** In the arenas of science and love, who has the right to do what to whom? The play follows the story of a gorilla named Graham—unique because of his ability to communicate in American Sign Language but also quite valuable as a research subject in a quest for an AIDS vaccine—and the two researchers who battle for the right to use Graham for their own purposes. **PRYMATE** considers the ethical dilemmas facing the scientists, who are also lovers, while simultaneously exploring the human relationship between them. 2 men, 2 women. **EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-2018-0 \$6.50**

**RAIN DANCE.** DRAMA. Lanford Wilson. "...[an] emotion-packed ninety-minute tale." —BackStage. "...thoughtful and emotionally resonant..." —Variety. "...a play of complex layers of meaning and stunning theatricality...[with] glorious dialogue..." —Detroit Press. "...a great play whose intimacy...accentuates its immense, world-changing canvas." —Ann Arbor News. **THE STORY:** In a ramshackle cantina in Los Alamos, New Mexico, on the night of July 15, 1945, four people await the test of the atomic bomb. Each of them is connected directly or indirectly with the top-secret Trinity project, and over the course of the evening the horror of what is about to be unleashed on the world begins to dawn on them. As tensions mount, and questions of science, religion and morality collide, **RAIN DANCE** makes palpable the thrilling and terrifying journey of our first steps into the atomic age. 3 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1980-8 \$6.50**

**REBEL ARMIES DEEP INTO CHAD.** DRAMA. Mark Lee. A provocative, disturbing and theatrically vivid examination of the ills which plague present-day black Africa—and the responsibility which the white race must bear for the shortcomings it now so self-righteously deplores. First produced by the noted Long Wharf Theatre, in New Haven, the play makes compelling use of a particular incident to illuminate problems which, by extension, have become of concern to civilized society throughout the world. "...the best new play Long Wharf has produced in years, and perhaps the best new play of the season." —Hartford Courant. "...a reverberant ending that embraces many a moral question, including that of the incalculable toll the white race has taken on Africa." —Variety. "...a searing and penetrating play." —West Hartford Community. **THE STORY:** The place is Nairobi, Kenya, where Dove, a brittle, aging correspondent for Reuters, the British news agency, brings home a young American "stringer" named Neal, who has been expelled from neighboring Uganda for reasons not yet fully explained. Worried about his own position, because of previous negligence, Dove hopes to use the story of Neal's expulsion to his own advantage, and he enlists the services of two black prostitutes to help him get at the truth of what happened. One of the girls, Mary, is a world-wise Kenyan who has become skillful at playing the sexy fool for the white man; the other, Christina, is a former student from Uganda who fled her country after being raped and brutalized by government troops. It is Christina who is delegated to pry Neal's story from him but, as the two exchange confidences, it becomes disturbingly clear that both are idealists who have been defiled—and violated—by the terrors of modern Africa, and neither can betray the other. Eventually the sardonic Dove does learn the truth—that Neal, in his careless reporting of a story about local dissidents, precipitated the massacre of an entire village—but his triumph is a hollow one and, as the play ends, even Dove is sobered by the realization that he, and his fellow Europeans, have done little to alleviate and much to exacerbate the failings that they now so smugly and cynically report to the world beyond. 2 men, 2 women. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0934-9 \$6.50**

**ROAD SHOW.** COMEDY. Murray Schisgal. A surreal and highly imaginative comedy which blends bizarre humor with moments of probing intensity as it explores the promise—and pitfalls—of life in our times, and the way in which the idealism of youth can be subverted by the materialism and status seeking which, so often, creep in with the passing years. First presented by New York's famed Circle Repertory Company. **THE STORY:** After achieving success in New York as a hard-driving television executive, Andy Broude and his wife, Bianca, are heading westward to Hollywood—where Andy expects to take over the helm of a major motion picture studio. Having decided to "see the country" en route, Andy and Bianca are driving to California (with frequent stops to call Andy's agent, who is still negotiating the fine points of Andy's contract) and as the play begins they are laying over in a small Midwestern town. But then fate intervenes when Andy unexpectedly encounters his first love, Evelyn (who is now married to the local druggist), old memories flood back, and Andy unaccountably finds himself planning to give up California (and Bianca) to recapture the idealistic life he had once hoped for with Evelyn, when he was a struggling (but still dedicated) writer and she was a music student. However, complications arise in the form of Evelyn's rather odd but good-hearted husband, Robert; the demands of the children whom both couples have produced; and, of course, the indomitable Bianca. Using cardboard props and sets to emphasize the antic, fast-paced nature of the play, the action moves ahead swiftly as it follows the emotional ups and downs of the characters, and the eventual thudding return to reality when Andy is finally informed that his new job is definite (at a million plus per year), and he and Bianca hop back into their car to depart, with hardly a backward glance as, sadder but wiser, Evelyn and Robert (whose father has just died) console each other for their respective losses. 2 men, 2 women. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0957-8 \$6.50**

**ROMANCE IN D.** COMEDY. James Sherman. "...a buoyant, affecting and unpretentiously sweet romance." —Chicago Tribune. "...sweet...endearing... Sherman's ability to write something...profound surfaces near the end of the first act as Charles woos Isabel with a fugue based on her name. It's a perfect, poetic moment..." —Chicago Sun-Times. "...a wry, witty examination of love's ability to blossom under the most unlikely of circumstances... If you love romance, laughter, and happiness, **ROMANCE IN D** is a must-see." —CreativeLoafing.com. **THE STORY:** **ROMANCE IN D** takes place in two side-by-side apartments in present-day Chicago. Charles Norton, a musicologist, lives in one apartment alone with his books and music. Isabel Fox, a poet on the verge of a divorce, moves into the other apartment and puts her head in the oven in a half-baked suicide attempt. Charles, next door, smells the gas and inadvertently becomes Isabel's savior. George Fox, Isabel's father comes to town and tries to cheer Isabel up. Helen Norton, Charles' mother, encourages Charles to get to know Isabel, but Charles refuses to become involved. Isabel makes the effort to befriend Charles, and Charles, try as he may to resist, falls in love. One day, when Charles and Isabel are away, Helen and George meet, and they discover that they have their own similar interests. Will Helen and George fall in

love and leave the children to fend for themselves? Will Charles profess his love for Isabel and risk another heartbreak? Will Isabel go back to her husband or put her head back in the oven? All four characters use their knack for music and words as they nervously navigate the path of true love. 2 men, 2 women. **INTERIOR. FEE: \$60 per performance. SPECIAL NOTE: A CD (#7547CD) containing production music is available through the Play Service for \$28.00, plus shipping. There is no additional fee for the use of this music. ISBN: 0-8222-1743-0 \$6.50**

**ROSEBLOOM. DRAMA.** Harvey Perr. First presented at the Mark Taper Forum, where it was awarded the Los Angeles Drama Critics Circle Award, and then in an important Off-Broadway production, this funny, chilling, eloquent and absorbing black comedy marked the introduction of a vital new voice in the avant-garde theatre. "Mr. Perr writes very well. He combines the complex musical patterns of language so dear to Albee with the punctuating pauses and subterranean violence of Pinter...intelligently persuasively written...a young writer of unmistakable brilliance." —NY Times. **THE STORY:** A neurotic, middle-aged woman, her crippled son, and his sexually seething young wife await the return of Rosebloom, the father of the family, who has been in prison for twenty-six years. As they wait, their hidden thoughts come alive in striking, trenchant interior monologues that project the frustrations and enmities brooding within them. The arrival of Rosebloom triggers the powerful, ritualistic culmination of the play, as past, present and future merge, and fantasy and reality are juxtaposed to illuminate the disquieting truths that are the bitter core of the play. 2 men, 2 women. **INTERIOR. FEE: \$40 per performance. ISBN: 0-8222-0969-1 \$6.50**

**SARAH, SARAH. COMEDY/DRAMA.** Daniel Goldfarb. "Deftly written, a pleasure to watch. Mr. Goldfarb is an audience-friendly writer." —NY Times. "A comedy-drama of the first order, as moving as it is funny, exploring remote corners within the familiar, thus managing to be both readily recognizable and totally new—if your eyes remain dry, there must be something wrong with your lachrymal glands...An expert blend of humor and pathos, giving the four actors a chance to play quite different roles with equal expertise." —NY Magazine. "The playwright is a sensitive observer of the conflicting responsibilities of parenthood, and the way emotional burdens from childhood play out in adult lives, writing natural, understated dialogue that gently draws out the plays themes." —Variety. "A gently humorous, thoughtful and ultimately moving examination of how families are linked across generations and continents. Goldfarb's play covers a lot of miles, but it's emotionally grounded in a very small, personal space: the tender, yet often tempestuous relationships between parent and child." —A.P. **THE STORY:** In Toronto, 1961, Sarah Grosberg prepares tea she will serve to her future daughter-in-law, eighteen-year-old Rochelle Bloom. Vincent, her Polish housekeeper arrives, puts on his dress (he cleans in drag), and gets to work. Rochelle arrives, and Sarah begins questioning her. Sarah does not think she is good enough for her son, Artie. Rochelle is poor, her family has terrible genes, but worst of all, they live in a house but can't afford to pay for the wedding. Rochelle stands up for her family and for her love for Artie, whom she will support while he is finishing up his philosophy degree. Philosophy? Sarah thinks her son is studying dentistry. Just then, Artie arrives. Sarah confronts him and demands that Rochelle give him his ring back. At this, Vincent interferes and confronts Sarah about her own past. She does not come from a rich, educated family in the old country but is an abandoned orphan. Sarah, broken and ashamed, begs Artie not to ever tell anyone her terrible secret. Act Two jumps forward forty years to the industrial city of Hefei, China, where Jeannie Grosberg, Sarah's single granddaughter has come with her father Arthur (Artie, all grown up) to adopt a baby, whom she will name Sarah, after her grandmother. After she gets the baby, she calls her mother and worriedly tells her that Sarah is sick and weak. Another couple, Miles and Maggie, goes to the orphanage and brings back information about Sarah. But Arthur will have nothing of it. He thinks that Jeannie should give the baby back. Late at night, Jeannie stands up to him, and Arthur finally accepts the baby as his granddaughter. On the Great Wall of China, Arthur speaks to Sarah about the woman she is named for. Sarah, from Act One, appears. Arthur tells his mother not to be ashamed. Sarah holds Sarah. 2 men, 2 women. **INTERIOR/EXTERIOR. FEE: \$60 per performance. ISBN: 0-8222-2013-X \$6.50**

**SAVED FROM OBSCURITY. COMEDY/DRAMA.** Tom Mardirosian. A truly unique and intriguing theatre piece, in which a New York actor recounts the story of his life and career—giving names, dates and places, but always with wit, grace and self-effacing humor. First produced Off-Broadway by the renowned Playwrights Horizons. "He tells it all cheerfully, candidly, funnily...everyone would find something here to smile, chuckle, and, once or twice, howl about." —NY Magazine. "...one can applaud the good cheer and courage of a representative New York actor, somehow bouncing back day after day to put himself on the line...**SAVED FROM OBSCURITY** is an unsung player's audition for fame." —NY Times. "...screamingly funny." —NY Post.

**THE STORY:** An actor (in this case the author himself) faces an audience and, with unflinching wit and humor, tells all about what it is like to pursue an acting career in the challenging and often discouraging environs of New York and Hollywood. From the first school play to auditioning for Joseph Papp at New York's famed Public Theater; from doing bit parts on television soap operas and commercials to getting his first minor role in a Hollywood film; and on to becoming an understudy for a star in a Broadway play. The author pulls no punches—or laughs—in providing an insider's view of the whole zany, illogical, but so often stimulating process. Interspersed with his own colorfully recounted memories are brief scenes in which the other actors (each taking a variety of roles) join him in recreating actual events and experiences. And along the way, a number of famous theatrical personages come under his scrutiny, with sometimes unflattering but invariably hilarious results. But, throughout, in both the vignettes and the solo pieces, the author is able to find the funny side of everything—even rejection—and with an unquenchable spirit and resilience which will be readily understood and delighted in by all who love, participate in, or even just follow the fortunes of, the wonderful world of the theatre. 3 men, 1 woman. **UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-0991-8 \$6.50**

**SCANDAL POINT. MYSTERY/DRAMA.** John Patrick. **THE STORY:** As she awaits her husband's release from prison, it is evident that Joy Desmond has not lacked for male companionship in his absence. Their lawyer, Bruno Capra, has in fact moved in with her, and it is Joy's desire to make the arrangement permanent. However, Bruno is interested in money as well as love, and the problem is how to gain both his client's wife and fortune, at the same time. It is the calculating Joy who comes up with the macabre means to do this, although their conspiracy is almost revealed when her unexpectedly paroled husband suddenly arrives before Bruno can pack his bag and exit. Dr. Desmond, who is quite a bit older than his wife, is also an eminent herpetologist and he brings with him a rare—and particularly venomous—snake to add to his collection. Joy's scheme, in simplest terms, is to plant the deadly reptile where her husband will come upon it by "accident" and receive a fatal bite, and she and Bruno devise a carefully worked out plan of action to abet this. Believing that his young wife still loves him, Dr. Desmond falls easily into the trap—but in an ironic twist it is Bruno who becomes the snake's victim. Having once gone to prison for a crime committed by his wife, it now appears that he will do so again, as Dr. Desmond is charged with Bruno's murder. Believing herself free at last, and sure to gain control of her husband's fortune, Joy gloats in her good luck. But she has failed to take two variables into account: a persistent and suspicious police detective; and a husband who surmises—and overhears—more than she had counted on. The thrilling climax of the play reveals the truth at last, but in a way which will keep audiences on the edges of their seats right up to the final uncertain moments. 3 men, 1 woman. **INTERIOR. FEE: \$50 per performance. MS. ISBN: 992176 \$15.00**

**SCHEHERAZADE. DRAMA.** Marisha Chamberlain. Winner of the Foundation for the Dramatists Guild/CBS Award. Successfully premiered by the Victory Gardens Theater, in Chicago, this often harrowing but ultimately soaring first play traces the fate of a rape victim from initial trauma to the eventual reconciliation of this shattering event into the continuum of her life. "...a work that stimulates an audience—not just intellectually, but emotionally." —Minneapolis City Pages. "...to sustain terror, to pull the tension wire tight for 90 minutes, is something else. To do this and also explore a subject with intelligence, power, courage and compassion is really quite remarkable." —Chicago Sun-Times. "...a play that provokes discussion, thought, soul searching, even argument." —Minneapolis Tribune. **THE STORY:** As the play begins, Eve, arriving home in the late evening, is seized by a man in a ski mask who forces her to take him to her apartment. Once there he rapes her—and announces that, as she has ripped away his mask, he will have to kill her. But first there is a chilling pas de deux in which Eve stalls for time and the rapist (Joe) reveals that he has been watching her for months from a nearby rooftop and knows even the smallest details of her daily life. Controlling her fear and loathing, Eve tries to convince Joe that she finds him attractive, that she is ready to give herself to him willingly. Although suspicious at first, Joe's vanity overrules his caution, and Eve seizes the moment to flee, fortunately into the hands of two policemen who are patrolling outside her apartment. The trapped Joe tries to convince the officers that Eve is hysterical, that she has invited him to her apartment, but the ruse fails, and he is taken off. Yet the ordeal is not over, for Eve must exorcise the shock and repugnance which she now relates to men in general, and it is the remaining officer who lets her do this—allowing Eve to act out her trauma, even at his own peril, by quietly shedding his official image and becoming, for the moment, a vulnerable, caring human being who senses another's anguish and who knows that he can help her work through it to survival. 3 men, 1 woman. **DIVIDED SET. FEE: \$50 per performance. ISBN: 0-8222-0996-9 \$6.50**



**SCOTLAND ROAD.** MYSTERY. Jeffrey Hatcher. "SCOTLAND ROAD—1993 winner of the Lois and Richard Rosenthal's fifth-annual New Play Prize, wraps a suspenseful package of intrigue and psychodrama...The characters and their interactions, which both deepen and unravel the mystery, reveal that few people are what they seem. The result? A study in self-identity, a Gothic psychological thriller, and most of all—pure entertainment." —Recorder. "Hatcher has not just written a mystery. He actually probes who we really are as opposed to what image we present to the world." —Cincinnati Post. **THE STORY:** In the last decade of the twentieth century, a beautiful young woman in nineteenth-century clothing is found floating on an iceberg in the middle of the North Atlantic. When rescued, she says only one word: Titanic. The woman, Winifred, is taken to an isolated spot on the coast of Maine where an expert on the sinking of the liner, a mysterious man named John, has arranged to interrogate her for six days. His goal: to crack her story, get her to confess she's a fake, and reveal her true identity; his one clue: her enigmatic references to an unknown place called "Scotland Road." In a stark, white room furnished only with a ship's deck chair, John, assisted by a skeptical doctor named Halbrech, plays a cat-and-mouse game with Winifred, probing and searching for ways to break her down. But Winifred is a formidable opponent, and as John is drawn closer to her, he becomes desperate. As time runs out, Halbrech tracks down the last, living survivor of the disaster, a reclusive old woman named Frances Kittle who has lived in seclusion for seventy-five years. Miss Kittle is brought to meet Winifred to test her, but the tables turn when Winifred recalls an earlier confrontation with Miss Kittle, one that took place on board the fated liner the night it sank, three quarters of a century before. By the play's end, one of the characters is dead, all the character's identities have been questioned, and John and Winifred's shared secret is revealed as they make one final journey to Scotland Road. 1 man, 3 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1493-8** **\$6.50**

**SEASCAPE.** DRAMA. Edward Albee. Winner of the 1975 Pulitzer Prize. A major work by one of our theatre's most famous and important writers. Critically hailed in its successful Broadway production, the play brings true eloquence, wit and warmth to its compelling yet subtle examination of the very meaning and significance of life itself. "Hats off, and up in the air! A major dramatic event." —NY Times. "Not only does this brilliantly original play stimulate you, it also entertains you." —NY Newsday. "Of all Mr. Albee's plays, SEASCAPE is the most exquisitely written." —The New Yorker. **THE STORY:** On a deserted stretch of beach a middle-aged couple, relaxing after a picnic lunch, talk idly about home, family and their life together. She sketches, he naps, and then, suddenly, they are joined by two sea creatures—lizards who have decided to leave the ocean depths and come ashore. Initial fear, and then suspicion of each other, are soon replaced by curiosity and, before long, the humans and the lizards (who speak admirable English) are engaged in a fascinating dialogue. The lizards, who are at a very advanced stage of evolution, are contemplating the terrifying, yet exciting, possibility of embarking on life out of the water; and the couple, for whom existence has grown flat and routine, holds the answers to their most urgent questions. These answers are given with warmth, humor and poetic eloquence, and with emotional and intellectual reverberations that will linger in the heart and mind long after the play has ended. 2 men, 2 women. **EXTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1004-5** **\$6.50**

**SEDUCED.** DRAMA. Sam Shepard. Dealing with an almost surreal Howard Hughes-like figure, a bearded recluse who is the richest man in the world, this often comic and brilliantly revealing allegory continues the playwright's preoccupation with the mythic aspects of American life. "Shepard, the most prolific and gifted of our current playwrights, is also the most 'American.' He distills essential images from America's ambiguous energies and puts them onstage where they writhe and crackle like high-tension wires." —Newsweek. "...startling and fascinating bits of stage business, as the dramatist's imagination, which is as fertile as any in the theatre today, takes flight." —The New Yorker. "...a cat's cradle of mystery, intrigue and laughter." —NY Times. **THE STORY:** Henry Hackamore, reputed to be the richest man in the world, is now a bearded, aged recluse, who lives on the top floor of a Caribbean luxury hotel, attended by his bodyguard-nurse, Raul. Paranoid, desperately lonely and obsessed by a fear of germs, he is kept alive by drugs and infusions of blood from other geniuses. Aware that his life is ebbing away, and determined to have one last fling, he flies in two women whom he had known, and loved, in the past. But while they are still attractive and vigorous, his energies are so drained that they can only talk of other times and other places. Entrapped by his delusions, Hackamore is a burnt-out case, a parody of the American Dream who, despite his limitless wealth and power, cannot forestall the inevitable decline into futility, boredom and an agonizingly lonely death. 2 men, 2 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1008-8** **\$6.50**

**SERENADING LOUIE.** DRAMA. Lanford Wilson. Presented by New York's famed Circle Repertory Company, this powerful, eloquent and imaginatively structured play deals with two modern couples who, almost unknowingly, have come to crisis points in their lives—and marriages. "...has the fascination, the intelligence, the humanity and the natural rhythm of all Wilson...Make no mistake about it—such writing represents mastery of craft." —NY Post. "...an incredibly moving play..." —Soho Weekly News. "...Wilson has written a masterful play on the fragility of self-image..." —Women's Wear Daily. **THE STORY:** Two young suburban couples, friends of long standing, are suddenly aware of strains and pressures that have inexorably come into their lives. Adultery is one of these—a fact for one of the wives, an imminent possibility for one of the husbands—but ambitions, frustrated and potential, and a crying out for more meaningful personal involvement within their marriages are others. As they come together to examine their plight and to probe the genesis of their unhappiness the play moves deftly in and out of the frame of reality—with the characters talking sometimes to each other and sometimes directly to the audience. Ultimately, out of the fascinating mosaic of conversations, confessions and reminiscences, a sense of deeper understanding begins to emerge, and, with it, the liberating knowledge of the loneliness that must exist within marriage and of the crucial commitment individuals must make if they are truly and effectively to share their lives with others. 2 men, 2 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1011-8** **\$6.50**

**SHAKERS.** COMEDY/DRAMA. John Godber and Jane Thornton. Four struggling waitresses try to have a go of it against their customers, bosses and dates alike, using humor, role playing and all out rage to ward off the hopelessness that was Thatcher's London. **THE STORY:** In a not-so-chic London bar called Shakers, we meet Carol, Adele, Nicky and Mel, four friends who have taken to waitressing in desperation but who also have wit and resilience enough to never let any of the colorful characters they come across escape their satire unscathed. In theatrically heightened moments, the women play the roles of men and women alike, covering not only their nights at Shakers but also the lives of four other working women in London. Always at the source of their satire are the men who take them for granted or, worse, abuse them. Against this backdrop of postmodern London life are kaleidoscopic scenes of hilarity and depravity. In intertwining plot threads we follow the waitresses as they confront a possible new owner for the bar and at the same time we follow four shopgirls getting ready for a night on the town. Tart-tongued and irreverent, the lives of all of these women are put in painful perspective by the doubling of their roles which draws attention to the economic and social prejudices affecting all women, not just the fighters we meet at Shakers. 4 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1316-8** **\$6.50**

**SHAKESPEARE'S R&J.** DRAMA. Joe Calarco. Four actors with no set, no costume changes and no props bring the essence of this classic play vividly alive with the sheer theatricality of this timeless story. "SHAKESPEARE'S R&J, a vibrant, hot-blooded new adaptation of *Romeo and Juliet*...pulsates with an adolescent abandon and electricity of which Romeo himself might approve." —NY Times. "R&J is a gem, the most inventive reimagining of a classic in years." —Wall Street Journal. "It's a passionately energetic, thoroughly absorbing show that is as much about the forbidden love between men as about the taboo love between young people from enemy families...R&J really resonates." —NY Newsday. "Joe Calarco's new deconstruction of *Romeo and Juliet*...goes to show—the right hands can do nothing wrong to Shakespeare...We shall doubtless hear further from Calarco..." —NY Post. "Calarco sets the lush, lyrical story of doomed lovers in the repressed atmosphere of a modern Catholic boarding school. The result...is brave and original." —NY Daily News. **THE STORY:** Four young prep school students, tired of going through the usual drill of conjugating Latin and other tedious school routines, decide to vary their very governed lives. After school, one breaks out a copy of William Shakespeare's *Romeo and Juliet* and they all take turns reading the play aloud. The 4 men. **NO SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1679-5** **\$6.50**

**SIGHT UNSEEN.** COMEDY/DRAMA. Donald Margulies. Winner of the 1992 Obie Award. This is the story of an American mega-artist so successful he's had the obligatory profile in *Vanity Fair* and can claim astronomical prices for his works sight unseen from a waiting list of wealthy patrons. In England for a retrospective of his paintings, the artist goes into the countryside to visit his original muse and lover, the "sacrificial shiksa" whom he abandoned in his quest for the opulent life which now devours him. "...you can tell when a play has gripped its audience, for no one seems to breathe, let alone shift in his seat. This phenomenon can be observed...at SIGHT UNSEEN, a smart and sad comedy by Donald Margulies." —NY Times. "You certainly should catch...the exciting SIGHT UNSEEN." —NY Magazine. **THE STORY:** Jonathan Waxman is the artist as superstar, plunged into the exorbitant hype of the American art world where a publicist is as necessary as a brush and can-

vas. Just before his works are celebrated at an exhibition in London, Jonathan journeys to the village where his former lover, Patricia, lives with her British husband, Nick. Archaeologists working on a dig, their spare existence is spent sifting through a Roman rubbish heap to discover the past. In their cold, remote house, Jonathan discovers an early painting of Patricia he'd done when they were young lovers. The subsequent struggle for the painting embodies the unreconciled passions of the past. Patricia has never forgiven Jonathan for leaving her, Nick despises Jonathan and the kind of art he produces, and Jonathan has never been able to recapture the inspiration and purity he felt when he painted Patricia. In taut scenes that dart from past to present and back, the characters are forced to deal with the unanswerable question of anti-Semitism, the legacy of the Holocaust and assimilation, the sadness of lost love, the role of the artist and the location of the human soul at the end of a ragged century. 2 men, 2 women. **FEE: \$60 per performance. SPECIAL NOTE: A CD (#4086CD) with cue sheet containing the original music composed by Michael Roth for the New York production of this play is available through the Play Service for \$28.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.** ISBN: 0-8222-1317-6 **\$6.50**

**A SKULL IN CONNEMARA.** COMEDY/DRAMA. Martin McDonagh. "Mr. McDonagh's great strength is that he combines a love of traditional storytelling with the savage ironic humour of the modern generation...In A SKULL IN CONNEMARA, a gravedigger, whose job is to disinter the bones of seven-year-old corpses and smash them to pulp, is hotly suspected of killing his wife." —Guardian (London). **THE STORY:** For one week each autumn, Mick Dowd is hired to disinter the bones in certain sections of his local cemetery to make way for the new arrivals. As the time approaches for him to dig up those of his own late wife, strange rumours regarding his involvement in her sudden death seven years ago gradually begin to resurface. 3 men, 1 woman. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1665-5 **\$6.50**

**A SLEEP OF PRISONERS.** DRAMA. Christopher Fry. This impressive religious play, in verse, was successfully produced in England, New York and elsewhere. Intended for production in a church, it may also be produced in any theatre. Though the play is offered without intermissions, and is in a single act, the manner of its production makes it practically a "full-length" play. **THE STORY:** A highly imaginative, poignant drama about four prisoners of war locked up in a church in enemy territory. Thus confined, their problems are magnified as they struggle to understand themselves and the world. The action comes in a sequence of dreams in which each prisoner demonstrates his own inner response to events—extending himself, his companions, and the problems they face on to a spiritual plane. The immediate surroundings suggest Biblical protagonists to each dreamer, and the attempted murder of one soldier by his friend is seen successively as the story of Cain and Abel, of David and Absalom, and of Abraham and Isaac. 4 men. **ALMOST THE ONLY SETTING REQUIRED IS FOUR DOUBLE BUNKS FOR WAR PRISONERS, A PILE OF STRAW AND SOME EMPTY MATTRESSES. FEE: \$60 per performance.** ISBN: 0-8222-1040-1 **\$6.50**

**SNAKEBIT.** COMEDY/DRAMA. David Marshall Grant. "...a rather smart and absorbing evening of water-cooler theater, the intimate sort of Off-Broadway experience that has you picking apart the recognizable characters long after the curtain calls." —NY Times. "Off-Broadway keeps on presenting us with compelling reasons for going to the theater. The latest is SNAKEBIT, David Marshall Grant's smart new comic drama about being thirtysomething and losing one's way in life." —NY Daily News. "David Marshall Grant's SNAKEBIT...grips like a boa constrictor with a great sense of humor...he has an extraordinarily acute ear for the way people talk and a shrewd, handsomely workable theatricality, without a whiff of literary greaspaint...Not to be willfully missed." —NY Post. **THE STORY:** A study of modern friendship when put to the test, the play centers on Jonathan and his wife, Jennifer, while they visit their oldest friend, Michael, at his home in Los Angeles. Jonathan, an actor, is in L.A. auditioning for a film—his first big break at stardom—and he's dragged Jennifer with him for support. Jennifer is distant because their daughter was left at home with a relative, and she's become ill. Michael is distracted as his boyfriend has left him, and one of the children he counsels was beaten and put in a hospital where he cannot see her. At first the focus is on the universal questions we all face at one point or another, specifically self-doubt and our selfish need for support. With the arrival of a guest, the play becomes deeper and forces us to see how ugly we can be when we look only at ourselves when we really should remember to look at others—especially those we love. 3 men, 1 woman. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1724-4 **\$6.50**

**SPEAKING IN TONGUES.** DRAMA. Andrew Bovell. "...clever, provocative, elliptically resonant and writerly..." —NY Times. "What Andrew Bovell does is to show us multifaceted characters, fragments of the whole and how we

project ourselves to others...a mix of innovative drama and suspense...[and] stylish wit..." —CurtainUp. "Bovell explores love, marriage, strangeness, intimacy, trust, betrayal, obsession, self-punishment and detachment with generous emotional intelligence." —Observer (London). **THE STORY:** In the first act of this psychological thriller two couples in unstable marriages inadvertently exchange partners in a night of adulterous encounters. The situations in the separate hotel rooms are so similar that at times both couples speak the same words. While Leon and Jane go through with the infidelity, Pete and Sonja do not, and the repercussions for both marriages are profound. In the second act we are introduced to a psychologist and her husband. The psychologist has disappeared on a deserted road after her car broke down. Was she murdered and, if so, why? As the play progresses and revelatory details accumulate, these two seemingly disparate stories become linked in a chain of coincidences that leads to an utterly unexpected conclusion. 2 men, 2 women (doubling). UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1903-4 **\$6.50**

**STANDING ON MY KNEES.** DRAMA. John Olive. A powerful and affecting study of a gifted young poet struggling to come to terms with the schizophrenia that is undermining her art and her life. A popular and critical success in its production by the renowned Manhattan Theatre Club. "It is a beautiful and hopeful play..." —Variety. "...confirms Olive as a writer with a sharp eye for character and a strong sense of theatrical rhythm and shape." —Village Voice. "...an extremely disquieting but always absorbing evening." —NY Daily News. **THE STORY:** Catherine, a young and promising poet affected with schizophrenia, returns home to her cluttered apartment after a stay in the hospital. Urged on by her publisher she struggles to pursue her art, but the very intensity of thought that this demands brings on her attacks and the imaginary voices that bedevil her. At a party she meets Robert, a young stockbroker, and as their relationship deepens she relies ever more heavily on Thorazine pills to control her illness and maintain a semblance of normalcy. Ironically, while the pills block her "voices" they also stifle her creative impulses and the talent that has brought her the most joy. Trying to handle both her relationship with Robert and her needs as an artist she cuts down on the Thorazine doses, but as her illness again becomes apparent Robert backs away. In the end Catherine, in a shattering scene, scatters the pills on the floor, and facing the inevitable truth that she can be only one person and not two, slips inexorably back into madness. 1 man, 3 women. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1071-1 **\$6.50**

**STUPID KIDS.** COMEDY/DRAMA. John C. Russell. "In STUPID KIDS, a peppy little satire of high-school life, the playwright John C. Russell gets the opera of adolescence to a T...The stylized teenspeak of STUPID KIDS...suggests that Mr. Russell may have hidden a tape recorder under a desk in study hall somewhere and then scoured the tapes for good quotations...it is the kids' insular, ceaselessly churning world, a pre-adult world of Doritos and libidos, that the playwright seeks to lay bare." —NY Times. "Don't be misled by the title: STUPID KIDS couldn't be smarter. Few recent plays capture the horror and humor of hormone-stricken teenhood with the wicked specificity of John C. Russell's peer-pressure satire. Certainly adolescent emotional spasms are the stock in trade of endless sitcoms, but this Off-Broadway hit goes deeper and funnier into explaining how trivialities can loom so large that the slightest embarrassment is grounds for slashing your wrists." —USA Today. "STUPID KIDS, which runs about ninety minutes without intermission, is...a sharp-edged, stylized whoosh of teen angst and conformity anguish. It is also very funny." —NY Newsday. **THE STORY:** In rapid, highly stylized, music-video-like scenes, STUPID KIDS follows four students at Joe McCarthy High School as they make their way from first through eighth period and beyond, struggling with the fears, frustrations and longings peculiar to youth. Jim is the new guy in town, sexy, a rebel. Judy is the popular blonde cheerleader. Neechee and Kimberly are the resident outcasts, both of whom are secretly gay. Will Jim become popular? Will Judy give her virginity to Jim? Will Neechee and Kimberly confess they're gay? With his magical touch, John C. Russell turns these familiar stereotypes into deeply moving and provocative archetypes of adolescence whose jocular lingo takes on a lyricism that is both true to its source and astonishingly revelatory of the hearts and minds of contemporary youth. 2 men, 2 women. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1698-1 **\$6.50**

**THE STY OF THE BLIND PIG.** DRAMA. Philip Hayes Dean. Honored by Time magazine as one of the year's ten best plays and winner of the Drama Desk and Hull-Warriner Awards, this vivid and deeply affecting drama combines humor and power in capturing the sense of black consciousness in America during a time of transition from old to new. "It is eloquent, powerful, moving and beautiful...a consecrated act of theater." —Time Magazine. "Dean has written a powerful play, deeply felt and profoundly moving." —Women's Wear Daily. "He has a gift of writing dialogue that

has humor, veracity and power.” —NY Newsday. **THE STORY:** The place is Chicago's south side and the time the 1950s, just before the civil rights movement began to burgeon. Alberta, unmarried and in her thirties, shares an apartment with her mother, Weedy, an old-fashioned black woman who finds solace for her troubles in religion. Their constant visitor is Uncle Do, a sporty, down-on-his-luck gambling man who is the despair of his strait-laced sister, Weedy. Then, unexpectedly, a wandering street singer, Blind Jordan, comes to their door, searching for a woman he once knew. The others are puzzled and even frightened by their visitor, but Alberta offers to help him in his quest, and when they are alone, all the emotional and sexual frustration struggling within her bursts forth in a scene of tremendous eloquence and power. Out of the unsettling nature of their encounter comes estrangement between mother and daughter, which subsides to an uneasy truce when Blind Jordan departs—leaving behind a disturbing awareness of much that has been lost or changed, and of much greater change still to come. 2 men, 2 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1091-6** **\$6.50**

**SUITCASE OR, THOSE THAT RESEMBLE FLIES FROM A DISTANCE.** COMEDY OF MANNERS. Melissa James Gibson. “SUITCASE, Gibson's crafty philological farce about two mismatched couples...expands on the playwright's penchant for elliptical wordplay by adding emotional resonance...Everyone brings baggage into a relationship, but Gibson makes it fun to unpack.” —Time Out. “Gibson—whose *S/C* had its beguiling premiere at this same theater last year—is a thoroughly original talent, a stylist who appreciates the musical impact of words as much as she can simultaneously love and mock her overly articulate, emotionally conflicted characters.” —NY Newsday. “...a dramatist who surprises and delights...I don't know where Melissa James Gibson is going from here, but I'll be there.” —NY Observer. “Like Caryl Churchill...Ms. Gibson uses the style of language to convey as much meaning as the words themselves...a bittersweet comedy of manners.” —NY Sun. **THE STORY:** The boyfriends of two Ph.D. candidates are trying to talk their way into the women's apartments. Dissertations go nowhere; objects get found; boyfriends won't get lost; love figures in there somewhere. 2 men, 2 women. **UNIT SET. FEE: \$60 per performance.**  
**SPECIAL NOTE: A DVD (7952DV) containing video for this play is required for production and is available through the Play Service for \$25.00, plus shipping.**  
**ISBN: 0-8222-2007-5** **\$6.50**

**SWEET SUE.** COMEDY/DRAMA. A.R. Gurney. A comic (and creative) tour de force, in which two actresses and two actors portray different aspects of the same two characters—a middle-aged, but still very attractive divorcee, and her son's college roommate, to whom she is romantically drawn, despite the difference in their ages. “This is the play Gurney's fans have been waiting for him to write, funny and inventive but also bravely expansive in scope.” —Time Magazine. “...it is a skillfully constructed, highly entertaining work with the added bonus of providing wonderful roles for two actresses.” —Drama-Logue. “Gurney has fashioned an intensely absorbing play about our sexually liberated society with its newfound mores...SWEET SUE is a sweet evening of theatre.” —New England Entertainment Digest. “...witty writing and shrewd observations of haute-bourgeois manners and morals...” —Variety. **THE STORY:** The action of the play is set in Susan's home in a New York suburb—Susan being a romantically minded, divorced mother of three, and a very successful artist and designer of greeting cards. It is summer and Jake, the Dartmouth roommate of her son, Ted, has taken up temporary residence with Susan while doing house painting to earn money for his college expenses. Susan is drawn to the handsome, lively Jake, while he, in turn, is hopeful of finally establishing a meaningful relationship with a member of the opposite sex—although what he has in mind is someone of his own age. But, as the two begin to draw closer to each other, what adds a special quality to their relationship is that Susan is played by two actresses and Jake by two actors—offering two distinct perspectives on both characters and allowing the playwright to conceive a wide array of clever and inventive combinations and situations. Susan (and Susan Too) wants Jake (and Jake Too) to pose in the nude for a life study, and while there is initial reluctance, Jake (both of him) finally acquiesces, leading to the bittersweet ending of the play in which desire and convention are both touchingly accommodated before Susan and Jake return, as they know they must, to their separate worlds. 2 men, 2 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1106-8** **\$6.50**

**SYLVIA.** COMEDY. A.R. Gurney. A modern romantic comedy about a marriage and a dog. “Dramatic literature is stuffed with memorable love scenes, but none is as immediately delicious and dizzy as the one that begins the redeeming affair in A.R. Gurney's new comedy, SYLVIA...” —NY Times. “I can only call it one of the most involving, beautiful, funny, touching and profound plays I have ever seen...” —NY Daily News. “Gurney's mad comedy is the most endearing good time to trot down the pike in many a moon.

Howlingly funny...” —BackStage. **THE STORY:** Greg and Kate have moved to Manhattan after twenty-two years of child-raising in the suburbs. Greg's career as a financial trader is winding down, while Kate's career, as a public-school English teacher, is beginning to offer her more opportunities. Greg brings home a dog he found in the park—or that has found him—bearing only the name “Sylvia” on her name tag. A street-smart mixture of Lab and Poodle, Sylvia becomes a major bone of contention between husband and wife. She offers Greg an escape from the frustrations of this job and the unknowns of middle age. To Kate, Sylvia becomes a rival for affection. And Sylvia thinks Kate just doesn't understand the relationship between man and dog. The marriage is put in serious jeopardy until, after a series of hilarious and touching complications, Greg and Kate learn to compromise, and Sylvia becomes a valued part of their lives. 2 men, 2 women (flexible casting). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1496-2** **\$6.50**

**TEN UNKNOWNNS.** COMEDY/DRAMA. Jon Robin Baitz. “...breadth and complexity...a sweet and delicate harmony rises from the four cast members...Mr. Baitz is without peer among his contemporaries in creating dialogue that spontaneously conveys a character's social context and moral limitations...” —NY Times. “...darkly funny, brilliantly desperate comedy...TEN UNKNOWNNS vibrates with vital voices.” —NY Post. **THE STORY:** Decades earlier, Malcolm Raphelson, an iconoclastic American painter in his seventies, had been included in a group exhibition—“Ten Unknownns”—of up-and-coming artists to watch, but he quickly faded into obscurity after he turned his back on the New York art world which had dismissed his realistic style in favor of abstract expressionism. For the last thirty years, Malcolm has been living mostly alone in a self-imposed exile in a remote village in Mexico where he has worked “on and off...but more off than on.” With the passing of time, the art world has come to re-embrace his style. Trevor Fabricant, a New York-based art dealer, tracks down Malcolm and attempts to convince him to mount a solo exhibition back in the U.S. To help the artist create new work, Trevor has recruited his ex-boyfriend, Judd Sturgess, to serve as Malcolm's assistant. A rising young painter, Judd quickly forges a bond with Malcolm and helps him turn out bold paintings on large canvases. Their friendship is thrown off balance, however, by the arrival of Julia Bryant, a biology grad student from Berkeley who has traveled to Mexico to study the seeming disappearance of a frog species in a nearby lake. When Malcolm invites her to live in his house and be his muse, Judd becomes jealous and leaves. The battle of wills between the young and older painters is at the heart of the play's explosive conclusion. 3 men, 1 woman. **UNIT SET. FEE: \$60 per performance.** **SPECIAL NOTE: A CD (#7678CD) with cue sheet containing the original music composed by Robert Waldman for the New York production of this play is available through the Play Service for \$30.00, plus shipping. The nonprofessional fee for the use of this music is \$15.00 per performance.**  
**ISBN: 0-8222-1826-7** **\$6.50**

**THAT'S WHERE THE TOWN'S GOING.** DRAMA. Tad Mosel. First presented on CBS Television. **THE STORY:** In the words of the New York Daily News: The play “deals with the humdrum life led by two aging sisters whom time has temporarily turned into rivals for the affections of one man, whom, in their youth, they wanted no part of. Locale of the play is a small Midwestern town, the setting, a large old home that bespeaks dwindling wealth...This stultifying atmosphere and utter uselessness of their existence bothers Wilma Sills more than Ruby who insists she is “contented. Some days, even happy.” Not Wilma...First, she invites the town wolf, George Preble, to the house for brochures and data on Shadyside, a new housing development she briefly dreams of moving to. Another desperate gesture is to write to Hobart Cramm, once a poor boy from the town who, she learns, has made good in the East.” But when he turns up it is quickly evident that it pleases him to see the once influential Sills family brought low. After assuring himself of Wilma's complete humiliation, he asks her to marry him. She has been told she is silly so many years that she now believes it and is terrified of doing the wrong thing at this, the most crucial moment of her life. But she cannot help herself; she refuses Hobart because she does not love him. The blow to his vanity is monumental, and he turns for comfort to Ruby, whose assumed acceptance of life is now penetrated, revealing a reckless, almost conniving desire for escape which Wilma never suspected. 2 men, 2 women. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-1130-0** **\$6.50**

**THREE TALL WOMEN.** DRAMA. Edward Albee. Winner of the 1994 Pulitzer Prize. This engaging examination of the life of one woman is one of the biggest hits of the season. “One of America's finest playwrights. Edward Albee offers a new play so good it can only exist on the stage. A perfect illustration of why theater is an indispensable art.” —NY Times. “An extraordinarily brilliant new play. THREE TALL WOMEN is the best, most forceful play [Albee] has given us...To be truthful about death is admirable, but to be elegant at the same time is almost Mozartian.” —NY Post. “Beautiful and enduring. THREE TALL

WOMEN has earned Albee his third, and most deserved, Pulitzer Prize.” —The New Yorker. “A Dazzler...Worthy of mention in the same breath as *Who’s Afraid of Virginia Woolf?* and *A Delicate Balance*. THREE TALL WOMEN blazes as bright as a midsummer day. Electrifying and heartrending, each of Albee’s women is memorable...” —Wall Street Journal. **THE STORY:** In Act One, a young lawyer, “C,” has been sent to the home of a client, a ninety-two-year-old woman, “A,” to sort out her finances. “A,” frail, perhaps a bit senile, resists and is of no help to “C.” Along with “B,” the old woman’s maternally paid companion/caretaker, “C” tries to convince “A” that she must concentrate on the matters at hand. In “A’s” beautifully appointed bedroom, she prods, discusses and bickers with “B” and “C,” her captives. “A’s” long life is laid out for display, no holds barred. She cascades from regal and charming to vicious and wretched as she wonders about and remembers her life: her husband and their cold, passionless marriage; her son and their estrangement. How did she become this? Who is she? Finally, when recounting her most painful memory, she suffers a stroke. In Act Two, “A’s” comatose body lies in bed as “B” and “C” observe no changes in her condition. In a startling coup-de-theatre, “A” enters, very much alive and quite lucid. The three women are now the stages of “A’s” life: the imperious old woman, the regal matron and the young woman of twenty-six. Her life, memories and reminiscences—pondered in the first act—are now unceremoniously examined, questioned, accepted or not, but, at last, understood. In the end, her son arrives and kneels at her bedside, but it is too late. 1 man, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1420-2**

**\$6.50**

**TINY ISLAND.** COMEDY/DRAMA. Michael Hollinger. “...charming...rare plum roles for middle-aged actresses...[TINY ISLAND has] such a wise, funny, almost bittersweet Chekhovian quality...that everything seems fresh...it’s simply impossible to resist a play in which a woman quips that when people talk about ‘working on a marriage,’ all she can think of is that ‘they’ve got it up on blocks in the garage.’” —Chicago Sun-Times. “...crammed with serious issues made fun through humorous juxtapositions of colorful character and memories...delightful...” —Main Line Times. **THE STORY:** As little girls, nestled in the tiny projection booth of their family owned cinema, Hazel and Muriel flew to exotic islands with their mother, lofted by the plane-like whirl of the projectors. In her teens, Muriel found her first kiss there, underscored by the stirring music of a Hollywood romance. Now, in middle-age, Muriel returns to the fading movie palace where her estranged sister screens old films for a dwindling audience, and a new phenomenon called a video store has forebodingly appeared across the street. When Hazel, bitterly separated from her husband, insists she wants nothing to do with her sister, Muriel confesses she’s been hearing voices—little girls’ voices, late at night—and begs Hazel to help her resurrect the cinema and her own failing marriage. A poignant, powerful play about the limits of love and the limitless magic of the movies. 1 man, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1789-9**

**\$6.50**

**TRAVELER IN THE DARK.** DRAMA. Marsha Norman. A moving, richly imaginative work, which probes into questions of human responsibility and guilt, and the continuing conflict between the scientific and the spiritual. “TRAVELER IN THE DARK has emotional power, an insight into men that matches Norman’s previously demonstrated understanding of women, and a hearteningly grand ambition.” —Time Magazine. “...in TRAVELER Norman gives rein to the full power of her literate, philosophical and poetic gifts.” —Hollywood Reporter. “...bittersweet and totally engrossing...” —Drama-Logue. **THE STORY:** A brilliant surgeon and cancer researcher, Sam basks in the aura of success and adulation his career has brought him. But suddenly his world is shattered when his longtime nurse and confidant, Mavis, dies on the operating table because he failed to detect the seriousness of her condition in time. Gathering up his neglected wife and possessively loved son, he returns to the home of his aging father, a revivalist preacher with whom he has long been at odds. Guilty about his relationship with Mavis, his childhood sweetheart whose love he never returned, and jealous of his father’s affection for her, Sam finds that the older man is unable, or unwilling, to assuage the guilt that torments him. In essence the play becomes an eloquent, deeply felt debate about the conflict between science and religion—Sam’s growing doubts about the values he has lived by and his father’s flinty unwillingness to relax his own strongly held beliefs. As the play ends there is a tentative reconciliation between father and son, with love and self-knowledge mitigating, but not resolving, the alienation which their differing perceptions, and uncertainties, have forced on them. 2 men, 1 woman, 1 boy. EXTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1168-8**

**\$6.50**

**TWO ROOMS.** DRAMA. Lee Blessing. Provocative and compelling, this arresting work deals with a subject much in the minds of contemporary society—the taking of innocent hostages by political terrorists. First presented by California’s innovative La Jolla Playhouse, the play illuminates

both the numbing agony of the one detained and also the helpless fury of those who are left behind—loved ones impatient for something to be done, and officials who feel they must be guided by logic rather than emotion. “...the playwright’s eye is penetrating...Mr. Blessing...reaffirms his authority with timely political questions” —NY Times. “...a compact and powerful exploration of the hostage-taking of Beirut.” —Drama-Logue. **THE STORY:** The two rooms of the title are a windowless cubicle in Beirut where an American hostage is being held by Arab terrorists and a room in his home in the United States which his wife has stripped of furniture so that, at least symbolically, she can share his ordeal. In fact the same room serves for both and is also the locale for imaginary conversations between the hostage and his wife, plus the setting for the real talks she has with a reporter and a State Department official. The former, an overly ambitious sort who hopes to develop the situation into a major personal accomplishment, tries to prod the wife into taking umbrage at what he labels government ineptitude and inaction, while the State Department representative is coolly efficient, and even dispassionate, in her attempt to treat the matter with professional detachment. It is her job to try to make the wife aware of the larger equation of which the taking of a hostage is only one element, but as the months inch by it becomes increasingly difficult to remain patient, and when the official lifts the reporter’s passport to prevent him from going to Beirut, the wife is goaded to speak out against government policy and, in so doing, triggers the tragic series of events that brings the play to its startling conclusion. In the end there are no winners, only losers, and the sense of futility and despair that comes when people of good will realize that logic, compassion and fairness have become meaningless when dealing with those who would commit such barbarous acts so willingly. 2 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1183-1**

**\$6.50**

**TWO SISTERS AND A PIANO.** LYRICAL DRAMA. Nilo Cruz. “It’s one of the most fascinating cat-and-mouse games to be seen on the stage.” —Star-Ledger. “The beauty of TWO SISTERS AND A PIANO is its refusal to paint characters in black-and-white. Cruz’s tightly constructed study of incarcerated sisters...provides the spine for an authentic study of oppression that bends but never breaks the human spirit.” —Variety. **THE STORY:** Set in 1991, during the Pan American Games in Havana and while the Russians are pulling out of Cuba, this play portrays two sisters, Maria Celia, a novelist, and Sofia, a pianist, serving time under house arrest. Passion infiltrates politics when a lieutenant assigned to their case becomes infatuated with Maria Celia, whose literature he has been reading. 2 men, 2 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1982-4**

**\$6.50**

**UNFINISHED STORIES.** DRAMA. Sybille Pearson. A gripping play about families and the relationships that hold them together or tear them apart. “...an often gripping investigation of painful four-way family relationships...this rigorous study in five scenes never breaks...[the] agenda is profoundly political. But Pearson’s triumph is that the politics are causal. They propel behavior, instead of the other way around. And that behavior is as integral to the character and dynamics as the space these four people share.” —LA Times. “The play shows skillful writing...and wit. Small wonder that the Taper’s artistic director...placed himself at the helm for the world premiere of [the play].” —Variety. **THE STORY:** Over forty-eight hours in an Upper West Side apartment in Manhattan, four people attempt to bridge the gaps in their lives, heal old wounds and connect across seemingly unbridgeable cultural, conjugal and generational gulfs. The play revolves around Walter, a formidable, deeply principled German-Jewish doctor who fled Germany as Hitler came to power and who now clings to his past; Walter’s son, Yves, a middle-aged working actor, desperately trying to gain his father’s acceptance and love; Yves’ son, Daniel, swimming in confusion yet wholly devoted to his grandfather; and finally, Gaby, Yves’ ex-wife and Daniel’s mother, an outsider to the adversity between the fathers and sons, the bitterness of which threatens to consume her. Each member of the family circles one another trying to come to terms, yet they seem to move farther apart. The play culminates with Walter’s death, which seems may finally tear Yves, Gaby and Daniel completely apart; yet, at first helpless without him, the fractured family stays together. 3 men, 1 woman. INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-1351-6**

**\$6.50**

**THE WAGER.** COMEDY. Mark Medoff. The author’s second consecutive Off-Broadway hit, this brightly inventive comedy blends verbal eloquence and needle-sharp characterizations in its often biting examination of the antics of four graduate students. “...a dexterous and extraordinarily witty playwright. His quartet of academics is beautifully drawn with a knowing and loving hand.” —NY Times. “...a scornful, crisply funny comedy-drama...carefully, cannily shaped to control your attention, to keep you in suspense.” —Village Voice. “This is a pinwheel of a comedy, shooting off sparks of wit, menace and surprise at a fast clip.” —Time Magazine. **THE STORY:** Leeds, a brainy, tart-tongued graduate student, has bet his “super-jock” roommate, Ward (a Phys-

Ed major), that Ward can seduce Honor, the wife of a young professor (Ron). But Leeds has also wagered that if Ward is successful, Ron will make an attempt on his life within 48 hours. Thereafter, as can be expected, the situation grows progressively more complex, with fun and fear brilliantly juxtaposed. In the resultant comic mix the acerbic Leeds does his best to manipulate circumstances to his own advantage, while narcissistic Ward, bored Honor and bumbling Ron all fall victim to his stratagems. In the end, the result is not tragedy but pure, bubbling comedy, laced with wit and filled with revealing insights into the natures of our four singular and attractive principals. 3 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1214-5**

**\$6.50**

**WENCESLAS SQUARE.** SERIOCOMEDY. Larry Shue. The last play by a writer who, in his tragically brief lifetime, became one of the most popular and admired playwrights in the American theatre. Produced to critical and popular acclaim by New York's famed Public Theater, the present play embellishes the antic humor of the earlier plays with a more serious theme: the tragic oppression of the Czech people—and particularly its artists—after the overthrow of the Dubcek regime. "It is a lovely work... heartfelt and personal in a manner that shows impressive growth..." —Drama-Logue. "...a work which meets with enthusiastic audience reception... There are laughs, to be sure, and plenty of them..." —Variety. "...characters hilariously funny, but with heroic dignity and an edge of sadness." —NY Daily News. **THE STORY:** Drawn from the author's own experience, the play tells of the return to Czechoslovakia, in 1974, of a former college drama professor, Vince Corey, who is researching a book (begun during a visit five years earlier) on the explosion of artistic creativity that flowered under the now overthrown, liberal Dubcek government. Accompanied by a young student, Dooley, the professor is shocked to find that the free speech and artistic freedom that he encountered on his earlier visit have been crushed by the Soviet masters who have taken over the country. In a series of vivid, yet often brightly funny scenes, Vince and Dooley look up a succession of Vince's former friends and contacts, including his translator and her husband; a great actor now reduced to doing propaganda films; a shamed but nervously helpful government functionary; and a brilliant writer whose resistance to authority has led to his virtual banishment from society—all, in the New York production, played by the same actor and actress. While humor abounds as the two move from one sharply etched encounter to another, the play also offers a thoughtful and moving comment on the nature of oppression, artistic and otherwise, as the two Americans begin to comprehend the fear and suspicion that their friends must now contend with, and the dreadful grayness that descends on their once promising lives when the famous "Prague Spring" gave way to "Prague Winter." 3 men, 1 woman (flexible casting). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1232-3**

**\$6.50**

**A WHITMAN PORTRAIT.** STAGED READING. Paul Shyre. A successful Off-Broadway production, drawn from the soaring eloquent writings of the great American poet. Both prose and poetry are included in the dramatization, combining to evoke a touching and honest revelation of Whitman the man, and a vivid picture of the times in which he lived. "Everything about A WHITMAN PORTRAIT is superb... It is a portrait of not only a stirring American poet but of an exultant American nation." —Brooks Atkinson. "...the lines have an inherent dignity and nobility." —NY Times. **THE STORY:** As Thomas Lask describes: "It is not a collection of anthology pieces, but a sketch of what Whitman, his personality and his life were like. The passionate faith in him, the buoyant egalitarianism, the humanitarianism, the mystic and prophet, the man who affirmed the body as well as the soul, who saw old age and death part of the cycle of life, the great yea-sayer are all celebrated in Mr. Shyre's dramatization. He tracks Walt from his early days on Long Island and in Brooklyn, including his affection for New York (he was an early and confirmed Manhattanite) through what was the central experience of his life and that of his generation—the Civil War. Walt's misery as he sits by watching the wounded and dying is movingly conveyed and the graphic account of Lincoln's assassination is easily the high point of the evening. Walt's writing of *Leaves of Grass*, and what the book meant to him, his illness and decline, and his calm acceptance of death occupy the second half of the evening..." and round out, with poignant effectiveness, this portrait through his own words of one of our most memorable, vital and exultant poets. 3 men, 1 woman. **UNIT SET. FEE: \$40 per performance. (Includes use of special music composed by Robert H. Rines which is contained in the published script.)**

**ISBN: 0-8222-1246-3**

**\$6.50**

**WHO'S AFRAID OF VIRGINIA WOOLF?** DRAMA. Edward Albee. Winner of the 1963 Tony Award for Best Play. The Broadway production of this play was a shattering and memorable experience and proclaimed the author as a major American playwright. "This is a Big One." —NY Journal-American. "...a scorching, scalding, revealing and completely engrossing drama." —Women's Wear Daily. "...a brilliant piece of writing." —NY Herald-Tri-

bune. **THE STORY:** George, a professor at a small college, and his wife, Martha, have just returned home, drunk from a Saturday night party. Martha announces, amidst general profanity, that she has invited a young couple—an opportunistic new professor at the college and his shatteringly naive new bride—to stop by for a nightcap. When they arrive the charade begins. The drinks flow and suddenly inhibitions melt. It becomes clear that Martha is determined to seduce the young professor, and George couldn't care less. But underneath the edgy banter, which is cross-fired between both couples, lurks an undercurrent of tragedy and despair. George and Martha's inhuman bitterness toward one another is provoked by the enormous personal sadness they have pledged to keep to themselves: a secret that has seemingly been the foundation for their relationship. In the end, the mystery in which the distressed George and Martha have taken refuge is exposed, once and for all revealing the degrading mess they have made of their lives. 2 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1249-8**

**\$6.50**

**WITH AND WITHOUT.** COMEDY. Jeffrey Sweet. "...solid, craftsmanlike playwrighting at its finest. Beautifully written." —Variety. "[A] warm, wise comedy. So refreshing!" —Chicago Tribune. "WITH AND WITHOUT is superbly well-wrought. All about language, limits and responsibility, Sweet's play sparkles with smart irony." —Houston Press. "...It's rare to witness a play in which everything works so naturally and inevitably. The evening is just a glory from its first moment to the last." —Copley News Service. "Savvy playwright Jeffrey Sweet handles this steamy story and the situational ethics with maturity and wisdom. Sensitive and sage." —Chicago Reader. **THE STORY:** Shelly and Mark have rented a lake-side house for a week to relax. They are sharing the house with Jill, who waits to be joined by her husband, Russ. The fact that Russ does not show, and does not call or return calls, foreshadows a rough week. Jill and Russ are having marital problems and Shelly and Mark are feeling put in the middle. Do they advise, make a call, or lie about who is where? Because of the connections to their old friends, feelings of guilt and obligation prevail, whether real or imagined. While they wait for Russ, Jill decides to go rent a bad movie. At the video store she meets, Glen, a recently divorced father, and invites him back to the house for a one-night stand. But Mark hears their conversation, intervenes and proceeds to tell Jill she's about to make a mistake. Jill doesn't want anyone to tell her what to do, but while she and Mark argue, Glen drives away. Furious at Mark for causing Glen to leave, Jill decks him and goes after Glen. The next morning, when Jill returns, Shelly gives her a piece of her mind. The two make up, then Shelly tells Jill that her husband called to say he's on his way up after all, full of apologies. But now Mark looms as a possible obstacle, and for Shelly and Mark, finally the issue of how to deal with their friends reveals fault lines in their own marriage. 2 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1558-6**

**\$6.50**

#### 5 CHARACTERS

★ **BLOWIN' OF BAILE GALL.** DRAMA. Ronan Noone. "BAILE GALL shines." —Boston Globe. "Raw emotions and deep regrets fuel a fierce, often funny and fast paced new play." —Boston Herald. **THE STORY:** The renovation of a house for an English couple in a small Irish town causes tensions to build among the natives as old jealousies, bigotry and racism surface regarding outsiders settling in their town. But nothing prepares them for their new fellow employee, a black African refugee. This play speaks to the ages regarding acceptance and tolerance and the continual struggle and oftentimes war that occurs when your identity is dependent upon your property. 4 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-2049-0**

**\$6.50**

★ **BOY.** DRAMA. Julia Jordan. "...an intelligent and intriguing work that encourages lively performances... all [Jordan's] characterizations have sharp, specific edges, and she allows room for unexpected emotional resonances." —NY Newsday. "...intelligent, intense and freaky... [Jordan's a] remarkably promising talent." —NY Post. **THE STORY:** A seventeen-year-old boy with a gift for storytelling comes from rural Iowa to the Twin Cities in search of a new home and start in life. Unbeknownst to them, he has idealized and seized on an educated family through an Internet correspondence with their son. He seduces each in turn, with his stories. One of which is horrific and true. 3 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-2030-X**

**\$6.50**

★ **HUMPTY DUMPTY.** DRAMA. Eric Bogosian. "[HUMPTY DUMPTY] combines elements of Stephen King with a dollop of *Lord of the Flies*... Mr. Bogosian has a fine eye for damning detail, and he's particularly good at making fun of the self-absorbed." —NY Times. **THE STORY:** In HUMPTY DUMPTY, four friends gather for a holiday at a mountain getaway where

unforeseen events bring them to the brink of the end of the world. 3 men, 2 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-2045-8 \$6.50**

★ **LAST EASTER.** COMEDY/DRAMA. Bryony Lavery. "The play and its characters have essentially two voices, one of quippy flippancy and another of reflective lyricism...Ms. Lavery is posing a big and important question: In confronting a protracted, painful death, where do you find the faith to deal with it if religion has failed you?" —NY Times. **THE STORY:** June has a secret. When her best friends, Leah, Joy and Gash, unravel the mystery, they embark on a whirlwind journey, whisking her from her home in London all the way to Lourdes, France (where she is thoroughly dunked in the holy water). The four friends' lunatic pilgrimage is filled with laughing, singing, drag acts and a ghostly stagehand, and, of course, many bottles of good red wine. This very funny and ultimately moving play shows us what a good family friends can be. 2 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-2063-6 \$6.50**

★ **MCREELE.** DRAMA. Stephen Belber. "...Stephen Belber has kept a conscientious ear and an observant eye on the manipulative power of our easily misguided/hoodwinked mainstream media and its ability to willfully deceive itself. MCREELE courageously...illustrates this unfortunate state of affairs in the affairs of state." —CurtainUp. "Stephen Belber's new play, MCREELE, has a lot on its mind: truth and honesty in public and private life, media manipulation, faith in the judicial system, the packaging of a political persona, redemption from past disgrace." —Variety. "...synthesizes all the best elements of political and racial drama and possesses the kind of clarity and moment-to-moment logic actors prize." —nytheatre.com. **THE STORY:** When Delaware journalist Rick Dayne meets death row inmate Darius McReele, the articles Rick writes lead to Darius' exoneration from a sixteen-year murder conviction. Darius' sympathetic past and magnetic personality make him a darling of the lecture circuit, leading to national attention and political viability. With his past and future in the balance, Darius walks the line, as Rick seeks to determine which way he'll ultimately fall. 3 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-2081-4 \$6.50**

★ **THE OLDEST PROFESSION.** DRAMA. Paula Vogel. "Captures Ms. Vogel's most essential gift as a playwright: an ability to find transfixing warmth and vitality in subjects often employed to titillate or repel...this venturesome dramatist provides a transforming theatrical wit, compassion and tolerance that keeps...theatregoers hooked." —NY Times. **THE STORY:** As Ronald Reagan enters the White House, five aging practitioners of the oldest profession are faced with a diminishing clientele, increased competition for their niche market, and aching joints. With wit, compassion, and humor, they struggle to find and learn new tricks as they fight to stay in the Life. 5 women. EXTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-2051-2 \$6.50**

★ **THE REST OF THE NIGHT.** DRAMA. Robert Lewis Vaughan. "Your name is Miller Lee, and you're feelin' down because your parents just had you thrown in jail. Your wife, Malia, is in no hurry to pick you up, and when she finally does and you do get back to your rural Texas home, your son won't make eye contact with you, and it seems the new sheriff in town has a crush on your wife. It's no country song, but the distinctively Texas vibe reverberates true. It's the first few scenes of THE REST OF THE NIGHT...Vaughan writes tough love in a way that makes your heart ache. He seems to write with a knowing, sympathetic pain. His characters who hand themselves over to love are so intense they almost outshine the others on stage, those who love less and feel unloved, and the bitter battle quickly becomes the unexpected focal point of the play...it's impressively lyrical, especially when addressing the work's main emotions...It's risky, but it squashes the chances of stagnancy and brings new life to the stage." —Denver Post. **THE STORY:** Miller and Malia Hunter have a troubled marriage, but they get by just fine until Miller slips into a pattern of destructive drinking. Life is hard enough in the Texas Panhandle, but Miller's downward spiral begins to unravel the Hunter family and seriously threaten son Eric's upbringing. After a bout with the bottle and the local sheriff, Miller is hauled into jail and the new deputy, Keith, is dispatched to inform Malia that she must come into town and collect her husband. Malia and Keith see sparks the moment they lay eyes on one another. Keith's entrance into the Hunters' lives only complicates things further as young Eric strikes up a friendship with the new deputy. Malia is soon torn apart and must choose between the two men. Will she fight to keep her family together and repair a marriage falling apart at the seams, or will she accept Keith's offer to take care of her and Eric as they should be taken care of? 3 men, 1 woman, 1 boy. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-2066-0 \$6.50**

★ **SAILOR'S SONG.** ROMANCE. John Patrick Shanley. "...represents life's more alluringly exotic possibilities." —NY Times. "Shanley pursues some tough and intelligent themes." —NY Newsday. **THE STORY:** SAILOR'S SONG is an extravagant romantic seaside story decorated with dance. In the tradition of Gene Kelly and Eugene O'Neill, who should have worked together but never did, this stylistically daring love story gives us a cynical man and a true believer who battle over beautiful women and the power of love. 2 men, 3 women (doubling). UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-2070-9 \$6.50**

★ **ST. SCARLET.** DARK ROMANTIC COMEDY. Julia Jordan. "Ms. Jordan understands how much it takes to fill a stage with a play's worth of material." —NY Times. "...a well-written dark comedy..." —Show Business Weekly. **THE STORY:** With their mother recently deceased and her body unable to be removed from the house because of a Minnesota blizzard, three siblings are at war. A strange man from New York bursts in and declares that the eldest daughter and he are in love. She claims she has never laid eyes on him, but he refuses to leave without her. The younger sister falls for the stranger, much to his dismay. And the brother is simply disgusted by the whole thing. Then the secrets start coming out. 2 men, 3 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-2031-8 \$6.50**

★ **TATJANA IN COLOR.** DRAMA. Julia Jordan. "...an adventurous historical drama...a thorough portrait of the urgencies and passionate confusions of adolescence...written with intelligence and poignance." —NY Times. "...Jordan's talent for portraying young people keeps the real story, Tatjana's coming of age, fully and warmly in focus." —NY Newsday. "...showcase[s] a fertile playwrighting mind at work...She obviously has a special touch for bringing young people to life..." —CurtainUp. **THE STORY:** In 1912, the painter Egon Schiele was accused of raping a twelve-year-old girl. She refused to testify against him. All they could prove was that she saw his paintings. He was convicted and served twenty-eight days for "Corruption of Morals." In life, he never painted her. This play imagines that he had and tells the story from her point of view. 2 men, 3 women (doubling). **FEE: \$60 per performance.**

**ISBN: 0-8222-2032-6 \$6.50**

**ABUNDANCE.** DRAMA. Beth Henley. "ABUNDANCE percolates with dark laughter...this is its author's most provocative play in years...Given Ms. Henley's ability to spin the tallest of tales, ABUNDANCE sometimes has the tone of a rambunctious tongue-in-cheek Twain story, with echoes of Thomas Berger's Little Big Man." —NY Times. "A real treat..." —The New Yorker. "Part of the pleasure of the play is seeing the women's differing destinies spelled out deftly, often comically. Henley's gift for the telling image and the absurd situation comes into play regularly." —Variety. "Henley has an unmistakable talent for making human desperation seem funny, complex and unpredictable." —Village Voice. **THE STORY:** Bess Johnson and Macon Hill are mail-order brides who meet while waiting for their husbands to pick them up to start life in a small town in the Wyoming Territory in the 1860s. Bess is a romantic while Macon Hill is exuberant and determined about getting on with a life in the West, one that promises to be full of possibility. The husbands arrive. Bess, expecting Mike Flynn, gets his brother, Jack. Macon's husband is William Curtis, a widower with one eye and a scarred face. Life becomes very difficult for Bess and Jack, and Bess is constantly abused and totally unappreciated. They struggle—and fail—to make ends meet. On the other hand, Macon is hardly tolerant of William, although the couple is affluent. One Christmas Eve, in a rage, Jack burns down the cabin. Macon and William take the couple in and start living together for a longer time than expected. Bess and Macon, having forged a strong bond, decide that some day they will strike out on their own, though Macon is reluctant to actually do so. Some time later, while celebrating their mutual wedding anniversaries, Jack and Macon become lovers at the same time Bess is abducted by Indians! Macon, Jack and Will continue to live together over the years, believing that Bess has been killed. However, Bess returns, having escaped death by becoming assimilated into Indian life, and now seems incapable of resuming a normal life. During her absence, the fortunes of Macon and Will have greatly diminished. Bess agrees to tell the story of her abduction and escape for publication and the lecture circuit. With the help of a professor, she becomes the country's hottest sensation with this dramatic—and embellished—tale. Jack develops a new love for her, while Macon and Will separate and fail miserably at their new business pursuits. Many years later as Bess is getting ready to retire and Macon is ready to die, the women reconcile as they muse over how they have and have not "savored the boundlessness of it all." 3 men, 2 women. UNIT SET. **FEE: \$60 per performance.** **SPECIAL NOTE: A CD (#0613CD) with cue sheet of the original music composed for this play by Michael Roth is available through the Play Service for \$28.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**

**ISBN: 0-8222-0005-8 \$6.50**



**THE ALTRUISTS.** COMEDY. Nicky Silver. "Exhilarating! Exceedingly funny! The playwright wields his wit like a scalpel...written with the florid theatricality and seething emotional adrenaline that are the hallmarks of Silver's unique voice..." —Variety. "Hilarious!...Classic Silver to the core." —Time Out. "Hysterical...THE ALTRUISTS revels in political incorrectness. Nicky Silver is the bad-boy playwright of Off-Broadway." —NY Daily News. "Hilarious...the extravagantly amusing Nicky Silver has written one of his most consistent explosions of dark yet good-natured satire...we are carried aloft on the demented joy of [his] hyperarticulate imagination." —NY Newsday. **THE STORY:** THE ALTRUISTS revolves around a dedicated, if disorganized and demented, group of young radicals. These are the kids who protest. They protest arts funding and arms funding. They protest school cutbacks and AIDS cutbacks and welfare cutbacks. They march for gay rights and children's rights and Women Against Drunk Drivers. But their morality is put to the test one day when Sydney, a shallow, anorexic soap-opera actress, fires a gun into the hulking body of her sleeping boyfriend. Terrified, she looks to her brother, Ronald, the center of this merry band of radicals, for help. Ronald, a social worker, wants to aid his sister, but at the moment he's consumed with love. The object of his affection? A young runaway prostitute, Lance. It is Ethan, Ronald's cohort, who points out that they need Sydney—without her money they can do no good in the world. After all, "firebombs don't grow on trees." And when Sydney pressures him, revealing her vulnerability and her real affection for the first time, Ronald acquiesces. He makes the ultimate sacrifice, that of his own happiness for the greater good. And this group of altruists frames Lance, never noticing the irony as they head off to protest the unjust outcome of a trial involving a young man who resembles Lance in every way. 3 men, 2 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1806-2** **\$6.50**

**THE AMERICA PLAY.** DRAMA. Suzan-Lori Parks. A powerful and provocative theatre piece ruminating on black identity, theatre and American history. What is it like to have your identity as a black American forever linked to, and displaced by, prominent images from white history that seem to be about you but aren't? Is there a way for the theatre to write originally about black experience? Suzan-Lori Parks distills and stages these questions haunted-house style, with daunting intellectual and emotion results. "Is there a more generous, compelling talent on either side of the Atlantic than Suzan-Lori Parks? She's the natural heir to Beckett (and the only playwright worthy of the accolade)...Within the dramatist's playfulness and punning and Joycean delight in language—between the spoken lines, in a startling fresh image or the ricocheting echo of a gunshot—is an entire, tragic universe. She has written the most staggering American play imaginable." —NY Observer. **THE STORY:** Once upon a time there was a theme park called the Great Hole of History. It was a popular spot for honeymooners who, in search of "post-nuptial excitement," would visit this hole and watch the daily historical parades. One of these visitors was a man who has now come to call himself The Foundling Father. He was a digger by trade—a grave digger—and he was struck by the size of the Hole and the pageantry of the place. He returns home with his wife, Lucy, a woman who keeps secrets for the dead, and together they start a mourning business. Unfortunately, our hero can't get the Great Hole pageantry out of his head; the echoes of history speak to him and call him to greatness. At rise we meet this Foundling Father. He has left his wife and child and gone out west to dig a huge replica of the Great Hole of History. In the hole sits our hero. He is dressed like Abraham Lincoln, complete with beard, wart, frock coat and stove pipe hat. He tells us the story of his own life (in the third person) and tells us that he has become a very successful Abraham Lincoln impersonator! He's so successful that people actually pay a penny to reenact Lincoln's assassination, using our impostor-hero and a phony gun. Eventually the Father dies, and the second act sees his wife Lucy and thirty-five-year-old son, Brazil, a professional weeper, visit the hole to dig for his Father's remains. Listening to the past through her deaf-horn, Lucy hears echoes of gunshots and lurid stage-shows. When they dig up the Foundling Father's body (he's alive) they decide they have to lay him to rest for good. In the play's last image, his son is trying to climb a ladder out of the Hole of History while the Foundling Father sits starkly on his own coffin, refusing burial. 3 men, 2 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1423-7** **\$6.50**

**THE AMERICAN DAME.** PLAY/OUT. Philip C. Lewis. The author describes a "play/out" as "an entertainment where actors announce a theme and then play it out." In this case the theme is the saga of American Womanhood, humorously and comprehensively set forth through material drawn from a wide range of sources. The general format is a series of contiguous skits and readings, done without scenery and employing only the "simplest of props and snatches of costumes." **THE STORY:** In setting forth his study of American Womanhood (and how she got to be what and where she is) the author begins at the beginning—with Eve and the apple. From this earliest hint of what was to come he moves on, in historical sequence, through biblical and

Elizabethan times and, drawing closer to home, to the lot of Indian squaws and Puritan and Colonial ladies. Supplementing his own sprightly imagination with vivid excerpts from journals, biographies, letters, plays, newspapers, sermons, and even trial extracts he constructs a well-defined and amusing picture of his ever changing yet always intriguing subject. As times (and mores) move on, the author sharpens focus on his subject with witty examinations of the first American working girl; the educated woman; the frontier wife; the suffragette; the bloomer girl and the clubwoman. The men may be reluctant to admit it, but "The American Dame" is on her way to becoming an equal partner with the male. In fact before the cycle is complete the admission is finally and grudgingly made that perhaps women are the superior sex after all. 2 men, 3 women, but cameo parts can be assigned to as many as 20. NO SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0028-7** **\$6.50**

**THE AMERICAN PLAN.** COMEDY/DRAMA. Richard Greenberg. This thoughtful and mysterious play dissects a portion of upper-class American society at mid-century and finds a troubled young girl's dream of love shattered by her mother's definition of happiness. "Greenberg has created some compelling characters...The dialogue is lyrical, the characters absorbing..." —NY Daily News. "How Greenberg achieves the end is nothing less than spellbinding. His characters shift and shimmer like reflections on the resort's lake." —Variety. **THE STORY:** It is the Catskills, in the summer of 1960. By the shore of a lake, Lili Adler, the troubled twenty-year-old daughter of a wealthy German-Jewish refugee, meets Nick Lockridge, a golden young man who looks to her as if "nothing ever happened to him." Over the summer, Lili comes to view Nick as her savior and Nick's fondness for Lili grows; but to Eva, Lili's autocratic mother, Nick is an object of suspicion, and the romance that blossoms between him and Lili is an unfortunate condition that must be indulged before it can be obliterated. Eva knows she will find out something about Nick which will unmask his unworthiness. To find it, she patiently manipulates Nick's revelations about his past to prove him unfit for Lili. By play's end, time, past injuries, and the imperatives of history will conspire to bear out Eva's dictum that happiness exists "but it's for other people." 2 men, 3 women. UNIT SET. **FEE: \$60 per performance. SPECIAL NOTE: A cassette tape (#0738CT) of the original music composed for this play by Thomas Cabaniss is available through the Play Service for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**  
**ISBN: 0-8222-0034-1** **\$6.50**

**ANTHONY ROSE.** DARK COMEDY. Jules Feiffer. A very funny dark comedy about a famous but embittered playwright who tries to exorcise the demons in his past by compulsively reworking his most successful—and heretofore funniest—play. First produced to critical and popular acclaim by the Philadelphia Festival Theatre For New Plays. "The copiously talented Jules Feiffer may have written his best play in ANTHONY ROSE—and possibly his masterwork..." —Philadelphia Daily News. **THE STORY:** Once a renowned Broadway playwright, but now a disenchanted screenwriter, Anthony Rose has taken to traveling around the country visiting regional theatre groups who are producing his famous comedy success, *The Parent Lesson*. His aim is to rewrite the play on the spot to reflect his changed perspectives, and to reflect the events in his life which, he believes, have given the lie to the motives which guided him when he first wrote the play some twenty-five years earlier. Then he was a neglected, angry son; now he is a neglected husband and father who has left his wife and feels that his son cares only for his money. So far some nine theatres, upset by his disruptive tactics, have shown him the door but finally, in Kansas City, he finds a receptive director—and sets about working his "magic." Ignoring the objections of the actors, Rose adds new scenes, changes relationships between the characters and even transforms the very natures of the figures in the play. Consistently funny as they struggle to deal with these wild aberrations, the cast members begin to pull back as an underlying tone of arrogance and viciousness becomes more overt until, at last, Rose, having alienated the director, seduced the ingenue and insulted the top-billed actor, ends up taking over the lead role himself. He has, he believes, finally succeeded in finding the "truth" so long obscured in his play but, as an ironic coda (which takes place three years later) makes clear, the means have fallen far short of justifying the ends. 4 men, 1 woman. INTERIOR. **FEE: \$50 per performance. MS.**  
**ISBN: 0-8222-0057-0** **\$15.00**

**APARTMENT 3A.** COMEDY. Jeff Daniels. "...a densely layered, poignant comedy..." —Sacramento Bee. "...a brilliantly crafted play..." —West Sacramento Press. "...his most passionate and inventive work yet..." —Michigan Daily. "...a funny, clever, four character comedy..." —Detroit News. **THE STORY:** Reeling from the loss of what she thought was the love of her life, Annie Wilson searches for a reason to hope again with a mysterious next-door neighbor who teaches her what it truly means to be in love forever. 4 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1759-7** **\$6.50**

**APOCALYPTIC BUTTERFLIES.** COMEDY. Wendy MacLeod. An offbeat, totally original comedy which marks the debut of a young playwright of exceptional imagination and promise. Successfully produced in New York, Chicago, San Francisco and London, the play brings fresh insight to a matter of timeless importance and concern: the need for a young couple to bring compassion and a sense of wonder to their marriage if it is to work. "...witty and human comedy of married life..." —Chicago Tribune. "...wild, often uproarious ride into the marital battlefield." —San Francisco Chronicle. "...light, funny and absorbing..." —Lambeth (England) Comet. **THE STORY:** Cooped up in their cramped cottage in a remote part of Maine, Hank and Muriel Tater are beginning to get on each other's nerves. They have still not agreed on a name for their seven-week-old daughter; Muriel refuses to accept motherhood and housework as a full-time occupation; Hank is having an affair with a busty checkout girl at the local IGA store; and, to top it all off, Hank's father has dumped a load of totem poles in their front yard, hoping to jar Hank out of his "traditional thought patterns." In fact, a general shaking-up is what Hank and Muriel need if they are to overcome the resentment and constant bickering which have beset their young marriage, and in a series of wildly funny scenes, that is exactly what they get. It all comes to a boil when Muriel catches Hank in the arms of Trudi, his supermarket bimbo, but as things can't get worse they actually (and miraculously) get better, much to the bemusement of Hank's delightfully eccentric parents. In truth, Hank and Muriel really do love each other, and somehow Hank's infidelity, and the anguish he feels when he is found out, mark a sea change for both of them, leading to their joint recognition that, to find the happiness that has eluded them thus far, they must seek out the "transcendence" that, they know, can yet transform and enrich a marriage well worth saving. 2 men, 3 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-0060-0 **\$6.50**

**THE ARCHBISHOP'S CEILING.** DRAMA. Arthur Miller. A powerful, probing work by our theatre's master dramatist. Never before made available for general production, the play explores the dilemma of the creative artist in a totalitarian society by examining the relationship between four writers, friends of long standing, and the manner in which their lives have been affected by their defiance of—or acceptance of—state doctrines. **THE STORY:** The setting is an ornate room in a former Archbishop's palace in an Eastern European capital, a room which has probably been bugged by the secret police. The central character is a middle-aged author, Sigmund, who, having embarrassed the current regime, is faced with the choice of detention and punishment or defection to the West. He is encouraged in the latter by two of his former friends, also writers, his compatriot Marcus, an ex-political prisoner now in favor with the regime, and Adrian, a visiting American with strongly liberal ideals. The situation is complicated by the presence of Myra, a poet and actress, who has been the mistress of all three. It is the complexity of the relationship of these four, the inextricable interweaving of politics, art and sex, and the constant uncertainty as to whether what they say may be overheard that makes for a rich and deeply intriguing play—and one that, in the final essence, raises questions not only about morality and individual responsibility but also about the very nature of reality in a world where absolutes seem to shift and blur as expediency dictates. 3 men, 2 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0064-3 **\$6.50**

**AUGUST SNOW.** DRAMA. Reynolds Price. The first in the poetic trilogy *New Music*, which chronicles the Avery family and their friends through thirty-seven years in a North Carolina town. Elegant melancholy follows these people as they live through the depression, WWII and Vietnam, and a few private wars of their own. "When an author as powerful as Reynolds Price begins to write plays, the theater world must stand up and take notice..." Price ranks as one of the great writers of our generation." —TheaterWeek. **THE STORY:** In August of 1937, in a small town in eastern North Carolina, we meet the Avery family. Roma Avery is the widowed matriarch who still maintains a hold on her recently married son, Neal. He and his wife, Taw, a former school teacher, rent a room from their friend, Genevieve Slappy, while Porter Farwell, Neal's boyhood friend, now lives in Roma's house. Both Neal and Porter work at the family store, Avery's Clothing. After the first year of marriage, which has seen them drift apart, Taw gives Neal an ultimatum. He must recommit with heart and soul to his marriage vows by ending the long nights he spends out drinking with Porter. He has until supper to abide by her wishes or she will leave him. Neal begins to see life as a grown up, complete with the disappointments he's tried to avoid, and ultimately knows that Taw is the best thing to happen to him. He returns, quietly renewing his love. 2 men, 3 women. UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-0075-9 **\$6.50**

**BABY WITH THE BATHWATER.** COMEDY. Christopher Durang. Bitingly satiric black comedy by one of our theatre's most provocative and inventive writers, which enjoyed widespread critical and popular acceptance in its long

run at Off-Broadway's Playwrights Horizons. This time the author's target is parenthood, which he skewers with savagely gleeful wit and characteristically outrageous humor. "...a typical example of his dangerous wit and anarchic sense of humor." —NY Post. "...one of the funniest dramatists alive, and one of the most sharply satiric." —The New Yorker. "Durang's outrageously satiric view of society should never be checked" —NY Daily News. "...he conquers bitterness and finds a way to turn rage into comedy that is redemptive as well as funny." —NY Times. **THE STORY:** As the play begins Helen and John gaze proudly at their new offspring, a bit disappointed that it doesn't speak English and too polite to check its sex. So they decide that the child is a girl and name it Daisy—which leads to all manner of future emotional and personality problems when it turns out that Daisy is actually a boy. Thereafter, in a series of brilliantly theatrical and wildly hilarious scenes, the saga of Daisy's struggle to establish his identity continues, despite his parents' growing obliviousness. At the outset there is a zany nanny who gives him a lethal toy to play with; then the small problem of Daisy's penchant, as a toddler, for throwing himself in front of buses; then his bizarre problems in school; and, finally, the sessions with his analyst which enable him, at last, to accept his maleness and stop wearing dresses. In the end the play comes full circles as the former Daisy and his young bride fondly regard their own baby—forgiving of the past but determined not to repeat its calamitous mistakes. 2 men, 3 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-0084-8 **\$6.50**

**BARGAINS.** COMEDY. Jack Heifner. A delightful new comedy about working women in a small Texas town where mothers name their little girls Diana and Fergie. There, Sally and Mildred, two clerks in a failing downtown discount store, lose their jobs but manage to recapture their lives. "Jack Heifner's new female-bonding comedy about department store workers in a small Texas town is...funny...touching..." —Variety. **THE STORY:** At the beginning of BARGAINS, the female clerks in the local discount store are preparing for a mid-summer sale and gossiping over marked-down goods that nobody wants. Sally, prim and conservative, still lives with her tyrannical mother. Mildred, brassy and funny, lives in a trailer with her brother, Lothar, a failed, colorblind hairdresser who has never found himself. When the department store closes, the world as these women know it comes to an end. Although opposites in all respects, Sally and Mildred become allies and then friends as they rearrange the people who encumber their lives. After much maneuvering with the semi-suicidal Lothar, Mildred sends him off in the trailer to make a new start in California with his lover Dennis, a florist who is allergic to flowers. Sally confronts her domineering mother for the first time in her life, and decides to let Mildred come to live in their house. Having inherited Dennis' flower shop, the two friends begin new careers, a new business and new lives. 2 men, 3 women. UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-1299-4 **\$6.50**

**BE AGGRESSIVE.** DRAMA. Annie Weisman. "In BE AGGRESSIVE...peppy chants become slogans of anger, loss and loneliness...Weisman demonstrates a talent for language, an ambitious theatricality and a sharp satirical wit that provide limitless hope for her writing future...filled with lingual gymnastics...stylized rapid-fire dialogue...Weisman is a young playwright to watch...sparklingly original and fun." —Variety. "Playwright Annie Weisman is as promised: a new, exciting, and unique voice in the American theatre..." —Backstage West. "It's that double-edged attitude—closely observed satire and affectionate understanding...that give Weisman's writing such surprising resonance and sophistication...Weisman's vision of adolescence is unerring..." —San Diego Union-Tribune. **THE STORY:** Vista Del Sol is paradise. Sandy beaches. Avocado-lined streets. But for seventeen-year-old cheerleader Laura, everything changes when her mother is killed in a car crash, and she is thrust into the role of caregiver for her precocious younger sister, Hannah, and her brittle father, Phil. Escape comes in the form of a ferocious fellow cheerleader. Leslie has a brochure about the Spirit Institute of the South, a two-week intensive where they can learn real cheer, the kind with Bible belt intensity. All they need is two weeks and a thousand bucks. Leslie gets her money easily, manipulating her overwrought single mother, Judy. But Laura has it harder. Her father is a consultant on a new and controversial freeway project, and he needs her home, taking care of Hannah. Desperate, Laura finally steals the money, and she and Leslie sneak off. Armed with only a Mobil card, the girls must face the open road together while a frantic Phil and Judy must cope with missing daughters. Once a part of the freeway protests, Judy now takes Phil's side, and in each other, they see the mutual pain of a California dream lost. Hannah longs for her sister, and some order, to return. When Laura and Leslie finally arrive at their destination, a terrible realization awaits. The brochure that Leslie read was from twenty years ago, a relic she believed in out of desperation. In the void of the abandoned schoolyard, Laura finally confronts her mother's loss. She's ready to go home. Back at home, Phil, Judy and Leslie stand together at the freeway opening, cheering as they cut the ribbon. Laura refuses, taking Hannah to the beach to write things in the sand. It's a dangerous, shifting place they live in, but facing the ocean they see hope and renewal there too. 1



man, 4 women, extras. UNIT SET. FEE: \$60 per performance.  
ISBN: 0-8222-1894-1

\$6.50

**BEAUTIFUL CHILD.** DRAMA. Nicky Silver. "A decade after he captured critical attention with *Pterodactyls* Mr. Silver continues to shape sentences that have the vibrant, poisoned lusciousness of a John Currin painting." —NY Times. "BEAUTIFUL CHILD is compelling...darkly demented, blazingly articulate and cheerfully outrageous...The return of Nicky Silver's voice is a pleasure!" —NY Newsday. "Superb...BEAUTIFUL CHILD exudes a compelling fascination..." —A.P. "An intelligent and engaging drama." —Time Magazine. **THE STORY:** How do we love someone who falls outside our moral code? BEAUTIFUL CHILD presents Harry and Nan, a couple whose marriage has become a comfortable battleground of witty barbs and infidelity. Everything they think they know, however, is called into question when their son, Isaac, an art teacher and painter, comes for lunch and asks if he can stay. The world's no longer safe for Isaac, as his secrets are about to become public—he has fallen in love, and has been having an affair, with one of his students, an eight-year-old boy named Brian. Harry and Nan search for clues, desperate to make sense of this horror, alternately looking for exoneration and punishment for what must be their fault. They want to help their son, who was, as Harry ruefully recalls, a beautiful child. They want to love him. But how? And what is their responsibility to the world and to the children in Isaac's future? Magically, this tragedy brings Harry and Nan closer together as they arrive at a decision that's terribly painful and magically restorative. 2 men, 3 women. UNIT SET. FEE: \$60 per performance.  
ISBN: 0-8222-2004-0

\$6.50

**BEAUTIFUL THING.** COMEDY. Jonathan Harvey. "Only a theatregoer with an ice cube where his heart should be would remain indifferent to the plight of Jamie and Ste, the teen-age heroes of BEAUTIFUL THING, Jonathan Harvey's endearing, lopsided smile of a comedy about a boy who falls for the boy next door...warm and rewarding" —NY Times. "...a sharp, tart English comedy of manners..." —NY Post. "Deliciously upbeat...seldom has there been a play which so exquisitely and joyously depicts what it's like to be sixteen, in the first flush of love and full of optimism. Truly a most unusual and beautiful thing." —Guardian (London). "This is the most heartening working-class comedy since *A Taste of Honey*." —Sunday Independent (London). **THE STORY:** Jamie and Ste (short for Steve) are teenage neighbors in a working-class housing project in London. Jamie is bookish and shy while Ste is more athletic. Neither one has an ideal home life: Jamie's mother Sandra is bitter over her financial situation and her romantic life, but she's willing to settle for a bloke named Tony and cover up her disappointment with scathing humor; Ste's father and brother abuse him in the form of escalating domestic squabbles and actual beatings. After one such fight, Ste asks Sandra if he can stay at her house and she lets him and Jamie bunk together. As their friendship grows, Jamie begins to realize he has stronger feelings for Ste, and one night, after Ste suffers a particularly bad beating, the two boys decide to experiment together. Both realizing they're gay, Ste and Jamie begin a tentative relationship. Soon, Sandra hears the rumor that her son's gay, and knowing that he's been having trouble in school, she confronts him and he admits the truth. Ste and Jamie's friend, Leah, is also in on the secret and she's supportive of them, probably because of her own outsider status as a Mama Cass worshipper. The play ends with the two boys feeling less alone in the world than before; they have each other, and even the bickering Sandra and Leah call a truce and accompany the boys in a slow dance for all their neighbors to see. 3 men, 2 women. UNIT SET FEE: \$60 per performance.

ISBN: 0-8222-1717-1

\$6.50

**THE BEGINNING OF AUGUST.** COMEDY. Tom Donaghy. "Donaghy holds a cracked mirror up to the contemporary American family, anatomizing its frailties and miscommunications in fractured language that can be both funny and poignant." —Philadelphia Inquirer. "In classic Off-Broadway fashion, THE BEGINNING OF AUGUST is a small play that takes on lofty issues. Such cold topics as loneliness, abandonment and despair are warmed by AUGUST'S humor and insight." —NY One. "Donaghy's sharp, eccentric new comedy. Pungently funny...fresh and precise..." —LA Times. "...blends black comedy, social satire, farce and pathos into a hearty brew." —USA Today. **THE STORY:** THE BEGINNING OF AUGUST is the story of Jackie, a man whose wife has abruptly and mysteriously left him and their infant daughter. Foundered by his wife's unexplained absence and unable to pay for day-care, Jackie accepts the free services of his stepmother, Joyce, to babysit until his wife returns. The involvement of a neighbor who knows more than he should and a house painter who finds countless excuses not to finish the job compound a drama of crossed boundaries and increasingly complex family dynamics. 3 men, 2 women. UNIT SET. FEE: \$60 per performance.  
ISBN: 0-8222-1786-4

\$6.50

**BELL, BOOK AND CANDLE.** COMEDY. John van Druten. One of the author's greatest comedy successes. An outstanding and popular title among

community theaters. "...completely enchanting—a wonderfully suave and impish fantasy." —NY Times. **THE STORY:** The author assumes, according to the New York Times, "...that a few modern people can cast spells and perform feats of supernaturalism. Gillian Holroyd, of the Murray Hill district, cast a spell over an unattached publisher, partly to keep him away from a rival and partly because she is attracted to him. He falls head over heels in love with her at once, and wants to marry her. But witches, unfortunately, cannot fall in love, and this minute imperfection leads into a number of difficulties." Ultimately the lady breaks off with her companions in witchery, preferring the normal and human love offered her by the attractive publisher, Shepherd Henderson, but before the happy conclusion of the romance, Gillian comes very near losing him—but doesn't. 3 men, 2 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0104-6

\$6.50

**BELMONT AVENUE SOCIAL CLUB.** COMEDY. Bruce Graham. Written in the salty, untempered language of big-city politics, this play about white male privilege, power and betrayal blends humor and inspired wisdom. "...an old-fashioned rapid-fire comedy about back-room politics, Chicago-style. It's the kind of play that has good guys and bad guys, with lines the audience spontaneously applauds." —Life Newspaper. "...crackles with suspense...When you find [a play] with the color and impetus of this one, you sit up and take notice." —Philadelphia Inquirer. **THE STORY:** A corrupt councilman has just died, leaving a city council seat to be filled. Fran, head of the all-white 51st political ward, chooses Tommy—an all-around good guy, party loyalist and, most important, close friend of the deceased—to fill the seat. He chooses him above Doug, a well-educated, fast-talking, up-and-comer with strong support from the area's growing black districts. Doug has been waiting for this post for years, and when the opportunity arises to reveal a past indiscretion of Tommy's, he takes it, under the guise of saving Tommy embarrassment in the public eye. Politics is an intricate system however, and Fran sees Doug's ploy as betrayal, after the many years of support. Fran tricks Doug into revealing his true feelings about power and black and white politics, the catch being that Doug was caught on tape. Doug's threats to reveal the closed-door workings of the ward become moot when Fran holds the damaging tape. A black "outsider" is then picked to fill the spot, signaling not only a change in the ward, but a change in the future. 5 men. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1323-0

\$6.50

**THE BIG FUNK.** COMEDY. John Patrick Shanley. A riveting and compelling look at the "big funk" that is the modern condition and the power of compassion and faith in others to triumph over it. "Shanley—as we recall from his plays and his screenplay for *Moonstruck*—can write beautifully crafted scenes, exquisite in the pride of their truth. And he does here." —NY Post. "...Shanley is a gifted humorist." —Variety. "...a uniquely funny, provocative evening of theatre." —USA Today. "THE BIG FUNK takes all sorts of changes in technique, drawing on classical theatre for its set, costumes and use of choral address while simultaneously mining absurdism for its bizarre, funny plot twists and Pirandellian shufflings of on-and-offstage realities." —NY Times. **THE STORY:** A series of self-revelations opens the book of life on the characters, drawing their view of life. From here we watch them interact: Omar throws knives for a living and muses about the state of the world. His understanding wife, Fifi, suddenly pregnant with twins, acts as a rudder for him, and often for his friend, Austin, an out of work actor, who believes the world would be a better place if everyone would do something, even one small act of kindness. He follows his own advice when he comes upon Jill, a young woman sitting in a bar, covered with grease. Jill had been attracted to Gregory, but on their first date, he berates her and covers her with petroleum jelly. When Austin finds her, he must break through her distrust of strangers and persuade her to let him clean her as an act of mercy. He succeeds and gives her a wonderful bubble bath, the cleansing becoming a metaphor for the play: that the big funk engulfing society will dissipate only if everyone will join in the purification process. A dinner party later reveals the zany and deep way in which the characters try to make things better, despite their obstacles and even their triumphs. The play's theme is summed up by Austin, addressing the world in a very unique way, asking us all to chose love and life over neurosis and death. 3 men, 2 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0114-3

\$6.50

**BLACK SHEEP.** COMEDY/DRAMA. Lee Blessing. "Hilariously trippy, first rate..." —Miami Herald. "...slickly amusing." —Variety. **THE STORY:** A prominent family's "black sheep" nephew, the son of an interracial marriage, comes to stay with them after being released from prison. But do they want him? And what does he want from them? In this dark comedy issues of race, sex and family values play out with wildly comic and disturbing results. 3 men, 2 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1921-2

\$6.50

**BLESSED ASSURANCE.** DRAMA. Laddy Sartin. "In BLESSED ASSURANCE, a play about blacks and whites working through their differences to make a small, Southern corner of the world a better place, we have Charlotte playwright Laddy Sartin's best work to date...Sartin has a deft ear for the language we denizens of Dixie call English. In BLESSED ASSURANCE, he puts the language to the best use: promoting harmony." —Charlotte Observer. "BLESSED ASSURANCE" is a powerful, thought-provoking play...and it should be required viewing for all Mississippians." —Hattiesburg American. "This work is a masterpiece from a storyteller at his best...If you love great stories that have you constantly on the edge of your seat and your heart, you simply must see this play." —Concord (N.C.) Tribune. **THE STORY:** It is the turbulent Freedom Summer of 1964. Olivia, the cook for the Whitehouse café, has shocked her small Southern town by marching up the courthouse steps demanding to register to vote. Because of this she is attacked from all sides, even by those closest to her heart. Harlan, the owner of the café, who is like a son to Olivia, accuses her of listening to outside agitators and following along "like cows being led to slaughter." This damnation incites Olivia to challenge Harlan's personal beliefs, and his allegiance to her, by sitting at the counter of the café where she has worked most of her life and requesting to be served. When Harlan asks her what she thinks she's doing, she says "I think they call it a sit-in!" BLESSED ASSURANCE shows Olivia, and the people close to her, how her choice to stand up for her rights forces them all to confront the hatred, ignorance, and injustice of the town. We see the quiet heroes of this troubled time trying their best to cope with a world which is forcing them into painful decisions. This play, set entirely in the café, offers a racially mixed cast, and presents the universal message of healing through laughter, tears, and brotherly love as the characters struggle to resolve their differences. It is a story about values, the politics of the Old South, friendship, and ultimately about faith and "Blessed Assurance." 3 men, 2 women. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1714-7** **\$6.50**

**BLUES FOR AN ALABAMA SKY.** DRAMA. Pearl Cleage. **THE STORY:** It is the summer of 1930 in Harlem, New York. The creative euphoria of the Harlem Renaissance has given way to the harsher realities of the Great Depression. Young Reverend Adam Clayton Powell, Jr., is feeding the hungry and preaching an activist gospel at Abyssinian Baptist Church. Black Nationalist visionary, Marcus Garvey, has been discredited and deported. Birth control pioneer, Margaret Sanger, is opening a new family planning clinic on 126th Street, and the doctors at Harlem Hospital are scrambling to care for a population whose most deadly disease is poverty. The play brings together a rich cast of characters who reflect the conflicting currents of the time through their overlapping personalities and politics. Set in the Harlem apartment of Guy, a popular costume designer, and his friend, Angel, a recently fired Cotton Club back-up singer, the cast also includes Sam, a hard-working, jazz-loving doctor at Harlem Hospital; Delia, an equally dedicated member of the staff at the Sanger clinic; and Leland, a recent transplant from Tuskegee, who sees in Angel a memory of lost love and a reminder of those "Alabama skies where the stars are so thick it's bright as day." Invoking the image of African American expatriate extraordinaire, Josephine Baker, as both muse and myth, Cleage's characters struggle, as Guy says, "to look beyond 125th Street" for the fulfillment of their dreams. 3 men, 2 women. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1634-5** **\$6.50**

**BRIGHT IDEAS.** DRAMA. Eric Coble. "Eric Coble's deliciously black comedy benefits from hilariously funny, psychologically astute portraits...the near surreal spoof hits home with rib-tickling acuity..." —NY Times. "Funnier than anything on Broadway!" —NY Post. "A tidy little gem of comic insanity." —Variety. "A tour de force with physical and verbal comedy to spare." —The New Yorker. "A comedy that is, of all things, genuinely funny." —NY Newsday. "Wickedly funny." —Broadway.com. **THE STORY:** How far would you go for your child? For Geneva and Joshua Bradley, the question is no longer hypothetical. Their three-year-old son, Mac, is next on the waiting list to get into the Bright Ideas Early Childhood Development Academy—and everyone knows once you're in there, your life will unfold with glorious ease. Josh and Gen have had to scramble all their lives to get this far...and now they are one fatal dinner party away from the ultimate success as parents: The Right Pre-School. You may never look at pre-school—or pesto—the same way again... 2 men, 3 women (doubling). MINIMAL UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1992-1** **\$6.50**

**BUG.** THRILLER. Tracy Letts. "...obscenely exciting...top-flight craftsmanship. Buckle up and brace yourself..." —NY Times. "...[a] thoroughly outrageous and thoroughly entertaining play...the possibility of enemies, real and imagined, to squash has never been more theatrical." —A.P. "...a wonderfully lurid new thriller..." —Star-Ledger. "...a riveting thriller of paranoia and an instant guilty pleasure." —Hollywood Reporter. **THE STORY:**

Set in a seedy Oklahoma City motel room, the play centers on the meeting between Agnes, a divorced waitress with a fondness for cocaine and isolation, and Peter, a soft-spoken Gulf War drifter introduced to her by her lesbian friend, R.C. Agnes stays at a hotel in hopes of avoiding her physically abusive ex-husband, Jerry, who was just released from prison. At first, she lets Peter sleep platonically on her floor, but not long after she promotes him to the bed. Matters become more complicated as Jerry eagerly returns to the woman he loves to beat her up, expecting to resume their relationship. On top of that, there's a hidden bug infestation problem that has both Agnes and Peter dealing with scathing welts and festering sores—which has Peter believing this is the result of experiments conducted on him during his stay at an army hospital. Their fears soon escalate to paranoia, conspiracy theories and twisted psychological motives. 3 men, 2 women. **INTERIOR. FEE: \$60 per performance.** **ISBN: 0-8222-2016-4** **\$6.50**

**BURIED INSIDE EXTRA.** DRAMA. Thomas Babe. Produced by New York's renowned Public Theatre and also presented at the Royal Court Theatre in London. Filled with the theatrical brilliance and probing insights characteristic of its author, this absorbing study of a newspaper in its death throes draws parallels with the disturbed state of other institutions in our troubled times. "...please excuse me if my heart dances about a little while I give Thomas Babe a very good review for BURIED INSIDE EXTRA." —Village Voice. "...clever, funny...some of the best writing Babe has given us." —NY Post. **THE STORY:** The scene is the newsroom of a small-city newspaper, the time late in the evening. The morning edition has just been "put to bed" and, ironically, so has the paper—as the editor has received word that this edition will be the last. The tired staffers—the editor; his long-time mistress (who edits the women's page); the aging copy boy (who used to be a promising reporter until drink and frustration took over); and the brashly self-confident cub reporter—are further jarred by a report that a bomb has been planted in the building and will explode within the hour. Dealing with this double-edged crisis leads to challenging and revealing confrontations, which reach a climax in two particularly vivid and dramatically gripping scenes—the unexpected appearance of the editor's neglected wife, and the exposure of the bomber. In the end the building is saved, but the paper must still die and, with it, the purpose and focus of the wise-cracking, cynical, fallible but essentially decent people for whom it has been a real home for so many years. 3 men, 2 women. **INTERIOR. FEE: \$50 per performance.** **ISBN: 0-8222-0163-1** **\$6.50**

**CAHOOTS.** COMEDY/THRILLER. Rick Johnston. Successfully produced in both London and New York, this outrageously funny comedy with murder brings the problem of big-city crime home with a farcical vengeance. Those involved are two "yuppie" couples who, though obsessed with the dangers of urban living, are hardly prepared for the "crime wave" they bring upon themselves—and well apart from the feared denizens of the mean streets outside their triple-locked apartments. "It combines rapid-fire dialogue with a farcical plot." —Show Business. "...diverting comedy with murder..." —NY Times. **THE STORY:** The setting is Ken and Jan's apartment in a Manhattan high rise, where Jan and her friend Lois are setting up for a dinner party before attending a block association meeting on neighborhood crime—a subject that has become an obsession with Lois' husband, Al. In fact, just to show how vulnerable they all are, Al, impersonating a masked burglar, breaks into the apartment via the terrace while the ladies cower in fear. For this, and other offenses, there is a growing antagonism between Al and Ken, and as dinner progresses so do the insults—culminating in disaster when Ken fatally clobbers Al with an oversized pepper mill. The problem then becomes what to do with the body, a dilemma which is compounded when a suspicious security guard arrives at the door and, being bent on blackmail, is also summarily dispatched. Before the evening is over our concerned citizens find themselves turned into expert, if accidental, criminals, as one of their victims is killed twice and several bodies are deftly disposed of from the terrace. Filled with witty dialogue and hilarious one-liners, the play manages to maintain a farcical unreality while demonstrating that things usually do get worse before they get better—and that the vaunted dangers of street crime can pale beside the outrageous mayhem that can ensue when four "good friends" get together for a quiet dinner. 3 men, 2 women. **INTERIOR. FEE: \$60 per performance.** **ISBN: 0-8222-0173-9** **\$6.50**

**CAKEWALK.** DRAMA. Peter Feibleman. "...the play emerges as bright, brittle...bewitchingly entertaining...The play is well-crafted and witty—the crisp one-liners, mostly poised indulgently between epigram and insult, are a particular joy, whether they emanate from Hellman, Feibleman or the osmosis of thin air...CAKEWALK is up and strutting." —NY Post. "Vivid scene follows vivid scene...an improbable love story that has about it a steadfastness of talent and a kind of cruel nobility." —Boston Globe. "...an absorbing and moving drama, one that paints a vivid portrait of a sharp, complex woman whose vitriol barely safeguarded her vulnerabilities..." —NY Law Journal. **THE**

**STORY:** CAKEWALK follows the labyrinth of laughter and passion that exists between any two people attracted to each other—especially if one of them is twenty years younger and the other a famous femme fatale. Lillian Hellman, the legendary, glamorous, glittering, inscrutable playwright, comes to life again in this highly personal love story, written for the theatre by the man who lived it. Spanning more than two decades, the relationship ricochets between bouts of tenderness and rage, humor and woe, sex and death, the story is impelled by the rhythms—the wash and backwash—of the human heart. 2 men, 3 women. UNIT SET. **FEE: \$60 per performance. SPECIAL NOTE: A CD (#6219CD) of the required original music composed for this play by Carly Simon is available through the Play Service for \$60.00, plus shipping. There is no additional fee for the use of this music.** **ISBN: 0-8222-1593-4** **\$6.50**

**THE CARPENTERS.** DRAMA. Steve Tesich. This highly imaginative and perceptive first play, presented to critical acclaim by the American Place Theatre, probes compassionately into the faltering structure of the contemporary family unit, and finds a disturbing parable for our time. “At its best THE CARPENTERS has an air of Greek tragedy about it...” —NY Times. “...it is exceptionally well written—controlled, sometimes funny, occasionally poignant, and with each character speaking as himself and no one else...” —The New Yorker. “...a play of witty insight and fierce foresight...” —NY Magazine. **THE STORY:** Is concerned with a family living in a decaying house that is about to tumble down. The fumbling, inept father tries to “communicate” with his children, but settles for listening to tape recordings of the childish games of happier, simpler days; the mother barely thinks or feels anymore, and devotes her days to preparing food; the older son makes listless plans to kill his father; the younger son, slightly retarded, dreams of escaping to the unspoiled wilds of Oregon; and the daughter, a college drop-out, becomes, in an oddly gentle way, the sex object of both father and brother. In the end there are discoveries, and compassion, but also a sense of aching loss of the relentlessness of the fate which the Carpenters have, like betrayed innocents, ordained for themselves. 3 men, 2 women. UNIT SET. **FEE: \$50 per performance.** **ISBN: 0-8222-0186-0** **\$6.50**

**CASH FLOW.** COMEDY. D.B. Gilles. Widely produced by America's leading regional professional theatres, this biting perceptive, yet very funny play, brings compassion and wit to its study of a phenomenon far too often encountered in contemporary society—dishonesty and even criminal behavior among those in the higher echelons of corporate structure. In this case the action involves a foundering textbook publisher, and the desperate measures contemplated by its top executives to help keep it afloat. “The play is written with great wit and style. Gilles has a fine ear for the way company men talk and draws his characters with precise strokes.” —Santa Monica Evening Outlook. “Gilles writes sharp dialog and finds humor nearly everywhere the script takes him.” —Variety. “He can find the humor in any situation because he knows where the heart is.” —Drama-Logue. **THE STORY:** Things are not going well at the Gallagher Publishing Company, an old-line textbook house which is faced with mounting losses because of the failure of its latest publishing venture. Staving off financial ruin is the pressing problem, and the men who head up the company have varying opinions as to how to deal with the crisis. Elliot Gallagher, the ineffectual son of the former (and very dynamic) president (and now president himself) wants to bring in a rather shady outside investor, but his colleagues fear that this would lead to a takeover which could cost them their cushy jobs. Marty Blasingame, the meek-mannered company treasurer, urges that they file for bankruptcy; while Casey McDermott, the hard-driving veteran sales manager, has a more draconian suggestion—burn down their warehouse and collect the insurance money. They even go so far as to interview a professional arsonist, who proves to have more conscience than they do when he turns down the job because of the possibility of harming people in nearby tenements. One glimmer of hope is an imaginative new educational program devised by the resourceful editorial chief, Carolyn McNeil, but where to find the money to develop it? In the end Elliot, after wrestling with the spectre of personal as well as professional disaster, pulls himself together and decides to invest his own money in the business—a move considered radical in corporate circles but, in this instance, perhaps the only way to salvage not only the company but also the integrity of those committed to it. 4 men, 1 woman. INTERIOR. **FEE: \$50 per performance.** **ISBN: 0-8222-0187-9** **\$6.50**

**THE CHAMPAGNE CHARLIE STAKES.** COMEDY/DRAMA. Bruce Graham. This poignant comedy mixes family, love and an oversized bet at the race track to illustrate the power of loyalty, integrity and growing older gracefully—however defined. “The play has a good bit of pathos along with Graham's irrepressible comedic touch.” —Press Focus. “A gentle comedy with its roots in recognizably human behavior...It's a lovely piece of work.” —Philadelphia Inquirer. **THE STORY:** It's a very special day at the racetrack, where “Champagne” Charlie, a race-track regular, has had a race named in his honor. A dreamer and teller of tall tales, Charlie is accompanied by his wife of fifty-

three years, Mary Lee, an incurable romantic, who still finds Charlie very attractive. They are accompanied by Jackie, a family friend and race track bookie, and their daughter, Mary, a divorced high-school drama teacher, and the realist in the family who has nervously invited along her long-time boyfriend, Paul, to finally meet her parents. Since this is such a special day, Charlie conspires with Jackie to place the bet of his life—his entire meager savings (“the whole she-bang”)—on a long-shot hunch. Mary strenuously objects until Mary Lee tells her that Charlie is ill, and this will be his last season at the track, and she wants this day to be the most wonderful day of his life. Mary relents, the race is run and Charlie loses everything. Jackie, guilt ridden, tries to return the money, but Mary Lee will not hear of it. If Charlie wants to tell the tale of the “whole she-bang,” he can't keep the money, so Mary disposes of it in her own way. Charlie, disappointed, apologizes to Mary Lee; just once in his life he wanted to give her things and do something grand for her. She assures Charlie that, for fifty-three years, he's done just fine. 3 men, 2 women. INTERIOR. **FEE: \$50 per performance.** **ISBN: 0-8222-1362-1** **\$6.50**

**CHEATING CHEATERS.** COMEDY. John Patrick. A truly funny and warmhearted new play by one of the American theatre's comedic masters. This time the action involves the hilarious adventures of two lovably larcenous sisters who impersonate begging nuns in order to put their niece through art school—at least until the police catch up with them and their virtuous ward pays an unexpected visit. **THE STORY:** Faced with the responsibility of looking after their orphaned niece, Theresa and Angelica, two middle-aged sisters, have settled on the idea of impersonating begging nuns in order to send Tania to art school in Europe, but as the play begins they have run into double trouble: An agile young cat burglar is about to make off with their ill-gotten gains; and a suspicious policeman has followed Theresa (and her collection bucket) home. However all is not as desperate as it seems, as the personable young thief happens to be a medical student who steals to pay his tuition (and is willing to consider alternative means of fund raising) while the cop, as it turns out, is also not above taking what he can on the side. So the four join forces for some inspired larceny and things go swimmingly—or do until the supposedly saintly Tania turns up unannounced. Trying to hide the truth from their niece, Theresa and Angelica decide to “go straight,” which also, unfortunately, means going broke, and results in a series of hilarious misunderstandings. In the end, however, it develops that Tania is not quite the paragon her aunts believed her to be—but the confession of her own misdeeds (she is an accomplished art forger) is steadily forgiven when she also reveals that the rather considerable earnings from her illegal activities are merrily piling up interest in a Swiss bank! 2 men, 3 women. INTERIOR. **FEE: \$60 per performance.** **ISBN: 0-8222-0199-2** **\$6.50**

**CHILDREN.** COMEDY/DRAMA. A.R. Gurney. Hailed in both its New York and London productions, this absorbing, literate play blends humor and revealing irony in its study of a well-to-do American family forced to deal with a challenge to its comfortable status quo. “Here is a really good new American play. Mr. Gurney writes sensitively about how people behave within those strange institutions called families.” —Village Voice. “...one is held from beginning to end.” —The New Yorker. “...funny, sad, rueful and thought-provoking.” —NY Newsday. “...the multiple story line has tension and suspense, the characters are believable, the dialog is realistic and witty and the general effect is persuasive.” —Variety (London). **THE STORY:** The action takes place in the summer home of a wealthy “WASP” family on a resort island off the New England coast. In residence are a middle-aged but still attractive widow; her divorced daughter; and her prep school teacher son and his wife. Their pleasant regimen is interrupted by two jarring events: the mother's announcement that she plans to marry an old family friend (which means that the house will then pass to her children); and the unexpected arrival of her younger son and his family. The younger son, “Pokey,” has always been out of step with the rest of the family, and while he remains a shadowy offstage figure throughout, it is quickly evident not only that (for reasons of his own) he objects to his mother's remarriage and to the plans which his siblings have hatched for the house, but also that he can, and will, stop them. As the others lash back at Pokey much that has been repressed in them rises to the surface, and they are forced to painful (yet often funny) examinations of their own rather sterile lives. In the end, however, their resistance crumbles, and they are resigned again to things as they are and, most likely, will continue to be until the ways of the world truly change. 2 men, 3 women. EXTERIOR. **FEE: \$60 per performance.** **ISBN: 0-8222-0202-6** **\$6.50**

**THE CHOSEN.** DRAMA. Aaron Posner and Chaim Potok. “THE CHOSEN tells a wonderful story...” —Philadelphia City Paper. “...moving...examines the freedom that comes with the passage from childhood to adulthood—intellectual freedom, religious freedom, America's

promise of freedom." —Philadelphia Weekly. "Take me somewhere new; surprise me with familiarity; dig deep into character, ideology and the human heart. **THE CHOSEN** does...It's irresistible." —Pittsburgh Post-Gazette. "...Potok has collaborated with...Aaron Posner, a director and writer of theatrical imagination and skill who brings...theatricality to the story without losing its intellectual content or sacrificing Potok's stunning language." —Chestnut Hill Local. **THE STORY:** A standing-room-only hit wherever it has played, this award-winning adaptation from the award-winning novel is the story of two boys, two fathers and two very different Jewish communities—"five blocks and a world apart"—in Williamsburgh, Brooklyn, in the 1940s. Set against the backdrop of WW II, the revelation of the Holocaust, and the desperate struggle of Zionism, **THE CHOSEN** remains not essentially political or religious but deeply human. Reuven Malter and Danny Saunders are both passionate and intelligent young men. When Reuven is injured by Danny during a heated baseball game between their rival yeshivas, a unique friendship is born. As the boys grow to manhood, they are forced to learn important lessons about each other, their fathers and themselves. This is a story of friendship, family and difficult choices that we must all make on the path to understanding, respect and reconciliation. 5 men. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1740-6**

**\$6.50**

**CLIFFHANGER.** COMEDY/THRILLER. James Yaffe. Mingling suspense and humor, this ingeniously plotted thriller follows all the unexpected twists and turns that result when a seemingly mild-mannered professor of philosophy is driven to apparent murder to protect his reputation and career. A regional theatre success, the play was later transferred to Broadway for an extended run. "It combines the warmth and charm of *On Golden Pond* with almost as many plot twists as *Deathtrap*." —Variety. "An old-fashioned thriller/chiller with some heart, heartbreak and hearty laughs." —Atlanta Journal/Constitution. "...a terrific comedy thriller." —WGST Newsradio, Atlanta. **THE STORY:** Henry Lowenthal, after a long tenure as professor of philosophy at a small Western college, is looking forward to being appointed to an endowed chair so he and his wife can enjoy their golden years with honor and dignity. But their plans are given a rude jolt when his successor, a vindictive and ruthlessly ambitious young woman, informs him that she is not recommending him for the chair—an act of such calculated cruelty that the usually gentle professor seizes a bust of Socrates and strikes his tormentor a fatal blow. Thereafter, as Henry and his wife plot a foolproof way to dispose of the body, complications arise in the form of a rather sinister young student who is about to flunk out of school (unless his grade is changed) and who happened to witness the professor's violent action. Add in a suspicious police lieutenant and you have all the ingredients for a series of suspenseful, unexpected and frequently funny developments, leading to a dénouement that will catch everyone by surprise. 3 men, 2 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0217-4**

**\$6.50**

**COME DOWN BURNING.** DRAMA. Kia Corthron. A poignant look at familial love and dependence among a group of strong, witty and loving women who don't let the impact of poverty and prejudice push them down. "Ms. Corthron creates vivid characters and situations...in Ms. Corthron, the theater has a new playwright of promise." —NY Times. "Corthron's voice is assured and wise, spinning the homespun speech of these country women into something eloquent and beautiful. This is a voice I am eager to hear again." —NY Post. **THE STORY:** Skoolie lives in a clean, tiny shack at the top of the big hill, across from the small grocer. She doesn't have the use of her legs and uses a cart built close to the ground to get to the store, and around the house where her appliances are cut close to the floor. Her sister, Tee, is living with her, again, with her three small children. Though Tee is welcome, it is a hardship to support everyone on Skoolie's income from plaiting hair and occasionally performing abortions. As time goes on, it grows increasingly difficult for Skoolie to handle the extra people; last time Tee came to live, two of her children died from lack of food. Tee is very simple in the way she looks at the world, sometimes too much so, which causes a familiar family antagonism between the women—a caring but at-odds view on how to better their lives. When Skoolie discovers that Tee is again pregnant, she tries to convince her to give up the baby. Tee loves her children and though at first does not want to think about it knows that she doesn't want to jeopardize the three living ones to possibly bury another. Bink, Skoolie's lifelong girlfriend, comes to visit and get her hair done. She also asks Skoolie to perform an abortion; she and her husband are not ready for children. She follows Skoolie's advice, does not eat, does as she's told and the abortion is clean. Tee tries harder to be in charge of her life and her children's lives. When she notices a mark on her daughter's arm, put there by a negligent teacher, she wants to confront the teacher herself, but Skoolie, knowing Tee's social skills are not good, confronts the teacher for her, winning a small victory for them all but making Tee feel more inadequate. Failing at taking care of her children, Tee tries to take care of her own abortion but tragically fails at that too. Skoolie

comes home in the afternoon to find her sister dying. While she tries in vain to keep Tee from slipping away, Skoolie knows she must again bear the burden of taking on and taking care of a loving but sorrow-filled family. 3 women, 1 girl, 1 boy. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1392-3**

**\$6.50**

**THE COUCH.** COMEDY/DRAMA. Lynne Kaufman. This remarkable first play was initially presented by San Francisco's famed Magic Theatre, where it won the Will Glickman Playwright Award, the Hollywood Drama-Logue Award and the Bay Area Critics Circle Award. A gripping, absorbing study of conflict between two great men—Sigmund Freud and his disciple, Carl Jung—the play captures the personal idiosyncracies and frailties of these two titans with compassion and humor, while exploring the larger question of the philosophical differences which eventually drove them apart. "Lynne Kaufman has made an auspicious playwrighting debut with **THE COUCH**...The play is filled with marvelous dialogue." —The Independent Journal. "...an absorbing play that moves between satiric comedy and dramatic confrontation." —Bernard Wiener, San Francisco Chronicle. "Kaufman's playwrighting debut provides, in itself, a delightful evening of theatre. Even more it holds the promise of exciting works to come." —San Mateo Times. "...a fascinating play..." —Bay Area Reporter. **THE STORY:** The play takes place at Carl Jung's home on a lake in Switzerland. It is Sunday afternoon, and Sigmund Freud, joining his protégé for lunch, finds him in conflict with his long-suffering wife, Emma, because of Jung's infatuation with a lovely young patient/pupil, Toni Laufer. Repressed in his own sexual feelings, Freud disapproves of Jung's dalliance, but their dispute only hints at the larger differences that will shortly divide them—as Jung has finally decided to split with his mentor and develop his own (and to Freud, radical) theories of the subconscious. Mingling lighthearted domestic scenes, with moments of challenging intellectual exchange, the play eventually resolves the problems it has raised with novel inventiveness and good humor as Emma agrees to limit herself to running the household and tending the children (thereby gaining time to pursue her own career); Toni accepts a position as Jung's assistant (and mistress); and Freud departs, secure in the conviction that Jung's new direction of thought in no way diminishes the magnitude of his own accomplishments. 2 men, 3 women. INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0241-7**

**\$6.50**

**COYOTE UGLY.** DRAMA. Lynn Siefert. Achieving national notice in its production by Chicago's Steppenwolf Theatre Company, this stunning, explosive play was also presented at the Kennedy Center, in Washington, under the sponsorship of the American National Theatre. Outspoken and often violent in words and deeds, but brilliantly theatrical throughout, it examines the tragicomic conflicts and passions which beset a rural family in America's Southwest—a family for which love has long since soured into hatred. "**COYOTE UGLY** is a visceral, muscular comedy in which characters shriek things in casual conversation that would give pause to an ax-murderer...an exuberant, flamboyant evening." —Washington Weekly. "...shocking and hilarious. It pulls no punches and moves ever forward in its assault on our sensibilities." —Washington Journal. **THE STORY:** The scene is a rundown shack in the Arizona desert, the home of Pewsey family. After an absence of a dozen years son Dowd Pewsey returns with his new wife, Penny, whom his family has never met. His arrival exacerbates the tensions and obsessions which beset the Pewsey clan: The mother, Andreas, is a slovenly slattern who has long harbored incestuous desires towards her son; the father, Red, is a foul-mouthed degenerate who has similar designs on their daughter, Scarlet, but quickly transfers these to his new daughter-in-law; while the daughter, Scarlet, is a bizarre twelve-year old who lusts after her brother and tries to get rid of her new rival, Penny, by stranding her in the desert. Heightened in style, the play swings from outrageous humor to chilling violence as it explores the twisted psyches of its unique characters and, in the end, exposes the shocking, gnawing secret which has brought them to their present state. 2 men, 3 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0248-4**

**\$6.50**

**CRUMBS FROM THE TABLE OF JOY.** DRAMA. Lynn Nottage. "Imagine a pairing...between Tennessee Williams and Lorraine Hansberry, a memory play about a black family, a glass menagerie in the sun...**CRUMBS FROM THE TABLE OF JOY** [is] a small window into the past, and this almost voyeuristic glimpse is worth attention." —NY Post. "...**CRUMBS FROM THE TABLE OF JOY**, a complex, thought-provoking play..." —Chicago Sun Times. **THE STORY:** Recently widowed Godfrey, and his daughters Ernestine and Ermina, move from Florida to Brooklyn for a better life. Not knowing how to parent, Godfrey turns to religion, and especially to Father Divine, for answers. The girls absorb their new surroundings, but not necessarily religion. Lily, Godfrey's sister-in-law, shows up from Harlem, having promised her sister that if anything ever happened, she'd look out for the girls. Lily, while fascinating to her nieces, stands for everything Godfrey dislikes: communism, sexual freedom and the fight against racial discrimination. As the racial and social issues of the late 1950s escalate, personal issues between Godfrey and Lily explode, prompt-

ing him to walk out. A few days later, he returns, with a new wife—a white, German immigrant, Gerte. With Godfrey immersed in religion, Lily claiming to be a part of the new revolution, and quiet, stoic Gerte coming from the horrors of Germany, life in the household gets heated. Ultimately, Lily must leave, seeing as she's neither Godfrey's wife nor the girls' mother. Godfrey and Gerte keep the family together as best they can, but nothing lasts forever. Ernie, about to graduate from high school, gets a job offer from her father, but it's not what she wants to do. Instead, as a young woman in the dawn of a new age, she sets off for Harlem in search of her spiritual mother, Lily, and all of the causes she supposedly stood for during the "revolution." 1 man, 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1572-1

\$6.50

**DALTON'S BACK.** DRAMA. Keith Curran. A highly original and affecting play which blends past and present, through the imaginative use of parallel action, as a young man tries to reconcile his troubled present and his emotionally deprived childhood. First presented Off-Broadway by the renowned Circle Repertory Company. "...Curran projects the pain of his characters forcefully. He writes clear, strong dialogue." —NY Daily News. "...deeply affecting and tartly funny..." —7 Days. "...engrossing and thought-provoking." —The Stage (London). "...this is real theater, poignant and powerful." —WINS Radio. **THE STORY:** Growing up with a hard-drinking, absentee father and an emotionally volatile mother who alternated between abuse and affection, Dalton Possett, now a young school teacher, is still affected by nightmares and self-doubt—and finds it difficult to establish a stable relationship with his live-in girlfriend, Teresa. Also, when he is deeply disturbed, the only remedy—as it was in his boyhood—is a gentle back massage, a skill which first his mother and then Teresa have mastered. In fact, Dalton's present is continually haunted by his past, a factor which is vividly projected through the use of parallel scenes, with Daltie the boy and Dalton the man often onstage simultaneously, and with deftly dovetailed dialogue to enhance the effect. Happy and compatible at first, Dalton and Teresa find their relationship growing progressively more troubled as he presses for marriage, so they can have children, and she tries to hold on to their easy-going, informal arrangement and her own career plans. But, as Dalton becomes more distressed, and even violent, he also finds himself coming to terms, at last, with the doubts and confusion which have plagued him since childhood and, in an emotionally (and theatrically) searing scene that the boy, Daltie, and the man, Dalton, finally confront each other directly—with an embrace that holds promise of a future no longer held hostage to the anguish and bitter memories of those early, troubled years. 3 men, 2 women. UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-0266-2

\$6.50

**DARK SUN.** DRAMA. Lisette Lecat Ross. This powerful drama set in the black South Africa township of Soweto, on the edge of change, centers on the fate of a black man and a white woman thrown together by force of circumstance. "Her writing is beautiful, compassionate and philosophical, and her play works extraordinarily well..." —Stanford Daily. "Ross develops an exchange between the two characters that is at once compelling and somewhat comic." —Bay Reporter. **THE STORY:** A bus transporting a group of international Red Cross workers through the township of Soweto, on a fact-finding tour, is bombed and many of its passengers killed. In the ensuing chaos one survivor, Lydia De Jager, a white woman in her forties, escapes and is sheltered by Simon Kgoathe (a Sowetan in his late forties, early fifties). This single compassionate act may doom him—a fact he quickly realizes. Any hope of utilizing his meager options are thwarted firstly, by Lydia's fear and her recklessness; then by his discovery that she is a South African, by events outside and, finally by the intrusion of a young black man, Siphos, who may or may not be a government informer and who is also urgently in need of Simon's help. As Simon tries desperately to survive in the increasingly dehumanized environment of a country without hope and a township seething with rage, he strives also to hold onto his humanity. Isolated in what is, for Lydia, both a fragile haven and a frightening cage, these two people, so vastly different in character and experience, struggle through mistrust and prejudice towards a tenuous understanding. As the night progresses, Simon's main hope of survival becomes his secret underground "cubby-hole." But, from Siphos's entrance, events spin out of control and the play is propelled towards a powerful and moving conclusion. 4 men, 1 woman. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0274-3

\$6.50

**THE DEATH OF ZUKASKY.** FARCE. Richard Strand. This modern-day farce set in corporate America received its world premiere at the Humana Festival of New American Plays at Actors Theatre of Louisville "Strand has an undeniable facility with clever dialogue and slapstick situations..." —Dispatch Theater Critic. "THE DEATH OF ZUKASKY...is...Strand's broadly hilarious physical comedy about the changing of a corporate dynasty." —New Albany Tribune. "...lurking behind every farcical extravagance...is a glimpse of human frailty that brought groans of recognition as well as gales of laughter..." —Louisville Courier Journal. **THE STORY:** Preparing for their usual

morning conference, three sales associates discover their supervisor, Zukasky, dead, with his feet up on his desk. All three of them are next in line for Zukasky's job. A.C. immediately begins to scheme; Anne is insecure; and Barry is all indecision and blithering. What's worse, their department head, Marilino, announces that Barry will, indeed, take over, leaving Anne stupefied and unacknowledged for her ten years of experience in the company. Bit by bit, A.C. begins to plant sly suggestions in his coworker's minds, embroiling them all in a feud that should leave him coming out on top. In a farcical climax, A.C. and Anne stage a break-in that inadvertently gets both she and Barry fired. The last scene of the play has A.C. in triumph, ascending to the managerial level, where it's clear this climber won't be satisfied for long. 4 men, 1 woman. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0293-X

\$6.50

**DEATHTRAP.** THRILLER. Ira Levin. One of the great popular successes of recent Broadway history, this ingeniously constructed play offers a rare and skillful blending of two priceless theatrical ingredients—gasp-inducing thrills and spontaneous laughter. Dealing with the devious machinations of a writer of thrillers whose recent offerings have been flops, and who is prepared to go to any lengths to improve his fortunes, it provides twists and turns and sudden shocks in such abundance that audiences will be held spellbound until the very last moment. "It is a classic thriller, a genre with a style, a manner and an audience of its own. If you like thrillers, do see it. I promise you that it is vintage." —NY Post. "The intricately fashioned plot contortions brought gasps, the comedy lines drew delighted chortles..." —Hollywood Reporter. "Two-thirds a thriller and one-third a devilishly clever comedy...Suspend your disbelief and be delighted. Scream a little. It's good for you." —Cue Magazine. "If you care to assassinate yourself with laughter, try DEATHTRAP." —Time Magazine. **THE STORY:** Seemingly comfortably ensconced in his charming Connecticut home, Sidney Bruhl, a successful writer of Broadway thrillers, is struggling to overcome a "dry" spell which has resulted in a string of failures and a shortage of funds. A possible break in his fortunes occurs when he receives a script from a student in the seminar he has been conducting at a nearby college—a thriller which Sidney recognizes immediately as a potential Broadway hit. Sidney's plan, which he devises with his wife's help, is to offer collaboration to the student, an idea which the younger man quickly accepts. Thereafter suspense mounts steadily as the plot begins to twist and turn with devilish cleverness, and with such an abundance of thrills and laughter, that audiences will be held enthralled until the final, startling moments of the play. 3 men, 2 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0294-8

\$6.50

**DOGBRAIN.** CHILDRENS PLAY. Michael Weller. **THE STORY:** Six-year-old Nicholas gets into hot water when he invents a non-existent creature called Dogbrain to blame for his bad behavior. When Dogbrain materializes (visible only to Nicholas) and wreaks havoc on his family, Nick and his little brother are forced into the night-time streets of the city where they encounter a huge dog, a bag person, and finally, a rescuer, straight out of Nicholas' imagination—the same imagination that conjured up his dark side as the creature Dogbrain. Thus does Nicholas learn how he has within him bad and good, and the power to keep them under his own control. 2 men, 1 woman, 2 boys (flexible casting). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1605-1

\$6.50

**DR. COOK'S GARDEN.** MELODRAMA. Ira Levin. A chilling suspense melodrama, the play is concerned with an idyllic New England town and the kindly doctor who would keep it that way—by any means necessary. "...theatrical excitement...moments of effective menace..." —NY Post. "...aimed for suspense and goose pimples..." —NY Daily News. **THE STORY:** As Richard Watts Jr. outlined: "...in the Vermont village of Greenfield Center, there is a genial, benevolent and greatly loved old physician who is very proud of his community. It is peopled with fine, wholesome folk, and it appears that Heaven rewards the civic virtue by seeing to it that mostly only those who are wicked at heart die. And the good Dr. Cook, who is willing to go out on sick calls at any hour of the day or night, is determined it should stay in that fortunate condition. When a young physician, who had known and loved Dr. Cook for years, returns to the village for a visit, he is delighted to see his venerable friend and benefactor again. Then a problem of medical ethics arises to haunt him. It may, he concedes, be excusable for a doctor to kill off incurable patients and the hopelessly deformed. But he thinks it is going too far to do away with disagreeable people who happen to be a blot on the fair community." And it is his attempt to make his mentor see reason on this point that brings on the gripping climax of the play, in which the two doctors, young and old, are pitted against each other in a scene of unforgettable, breath-stopping suspense and high drama. 3 men, 2 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0328-6

\$6.50

**DROWNING SORROWS.** MYSTERY/DRAMA. Douglas Post. "A specialty of playwright Douglas Post: a philosophical mystery...working in territory that Alfred Hitchcock explored...Post weaves in deeper considerations on memory, commitment and the strange ways of the passage of time." —Chicago Tribune. "Post's play, unfolding in a swiftly moving succession of scenes without intermission, shines when his sharply drawn characters trade wisecracks and ironies." —Chicago Sun-Times. "A kind of dramatic Rorschach test, Post's psychological puzzler forces audiences to fill in some tantalizing blanks." —Chicago Reader. **THE STORY:** Duncan Crawford, a bartender on the island of St. John, is considering abandoning his bar for greater adventure when an heiress from Manhattan, Emily Miles, wanders into his establishment. She begins to tell him the story of her life: how she was left at the altar at the tender age of nineteen by a fiancé who mysteriously disappeared, how she has spent the past twenty years searching for this man, and how she now believes that she has found him in the person of Duncan. Duncan denies this, but Emily is certain. To complicate matters, Emily's husband, Raymond, an investment banker, offers Duncan \$10,000 to pretend he is the man Emily is looking for in the hopes she will finally come to some sort of closure over the event. The story continues to twist and turn right up to the ambiguous conclusion: Duncan might be playing along with Raymond or he may actually be the man Emily claims he is. 3 men, 2 women. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-1629-9** **\$6.50**

**THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS.** DRAMA. Paul Zindel. Winner of the 1971 Pulitzer Prize, the Obie Award and the New York Drama Critics Circle Award as Best American Play of the season. One of Off-Broadway's greatest successes, this powerful and moving study of an embittered, vindictive widow and her two young daughters has been hailed as one of the most significant and affecting plays of our time. "Let's start with a single, simple word. Power...I don't know of a better (play) of its genre since *The Glass Menagerie*..." —NY Post. "The play itself is one of the lucky blooms; it survives, and is beautiful." —NY Times. "Off-Broadway has been gifted with a great human drama..." —NY Daily News. **THE STORY:** Frowzy, acid-tongued, supporting herself and her two daughters by taking in a decrepit old boarder, Beatrice Hunsdorfer wreaks a petty vengeance on everybody about her. One daughter, Ruth, is a pretty but highly strung girl subject to convulsions; while the younger daughter, Matilda, plain and almost pathologically shy, has an intuitive gift for science. Encouraged by her teacher, Tillie undertakes a gamma ray experiment with marigolds that wins a prize at her high school—and also brings on the shattering climax of the play. Proud and yet jealous, too filled with her own hurts to accept her daughter's success, Beatrice can only maim when she needs to love and deride when she wants to praise. Tortured, acerbic, slatternly, she is as much a victim of her own nature as of the cruel lot which has been hers. And yet, as Tillie's experiment proves, something beautiful and full of promise can emerge from even the most barren, afflicted soil. This is the timeless lesson of the play, and the root of its moving power and truth. 5 women (or 2 women, 3 girls). **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0350-2** **\$6.50**

**ELM CIRCLE.** DRAMA. Mick Casale. Selected by the Foundation of the Dramatists Guild/CBS New Plays Program, this affecting and imaginatively constructed play was initially presented by New York's famed Playwrights Horizons. Concerned with the tragic disparity between a young girl's fantasies and the drab reality which she seeks to overcome, the play traces her inevitable descent into alienation and fatal hopelessness. **THE STORY:** The action begins in Troy, New York, where Janet Ann, a lonely teenager with a vivid imagination, chafes under the restraints imposed by her blue-collar family. She dreams of becoming a movie star, and believes that she is on her way toward achieving her goal when she persuades her brother, a would-be song writer, to run off with her to New York City. But her hopes remain elusive and her fantasies become increasingly bizarre as Janet Ann is drawn into a series of picaresque but destructive adventures while zig-zagging across the country in her westward flight. Driven ever deeper inside herself, her calls to her family become more disoriented and outlandish as her alarmed parents plead with her to come home before her life is forfeited to her delusions. But, in the end, it is hopelessness which prevails—as Janet Ann, in the final, devastating scene of the play, chooses oblivion to a reality which seems to offer no place for her to exist happily. 3 men, 2 women. **UNIT SET. FEE: \$50 per performance.**  
**ISBN: 0-8222-0358-8** **\$6.50**

**THE ENIGMA.** COMEDY/FANTASY. John Patrick. First hailed for its success in summer theatre, this fast-moving, hilarious comedy-fantasy deals with the predicament of a young man who imagines that there is a tiger living with him, a young girl who has a similar problem with a gorilla, and their doubting friend—who, ironically, ends up with a rather strange companion himself. **THE STORY:** Stuart Pearson, a young computer operator, lives in terror of the "tiger" who has moved in with him, but he gets little sympathy

from his airline pilot friend, Phil Rittenhouse, the main reason being that the tiger, Elsa, is visible to Stu only. However he fares better with his lovely neighbor, Nora Dall, as she has a similar problem herself—her nemesis being Tarzan, a "gorilla"—again very real to her, but unseen by others. The complications multiply uproariously as the two scheme to get rid of their unwanted companions while, at the same time, "finding" each other. Meanwhile, however, their doubting friend, Phil, ends up with the strangest apparition of all, a small shaggy "enigma" who follows him everywhere—until a desperate, but well-placed, bullet sets him free as well. 3 men, 2 women (3-5 men, 2-4 women). **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0361-8** **\$6.50**

**THE EXACT CENTER OF THE UNIVERSE.** DRAMA. Joan Vail Thorne. "THE EXACT CENTER OF THE UNIVERSE is a charming, insightful reflection on age, change, situational morality, the limitations of love and the difficulty of feeling at home in the world...wise and funny..." —NY Times. "A delightful, old-fashioned, well-made play...tickles with its juicy dialogue and zesty characters." —NY Magazine. "An amiable comedy about a classic Southern dragon-lady mother...sharply written...flawlessly elegant...poignantly evokes the passing years." —The New Yorker. "A sweet-sour shot of Southern comfort...nattily well-made...Vada Love Powell, the play's interfering, bigoted yet oddly lovable heroine...a Southern matriarch fit to ride alongside Alfred Uhry's Miss Daisy." —NY Post. "Funny...a warm-spirited evening of solid charm." —A.P. **THE STORY:** Vada Love Powell, the self-appointed doyenne of a small Southern town, has invited Mary Lou Mele to tea. It's Vada's intention to scare off another prospective bride for her beloved son, Apple, but she meets her match in Mary Lou, who's pretending to be her twin sister, Mary Ann, whom Apple secretly married that very afternoon. Now Vada must face her best friends, Marybell Baxter and Enid Symonds in Enid's tree house, where the three gather to "play canasta and consume sweets." "They agree that Vada 'had this one coming,' but she pretends nothing has happened. It's a complete surprise when Apple returns with his shy bride, who astounds even Vada with her love for him. Ten years pass and 'The Tree House Gang has grown old.' Vada 'summons' Mary Lou, now an anthropologist, to discuss some photographs she took of a nearly nude tribe. Vada is appalled that Mary Ann is going to let her twins take these 'suggestive' pictures to school. Apple blames his mother for offending his wife, warns her not to mention the photographs to the girls, and runs out before she can tell him she already has. Vada also 'summons' Enid and Marybell to discuss the 'unrest' in their beloved church guild. During their discussion Apple telephones that the twins have run away from school. After some panic, Mary Ann reports they've been found, but she holds Vada accountable: The girls ran away because Vada had said they should be ashamed of the photos. Vada apologizes to Mary Ann, and reveals to Apple 'this little heart problem,' that she's not going to let 'change her life.' She asks him to plan her funeral, then proceeds to tell him exactly what to do! 1 man, 4 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1744-9** **\$6.50**

**FEEDLOT.** DRAMA. Patrick Meyers. Presented Off-Broadway by the celebrated Circle Repertory Company. An intense, gripping and emotionally charged first play by an author of exceptional talent and promise. "...Mr. Meyers is a man who believes that the stage is a combat area fenced in by electrified barb wire...the language of FEEDLOT is taut, plausible, menacing when it means to be, quickly and effortlessly funny." —NY Times. "...an extraordinary ability to involve his audience...a play of power, and a fine introduction to a talented new playwright..." —Star-Ledger. "...the play holds our interest and keeps growing in stature..." —NY Magazine. **THE STORY:** The action is set in the mechanized control room of a modern feedlot, a sterile, computerized place which resembles the flight deck of a rocket ship. Four men, three swaggering cowboys and a sensitive young college student, are about to begin their night's vigil, tending the dials and gauges that regulate the flow of feed to the cattle pens below. One of the cowboys, a super-macho Vietnam veteran named Billy Fred, is convinced that Gene, the college boy, is a "faggot" and, while the other men are off-stage, he taunts him unmercifully. The tension between these two builds quickly toward the breaking point but, when it comes, it does so with an unexpected reversal as Gene, drawing a revolver, turns the tables on Billy Fred. Holding him at bay he ridicules his stupidity and his vaunted masculinity and, after confessing his homosexuality, plunges the stage into darkness and taunts his tormentor—after which Billy Fred is oddly cowed and submissive, as though some nagging fear had been exorcised. When the other men return they are oblivious of what has happened, still secure in the mindless male heartiness which, we are now aware, neither Gene nor Billy Fred will know again. 5 men. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0395-2** **\$6.50**

**THE FIERY FURNACE.** DRAMA. Timothy Mason. "THE FIERY FURNACE is...naturalistic drama from America's heartland with a slice of poet-



ry, a generous dollop of wit and a hefty serving of character subtext for actors to devour." —NY Newsday. "...shrewdly shaped scenes, flecks of wicked humor and strong convictions..." —NY Times. **THE STORY:** 1950, rural Wisconsin. Faith is about to leave for the University of Chicago when her mother, Eunice, suitcase in hand, announces that she's going too. Desperate to leave the confines of a stony marriage, she pleads for a last chance of escape. Faith, also eager to break away from family and small-town life, recognizes her mother's pain, and though hesitant, relents. But Faith's sister, Charity, and brother-in-law, Jerry, have already informed the patriarchal Gunnar of his wife's plan, and he threatens to cut off Faith's tuition money. The choice is painful, but Eunice puts down her suitcase, takes off her hat and Faith flees. 1953. Charity, the mother of twin boys, is nervously practicing a speech she will give in tribute to Eunice at a mother-daughter church banquet. Eunice is anxious to learn what Charity will say about her, while Jerry is full of his plan to get Gunnar to sell him a plot of land on which to build a drive-in movie theatre. When Jerry hears that Gunnar has sold the land to a rival with the same business intentions, his darker, violent side reveals itself. 1956, Thanksgiving. Faith returns home with her fiancé, Louis. While his leftist politics cause tension in the dining room, the women come and go in the kitchen, waiting on their men. Eunice fears that Faith really does not truly love Louis, which Faith reluctantly admits. Charity reveals her suspicions of Jerry's long-time infidelity, and Eunice talks to her daughters for the first time about the early days of her luckless, loveless marriage. Although separated by age, education and outlook, the three women are for a moment united. 1963, New Year's Eve. Gunnar, never seen but deeply felt throughout the play, lies dying upstairs. Jerry hovers over him, drinking heavily and making a show of concern, while all the time making plans to take over the family fortunes. Faith and Louis arrive, ostensibly to pay respects, but really in response to a furtive phone call from Charity, a plea for help to get her and her children out of a violent marriage. Now faced with the possibility of freedom, the frightened Charity recants her story. Louis, both a lawyer and magician, with Eunice's help, uses compassion and sleight-of-hand to engineer Charity's escape, but not before an explosion of terrifying violence. 2 men, 3 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-1355-9 \$6.50**

**FIVE OF US.** DRAMA. Len Jenkin. Winner of the Obie Award. First presented Off-Off-Broadway in New York City and then at the Mark Taper Forum in Los Angeles. "FIVE OF US is a 10. Jenkin has a real genius for character." —Hollywood Reporter. "...it proves that he not only has a vivid imagination but that he also has an artist's command of his craft." —NY Times. "...a gripping, haunting experience that can't be dismissed lightly." —Drama-Logue. "...full of surprises and subversions, so that the expected keeps failing to happen, and the unexpected keeps happening, in new and absurdly ironic ways...FIVE OF US is several kinds of a good play." —Village Voice. **THE STORY:** Deals with the parallel lives of New York tenement dwellers, who live next door to each other but whose paths do not cross until one fateful moment, which spells disaster for them all. One apartment is occupied by Mark, a young writer who churns out pornography while planning the "big novel" he will someday write, and his live-in girlfriend, Lee, an anthropology grad who works as a waitress. Their next-door neighbor is Herman, a mentally deficient messenger who speaks in a language all his own and amuses himself by calling 800 numbers to make hotel reservations he has no intention of keeping. When Lee is offered a chance to join an anthropological expedition to Sri Lanka, Mark is faced with a crisis—the loss of both her companionship and her income. With the connivance of his ex-con buddy, Eddie, a street-smart would-be mercenary, Mark decides to prop up his finances by robbing Herman's apartment, in the misguided belief that the poor eccentric has been hoarding money. But, instead, what they find is the bizarre detritus of a stunted life—a life which is abruptly ended when Herman, coming upon them, is startled into a fatal epileptic fit. Fearful and guilt-ridden, Mark and Eddie try to cover their tracks—but as the play ends it is also clear that no matter how far or fast they flee they will never escape the spectre of the lonely misfit whose pathetic world they have so thoughtlessly and fatally shattered. 3 men, 2 women. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0405-3 \$6.50**

**THE FOOD CHAIN.** COMEDY/DRAMA. Nicky Silver. "Poisonously funny...the wittiest talk in town." —NY Times. "One of the funniest new plays to zoom into New York in years." —NY Post. "Mean, smart and hilarious—his best play yet...built to barrel down the laugh track and explode when it hits human misery." —Washington Post. **THE STORY:** Amanda, an anorexic poet of some pretensions, has been married for three weeks, but her husband, Ford, has been missing for two. She calls a crisis hot line and reaches Bea, a volunteer. Bea's answer to Amanda's problems is to diminish them by complaining about her own deceased husband's inattentiveness, her son's embarrassing nature, and also to dispense hilarious (but useless) advice. Just as Amanda nears her wit's end, Ford walks in so she simply

hangs up on Bea. Meanwhile, across town, Serge, a completely vain runway model, paces as he waits for the arrival of his latest paramour. He is intruded upon by a former one-night stand, Otto, who worships him and who tips the scales at about three hundred pounds. Otto tortures, harangues and cajoles Serge while swilling Yoo-hoo, eating junk food and taking phone calls from his mother until Serge can take no more. Serge explodes but is interrupted by a phone call—his new lover will not be coming. This leaves Serge and Otto in the same state: Both are now victims of fickle romance. The scene shifts back to Amanda's at the crack of dawn. Serge is banging on the door, looking for his lover, surprising Amanda. It was with Serge that Ford had spent his lost two honeymoon weeks. Having followed Serge, it isn't long until Otto shows up, with breakfast, threatening suicide. Next to arrive is Bea, furious at Amanda for hanging up on her as Bea does not tolerate rudeness. As riotous chaos builds, we learn that Bea is Otto's mother, that Otto and Amanda are old school friends, that Serge will settle for both Amanda and Ford and that Ford has absolutely nothing to say. Bea takes charge and offers a solution. Although short on practicality, it is long on pleasure. 3 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1510-1 \$6.50**

**FREEMAN.** DRAMA. Phillip Hayes Dean. Presented with great success by The American Place Theatre, this perceptive, moving and ultimately shattering play offers arresting new insights into the Black Experience in America. "This is a fascinating play, and confirms that Mr. Dean is a black playwright of far more than usual interest. He has fire." —NY Times. "...honest and compassionate...unmistakably the work of a genuine playwright..." —NY Daily News. "Dean, in his compassion, has captured the brittle soul of a man and conveyed a kind of suffering that is undeniable and illuminating." —Village Voice. **THE STORY:** Freeman Aquila is a young black man, son of an industrious foundry worker and a practical nurse, who is trapped not so much by the color of his skin as by the complexities of his nature. Spurning the conventional routes to possible "success" in a white-dominated world, Freeman pursues an independent, free-wheeling course through attempts at politics and real estate schemes—only to be frustrated at every turn. The irony is that Freeman's disturbing ambitions are curbed not only by the local establishment, but also by his own family and friends; his weary, middle-class parents, who are fearful of jeopardizing all that their years of resigned acceptance have brought them; his boyhood friend, Rex, now a successful doctor, who has gained power and wealth through "practical" compromise; and his pregnant wife, Osa Lee, who yearns only for security and a home of her own. Inevitably Freeman's dogged persistence brings on a crisis which gives tragic dimension to his plight. He is clearly in the right, yet he must also lose—as, by powerful implication, does society as a whole. 3 men, 2 women. **DIVIDED INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0422-3 \$6.50**

**FULL HOOKUP.** DRAMA. Conrad Bishop and Elizabeth Fuller. First produced by the Actors Theatre of Louisville, where it shared first prize in the Great American Play Contest, then presented by the Circle Repertory Company in New York City, this powerful play has gone on to widespread success in the leading regional theatres and abroad. A gripping, incisive and sometimes shocking depiction of lost hopes and the violence which these can engender, the play pulls no punches as it delves into the underside of life in a seedy trailer park in middle America. "This is unquestionably the most powerful work of drama which I've seen in years..." —LA Weekly. "...a stage full of characters who scorch our minds and imaginations." —Hollywood Reporter. "FULL HOOKUP is a nightmare vision of hell, a world of live wires snapping murderous sparks at all its inhabitants." —Dallas News. "...devastating theatre..." —Dallas Times Herald. **THE STORY:** The play is set in Omaha in 1980. Ric, in his late twenties, delivers pizza, writes mangled poetry, drinks too much, and loves his wife. His obsessive jealousy drives Beth to temporary refuge in her mother's home, where he follows for a clumsy confrontation. Beth's last desperate effort to touch Ric provokes him to awkward, befuddled violence. Her mother finds her dead. But the play's focus is on the mother, Rosie, a bookkeeper in her fifties. Once the victim of an alcoholic, abusive marriage, she now carries on a liaison with Les, an affable used car dealer who had helped her through hard times, joked her out of depressions, but who won't divorce his wife. She clings to religion, then numerology, groping for something to believe in. She finds it in Beth's death, coming by degrees to an overwhelming faith in Ric's innocence. Fabricating her own reality, she ejects Les, gets herself fired, hires a lawyer for Ric and lies at the trial, slandering her daughter to obtain his acquittal. Not even his blunt statement of the facts can shake her belief. The ending is grotesquely happy: a short epilogue sees a new job for Rosie, electronics school for Ric, and the past erased. 2 men, 3 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-0427-4 \$6.50**

**FURTHER THAN THE FURTHEST THING.** DRAMA. Zinnie Harris. Winner of the 2000 John Whiting Award. "Harris winningly produces an intimate

and poetic, as well as political, family saga.” —Independent (London). “Harris’ enthralling adventure of a play marks a departure from stale, well-furrowed theatrical terrain.” —Evening Standard (London). **THE STORY:** On a remote island in the middle of the Atlantic secrets are buried. When the outside world comes calling, intent on manipulation for political and economic reasons, the islanders find their own world blown apart from the inside as well as beyond. **FURTHER THAN THE FURTHEST THING** is a beautifully drawn story, evoking the sadness and pathos of a civilization in crisis. 3 men, 2 women. **OPEN STAGE. FEE: \$60 per performance.**

**ISBN: 0-8222-1874-7**

**\$6.50**

**GHOSTS.** DRAMA. Henrik Ibsen. Translated by Lanford Wilson. “...a crisp, clear and often lyrical translation...” —Arizona Daily Star. “...frank and bold...” —Green Valley News. **THE STORY:** In 1881 Ibsen rocked the literary and theatrical worlds with the publication of *GHOSTS*, a play so controversial in its time that even the head of Nya Teatern, one of Stockholm’s major theatres, called it “...one of the filthiest things ever written in Scandinavia.” Once the uproar had died down, audiences proved far more receptive to *GHOSTS* than the literati had initially been, and while its dramatic subjects of promiscuity, incest and sexually transmitted disease no longer arouse the feverish denunciations of Ibsen’s time, their treatment retains the power that has made the play a masterpiece of Western literature. In this crackling new translation, celebrated playwright Lanford Wilson has revived *GHOSTS* for a new audience, and as we too continue to confront the spectre of horrifying sexual disease, *GHOSTS* has never seemed more profoundly relevant. 3 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1870-4**

**\$6.50**

**GHOSTS OF THE LOYAL OAKS.** COMEDY. Larry Ketron. A warmhearted comedy of manners—Tennessee style—in which a group of appealing, if zany, characters somehow manage to reconcile their very funny differences. First presented by New York’s noted WPA Theatre. “...Ketron’s wittiest and most cohesive play to date, full of unexpected turns and remarks from left field that end up being very tightly tied to the main point.” —Village Voice. “One of the best comedies to come down the pike...” —BackStage. “There is a real comic and inventive mind at work here.” —The Villager. **THE STORY:** The scene is the backyard terrace at the up-to-date home of Wylan, a once-adventurous young man who has settled down to the small town affluence provided by his family’s auto parts stores. Wylan has also lost his wife, Esta, to the easygoing, beer-guzzling Cooper, who once worked for him and whom he has hired to paint his house. Esta also turns up to ask whether she can use Wylan’s shower, and shortly thereafter they are joined by Davis, once Cooper’s best friend and now the manager of one of Wylan’s stores. As it happens, the reason why Cooper lost his own job was because he “covered” for his erstwhile friend when Davis stole time off to visit a bordello—and the resulting feud between the two forms the very funny heart of the play. Add in Esta’s announcement that she plans to move away for good and the declaration by Davis’ wife, Roxy, that she is departing for Paris and three years at cooking school; and you have the ingredients for some hilarious complications—in which friendship and forbearance are sorely tested but, somehow, prevail. 3 men, 2 women. **EXTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0440-1**

**\$6.50**

**GOD SAYS THERE IS NO PETER OTT.** COMEDY/DRAMA. Bill Hare. Described by the author as “a play about adult hide and seek,” this perceptive and touching comedy-drama, produced Off-Broadway, marked the debut of an arresting and significant writing talent. “...these are real people in a situation of real emotional consequence...” —NY Post. “...scene after scene held the attention...” —The New Yorker. **THE STORY:** Having squandered her inheritance, Avis now operates a guest house on Cape Cod, thanks to the financial backing of her wealthy, but disapproving, brother. Her niece, unmarried and thoroughly unpleasant, joins her to await the birth of her child—only to be startled by the arrival of the baby’s father, Peter Ott, who has at last summoned the courage to offer marriage. A failed priest, and drifter, and the disenchanted heir to a sizable fortune, Peter soon realizes that while his obligation is to the niece, and her stuffy parents, it is with the tart-tongued, world-weary Avis that his deeper sympathies lie. And it is in the resolution of this dilemma, with its bittersweet truths about the human heart, that the play and its people take on an emotional validity of rare forcefulness and shattering honesty. 2 men, 3 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0453-3**

**\$6.50**

**GOING TO SEE THE ELEPHANT.** DRAMA. Karen Hensel and Elana Kent; based on an idea by Patti Johns; characters created by Patti Johns, Sylvia Meredith, Elizabeth Shaw and Laura Toffenetti. A vivid, stirring and richly imaginative study of four pioneer women dealing with the harsh realities of life on America’s frontier. A critical and popular success in its long-run production by the Los Angeles Repertory Company. “...it is a fine work, teeming with curiosity about life, courage, resignation to ‘God’s will,’ enduring

strength and the ability to take small joys wherever they can be found.” —Drama-Logue. “...we find ourselves in the presence of dimensional creations, sharing their moments of sadness and joy, uplifted by their raw-boned dignity.” —LA Magazine. “It is inspiring and it is inspired by four beautiful performances.” —LA Times. **THE STORY:** The action takes place before a sod hut in the Kansas wilderness of the 1870s, where four frontier women wrest a living from the stubborn soil. The matriarch of the group is Ma, a feisty, resourceful survivor whose wanderlust is still strong and who inspires the others with her homespun wisdom and strength. With her are her daughter-in-law Sara, a hardworking young wife and mother who is content with life as she knows it; Etta, a young girl suffering the trauma of having been abducted by Cheyenne yet still optimistic that marriage and happiness may yet await; and Mrs. Nichols, a fastidious and refined Eastern lady forced to seek shelter with the others while her husband recovers from a critical illness. As they cope with wolf attacks, the constant fear of Indians, and the dismal isolation of the prairie, they talk of “going to see the elephant”—crossing the next hill to see what lies on the other side—and it is this sense of striving to achieve all that life can offer that gives the play its power and beauty—and makes it clear that the wilderness was not tamed by men alone. 1 man, 4 women. **EXTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0454-1**

**\$6.50**

**HEARTS BEATING FASTER.** DRAMA. Ralph Pape. “...the road taken determines the roads not taken, creating and extinguishing possibility in the same decision...In traveling the pothole-ridden highways of the ‘80s we finally left the promise of the fresh interstates of the ‘50s behind. That’s the driving force behind *HEARTS BEATING FASTER*, Ralph Pape’s new drama about opportunity, its loss and romanticization, in the previous decade. Pape uses cross-country wanderers loosely knitted together by family and happenstance to add sweep to the play [in which] Carol Ann Gates’ riveting third-act monologue takes a fortune-cookie motto—‘Mobility is the key to survival in the ‘80s’—and turns it into a road trip of the heart...” —Boston Globe. **THE STORY:** An idealistic young woman, Carol Ann Gates, has spent most of the 1980s in a forlorn quest for love and self fulfillment. After several years in Los Angeles and New York, she accepts an invitation from her older sister, Melanie, to stay with her and her daughter, Patricia, in their native Oklahoma. En route, she misses her connecting flight and encounters Ray, a handsome young man who believes their meeting is no accident and offers to drive her home. She accepts his offer and invites him to stay with her family. While there, Ray has a series of volatile exchanges with John, Melanie’s former lover who has re-appeared after six years...and also finds himself falling in love with Patricia, who returns his feelings. He reveals to her that he is on a “mission of great importance,” the impact of which only becomes clear in the play’s penultimate scene. *HEARTS BEATING FASTER* takes the audience on a compelling journey through the lives of five incredibly vivid characters, whose fears and dreams mirror the changes that have been taking place in this country—and in ourselves—over the last dozen years. 2 men, 3 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1584-5**

**\$6.50**

**THE HIDE AND SEEK ODYSSEY OF MADELINE GIMPLE.** CHILDREN’S PLAY WITH MUSIC. Frank Gagliano. A delightful and inventive play for children created by one of our theatre’s most important young playwrights. Originally commissioned by the Eugene O’Neill Memorial Theatre Foundation, the play toured widely among Connecticut schools under the sponsorship of Project Create, a program of the Connecticut Commission of the Arts. “Gimple” delights Hartford youths” —NY Times. “...this is a story of our times. It is also great fun.” —Sarasota Herald-Tribune (FL). **THE STORY:** Madeline Gimple is an orphan who invents herself parents (Hansel and Gretel Gimple) and concocts all manner of outlandish stories about them to convince herself—and others—that they truly exist. She is also set upon by the Balloon Man, a villainous creature who is responsible for any number of nefarious schemes, including making people buy things just to create litter. This, of course, complicates the life of the Litterman who, with Steve, Chris and Alphonse (three versions of the same character and played by the same actor) contrives to save Madeline from the Balloon Man and give him his comeuppance. Filled with fast-paced action, charming songs and dazzling magic tricks, the play is a constant joy and a theatrical event unique of its kind. 4 men, 1 girl, plus many non-speaking roles for both. **UNIT SET. FEE: \$50 per performance. SPECIAL NOTE: The songs for the play, written by Mr. Gagliano, are included in the published text.**

**ISBN: 0-8222-0517-3**

**\$6.50**

**HOLD ME!** AN ENTERTAINMENT. Jules Feiffer. A long-run Off-Broadway success, this incisive and joyously funny revue by America’s noted humorist and social satirist probes hilariously into the doubtful joys and small terrors of urban living. “...chemically pure, perfectly proportioned, out of its mind and devastatingly funny.” —NY Times. “It is humor that is compounded of



the cerebral and visceral and is exhilaratingly funny.” —Hollywood Reporter. “...lively, laugh-filled revue...a joy...” —Cue Magazine. **THE STORY:** Blending together a series of sketches, skits and vignettes, this delightful revue peoples the stage with the engaging and all-too-human characters made famous through the author's renowned cartoons. The theme is the plight of today's city dweller, and the hang-ups, personality difficulties, identity crises and assorted mishaps which beset those trapped in what may begin as urban confusion but all too often ends as urban anguish. Staged with the utmost simplicity, and with each performer assuming a variety of roles, the play abounds in warmth and humor, and in the sad/funny truths that, in the final essence, are the very stuff of life. 2 men, 3 women. **OPEN STAGE. FEE: \$60 per performance.**

**ISBN: 0-8222-0523-8**

**\$6.50**

**THE HOMAGE THAT FOLLOWS.** DRAMA. Mark Medoff. “...eloquently dramatizes questions of responsibility, guilt and pathology...the complex moral issues are translated into challenging story theater, like a cubist portrait of grief...Homage must be paid, this grieving mother cries to the stars, and Medoff answers her prayers. And ours.” —LA Times. “As the play winds through its complicated maze of ideas, it hits emotional bullseyes at every turn...In **THE HOMAGE THAT FOLLOWS** Medoff has written an intelligent and provocative play about some of the most troublesome aspects of the human condition.” —Albuquerque Journal. “Life and death, in all their overwhelming inexplicableness, are presented with blunt, riveting clarity in Mark Medoff's **THE HOMAGE THAT FOLLOWS**...**HOMAGE** is, ultimately, an affirmation of the future. Medoff's pessimistic tone, common to much of his work, is countered with tiny celebrations of life, inner applause.” —Los Alamos Monitor. **THE STORY:** A brilliant young mathematician, Archie Landrum, goes to work for and befriends a retired high-school English teacher, Katherine Samuel, who has recently lost her beloved husband. When Katherine's substance-abusing TV-star daughter, Lucy, returns home to the family farm to dry out, Archie becomes obsessed with her and, ultimately, murders her when she makes it clear she is unavailable. Deputy Sheriff Gilbert Tellez, a former suitor of Lucy's, is charged with babysitting Archie in the county jail. Public Defender, Joseph Smith, a former suitor of Katherine's, is to defend Archie. These five circle each other with their individual needs and furies; as the circle becomes tighter, implosion is inevitable. 3 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1469-5**

**\$6.50**

**A HOTEL ON MARVIN GARDENS.** COMEDY. Nagle Jackson. “Smart interplay of character...sparkling dialogue...” —Variety. “...delightful and intelligent comedy...” —Denver Post. “...a wonderful comedy with a serious twist.” —Denver Business Journal. “...seriously funny.” —Denver Rocky Mountain News. “Forget about collecting your \$200; if you want a winner, go directly to **A HOTEL ON MARVIN GARDENS**.” —Boulder-weekly.com. **THE STORY:** “All I want is to run everything and always be right; now is that so much to ask?” Thus speaks K.C., the no-nonsense editor of *ME* magazine, a popular rag dedicated to the upwardly mobile. K.C. lives by herself on an island off the Connecticut coast, the island's only inhabitant. It is April Fool's Day. K.C. and her publisher-lover, Bo, are hosting their annual all-day Monopoly game. They have invited *ME* editor Henry, who brings along Food and Restaurant critic, Erna Tinker—a bit of a dingbat, but she's got a terrific palate.” Through the course of two acts we follow the game—both the familiar board game and the corporate game. What Henry does not know: K.C. intends to fire him after ten years of service. But that is not her main concern on this day: “I always put a hotel on Marvin Gardens, and I always win.” Suddenly, there is a knock at the door and a storm-bedraggled girl enters. Rose, a young schoolteacher, has been dumped on this island by a frustrated seducer. It is her presence and contrast to these terribly affluent and sophisticated New Yorkers that eventually leads to a showdown. Henry wants to “start a new life” with this young charmer; Bo and Erna end up having hanky-panky “in the pump house”; and K.C.—having eventually finagled Marvin Gardens—ends up all alone on her island. “I win” she says, sitting like a little girl among her toys. The discussions of “Passing Go,” “landing on Boardwalk,” etc., delight audiences who know this game by heart and the double meanings of corporate gamesmanship ring wickedly true, as America's favorite board game becomes the metaphor for American greed. 2 men, 3 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1763-5**

**\$6.50**

**THE HOUSE OF YES.** COMEDY/DRAMA. Wendy MacLeod. **THE STORY:** It's Thanksgiving and Marty's arrival home is greatly anticipated by his mother, Mrs. Pascal, his twin sister, Jackie-O, and his younger brother, Anthony. He arrives during a hurricane, but worse than the storm is the fact that Marty brings Lesly, his fiancée. This ruins everything. Marty's engagement is a threat to the well-being of this family, and a greater threat to Jack-

ie-O who has always wanted her brother for herself. On top of that, Jackie-O has just recently been released from a mental hospital, Anthony dropped out of Princeton, and their mother has a serious problem handling any of this. This is also a family severely affected by the Kennedy family, whose Virginia Compound makes them neighbors with the Pascals. Mr. Pascal left his family on the very day JFK was assassinated. Jackie-O and Marty made a game out of reenacting the moment of the assassination, which became a sort of foreplay to their incestuous relationship. So, Marty just can't marry Lesly! Jackie-O convinces Anthony to try and seduce Lesly and steal her away from Marty. Marty will then have to stay at home, which suits Anthony just fine as he is immediately attracted to Lesly. The only way he finds to seduce her, though, is to convince her that Marty and Jackie-O are lovers. In a series of short scenes, Lesly spies on Marty and Jackie-O doing their Kennedy reenactment; Mrs. Pascal catches Anthony and Lesly in bed; Lesly confronts Marty, who begs her to take him back and away from his family; Mrs. Pascal insists Lesly pack up and leave; Jackie-O pleads with Marty to stay with her; and Anthony tries to convince Lesly to take him with her instead of Marty. Finally Jackie-O goes over the edge and begins the reenactment game again, only this time with real bullets. Killing Marty with a shot to the head, she brings the play to a bloody, conclusive end. 2 men, 3 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1472-5**

**\$6.50**

**HOW I LEARNED TO DRIVE.** COMEDY/DRAMA. Paula Vogel. Winner of the 1998 Pulitzer Prize. Co-winner of the Susan Smith Blackburn Prize. Co-winner of the 1998 Lucille Lortel Award for outstanding play. “Ms Vogel has written a lovely, harrowing guide to the crippling persistence of one woman's memories.” —NY Times. “...**HOW I LEARNED TO DRIVE** is a tremendous achievement, genuine and genuinely disturbing...This is, quite simply, the sweetest and most forgiving play ever written about child abuse...Vogel's delicate tactic makes sense not only as a way to redouble the dramatic effect, but as a representation of reality, a perfect case of the form fitting the subject.” —Village Voice. “With subtle humor and teasing erotic encounters, Vogel addresses the dangerous intersections of teenage temptation. She also paints a richly poetic and picturesque landscape...The play is a potent and convincing comment on a taboo subject, and its impact sneaks up on its audience.” —Variety. “...**HOW I LEARNED TO DRIVE** turns out to be a most compelling ride.” —BackStage. **THE STORY:** A wildly funny, surprising and devastating tale of survival as seen through the lens of a troubling relationship between a young girl and an older man. **HOW I LEARNED TO DRIVE** is the story of a woman who learns the rules of the road and life from behind the wheel. 2 men, 3 women (flexible casting). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1623-X**

**\$6.50**

**HOW TO SAY GOODBYE.** DRAMA. Mary Gallagher. A nationally noted success in its initial production at the Humana Festival of New American Plays at the Actors Theatre of Louisville, this sensitive, deeply affecting play went on to further presentation by New York's Vineyard Theatre. “...the play touches us with its sensitivity to the extenuating circumstances of a shared crisis.” —NY Times. “Gallagher gracefully balances humor and pathos...An unusually poignant drama that leaves us strangely optimistic in the face of tragedy.” —BackStage. “...**HOW TO SAY GOODBYE** has a terrible Chekhovian sense of life as a diminished thing.” —Village Voice. **THE STORY:** The action of the play is set in Cleveland on the day before young Conor Staiger is to undergo an operation which he will not, for long, survive. Then, in flashbacks, we meet Conor's parents, Marty and Casey, whose marriage has not proved strong enough to stand the strain of their son's tragic illness. At first it was Marty, the happy-go-lucky “flower child” who seemed the irresponsible and immature partner while Casey was the well-adjusted and purposeful one. But, as Conor's condition worsened, it was Casey, feeling helpless and defeated, who escaped to California and a new life, leaving Marty to find the residual strength to deal with their shared crisis. Coming back from Conor's operation, Casey also has a reunion with her best friend, Phyllis, who, still unmarried and living at home, senses that it is loneliness, rather than despair, that is the greatest evil. And, in the end, when Casey refuses to give up her new life, it is Phyllis who moves into the disrupted marriage and takes her friend's place—joining the very much changed Marty in sharing the sad but necessary task of helping Conor through the agony of his final months. 1 man, 3 women, 1 boy. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0542-4**

**\$6.50**

**IN THE BAR OF A TOKYO HOTEL.** DRAMA. Tennessee Williams. An Off-Broadway presentation, this characteristically forceful and affecting play reveals, with unstinting honesty, the deep personal agonies of creative expression and the awful isolation and estrangement this can demand of the artist. “...there is gold, gossamer and fire here, and there are bursting sharp exchanges of dialogue that recall *The Glass Menagerie* in their suddenly

poignant pertinence.” —NY Times. “Tennessee Williams, the dramatic poet of lost souls, is the most distinguished American playwright since O’Neill...” —NY Post. “...all the elements of fierce drama...” —Cue Magazine. **THE STORY:** As Clive Barnes outlines: “Superficially the play is about the painter—famous, rich and lost—and his wife, who find themselves in a Tokyo hotel. The wife, wildly promiscuous, tries to seduce the Japanese barman in the hotel bar. The artist is in his room, naked on a canvas with a spray-gun, trying to develop a new technique, almost confident that he has invented color. Almost confident, but not quite, for he lacks confidence the way an anemic man lacks blood. The artist, in the final stages of some spiritual or physical dissolution, at last joins his wife in the bar. But she has sent to Manhattan for his picture dealer and friend. She then goes out, presumably to find a man. A few days later the dealer arrives in Tokyo. The wife, determined to be free, tries to persuade the friend to take the artist back to New York, under sedation if necessary. But the artist foils her plans by dying. Suddenly, with the bleakness of loss, she finds that she too has nowhere to go.” 3 men, 2 women (of the 2 women, one is a non-speaking role). **INTERIOR. FEE: \$75 per performance.**  
**ISBN: 0-8222-0562-9** **\$6.50**

**INCOMMUNICADO.** DRAMA. Tom Dulack. Intense and unsettling, this lacerating play focuses on the famous but controversial American poet, Ezra Pound, during the time, at the end of World War II, when he was imprisoned in Italy awaiting trial for treason. Brilliant, erratic, and mercurial in temperament, Pound was by turns fascinating and repelling, but a man whose contributions as an artist will always be overshadowed by his fanatical, destructive bigotry. “...it has an urgency and a seriousness of purpose in dealing with an exceedingly controversial subject.” —NY Times. “The poet he brings to life is, like the poetry, a fascinating challenge to common understanding.” —Philadelphia Inquirer. “...intense and often intensely unsettling drama...” —Washington Post. **THE STORY:** Arrested in Italy in 1945 by the liberating U.S. troops, the famous expatriate poet, Ezra Pound, was imprisoned in a cage and treated like an animal—which many people considered him to be. At issue were some eighty-four wartime radio broadcasts Pound had made on Italian radio, broadcasts which, while purporting to discuss economic theory, were in fact rabid anti-Semitic diatribes. Scornful of his captors, Pound takes delight in taunting them with his immense erudition and intelligence, winning small victories not only over the uneducated young black M.P. who is detailed to guard him but also confounding the lawyer and psychiatrist who are sent to interview him. Unrepentant and even indignant at his incarceration, Pound seems to unbend only when speaking with a fellow prisoner, a black G.I. awaiting execution, and he is furious when he is informed that a group of fellow writers, including Ernest Hemingway, are encouraging a plea of insanity to account for his actions. Seemingly unassailable in his isolated brilliance and paranoia, Pound does appear momentarily shaken when confronted with evidence of the Nazi death camps—but, as history confirms, it was, in the end, hatred rather than compassion which sealed the destiny of this gifted but tragically misguided man. 5 men. **UNIT SET. FEE: \$50 per performance.**  
**ISBN: 0-8222-0565-3** **\$6.50**

**INTERLOCK.** DRAMA. Ira Levin. **THE STORY:** Hilde, a young German refugee, works as companion to Mrs. Price, a wealthy and beautiful invalid. Hilde's fiancé is a pianist, now employed at a bakery and practicing at night for what he hopes will be a great career. Hilde brings Paul and Mrs. Price together, in the hope that Mrs. Price will take an interest in the young musician and she does. But Hilde's plans go awry as Mrs. Price's interest in Paul grows to an extent where she does not want to share him with Hilde. Mrs. Price, seemingly so charming and pitiful, begins to reveal herself as an unpleasant, self-centered and headstrong woman. But it is only when Hilde has cooperated with Mrs. Price in a plan to bring Paul into the house to live, that she realizes that there is no place for her in Mrs. Price's schemes. As Hilde sees Mrs. Price's true nature, Paul remains conveniently blind to what is going on. 2 men, 3 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990365** **\$15.00**

**INVENTING VAN GOGH.** DRAMA. Steven Dietz. “Like a van Gogh painting, Dietz's story is a gorgeous example of excess—one that remakes reality with broad, well-chosen brush strokes. At evening's end, we're left with the author's resounding opinions on art and artifice, and provoked by his constant query into which is greater: van Gogh's art, or his violent myth.” —Phoenix New Times. “Dietz's writing is never simple. It is always brilliant. Shaded, compressed, direct, lucid—he frames his subject with a remarkable understanding of painting as a physical experience.” —Tucson Citizen. **THE STORY:** A haunting and hallucinatory drama about the making of art, **INVENTING VAN GOGH** is the story of the final van Gogh self-portrait, painted just before the artist's death, which has never been seen...until now. Patrick Stone, a contemporary painter, is hired to

forge this final masterpiece—and finds himself squaring off, across the years, with van Gogh himself. The result is a compelling mystery about the obsession to create and the fine line that separates truth from myth. 4 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1954-9** **\$6.50**

**ITALIAN AMERICAN RECONCILIATION.** A COMIC FOLKTALE. John Patrick Shanley. A fanciful, lighthearted and zestfully comic exploration of male/female relationships, and the sometimes unsettling (and very funny) complications that can ensue. An award-winning success in its initial production in Los Angeles, the play was subsequently presented by New York's famed Manhattan Theatre Club as well. “He writes wonderful Runyonesque dialogue—a sort of gritty, downtown version of sparkling drawing-room comedy—and highly rhetorical speeches that are fun to hear, because actors love to perform them.” —The New Yorker. “Ultimately Shanley is telling us a tall tale but he does it with so much humor, so much winsome charm that it is almost irresistible.” —NY Daily News. “...bathed in the same moonlit madness that gave his *Moonstruck* screenplay its savor and flavor...A lovely play.” —NY Post. **THE STORY:** Huey Maximilian Bonfigliano has a problem: While he is safely divorced from his shrewish first wife, Janice, who shot his dog and even took a bead on him, he feels he cannot regain his “manhood” until he woos and wins her one more time—if only to put his broken marriage behind him once and for all. He enlists the aid of his lifelong buddy, Aldo Scalicki, a confirmed bachelor who tries, without apparent success, to convince Huey that he would be better off sticking with his new lady friend, Teresa, a usually placid young waitress whose indignation flares when she learns what Huey is up to. In a moonlit balcony scene (hilariously reminiscent of *Cyrano de Bergerac*) Aldo pleads his lovesick friend's case and, to his astonishment, Janice capitulates—although not for long. However we do learn that her earlier abuse of Huey was intended to make him “act like a man” which, at last, he does. And, more than that, he (and the audience) become aware that, in the final essence, “the greatest—and only—success is to be able to love”—a truth which emerges delightfully from the heartwarming, wonderfully antic and always imaginatively conceived action of the play. 2 men, 3 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-0579-3** **\$6.50**

**JACKIE LANTERN'S HALLOWE'EN REVENGE.** COMEDY. Burton Cohen. A wildly funny and wonderfully imaginative slice of offbeat Americana which, like the author's earlier play, deals with the trials and tribulations of a bizarre farm family. This time the problem is that somebody has committed a crime, and while no one knows just who did what, they all feel very guilty about whatever it was. **THE STORY:** It's Hallowe'en night and trouble's brewing on the porch of a “typical” American farmhouse, where a jack-o'-lantern named “Jackie” glows and flickers diabolically. Mother and Father, daughter Betsy, and son Tom, are getting ready for a local masquerade party when the Sheriff arrives with bad news. He's been sent to the farmhouse to find out “whodunnit,” even though he isn't sure what it is the culprit “dun.” The family is immediately wracked with guilt, certain that one of them has committed a heinous crime. Mother and Father suspect that Tom is the guilty party, and attempt to drown him. Then Mother tries to wing Betsy with a shotgun. And Father, aping the investigations he's seen in the movies, persuades the others into making lurid confessions, including, finally, Mother's tortured admission that “I did it and I'm glad!” What she did, it turns out, was to find Betsy and Tom in a sack at the train station many years before, and to claim that they were her own children. Her revelation throws the family into a frenzy of remorse and regret that ends only when the Sheriff receives word that he's at the wrong farmhouse, and that no one here “dun” anything after all. Relieved that their ordeal is over, the family heads off at last for the masquerade party, with Betsy dressed as a pregnant prom queen, and Tom decked out in high heels and a dress—while “Jackie” glows ever more brightly (and maniacally) in the descending darkness. 3 men, 2 women. **EXTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0587-4** **\$6.50**

**JACOB'S LADDER.** COMEDY. Barbara Graham. A lively, moving and provocative study of contemporary family relationships, and the trauma that results when a marriage is sundered by desertion and divorce. First presented by New York's famed WPA Theatre, the play has become a favorite with leading regional theatres across the country. “It details the fragmentation of one nuclear family in a way that can't be diagrammed or charted; it can only be empathized with.” —Marin (CA) Independent Journal. “...a sexy, witty, contemporary comedy of manners with lots of audience appeal.” —Pacific Sun. “Crackling good stuff!” —Marin Scope. **THE STORY:** The action of the play takes place in the storefront studio/flat of Leona, a budding young San Francisco painter whose estranged husband, Will, has gone off and left her with the responsibility of raising their ten-year-old son, Jacob. Now Will, an itinerant geologist, has suddenly returned, claiming that he is a changed man who wants to reunite his family and take them off to Mexico. But, in Will's absence, Leona

has begun to create a new life: Her career is beginning to build; and she has a new boyfriend, Peter, who is as sensitive and thoughtful as Will is selfish and irresponsible. Yet Leona is still drawn to the handsome Will, resulting in a tug of war in which Jacob becomes the innocent pawn with the most to lose. Retreating to his loft bed (Jacob's ladder) the boy ponders his situation, while his mother reluctantly accepts the truth that divorce is the only way to protect what she has struggled to achieve. In the end Jacob, moved by his father's pleas, decides to go off with him to Mexico—at least for a trial period—leaving Leona, once again, to grapple with the task of building a stable life out of the discord created by the unfortunate behavior of others. 3 men, 2 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0586-6**

**\$6.50**

**JAR THE FLOOR.** COMEDY. Cheryl West. "...a moving and hilarious account of a black family sparring in a Chicago suburb..." —NY Magazine. "...heart-to-heart confrontations and surprising revelations...first-rate..." —NY Daily News. "...unpretentious good feelings...bubble through West's loving and humorous play..." —Star-Ledger. "...wise and funny...an immensely gratifying evening of theater." —NY Law Journal. "...one of the wisest plays I've seen in ages...[from] a master playwright." —USA Today. "A fresh, spirited evening—genuinely moving." —Washington Post. **THE STORY:** A quartet of black women spanning four generations makes up this heartwarming dramatic comedy. The four, plus the white woman friend of the youngest, come together to celebrate the matriarch's ninetieth birthday. It's a wild party, one that is a lovable lunatic glance at the exhilarating challenge of growing old amidst the exasperating trials of growing up. 5 women. **INTERIOR/EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1809-7**

**\$6.50**

**JESUS HOPPED THE 'A' TRAIN.** DRAMA. Stephen Adly Guirgis. "...fire-breathing...[a] probing, intense portrait of lives behind bars...whenever it appears that JESUS is settling into familiar territory, it slides right beneath expectations into another, fresher direction. It has the courage of its intellectual restlessness...[JESUS HOPPED THE 'A' TRAIN] has been written in flame." —NY Times. **THE STORY:** Angel Cruz is a thirty-year-old bike messenger from NYC who has lost his best friend to a religious cult. At the opening of the play, he is in his second night of incarceration, awaiting trial for shooting the leader of that cult in the "ass." He is on his knees, alone and terrified, trying to say a prayer he no longer remembers to a God he has all but forgotten. Angel's public defender is Mary Jane Hanrahan, still relatively young but very nearly disillusioned. At their first meeting, she mistakes Angel for another case. Wounded by her pride and Angel's sharp attacks, she mangles this initial interview and walks out. A crisis of conscience and an unresolved connection to her childhood brings her back, and Angel's heartfelt, persuasive arguments against the cult leader persuade her to champion his cause. By this time, the cult leader, Reverend Kim, has died on the operating table, and the charge against Angel is now murder. Angel has been beaten regularly by other inmates and is discovered in his cell barely conscious with a bed sheet tied around his neck. He is transferred to a special twenty-three-hour lockdown wing of protective custody. His jailer is Valdez, a brutally direct prison guard who believes in a world of black and white only. No grey areas permitted. Valdez has taken the post of Charlie D'amico, a guard Angel never meets. For one hour a day, Angel experiences daylight from a cage on the Riker's Island Prison roof. His only source of human contact is the lone inmate who is also in protective custody. Lucius Jenkins, a.k.a. "the Black Plague," works out furiously in the cage next to Angel. A sociopathic serial killer awaiting extradition to Florida, Lucius pauses from his workouts only to chain smoke and to "save" Angel. Lucius Jenkins has found God, and Angel's life and the course of his trial will be changed forever. 4 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1799-6**

**\$6.50**

**JOHNNY BULL.** DRAMA. Kathleen Betsko Yale. Initially presented by the prestigious Yale Repertory Theatre, the play is both a revealing study of the men who labor in the mines and a poignant statement about the strong bonds of sisterhood which exist between the women who share their lives. "...a first-class character study; a brilliant probing into the motives and values of a troubled, close, proud, humble, honest working-class family. It is a solid piece of entertainment." —Bridgeport Herald. "...Betsko's play is unfailingly involving, written with humor, pain and understanding." —Hartford Courant. "Playwright Betsko has written a trio of strong, totally believable women, each of whom are granitic in their own way..." —Trumbull Times. **THE STORY:** Having married an American serviceman during his wartime stint in England, Iris has looked forward to coming to the United States—to the glittering, glamorous world she has seen depicted in Hollywood movies. But her new husband's home turns out to be Willard Patch, Pennsylvania, a grimy, depressed coal mining town where life is drab and hardscrabble. And her new family isn't much better: Her husband, Joe, is content to live on welfare; her father-in-law is a bigoted tyrant who speaks broken English; her slightly

retarded sister-in-law, Katrine, is resentful at having to give up her bedroom; and it is only with her stolid, long-suffering mother-in-law, Marie, that Iris senses the possibility of rapport. Centering on the relationship which grows between these two, and which eventually includes Katrine as well, the action of the play moves inexorably and powerfully through a series of crises—some hilarious, some deeply stirring—which bring Iris both the understanding she needs to comprehend her fate, and also the strength to break away and seek a better life for herself and her infant daughter. 2 men, 3 women. **DIVIDED INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0597-1**

**\$6.50**

**JULIE JOHNSON.** DRAMA. Wendy Hammond. First produced to national acclaim at the Actors Theatre of Louisville's Humana Festival. "Only one new play seemed to have the ideal balance of humor, warmth and social awareness to earn a deservedly long life beyond Louisville—JULIE JOHNSON, a funny and inspiring account of a blue-collar wife's emotional and spiritual journey." —Kansas City Star. "The festival favorite...Hammond is so highly observant and possesses such a keen ear that her characters are vibrantly true to life." —Denver Post. **THE STORY:** Julie seems to be having a breakdown. Her two teenage children can't get her to stop crying so they send for her best friend, Claire, to help. Julie has, over time, become completely disillusioned with her life as a New Jersey housewife and mother: Although she dearly loves her children, she is in a loveless marriage, with an abusive policeman husband; she's a high-school dropout and feels her life is one big nothing. After Claire and her children get her through this bad period, Julie picks herself up and decides to start her life over. She kicks her husband out and for the first time, she and the kids are on their own. After a few very rocky days, Claire shows up and asks to move in with them because she, too, has left her husband. The two women begin an odyssey of odd jobs, education and self improvement. The mutual support and lifelong love soon turns into an affair between the two. Julie eventually falls deeply in love with Claire, but Claire cannot readily accept the relationship. She's afraid of what people will think, including Julie's children. The road to bettering themselves splits and Julie soars. With the encouragement of a school professor, she becomes proficient with computers, eventually winning a scholarship. With Julie's rise, Claire is left behind, and as close as the women are, Claire decides she must return to her husband. Julie, on the other hand, is now what she's always wanted to be: a full woman, loving mother, and whole human being. 1 man, 2 women, 1 female teen, 1 male teen. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1416-4**

**\$6.50**

**KILLERS.** DRAMA. John Olive. A brilliantly theatrical excursion into the nightmarish world of a seedy rooming house, and the visiting writer who is drawn into the brutish lives of its denizens. Initially produced by Chicago's renowned Steppenwolf Theater. "...an absolutely brilliant eighty minute exercise in pulp-thriller, film-noir style." —Chicago Sun-Times. "...fascinating excursion into the always alluring crossover worlds of illusion and reality." —Chicago Tribune. "...an entirely satisfying play about unsatisfied people...Lives on the stage are rarely so real." —Variety. **THE STORY:** The place is a rundown boarding house in the slums of a large American city, the time the 1950s. Charles Blackwell, a writer of popular fiction, is having difficulty in finding an ending for his latest work, *The Killer Inside Me*, a task made more difficult by the constant intrusions of his fellow roomers. These include his love-starved, slatternly landlady, Wanda; an aged and mentally impaired war veteran, Earl, who is driven to distraction by the sound of Blackwell's typewriter; and Lou, a psychotic young misfit given to violent fantasies and to sleepwalking in his jockey shorts. They are all people filled with angst and desperation and all, in one way or another, seem to be trying to use Blackwell, the outsider, as a means of finding relief from their crabbed circumstances. Then Wanda's violent and hateful husband, an ex-con, suddenly returns after an absence of several years, flashing a roll of bills and vowing to reclaim his wife's "love" despite her loathing for him. Inexorably the action of the play moves from simmering discontent to explosive violence, culminating in a brutal murder which, ironically, provides Blackwell with the freedom and release needed to bring his story to a satisfying conclusion—but leaves the others still trapped in the hell which they, unwittingly or not, have made of their lives. 4 men, 1 woman. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0612-9**

**\$6.50**

**KIMBERLY AKIMBO.** COMEDY. David Lindsay-Abaire. "The Comedy of the Year. A haunting and hilarious new play. Mr. Lindsay-Abaire is an expert at tweaking, skewing and finally inverting established formulas. His plays tend to slide right out of predetermined pigeonholes. KIMBERLY AKIMBO is at once a shrewd satire, a black comedy and a heartbreaking study of how time wounds everyone." —NY Times. "A zany, disturbing and strangely affecting comedy. It's a bit of youthful happiness unlike any other." —A.P. "I was bowled over by the singular theatricality of David Lindsay-Abaire's KIM-

**BERLY AKIMBO.** The way this harrowing and hilarious work continuously shifts from satire to black comedy to realism could never work anywhere else...theatre at its most original." —NY 1. "A wacky, touching and totally charming dark comedy that gives a whole new meaning to 'coming of age story.'" —NY Daily News. "A breezy, foulmouthed, fleet-footed, warm-hearted comedy. There have been many dark comedies about dysfunctional families, but this is one of the funniest." —LA Times. **THE STORY:** Set in the wilds of suburban New Jersey, **KIMBERLY AKIMBO** is a hilarious and heart-rending play about a teenager with a rare condition causing her body to age faster than it should. When she and her family flee Secaucus under dubious circumstances, Kimberly is forced to reevaluate her life while contending with a hypochondriac mother, a rarely sober father, a scam-artist aunt, her own mortality and, most terrifying of all, the possibility of first love. 2 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1966-2**

**\$6.50**

**KITH AND KIN.** COMEDY. Oliver Hailey. Highly irreverent, and wildly funny, this picaresque comedy centers on the tempestuous reunion of three Texas brothers ("rednecks" all) who assemble for the funeral of their late (but hardly lamented) father. A regional theatre favorite, which was given its premiere production at the famed Dallas Theater Center. "...the kind of play that may have you laughing all through the evening..." —Variety. "It's difficult to describe the production without gushing superlatives, but the words zany, hilarious, and delightful come quickly to mind. Mr. Hailey's bountiful comic script is as thought-provoking as it is amusing." —Wesport (CT) News. "Hailey's play proved to be a raucous jape of people with five-ounce brains hidden beneath ten-gallon hats. The rowdy manner of **KITH AND KIN** conceals a heart-warming faith in families." —Time Magazine. **THE STORY:** Coming together for the funeral of their father (whom they all detested and, on occasion, tried to kill off) three bothers assemble at the family homestead in rural Texas. The eldest, Darryl, is a thrice-divorced ne'er-do-well who relishes the memory of having forcibly introduced his siblings to the world of aberrant sex; Big Boots, the middle brother, is a confused and threatening type who has been serving a jail sentence for strangling his wife; while Tommy Joe, the youngest of the three, is a "sensitive" sort who gives piano lessons and has been looking after Little Boots, his brother's young son, during the latter's stay in prison. Completing the cast are Charlene, the town bawd, whose favors all the brothers have shared, but who now believes that she is on the verge of a permanent relationship with Tommy Joe; and Sarah, the recently widowed (and now pregnant) housemaid who has also conceived a desperate, but unrequited, passion for Tommy Joe. Trouble looms when Big Boots, who now earns his living massaging males in Dallas, demands the return of his son, much to the distress of his brother. Questions of sexual confusion arise hilariously from the rowdy, macho confrontations which ensue, and long-standing resentments test whether blood is, indeed, thicker than water. In the end, however, a sort of tenuous truce is achieved, with passions still simmering but with the reassuring hope that family feeling will, in the long run, bring order out of the antic chaos which still reigns as the curtain falls. 3 men, 2 women. INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0619-6**

**\$6.50**

**LABOR DAY.** DRAMA. A.R. Gurney. "LABOR DAY...Gurney's...latest offers the Pirandellian kick of seeing the play-within-the-play that is stirring the characters to a tizzy come to life before our very eyes...This is a summer breeze of a comedy, a September song about nearing life's end that has been transposed to a major key, leaving us on a lingering note of love and blue sky. The evening is so airy that it is easy to overlook the craft with which it has been spun and the welcome mocking tone that keeps it aloft." —NY Newsday. "Gurney's gentle comic touch is as sure as ever here...Gurney can illuminate with graceful comic prose the deep recesses of sadness and disappointment that lie beneath layers of smooth sociability." —Variety. **THE STORY:** John is an established older playwright recovering from a bout with cancer. His latest work, which he views as his best, if possibly his last, has gained the interest of a major regional theatre, the Shubert Organization, and a possible Hollywood star. Dennis, the bright young director to whom John has given the play, shows up on the Labor Day holiday at the writer's house in rural Connecticut to ask for essential changes. Dennis feels the play has been adversely affected by the playwright's illness, becoming too inverted and sentimental. John's family has gathered for the holiday, and when they find out the play is primarily about them, they also criticize the enterprise. It is soon obvious that the playwright—and aging father—doesn't really know either his family or himself. **LABOR DAY** reveals the age-old conflict between art and life and the hard labor it takes to reconcile the two. In the end, life wins, hands down. 3 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1685-X**

**\$6.50**

**LADIES AT THE ALAMO.** COMEDY. Paul Zindel. Presented on Broadway, this biting, explosive and very funny play examines the behind-the-scenes intrigues and power struggles that beset a famous regional theatre and its

long-time artistic director. "For alley cat savagery, it would be hard to top the verbal battle royal that constitutes **LADIES AT THE ALAMO**..." —Variety. "Mr. Zindel is a very crafty writer; he has written an old-fashioned, well-made play, and he has made it very well indeed, with stingingly funny repartee and smashing exits, with suspense and reversals galore." —Village Voice. "...the bitchiest, most hilarious female free-for-all since *The Women*..." —NY Daily News. **THE STORY:** The setting is the lavish reception room of the new multi-million-dollar Alamo Theatre, a regional theatre complex that has grown from a small operation in a converted church to one of the glories of Texas culture. As the action begins we learn that the leadership of Dede Cooper, founder and artistic director of the Alamo, is being challenged, and the Chairman of the Board, a lady of great wealth and lust for power, is scheming to replace Dede with a fading Hollywood star. As the hour of the decisive board meeting nears, Dede and her supporters maneuver to outflank the opposition, and as the crisis point is reached the verbal battles and shocking revelations build to fever pitch. In the end no one is left unscathed; and while the insurrection is put down, the scars of battle will, it is clear, be long in healing. 5 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0623-4**

**\$6.50**

**THE LAST YANKEE.** DRAMA. Arthur Miller. A poignant look at two couples where the women share an overwhelming sense of despair, and the men try to bring them back to the lives they've fled. "...a quiet, imploding depth charge of emotion...Tautly pertinent...unlike anything else Miller has so far shown us. This is what theatre is all about." —NY Post. "[Miller] takes as his subject things the theatre has a hard time showing: the outdoors on a glorious New England morning and the inside of a woman's complicated mind." —Time Magazine. **THE STORY:** Two men, one in his late-forties, the other twenty years older, meet in the waiting room of a New England state mental health facility only to discover that they have done business together in the past. Inside the facility, each of their wives recovers from a nervous breakdown. Leroy Hamilton, a descendant of founding father, Alexander Hamilton, has spent his life as a highly skilled carpenter. His wife, Patricia, the daughter of Swedish immigrants and herself the mother of seven children, cannot reconcile what she considers to be Hamilton's deliberate under-achievement with her own family's grasping attempts at assimilation and affluence. Purposefully foregoing her anti-depression medication for a number of weeks, Patricia has begun to display a new clarity of thought that promises to shatter irrevocably the status quo of her life with Hamilton. The older, more affluent couple, share an equally tense marriage despite their prosperity. Karen Frick, though, has gone farther down the path of no-recovery than even the more frequently hospitalized Patricia. As roommates, Karen and Patricia have been sharing stories about their husbands—and the final meeting between them all, demonstrates the price and rewards of even strained marriages. 2 men, 3 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1337-0**

**\$6.50**

**A LETTER FROM ETHEL KENNEDY.** COMEDY/DRAMA. Christopher Gorman. "...an old-fashioned, comfort-food comedy that reaffirms the well-worn adage, 'you can't go home again.'" —NY Times. "[A] highly personal play [with] articulate expressions of long-standing family grievances and clear-eyed summaries of emotional histories." —NY Newsday. "There is a play within a play within a life...heartfelt...nicely crafted..." —Variety. "...a swirl of anger, wryness, befuddlement and resignation that reads heart-breakingly authentic..." —Time Out. **THE STORY:** Kit Conway, a thirty-nine-year-old HIV-positive television executive, is attempting to make amends with his mother, Bridget, and father, Jimmy, before he dies. At the same time he is trying to complete an autobiographical play about his parents. The story unfolds over three lunches at a restaurant in New York City's Theatre District. The first lunch, in summer, is with his mother, a whiny alcoholic in denial about her son's illness. At the second lunch, in the spring, Kit meets up with his father, who has nothing but criticism for him. In the final act, Kit has died, and his mother, who is trying to better herself by attending AA meetings, has lunch with Kit's ex-lover, Matthew, as she hopes to find out if her son knew love. What she does find out is Kit's desire to have his autobiographical play performed onstage, for all to see. 4 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1920-4**

**\$6.50**

**THE LITTLE GIRL WHO LIVES DOWN THE LANE.** THRILLER. Laird Koenig. Originally intended for the stage, this suspense thriller is best known as a film. **THE STORY:** There is something peculiar about Rynn Jacobs, the thirteen-year-old little English girl who lives down that lonely lane, with a father no one ever sees. She looks innocent enough, but there is something unnatural in her composure; and what right has she to look an adult so straight in the eye? To a tight-knit American community on a bleak East Coast island, she must have something to hide. Busy-body Mrs. Hallett senses a mystery. Her son Frank senses a prey. Miglioritti, the local policeman, is powerless to help. Mario Podesta, a lame, self-styled magician,

scarcely more than a child himself, falls under Rynn's spell and their poignant love story is the heartbeat of the play. He comes to understand that her secret is a very simple one; she is different because she sees herself as a person. And if you're a child as well, that is a very difficult position to defend. You may be driven to almost any lengths to survive...In the end, Rynn must stand alone against the chilling terror of Frank Hallett who has discovered her secret and uses it to control her. Her options narrow down as the play builds up to an almost unbearable climax. 2 men, 1 woman, 1 boy, 1 girl. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1571-3

\$6.50

**THE LITTLE HUT.** COMEDY. Andre Roussin. Adapted from the French by Nancy Mitford. "The manner is mocking, the dialogue is graceful, and the situations are everlastingly threatening to explode into happily irreverent laughter." —NY Herald-Tribune. **THE STORY:** Three excessively sophisticated and elegant English people are shipwrecked on a desert island. Philip and Susan are married, and Henry is the family friend, who, it turns out, has been something more than that to Susan for the past few years. They never wanted to hurt Philip, and their chief concern has always been for his happiness. But Henry, seeing Philip monopolize Susan on the island, isn't rather unhappy; he tells Philip about the old arrangement and after a great deal of discussion it's decided that Philip and Henry will share Susan on the island, as they did in the past. This arrangement continues more or less happily, until an island native arrives and shows considerable interest in Susan. From then on things become quite involved until a ship appears on the horizon to rescue them all. 4 men, 1 woman. EXTERIOR. FEE: \$50 per performance. MS.

ISBN: 992171

\$15.00

**THE LOMAN FAMILY PICNIC.** COMEDY/DRAMA. Donald Margulies. Alternating between fantasy and reality, this acerbic black comedy offers a comic, but stinging, assessment of middle-class Jewish life in today's America. Produced Off-Broadway with great success by the renowned Manhattan Theatre Club. "...bizarre and arresting family portrait..." —NY Post. "It manages the difficult and useful trick of being sad even in its funniness, funny even in its sadness." —NY Magazine. "...there is a genuine power and pain in the writing..." —BackStage. "...bears the unmistakable imprint of a writer with a genuinely talented, distinctive voice." —TheaterWeek. **THE STORY:** The setting is a new "luxury" high-rise apartment with Spanish decor in Coney Island, the home of a middle-class Jewish family struggling to put up a good front even though continually short of cash. The father, Herbie, who sells lighting fixtures, is chronically overworked and underpaid; his wife, Doris, tells herself (and whomever may be listening) that she loves her life—even though, as the play begins, she is shredding her wedding dress to make a Halloween costume; their older son, Stewie, eagerly awaits his bar mitzvah with an eye less on its religious aspects than on the potential loot to be gained in gifts; and the youngest son, Mitchell, is absorbed in writing a musical version of *Death of a Salesman* (entitled *Willy!*) for his class at school. While they all strive to present an appearance of contentment and closeness, the family is beset by underlying tensions which burst forth when Herbie seizes his son's bar mitzvah money and, after an unseemly confrontation with everyone about how the bills for the celebration should be paid, storms out of the apartment. Mitchell's pain prompts him to show us a good portion of his new musical about the picnic the Loman family should have. When—and if—Herbie returns home is dealt with ironically by the interpretation of four possible endings, played one after the other, and culminating in the most comically depressing of all—the actual outcome, in which Herbie and Doris sit in their usual oppressive silence while Herbie stabs moodily at his tuna salad diet plate. 3 men, 2 women. INTERIOR. FEE: \$60 per performance. **SPECIAL NOTE:** The use of the original music composed by David Shire is required for performance. The sheet music (#2907MU) is available from the Play Service for \$13.00, plus shipping.

ISBN: 0-8222-0684-6

\$6.50

**LONG DAY'S JOURNEY INTO NIGHT.** DRAMA. Eugene O'Neill. "LONG DAY'S JOURNEY INTO NIGHT has been worth waiting for. It restores the drama to literature and the theatre to art." —NY Times. "...a magnificent and shattering play." —NY Post. "It is a stunning theatrical experience." —NY Herald-Tribune. "This is O'Neill's most beautiful play." —NY Daily News. **THE STORY:** As told by NY Journal-American: "In the space of one day, from morning until midnight, we are given the tortured family background which created the elusive yet magnificent talent of the author. The characters come to life with an almost frightening fidelity; it is doubtful if any work in the theatre has ever been written with such first-person authority. The proceedings take place in the living room of a summer house in 1912. In short order we learn that the father, although well off, is a confirmed miser; one son is a drunk, the younger one is tubercular and the mother is a drug addict. Then we begin to learn the reasons for this excessive bad fortune. The mother's addiction resulted from the father's penury in sending her to a second-rate doctor;

the elder boy drinks from sheer frustration; the old man has never been able to get over his magnified respect for money induced by an impoverished childhood. Even the illness of the younger son, quite obviously the author, is being treated by the cheapest local physician, and the father is planning to send him to a state sanatorium where he will hopefully expire inexpensively. This sounds like a preponderance of tragedy for any household, and so it must have been, but it is revealed in such terms of stark honesty that no one can ever doubt its stature as an autobiographical document. The people speak in the everyday language of our neighbors; their emotions rise and fall with the absurd devotion to trivialities which provoke so many quarrels; these are dimensional characters trying desperately to keep their doomed household together." 3 men, 2 women. INTERIOR. FEE: \$75 per performance.

ISBN: 0-300-9305-5

\$12.95

**THE MAGIC ACT.** COMEDY/DRAMA. Laurence Klavan. Initially presented in New York by the Ensemble Studio Theatre, this first full-length play marked an important point of development in the career of one of our theatre's most original and resourceful young writers. Surreal in style, the play uses black humor and heightened theatricality to comment on the absurdities of modern life—and the people it has produced. **THE STORY:** As the play begins Mona Kale, an exuberant and good-natured sort, is in the dock, accused of murdering her lifelong friends Alan and Annabelle, two old high-school sweethearts who were so deeply enamored of each other that, in their youth, they nearly pined away when they were parted by separate summer camps. The prosecution claims that Mona did away with her friends because they were too happy, and in revenge for her own crushing loneliness, but Mona's defense is that it was love, not she, that killed them—a love so perfect and overpowering that it carried the seeds of its own destruction. Needless to say the media have a field day with the case, with the evening TV news offering its viewers a number to telephone (fifty cents a call) to vote on Mona's guilt or innocence, with a verdict provided at the end of the newscast, and with Mona herself becoming a national symbol for the lonely (and the insane). But as the play alternates between events and people of the present and those of the past, the truth of what Alan and Annabelle's real relationship had become is gradually (and often hilariously) revealed. In the end it is the audience that becomes the jury and is left to wrestle with the position and pertinence of love, sex, ideals and other such components of life in our so often disjointed modern world. 2 men, 3 women. UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-0715-X

\$6.50

**THE MAIDEN'S PRAYER.** COMEDY/DRAMA. Nicky Silver. "Hilarious...Nicky Silver's deepest play." —NY Post. "Playwright Nicky Silver can make you laugh yourself into a hernia..." —USA Today. "Silver's latest and best." —Gannett Newspapers. **THE STORY:** We open at the wedding of Taylor and Cynthia, a golden couple beloved by everyone—almost. Libby, Cynthia's hard-drinking sister, is in love with Taylor herself and she can take it no longer. "The hypocrisy, the bone-chilling grotesque hypocrisy!" Fleeing to the back yard she discovers Paul, Taylor's best friend, a charming fellow, who, since childhood, has harbored a secret love for the groom himself. As Libby and Paul are forced to deal with unrequited love, their lives change dramatically. Paul, promiscuous by nature, finds himself pursued by a young man, Andrew, who seems, at first, less interested in true love than in available real estate. And Libby, her career in a shambles, succumbs to a life without love, a life where sex is connected to monetary gain, rather than affection. When Cynthia gives birth to a still-born child, her marriage dissolves and Taylor sinks into depression and alcoholism. Surprisingly, Libby, who has viewed her sister as the enemy all her life, finds the strength to sacrifice her own desires to help Cynthia through her grief. While Paul, seemingly kind, always appropriate, betrays his dearest friend and secret love. He gambles with Taylor's life, hoping his friend will turn to him, at last, for comfort. **THE MAIDEN'S PRAYER** follows this quartet and Andrew as they struggle to learn the difference between loving someone and needing them. 3 men, 2 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1684-1

\$6.50

**THE MAJESTIC KID.** FANTASY. Mark Medoff. A highly imaginative and skillfully constructed fantasy which follows the trials and tribulations of two young social activists as they confront the destructive greed and rampant commercialism that threaten to subvert the Old West of romantic legend into an ugly parody of "progress and prosperity." Long a favorite among regional professional theatres, the play is now available for production on a general basis. **THE STORY:** Aaron Weiss, a young activist lawyer, and his feminist classmate, Ava Jean Pollard, have come to the Southwest to help the Apache Indians in protecting their land from exploitation by monied interests from the East, who are looking for a site to use as a toxic waste dump. They quickly run afoul of a redneck judge, William S. Hart Finlay, who is the most powerful man in the territory (and who stands to profit from the land deal), and his erstwhile sweetheart, Lisa Belmondo, who is beginning to tire of Judge Finlay's boorishness and possessive ways. As the battle lines are

drawn, Aaron, who in childhood had often fantasized that he was really "The Majestic Kid," a two-gunned hero devoted to fighting injustice, is joined by the model for his imagined persona—a former movie idol named "The Laredo Kid," who now reappears (to Aaron only) to goad and counsel his disciple. But Aaron, his resolve weakening (and especially so when he falls in love with Lisa Belmondo), is a disappointment to his mentor, who fumes and fusses (unseen by the others) while Aaron wishes he were back in Brooklyn. In the long run Aaron recovers his sense of purpose—and backbone—but not before he realizes that to be of useful service to others he must first discover himself. And this he does in a series of warmhearted and very funny scenes, which are infused with a poignancy and gentle humor all too rare in the modern theatre. 3 men, 2 women. UNIT SET. **FEE: \$50 per performance.** **SPECIAL NOTE: Original music (#3013MU) composed for the play by Jan Scarbrough is available through the Play Service for \$7.00, plus shipping. The nonprofessional fee for the use of this music is \$5.00 per performance.**

ISBN: 0-8222-0717-6

**\$6.50**

**MARY, MARY.** COMEDY. Jean Kerr. One of the great theatre successes, this sparkling comedy offers a warm and witty examination of a modern marriage gone hilariously awry. "This one is great." —NY Journal-American. "...an urbane, witty and sophisticated light comedy." —Women's Wear Daily. "This new play is that almost legendary theatrical staple, a tender laugh-filled show about people." —Variety. **THE STORY:** As Howard Taubman of the New York Times describes: "You will not be overwhelmed to discover that Mary is contrary and that her trouble is basic insecurity. Seems she had an older sister, a stunner. Oh, the traumatic effect on Mary! In high school she went out for the literary monthly instead of with boys. She learned to compensate for her drabness by being clever. When we meet her, she is as witty as—well, Jean Kerr. She appears at the apartment of her former husband, Bob, because his lawyer has summoned her to help with Bob's sticky tax returns. Their marriage, it seems, foundered on the rocks of Mary's unrelenting sense of humor. The moment she arrives she gives us some excellent samples of it. It takes Dirk Winston, a handsome film hero whose star is in decline, to understand Mary. Dirk makes her face up to her secret. He also kisses her and offers her the kind of adoration her practical and obtuse husband has been unable to manage. Just in time, Bob, who has been on the verge of marrying a rich, young health fiend named Tiffany Richards, realizes that he still needs Mary. It will not be killing any suspense to reveal that true love triumphs." 3 men, 2 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-0737-0

**\$6.50**

**MESHUGAH.** DRAMA. Emily Mann, adapted from the novel by Isaac Bashevis Singer. "A Nobel-worthy combination of good-natured mockery and compassion." —NY Times. "Here, at last, is a play that successfully translates Singer's moody brilliance to the stage." —A.P. **THE STORY:** Set in the 1950s on Manhattan's Upper West Side, MESHUGAH is a tragicomic portrait of a community of recent Jewish émigrés living in the wake of the Holocaust. When Aaron Greidinger, a struggling novelist and advice columnist, falls in love with the beautiful mistress of a friend from his Warsaw past, dark secrets and bizarre twists threaten to break up the unusual romance. Emily Mann brings to swirling theatrical life Singer's poignant love story of lost souls in a world gone meshugah. 3 men, 2 women (doubling). UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1984-0

**\$6.50**

**MIXED COUPLES.** COMEDY. James Prideaux. Presented on Broadway, this witty and ingenious comedy of old wounds newly re-opened provides a field day for its two leading ladies. "There are two (no let's be totally fair to the men, four) razzle dazzle performances in James Prideaux's new play MIXED COUPLES..." —NY Post. "...a bittersweet romantic comedy..." —NY Times. "...a sophisticated comedy of words and situations..." —Hollywood Reporter. **THE STORY:** The time is 1927, the place an airplane hangar in New Jersey where two couples wait for the fog to lift so their chartered plane can fly them to Washington. Their meeting is quite by chance, but also ironic, as it develops that the four had switched partners twenty-five years earlier, and haven't seen each other since. One couple has settled into suburban bliss, he a professor, she a housewife and mother; the other couple are Park Avenue types, he a rich, hard-driving businessman, and his wife (after all these years) still an aspiring actress. Cautious and civil at first, their conversation turns gradually bitchier (and funnier) as time hangs heavy, bootleg liquor flows, and old enmities are revived. As their veneers crumble, it is clear that neither couple has benefited as much as they had expected from their marital switch, and that beneath their pretense lies aridity, albeit tempered by the witty hijinks they go through to convince themselves (and us) that all's well in their reordered worlds. 3 men, 2 women. INTERIOR. **FEE: \$50 per performance.**

ISBN: 0-8222-0766-4

**\$6.50**

**MOMMA'S LITTLE ANGELS.** DRAMA. Louis LaRusso II. This powerful and affecting play, which enjoyed a long Off-Broadway run, deals with the strong ties that bind an Italian-American family, for better or, as it turns out, for worse. "He has a sharp ear for the grainy talk of ordinary people in the grip of primitive emotions. His characters are full-blown and have an appropriate theatricality." —Hollywood Reporter. "...the play's undeniable strengths and passion come through." —NY Times. "The playwright is very concerned with roots, with backgrounds, and the simple paraphernalia of life." —NY Post. **THE STORY:** The Mastice brothers, Tony and Larry, have come home to join their sister, Patsie, for the funeral of their mother. After the service they are joined by their mother's sister, Aunt Tillie, and by their long-time family physician, Dr. Carillo, who attended their mother in her final illness. At first the mood is one of warm memories, tempered by "family jokes" and the recollection of childhood antics, but after Dr. Carillo leaves the atmosphere grows tense as Patsie reveals her conviction that their mother died through the doctor's neglect. Incredulous at first, the brothers' doubts gradually give way as Patsie ties the doctor's action to the evil power of their estranged father, a Mafia underlord who abandoned the family many years before. In a gripping scene the brothers wring the truth from Dr. Carillo, and then face the awful dilemma of how to punish the one who is directly responsible for the tragedy—their father. Goaded by the revengeful Patsie they reluctantly take the final, fatal step, avenging their mother, but also shattering their peace of mind for the years to come. 3 men, 2 women. INTERIOR. **FEE: \$40 per performance.**

ISBN: 0-8222-0769-9

**\$6.50**

**MONDAY AFTER THE MIRACLE.** DRAMA. William Gibson. A powerful, probing work by one of our theatre's major writers, first presented at the Spoleto Festival, in Charleston, South Carolina, and then brought to Broadway with Jane Alexander and Karen Allen in the featured roles. The sequel to this author's celebrated *The Miracle Worker*, the present play takes up the story of its famous protagonists at a later point, when Helen Keller has come to young womanhood and Annie Sullivan finds her attention diverted by the love of younger man. "It is a play at once more conventional yet potentially more appealing than its predecessor." —NY Post. "Playwright Gibson, Director Arthur Penn and the entire cast ignite one of those blazing bonfires that keep serious dramatic theatre inextinguishable" —Time Magazine. "MONDAY AFTER THE MIRACLE tells of three unusual people at once locked together in love and torn apart by jealousy." —NY Times. **THE STORY:** The action of the play takes place in Boston, seventeen years after the events of *The Miracle Worker*. Helen is now an honor student at Radcliffe, and she and Annie have undertaken to write a book about their remarkable experiences. A young instructor of English from Harvard, John Macy, is engaged to help them, and Annie, yielding to an overpowering need to pursue a life of her own, soon falls in love with him. Their marriage, and the disruptive domestic triangle that results, leads to the compelling crisis of the play. After years of total dedication to her charge, Annie finds her loyalties divided, and Helen, herself aware of strong sexual stirrings, contributes to the growing discord and the inevitable failure of her mentor's marriage. As the play ends the two women accept the inescapable truth of their condition—that they are inextricably bound together and must find, in each other, whatever rewards life might bring. 3 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-0770-2

**\$6.50**

**THE MONOGAMIST.** COMEDY/DRAMA. Christopher Kyle. "There is a cheekily quirky new voice in our theater. It belongs to Christopher Kyle, by far the most stimulating playwright I've encountered in many a buffaloed moon..." —NY Magazine. "THE MONOGAMIST, a confident, smart, very funny new play...this psychological satire is a stylishly hard-edged but humane comedy of manners about the confused remains of '60s sex, media, arts and politics in the '90s." —NY Newsday. "THE MONOGAMIST is as purely funny a play as there is in New York today and they do not come any smarter." —NY Law Journal. "Smart, funny, articulate and wisely touched with rue...the script radiates a bright, bold energy." —Village Voice. "Trenchant, dark and jagged, THE MONOGAMIST is the best comedy of the season...newcomer, Christopher Kyle [is] a playwright whose social satire comes with a nasty, ripping edge—Molière by way of Joe Orton." —Variety. **THE STORY:** Dennis, a forty-something poet who has never lived up to his earlier promise, has just written a collection of poems concerned with the relevance of monogamy in 1990s America. And, in a testament to his new philosophy, he's recently married his longtime companion, Susan, a professor of women's literature at Princeton. So imagine Dennis' surprise when he finds Susan in bed with one of her students, the morally ambiguous Tim. Thrown into a mid-life crisis by his wife's infidelity, Dennis ends up in the arms of Sky, a confused twenty-year old who says she voted for George Bush because she's fanatically pro-choice on abortion! As the liberal Dennis leads Sky toward political enlightenment, he is forced to reevaluate his work and his relationships—even the legacy of his precious '60s generation. An edgy and



original satire, **THE MONOGAMIST** examines art, love and politics in an age where the rules for each of them no longer apply. 2 men, 3 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1525-X \$6.50**

**THE MOONLIGHT ROOM.** DRAMA. Tristine Skyler. "The play has none of the qualities ordinarily associated with 'a new voice'...THE MOONLIGHT ROOM relies on sharply observed characters, a credibly complicated and suspenseful situation with high stakes and an unashamed realism, with distinct and sensationally personal shadings by Ms. Skyler in the most pitch perfect, middle-class teenage dialogue that I've encountered...Another reason THE MOONLIGHT ROOM is so impressive is that it continues to evolve in unexpected ways...leaves you both hopeful and fearful, spot-on realistic." —NY Times. "A surprisingly memorable play showing high-schoolers and their families caught in crisis...on a list of first-rate playwrights doing splendid work." —NY Post. "One of the most heartfelt and well-executed dramas of the season, THE MOONLIGHT ROOM is an often wrenching story of the creation and mending of the rifts between parents and their children and those rifts' effects on the world...every bit as searing and theatrical as one could hope for, mining the desperation and expectation so inherent in the subject in a way that could come alive in the theatre like nowhere else." —Talkin' Broadway. "...an insistent sense of helpless urgency, keenly observed detail and enforced quiet." —NY Newsday. **THE STORY:** A dark tale of urban adolescence and family life, THE MOONLIGHT ROOM is set in the emergency room of a New York City hospital as two high-school students wait for news on the fate of a friend. As the situation worsens and family members begin to arrive, the play examines the idea of "at-risk" youth and the potential for risk within your own family. 3 men, 2 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-2011-3 \$6.50**

**MOOSE MATING.** ROMANTIC COMEDY. David Grae. A paranoid romantic comedy about the mating rituals of contemporary New Yorkers. Many penetrating and humorous questions about modern courtship are hashed out, spit out and thrown out as we observe the present-day battle of the sexes. "...dialogue that's both eloquent and amusing, an insight into the insecurities that plague contemporary relationships...the writing flourishes..." —BackStage. "In ninety-five highly enjoyable minutes, covering one couple's relationship from Ardent to Zilch, this play makes some witty and at times hilarious observations about the complicated mating rituals of homo saps and femme savantes...His discourse on the perils of talking with a woman had most women in the audience laughing to the point of tears..." —Register-Guard. **THE STORY:** The play follows the romance of Betsy and Michael, a pair of twenties/early thirties, bright, ambitious downtowners who meet at a play and experience instant, overwhelming chemistry—the magic and misery of the wound that can only be healed by the sword that inflicted it. We not only watch the romantic heroes interact, but their thoughts are revealed as well—their insecurities, fears, and dreams about relationships. Betsy and Michael each have confidants, Josie and Lonnie, who advise them on how to "play the game" with the opposite sex and how to gain the tactical advantage in the relationship. Josie and Lonnie draw on sports and war analogies to make their points. We track the relationship from first meeting to first phone call to first date to first kiss to first time making love to falling in love to moving in together to problems and the horror of "routine" to marriage proposal to breakup. **MOOSE MATING** will make you think twice before entering the moose-jammed forest of a modern-day relationship. 3 men, 2 women (flexible casting). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1543-8 \$6.50**

**MUSIC FROM A SPARKLING PLANET.** COMEDY. Douglas Carter Beane. "...a nimble escapist comedy...sweet, tasty and inebriating...The radiantly sentimental ending might have been concocted by Frank Capra." —NY Times. "...a sweet-tempered tale...a charming comedy about friendship, the future and an obsessive nostalgia for children's television shows of the past." —A.P. "...a sentimental fable cloaked in flip, funny dialogue, with tart one-liners to offset the sugar..." —Wall Street Journal. "Don't waste your days staring at the idiot box. Go see Douglas Carter Beane's whimsical comedy about a bunch of regular guys who spend quality time...in front of the idiot box." —Time Out. "...a real treat...wistful and funny...bittersweet..." —Star-Ledger. **THE STORY:** Whatever became of Tamara Tomorrow? In the early seventies, this local television host, in her antennae and space suit, made cheery predictions of how exciting the future was going to be. Her sudden disappearance from the public eye was one of the great mysteries of the Philadelphia area. Three fans of Tamara, all grown up and disenchanting with the "future" as she predicted, decide to go in search of this "Delaware Valley Greta Garbo." What they find along the way teaches them more about themselves than they really thought they could know. 4 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1859-3 \$6.50**

**NEXT TIME I'LL SING TO YOU.** DRAMA. James Saunders. Suggested by a theme from the book *A Hermit Disclosed* by Raleigh Trevelyan. A highly imaginative and original work which, in Mr. Trevelyan's words, is concerned with "the exploration and acceptance of man's inescapable solitude." Successfully produced at New York's Phoenix Theatre. "James Saunders, an English writer, can throw off phrases and images like fireworks on Guy Fawkes Day." —NY Times. "...has a challenging theme and is written with considerable beauty and humor..." —NY Post. "Saunders writes exceptionally beautiful language. It is funny in a sharp, modern way. It is also remarkably poetic without the least pretension. His imagery is particularly original and moving." —Hollywood Reporter. **THE STORY:** As Richard Watts, Jr., comments: "Mr. Saunders has two major problems of striking interest on his hands. What is the relationship to his fellow-men of the alienated Jimmy Mason, who cut himself off from the world and lived in solitude for half a century, but left a diary behind? And how is the playwright to bring into dramatic focus his examination of the story and implications of this secret creature who has determined to sever all connection with human society and remain in brooding loneliness? It is the second question that provides the author with his most effective ideas. His method is to open with a kind of pseudo-improvisation rather reminiscent of *Six Characters in Search of an Author* and perhaps *Waiting for Godot*. Three actors, while awaiting the arrival of the other two, chat brightly and humorously about all sorts of things, including bad jokes, the audience, and the matter of saying the same speeches night after night, and it is good fun. When the fifth actor, the one who is to play the hermit, has arrived, they are presumably ready for business. The man has removed his beard, but he puts it back on again, and it is when he later finds he is unable to take it off again that you know they already launched into the story." 4 men, 1 woman. **OPEN STAGE. FEE: \$40 per performance.**  
**ISBN: 0-8222-0814-8 \$6.50**

**NICE PEOPLE DANCING TO GOOD COUNTRY MUSIC.** COMEDY/DRAMA. Lee Blessing. First presented by the famed Actors Theatre of Louisville. A sharply drawn and very funny play about the personal heartaches and public eccentricities of two women living over a good-ole-boy bar in Houston, Texas. **THE STORY:** Eve Wilfong, who lives over the "Nice People Dancing to Good Country Music Bar," is paid a visit by her niece Catherine Empanger, a novice nun who's been asked to leave her convent. It seems Catherine suffers from a curious compulsion to yell obscenities at the wrong moment, and even, on occasion, bark like a dog. Roy, an honest if simple fellow from the bar downstairs, wants to court Catherine whether she's a nun or not. Eve feels she should give her niece the benefit of her experiences with men before allowing her to venture back into the mad modern country world. What follows is not simply comic and well-observed, but romantic and affecting as well. (Formerly existed as two one-act plays under the titles, TOYS FOR MEN and NICE PEOPLE DANCING TO GOOD COUNTRY MUSIC.) 2 men, 2 women, 1 boy (around 15). **EXTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0816-4 \$6.50**

**THE NIGHT OF THE TRIBADES.** DRAMA. Per Olov Enquist. Translated by Ross Shideler. First achieving acclaim in the author's native Sweden, this brilliant play went on to successful production by an outstanding American regional theatre and then to Broadway. Centering on the famed playwright August Strindberg and his disintegrating marriage, the play captures the essence of this tortured genius and of his struggle both for professional recognition and for personal fulfillment. "One of the most striking, most touching and dramatic plays I've seen in some time...everything high theatre should be." —NY Post. "...a play that stretches the mind, bares the nerves, challenges the ear, braves the imagination." —Time Magazine. **THE STORY:** The action takes place on the stage of the Dagmar Theatre, in Copenhagen, where Strindberg and his estranged wife, Siri, are preparing the first performance of his short play *The Stronger*. With Siri is her friend Marie Caroline David, an alcoholic actress whom Strindberg accuses of having a lesbian attachment to his wife. As the rehearsal progresses, the lines of the play being read are cleverly shaded to reflect the bitterness of Strindberg's personal situation: his frustration as an artist; his dismay at the loss of his wife's love; his enmity toward his rival. Ranging from fiery outbursts to moments of high humor, the play builds an uncanny and overpowering portrait of the tortured genius, while achieving a poignancy and sense of truth which are theatre at its finest and most vivid. 3 men, 2 women. **OPEN STAGE. FEE: \$40 per performance.**  
**ISBN: 0-8222-0824-5 \$6.50**

**NIGHT TRAIN TO BOLINA.** LYRICAL DRAMA. Nilo Cruz. "Bolina, 'the place where lost kites go to die,' is an imaginary country where two peasant children, Mateo and Clara, spin out fantasies to counter the poverty and abuse of their wretched lives. Their bond is complex: sexually charged yet profoundly innocent. The children are unaware of consequences, Mateo lives only for Clara, and she for him. Cruz, a wonderful writer, draws their inter-



woven souls in language that's simple and poetic without being pretentious." —Mercury News. **THE STORY:** The play is set in Latin America in the mid-eighties, in an unidentified country, during the guerilla warfare. Threatened by starvation and abuse, two children flee their rural village for "the city." Dancing on a fine line between innocent fantasy and harsh reality, Mateo and Clara explore their imaginations in a world of dark mysticism and denied love. 2 men, 3 women. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1979-4 **\$6.50**

**THE O'CONNER GIRLS.** DRAMA. Katie Forgetting. "...comfy, affable and amusing piece...It's a warm-hearted outing, by a writer who clearly feels affection for this clan." —Seattle Times. "...an affecting, amusing evening out...positively radiant with small-town sweetness...we're into these people and want to keep hearing them yearn and reminisce. Forgetting is a...promising writer with an ear, a heart, forgiving wit, and a feel for family dynamics. More plays, please." —Seattle Weekly. "Seattle actress Katie Forgetting makes a triumphant transition to Seattle playwright with the warm and wonderful THE O'CONNER GIRLS...[an] appealing collection of characters...wonderfully old fashioned..." —Seattle Gay News. **THE STORY:** The O'Conner story takes place in 1997 in Minnesota over the Christmas holiday. Tom O'Conner has passed away, and his wife (Sarah) and children (Liz, Martha and Matt) have reunited to excavate his mountain of personal effects. As the family sifts through boxes of papers and bags of clothing, clues to the quiet patriarch's life are discovered, prompting the usual heated arguments and some unusual revelations. As the story of Tom and Sarah's marriage unfolds, the children are forced to reconsider their long-held opinions of their parents. In the midst of this emotional afternoon, a long-lost neighbor pays an unexpected visit. Also on the agenda for this day of upheaval is Catholicism, WWII, old movies, old love, new love, oversleeping, overdrinking, large purple hats and weenie hot dishes. 1 man, 4 women. INTERIOR. **FEE: \$60 per performance.** ISBN: 0-8222-2015-6 **\$6.50**

**OFF THE MAP.** COMEDY/DRAMA. Joan Ackermann. **THE STORY:** Bo Groden looks back on the summer when she was eleven years old and everything changed. Serving as narrator, she sifts through the memories of an unusual childhood spent in the wilds of northern New Mexico where her enterprising parents forged a rich life off the land and the local dump. Desperate to escape as a child, longing for modern amenities and normalcy, now she yearns to go back. This is the summer when Charley, her father, spiraled into depression. Usually able to build and fix anything, he is unable to fix himself, but the family carries on, thanks in large part to the earthy strength of Arlene, Bo's resourceful mother. George, Charley's lifelong friend, offers watercolors and silence. Lonely for her father's companionship, Bo amuses herself by writing letters for free samples and praying for a miracle to deliver her from a mother who gardens in the nude and a father who cannot stop weeping. The miracle arrives in the form of William Gibbs, a displaced IRS agent who arrives in a fever and never leaves. As the artist within William emerges, each member of the family is touched and affected. By the time a boat arrives at the end of the play, the family's sails have been filled. This offbeat evocative comedy has a compelling and lyrical quality. Through unswerving love and compassion, the characters stumble into glimpses of self-discovery and unexpected moments of grace. 3 men, 2 women, 1 girl. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1591-8 **\$6.50**

**OLD WINE IN A NEW BOTTLE.** COMEDY. Murray Schisgal. A zany and very funny examination of what happens (good and bad) when an older man decides to leave his wife and children for a younger woman. **THE STORY:** Irving Berger, having reached a late-middle-aged crisis, has decided to leave his wife of twenty-two years and move in with Dawn Williams, an attractive young actress with whom he has been having a clandestine affair. Unfortunately Irving's arrival catches Dawn by surprise, and with a few loose ends in her own life which need to be tied up: namely, Gary Duncan (who still has a key to her apartment); Scott Pomeranz (a lecherous dentist turned theatrical producer); and Darcy Slotnick (who may be a carrier of herpes). The unexpected appearance of Irving's wife, Marsha, to discuss their divorce procedure (and to pass along some rather unkind observations from their children) only adds to Irv's consternation, and fuels the growing suspicion that he may live to regret his rash decision. When the suddenly liberated Marsha goes off with Gary (who may have contracted herpes from Dawn, who may have picked it up from Darcy) Irv's spirits sink still further, and when he seeks guidance from the aged Rabbi Blaufarb, it is not this ancient worthy who turns up but, instead, his free-living young son and successor (who also had a summer fling with Dawn in the Hamptons). But it is always darkest before the dawn, as we discover when it develops that the herpes scare was a hoax and when Irving and Marsha (after really talking to each other for the first time in years) decide to give their marriage—and its neglected romance—another chance. 3 men, 2 women. INTERIOR. **FEE: \$60 per performance.** ISBN: 0-8222-0844-X **\$6.50**

**OPAL'S HUSBAND.** COMEDY. John Patrick. This hilarious sequel to the ever-popular *Everybody Loves Opal*, *Opal is a Diamond* and *Opal's Baby*. The further adventures of the beloved Opal Kronkie, this time involving an unexpected (and superannuated) husband, and a jealous daughter who covets the old man's fortune. **THE STORY:** Bent as usual on a good deed, Opal tries to round up a husband for her friend Rosie and answers a lonely hearts ad placed by "Mister Handsome"—who, when he shows up, proves to be a ninety-five-year-old escapee from a nursing home. As expected, complications ensue, and when Rosie rejects her would-be suitor, Opal reluctantly agrees to marry him in order to keep the old man from the clutches of his scheming daughter. It seems that he really is quite rich, and his desire is to spend his last days (and his fortune) with a nubile maiden on a South Pacific island while his daughter wants him to expire quickly, and quietly, in the old folk's home. Thereafter the plots and counter-plots multiply hilariously as the daughter and her husband try to discredit the marriage (and convince Opal that she is cuckoo), while the old man devises his own plan to catch them in their dirty work. Happily he succeeds, and off he goes to his fond reward, leaving Opal with both an annulment and another delightful lesson in life to pass on to her myriad admirers. 2 men, 3 women. INTERIOR. **FEE: \$60 per performance.** ISBN: 0-8222-0859-8 **\$6.50**

**PALE HORSE.** DRAMA. Joe Penhall. "PALE HORSE is compelling and rivetingly well written...Charlie Strong has lost his wife; you gradually gather that he is a violent man...Soon there is more bloody violence, and Charlie, who is still in shock after his bereavement, gets increasingly out of control. You are gripped by the moody dialogue." —Sunday Times (London). **THE STORY:** PALE HORSE is the story of Charles, who, disillusioned by the sudden death of his wife, propels himself into a world of urban alienation and self-destruction in an attempt to assuage the private demons that haunt him. Along the way he encounters the capricious Lucy and is forced to examine the nature of his own mortality, identity and beliefs. 3 men, 2 women (doubling). UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1935-5 **\$6.50**

**PASTA.** COMEDY. Tom Griffin. A warmhearted and quirkily humorous study of some endearingly regular folks who, in trying to improve their lot in life, find themselves drawn into a series of unfortunate, but very funny misadventures. A regional theatre favorite, the play enjoyed successful productions by the Trinity Repertory Company in Providence, Rhode Island and New Haven's Long Wharf Theatre. "PASTA becomes a sweetheart of a play about weak, decent, loving people of this world who you hope can hold off the barbarian hordes just a little while longer." —Providence Journal-Bulletin. "We get caught up in the banter, the unfolding, as the play, like sticky strands of pasta, wraps us, twirls us, spins us around, finally leaving us entertained and satisfied, like a good al dente meal." —The New Paper. "...a comic and contemporary look at a few oddball types." —WEEI Radio. **THE STORY:** The setting is a clean but slightly threadbare apartment in a medium-sized New England city, occupied by Artie and his live-in girlfriend, Roxanne. As the play begins, Artie and his pal Doober are rehearsing the skit (Artie dressed as a box of ziti, Doober as vermicelli) with which they hope to win first prize in the annual pageant put on by the pasta manufacturer for whom Artie works. Hopefully this will turn out better than some of Artie's other schemes—such as betting on the horses—which have put him heavily in debt to an unseen but sinister bookie, Ernesto Mal, whose henchman, appropriately named Slimy, has come by to give Artie a pay-up-or-else ultimatum. Artie's only hope of staving off a broken arm, or worse, is the stamp collection that his grandfather left to him, and while Slimy is hardly a philatelist he just happens to have a friend (a lady named Walter) who is. Happily the stamps are valuable, enough so to settle Artie's indebtedness, and as the play ends (after allowing each of the characters an opportunity to regale the audience with a zany recounting of his or her personal story), Artie and Doober are back in costume and heading off to the pasta pageant, their customary high spirits fully restored. 3 men, 2 women. INTERIOR. **FEE: \$50 per performance.** ISBN: 0-8222-0878-4 **\$6.50**

**THE PEACOCK SEASON.** COMEDY. Otis Bigelow. **THE STORY:** Having engineered the social coup of the Long Island season, the imperious Millicent Foxe-Firestone has snagged the Earl of Baggersley as a weekend guest. Anxious to show off her catch, she has invited a number of the "right people" to her estate, including the enormously wealthy (but distressingly plain) Carlotta Gumpert—who might just be the right match for the bachelor earl. Also present are the charming and debonair Mariners, Clarke (who had once been engaged to Miss Gumpert) and Cora (who had once almost married the earl). Having made the mistake of marrying for love, Clarke and Cora are reminded upon renewed acquaintance with their former sweethearts, of all the riches their foolishness has denied them, and the simultaneous thought occurs to them that perhaps it's not too late to try again. But, as divorce is unthinkable in their circle, murder appears to be the only answer, whereupon they try to do

away with each other—their hilariously diabolical plans going awry to the extent of nine unintended victims. Suffice it to say that the police are as inept as the murderers, and all ends in as stylishly—and as charmingly bizarre—a fashion as it began. 5 women. INTERIOR. **FEE: \$40 per performance. MS. ISBN: 992173 \$15.00**

**THE PERFECT PARTY.** COMEDY. A.R. Gurney. A long-run Off-Broadway success, this unique, brilliantly conceived and very funny play explores the hilarious crises encountered by an urbane college professor as he endeavors to scale the social heights by giving a truly “perfect party.” “...it is surely Mr. Gurney’s funniest meanest and most theatrical play yet. What a pleasure it is to watch a veteran writer step out, at some risk, into the unexpected.” —NY Times. “...it does offer an evening in the theatre that is as close to perfection as, in these dramatically troubled days, we are likely to get.” —NY Post. “Mr. Gurney is one of our wittiest writers, his ear sharply attuned to fatuities, and he is almost always very funny when he tries to be.” —The New Yorker. “As always in a Gurney journey, a real writer is at the wheel. The dialogue snaps and crackles with wickedly knowing observations...” —Variety. **THE STORY:** Tony, a professor of American literature (and a quintessential WASP), has given up his teaching post to stage a party to end all parties. He has invited people from all walks of American life to attend, as if to demonstrate that even if the WASP ruling class can no longer lead America, it must, at least, teach them to entertain properly. Tony has also invited a svelte critic from the New York Times in the hopes of getting a perfect review for his perfect party, but trouble arises when the critic says the evening lacks the “essential element of danger” that makes all parties worthwhile. Improvising, Tony warns the reporter about his twin brother, a foul-mouthed and hugely endowed womanizer, whom he has invited to attend. Piqued by the chance to meet such a man, the reporter opts to stay, and here the funny heart of the play takes over. Tony, you see, is going to have to play his own fictitious twin brother if the evening’s to be a success. In a fake mustache, and with an even faker Italian accent, Tony aggressively woos the reporter while trying to avoid the unavoidable and hilarious misunderstandings between both him and his skeptical wife and an obliging (if sensitive) Jewish couple from next door. In the end, the party falls apart, only to be triumphantly resurrected as Tony’s rigid structure gives way to a free-for-all which may not be perfect, but is as vital and rewarding as the idea of democracy itself. 2 men, 3 women. INTERIOR. **FEE: \$60 per performance. ISBN: 0-8222-0886-5 \$6.50**

**PLAY TIME.** COMEDY. Murray Schisgal. **THE STORY:** In a neo-naturalistic, comedic style, integrating original songs, verbal banter, dances and vaudeville turns, *PLAY TIME* explores the lives of five contemporary characters in an age of waning convictions. The story told is that of a stockbroker who, in a Faustian bargain, agrees to divulge “inside information” to an enormously successful Wall Street trader. This leads our stockbroker into a series of adventures that transform his personality and his beliefs. 2 men, 3 women. UNIT SET. **FEE: \$50 per performance. ISBN: 0-8222-1586-1 \$6.50**

**PLUNGE.** COMEDY/DRAMA. Christopher Kyle. “...*PLUNGE*, Christopher Kyle’s...rueful comedy of manners...creates a persuasive, prickly sense of the treacherous ebb and flow of conversation among people who know one another’s secrets and are destined to betray them.” —NY Times. “...*PLUNGE*...a naughty little comedy with serious overtones...Underneath both the whimsy and the pain...Kyle knows how to humanize superficiality, to squeeze both the humor and the pathos out of it—until we recognize onstage not only others but also ourselves...It is funny, spicy, and evocative...” —NY Magazine. “Kyle’s writing is niftily smart, and his dramatic ideas almost naughtily engaging...this brilliant play...is a play not to miss if you have any interest at all—even a fearful one—in the next millennium.” —NY Post. “...a skillful comedy...Kyle depicts [the characters] with wit and, most importantly, sympathy.” —NY Daily News. **THE STORY:** Clare, Matty and Val were the best of friends in college. Now approaching thirty, they find themselves struggling with careers and relationships—unhappy, yet fearful of change. The three gather, along with Val’s husband, Harris, at a country house in Connecticut for a weekend of escape and reminiscence. But this awkward reunion is interrupted by the lovestruck Jim, an office temp with whom Clare had a brief affair. Heedless of the circumstances, Jim proves to be the catalyst that pulls apart these delicately maintained relationships. As the friends’ betrayals are revealed and the misbegotten weekend hurtles toward its tragicomic conclusion, a candid snapshot of a generation comes into focus. Sharp and witty in its observations, *PLUNGE* dives through its comic surface to find the melancholy beneath. 3 men, 2 women. UNIT SET. **FEE: \$60 per performance. ISBN: 0-8222-1670-1 \$6.50**

**POLISH JOKE.** COMEDY. David Ives. “...furiously funny [and] endearingly foolish.” —NY Magazine. “...a funny yet thoughtful examination of the Polishness and Jewishness and Irishness that makes us at once alike and dif-

ferent.” —CurtainUp. **THE STORY:** A comedy about ethnic identity and the eternal American search for “roots.” Jasiu (thirtyish) is a Polish-American who has been taught not to value his own roots, so he decides to make his own roots, reinventing himself first as a sort of non-ethnic everyman, then as an “Irishman.” Jasiu’s adventures—alternately zany and heartbreaking—take him through a job interview with an Ur-Wasp; to an attempt to become a Catholic priest; to a flower shop where he can’t get service because he is weirdly invisible; to a doomed love affair with a Jewish woman; to a wacky Irish travel agency where he has to prove that he is Irish before he can buy a ticket; and to a doctor more interested in ethnic pain than in healing. Jasiu is also bedeviled by a reappearing Polish relative and has to face off with the ghost of a dead Polish patriot. In the end, by trying to get away from his ethnic background, Jasiu finds out who he is and what it means to be “a Pole.” 3 men, 2 women. UNIT SET. **FEE: \$60 per performance. ISBN: 0-8222-1956-5 \$6.50**

**PRIVATE EYES.** DRAMA. Steven Dietz. “Steven Dietz’s...Pirandellian smooch to the mercurial nature of theatrical illusion and romantic truth, Dietz’s spiraling structure and breathless pacing provide enough of an oxygen rush to revive any moribund audience member...Dietz’s mastery of play-making...is cause for kudos.” —Village Voice. “The cleverest and most artful piece presented at the 21st annual [Humana] festival was *PRIVATE EYES* by writer-director Steven Dietz...Dietz has created a romantic comedy in which which’s real inevitably turns out to be an illusion. It’s a play within a play within a play within a play within a psychiatrist’s office—a Chinese box full of tricks and surprises.” —Chicago Tribune. **THE STORY:** *PRIVATE EYES* is a comedy of suspicion in which nothing is ever quite what it seems. Matthew’s wife, Lisa, is having an affair with Adrian, a British theatre director. Or perhaps the affair is part of the play being rehearsed. Or perhaps Matthew has imagined all of it simply to have something to report to Frank, his therapist. And, finally, there is Cory—the mysterious woman who seems to shadow the others—who brings the story to its surprising conclusion. Or does she? The audience itself plays the role of detective in this hilarious “relationship thriller” about love, lust and the power of deception. 3 men, 2 women. UNIT SET. **FEE: \$60 per performance. ISBN: 0-8222-1619-1 \$6.50**

**PSYCHOPATHIA SEXUALIS.** COMEDY. John Patrick Shanley. “John Patrick Shanley’s new play, *PSYCHOPATHIA SEXUALIS* is...a smart new comedy about men and their befuddlements and a shrink who may just be the personification of evil...The play’s first half is perfectly poised between daffy comedy and believable human neurosis which Shanley combines so well that although you never know what wacky thing is coming next, you believe it when it comes.” —LA Times. “John Patrick Shanley’s *PSYCHOPATHIA SEXUALIS* is a salty boulevard comedy with a bittersweet theme...Shanley’s craft...is actually at high tide. Shanley has written what on the surface is a deft boulevard comedy, but one with thought-provoking depths.” —NY Magazine. “...It’s great fun to watch the sparks fly and great scene material for auditions and classes.” —BackStage. “Shanley is a wicked writer...in the mouths of savvy socialites and other members of the Manhattan elite, his dense, witty prose sings. A tour de force of witty, barbed dialogue.” —Variety. **THE STORY:** Arthur, an obscure young painter struggling in the art world of Manhattan, announces to his self-satisfied friend, Howard, that he is engaged to be married. To whom? asks Howard. The answer is to Lucille, a powerful, attractive, no-nonsense Texas socialite, a kind of wealthy Annie Oakley. But, Arthur confides to Howard, there are three problems: 1. Arthur is a fetishist, and Lucille doesn’t know. He cannot make love without being in proximity to his father’s argyle socks. 2. Arthur’s psychiatrist, Dr. Block, unable to cure Arthur of his fetish, has stolen said socks. 3. Arthur’s wedding night is fast approaching, and he needs his socks back. Howard vows to retrieve his friend’s socks from the wily Dr. Block. This brilliant if unconventional shrink proceeds to reduce Howard to a sniveling wreck. We finally meet the robust Lucille, in her wedding dress, as her friend Ellie (Howard’s wife) blurts out all the bad news. At this point, Arthur enters and begs Lucille’s forgiveness, which he obtains. Lucille resolves to go to this Block character and rescue her man’s socks. Lucille and Dr. Block fight it out for the soul and the socks of Arthur. Lucille wipes the floor with the clever psychiatrist. Her secret weapon? A hearty store of common sense and razor-sharp country wit. Block finally resorts to trying to seduce her. When she cries help, Arthur and Howard burst in and save her. Arthur reclaims his socks (as each man must), and he and Lucille are married. 3 men, 2 women. UNIT SET. **FEE: \$60 per performance. ISBN: 0-8222-1615-9 \$6.50**

**PTERODACTYLS.** COMEDY. Nicky Silver. Dysfunction takes on new meaning with the Duncan Family. We laugh throughout, as we watch the family disintegrate, and finally realize the seeds of this dysfunction lie within us all. “...*PTERODACTYLS* struck me as the flip-side of *The Skin of Our Teeth* Thornton Wilder’s antic celebration of mankind’s ability to muddle

through.” —NY Times. “There are times—not all that many, admittedly—when a critic wishes he had never used the word ‘brilliant’ before, so he could offer it fresh minded and glittering to something new. And different...” —NY Post. “Clever is the word for PTERODACTYLS...clever, sharp, witty—it’s a play that takes aim at the main-streamed, moneyed, conventional American family and buries it under one satiric jibe after another.” —TheaterWeek. **THE STORY:** An absurdist black comedy about the demise of the Duncan family, and, by extension, the species. Emma Duncan, a hypochondriac with memory problems, and her orphaned fiancé, Tommy, confront her mother, Grace, with the news of their intended marriage. Disapproving at first, Grace acquiesces and puts Tommy to work as a maid. Shortly after, Grace’s son, Todd, returns home and announces he has AIDS which sets off a frenzy of denial-spurred activity. The father, Arthur Duncan, reaches out to his son who is more interested in assembling the dinosaur bones he discovers in the back yard. As the wedding approaches, Tommy falls in love with Todd and when confronted with this news, Emma goes quite spontaneously deaf. It is only during a frenzied wedding rehearsal, after Tommy is informed he’s HIV positive and Emma shoots herself with a gun given to her by her brother as a wedding gift, does the possibility that Todd is destroying his family rear its head. As winter descends, the bottom falls out of the farce and the tone is replaced with a more ironic one. Tommy has died (although he’s not been buried as “the ground is too hard”), Grace’s glamour has been replaced with an alcoholic haze, and Arthur cannot remember that Emma has died. Only Todd remains unchanged. In a final manipulation, Todd accuses Arthur of being responsible for Emma’s death, and provokes his father into attacking him. Grace has no choice but to banish Arthur from the house and into what now seems a lifeless tundra outdoors. Left alone with his mother, Todd pours her drink after drink as the months pass, until she too, at last, is dead. Finally, as Todd embraces his sister’s ghost, we see the dinosaur skeleton, now complete. No one knows why the dinosaurs lived, or died, Todd told his mother. He suggests the possibility that their end was the natural order of things “and no tragedy. Or disease. Or God.” 3 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1375-3**

**\$6.50**

**RAISED IN CAPTIVITY.** COMEDY. Nicky Silver. “RAISED IN CAPTIVITY is about guilt, redemption and self-punishment, and, against all odds, it is also very funny...[Silver’s] dialogue, which skillfully juxtaposes the banal and the outlandishly whimsical, has the shimmer of an opal...Archly absurdist comedies come cheap these days, finding one with depth of feeling is truly a cause to celebrate.” —NY Times. “...funny, original, imaginative and possessed of a furious energy that makes it spin like a top...full of wittily prickly lines and riotous exchanges, and it uses the stage in splashily irrelevant ways that can be exhilarating.” —NY Magazine. “...by a mile, the best play of the season.” —NY Observer. **THE STORY:** We meet Sebastian Bliss and his twin sister, Bernadette Dixon, at their mother’s funeral, after she was killed by an errant shower head. It is a reunion for the siblings, having not seen each other in years. After the funeral Bernadette can barely stop weeping, while her brother is merely irritated by what he feels is her humiliating display of emotion. We follow Sebastian to a therapy session with Dr. Hillary MacMahon, an extravagantly needy woman, who, upon hearing that Sebastian is terminating his treatment, dissolves into a morass of self-recrimination, ending with her stabbing her hand. All the while, Bernadette’s husband, Kip, responds to the funeral rather mystically, deciding to eschew his dental practice and become an artist. Bernadette, now pregnant, is reduced to being Kip’s model—immobile on the outside, raging on the inside. Sebastian’s only real contact with people is in the form of letters he writes to a convicted murderer, Dylan. Attempting to form another human relationship, Sebastian brings home a prostitute and ends up with his throat cut. As he lies bleeding, he is visited by his mother’s ghost. Mother and son reveal secrets they couldn’t tell while Mother lived: Her children are the progeny of a rapist; and Sebastian had, indeed, loved. Sebastian goes to his sister’s home to recuperate and while there becomes obsessed with Dylan. As Bernadette and Kip prepare to leave for Africa with their new baby, Sebastian finally receives a letter from Dylan. In it he explains that his punishment has not alleviated his guilt, but that charity might, and thus he sets Sebastian free from his obsession. The lesson is learned again as Bernadette sets her husband free to pursue life with Sebastian’s doctor, Hillary MacMahon, who had visited Sebastian at his sister’s. As the play ends, Sebastian, who has decided to stay and be the baby’s father, finally weeps for his lost lover, his mother and everyone he misses. 3 men, 2 women (flexible casting). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1478-4**

**\$6.50**

**REFUGE.** DRAMA. Jessica Goldberg. Winner of the Susan Smith Blackburn Prize. “Goldberg writes with edgy, unsentimental specificity...The characters are eccentric and real, and the dialogue snaps with humor, vulnerability and brash defensiveness. Each character is brilliantly delineated...balancing the tension between longing and protectiveness, resentment and

love...A clear-eyed lament for dreams squashed in the larval stage and young lives with no horizon ahead—only a frail sense of how to survive. The play is taut and the dialogue of brief brutal sentences sadly authentic.” —Village Voice. “The dialogue is fresh and true...Goldberg has a flair for the quirky non-sequitur conversation.” —Houston Chronicle. **THE STORY:** Set in a rundown house somewhere in America, REFUGE tells the darkly funny and touching story of a young woman, Amy, 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. The siblings are in great need of care: Nat, a brain tumor survivor, is stuttering and barely able to move; and Becca is an Ecstasy-popping needy child. In a desperate attempt at connection, Amy brings home a drifter, Sam, for a one-night stand. But Sam is so lonely and lost that once he encounters this unusual family’s bonds of loyalty, he sees them as his only refuge. REFUGE is a profoundly honest and original look at four young lives—lost and unsure of what’s ahead, seeking a safe place but uncertain of what safety means. The only refuge in sight may be in the distinctively heartbreaking and brutally funny language of the world Ms. Goldberg’s characters inhabit. 2 men, 3 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1777-5**

**\$6.50**

**ROCKET MAN.** DRAMA/COMEDY. Steven Dietz. “Incredibly creative and daringly different, be prepared to embark on a voyage into those secret spaces within in the human mind which most of us never unlock.” —Arizona Daily Wildcat. “An engaging investigation into one man’s crisis of faith and the consequences of his actions.” —Arizona Daily Star. **THE STORY:** ROCKET MAN is a serious comedy about the road not taken. Donny Rowan has placed everything he owns on his front lawn, along with a sign that reads: “Here’s my life. Make an offer.” He has cut a skylight into his attic and placed his E-Z Boy recliner underneath—where he can sit, staring at the stars. Somewhere in the universe, Donny believes, is a place where all the roads we never chose converge. ROCKET MAN explores one man’s obsessive desire to find this “parallel world”—and the profound effect of his decision on his family and friends. 2 men, 3 women. **INTERIOR/EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1889-5**

**\$6.50**

**RUNNING ON EMPTY.** COMEDY/DRAMA. Jack Heifner. A chilling yet, at the same time, very funny view of our possible future—when greed, conspicuous consumption and human willfulness have, at last, plundered the planet and reduced the circumstances of human life to a subsistence level. While set in New York City, the text allows for the substitution of local place names to underscore its provocative message that this can happen anywhere—and will—unless we reverse our present course. “Heifner has created a sort of bird’s eye view of such complexities as the conservation of natural resources, the politics of humanity, the value (if any) of various sexual roles and the necessity of proper dress during catastrophe...It is incredibly enjoyable.” —TWT (Houston). “...Heifner’s view of a world winding down with a whimper rather than a bang is full of ideas, humor and feeling.” —Houston Chronicle. **THE STORY:** As the play begins, Lilly is pondering which of her designer dresses to burn in the fireplace of her chic if sparsely furnished penthouse apartment. The problem is that it is winter-time, the United States has long since used up its fuel reserves, and if Lilly and her husband, Stephen, are to keep warm there is no alternative. Down in the streets below people are fighting birds for berries, cutting down trees in the parks for fuel, and waiting in endless lines for meager government food handouts. Lilly and Stephen are also preparing for a party, albeit one in which both food and drink will be imagined rather than real. The guest of honor is to be their old friend, David, with whom both once had romantic involvement. When David arrives he is accompanied by his latest conquests, Chloe (a flower child) and Jonathan (a committed Catholic), who, like their predecessors, are competing for David’s amoral favors. As the pretend party progresses the antic mood of the play grows increasingly more probing and serious, as questions are raised about the barren platonic relationship which Lilly and Stephen have settled for; David’s continued failure to commit himself, sexually or otherwise; and Chloe and Jonathan’s obsession with the evils of materialism (her) and gnawing personal guilt (him). In the end human frailty is pitilessly excoriated but, at the same time, hopes are raised that the bitter lessons of the past, and present, will somehow be heeded, and that mankind may yet bring some semblance of order to the chaos and misfortune which his baser instincts have engendered. 3 men, 2 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0976-4**

**\$6.50**

**SAVAGE IN LIMBO.** DRAMA. John Patrick Shanley. An arresting and brilliantly inventive play which moves from comedy to near tragedy as it explores the hopes and dreams of a group of rootless young “losers” who congregate in an anonymous Bronx bar, hoping to find respite from the drabness of their lives. Produced Off-Broadway by New York’s Double Image Repertory Company. “John Patrick Shanley has written an often

searing, existential and dramatically compelling work dealing with our search for roots and purpose in an often purposeless world.” —BackStage. “Although filled with comic lines, SAVAGE IN LIMBO has the serious intent of laying bare the unstated dreams and thwarted possibilities of its artfully drawn denizens.” —Drama-Logue. “Conceived with sharp insight into the lives of losers, conveyed with a friskily and often hilarious wit...” —NY Daily News. **THE STORY:** The setting is a slightly seedy neighborhood bar in the Bronx, where a group of regulars (who all happen to be the same age—thirty-two) seek relief from the disappointments and tedium of the outside world. The first to arrive is Denise Savage, a perennial loner who announces that she is still a virgin, but would like to remedy the situation. She is joined by an old school friend, Linda Rotunda, whose problem has been the opposite—too many lovers (and illegitimate children) but who is now fearful that her current boyfriend, Tony Aronica, is losing interest in her. And when the macho Tony comes bursting in shortly thereafter and announces that he is leaving her to pursue “ugly girls,” girls who have read books and can teach him something, Linda is desolate. Denise, sensing an advantage, makes a play for Tony, and the action quickens, moving swiftly from zany comedy to tense confrontation which requires the muscle and mediating skills of the taciturn bartender, Murk, who, heretofore, had been content to keep the glasses filled, including that of his mixed-up girlfriend, April, a failed nun who is also a classmate of the others. In the end tensions subside, Linda recaptures Tony, Murk proposes to April, and only Denise remains as she was—still in the limbo of loneliness from which she so desperately wants to escape. 2 men, 3 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0990-X**

**\$6.50**

**SAY GOODNIGHT, GRACIE.** COMEDY/DRAMA. Ralph Pape. First an Off-Off-Broadway and then an Off-Broadway hit, this very funny yet very revealing first play deals with the coming of age of the idealistic generation raised in the “Golden Age of Television.” “...a very funny play with an undertone of dismay and bewilderment.” —The New Yorker. “The play is loaded with hysterical one-liners that keep the audience doubled over in laughter...” —Show Business. “Ralph Pape is an acute observer of those who are trying to keep up cheerful demeanor in the face of despair.” —Hollywood Reporter. **THE STORY:** The place is a shabby apartment in New York’s East Village, which Jerry an aspiring young actor, shares with Ginny, a secretary. They are joined by Jerry’s high-school friends: Steve, a prankish would-be poet and television writer; and Bobby, a musician who has been scraping by with dates in small clubs in suburban New Jersey and who arrives with his girlfriend, Catherine, a beautiful but rather kinky airline stewardess. Their intention is to attend their high-school reunion, and as they while away the hours before it is time to leave, they talk and smoke pot, their conversation becoming funnier—and more revealing—as the smoke thickens. Jerry, bitter that his acting career is at a standstill, decides that he doesn’t want to go to the reunion, but the others (whose disappointments are as keen as his) try to cheer him up and urge him on. In the end, however, they fail—for Jerry and themselves. These are children of the idealistic Sixties, unable to come to terms with the uncertain Seventies, and trying to evade, with their ever-funnier and more biting comments, the sobering truth that haunts them all—that there are, unfortunately, no clear and simple answers anymore. 3 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0993-4**

**\$6.50**

**A SENSE OF PLACE OR VIRGIL IS STILL THE FROGBOY.** DRAMA. Lanford Wilson. “...a master playwright’s unfailed talent to entertain and empathize with outcasts, their vacillations and their revelations... is one of the playwright’s most winning creations.” —NY Times. “Sort of like a Lanford Wilson yard sale, it displays many of his great treasures: dazzling dialogue, delightfully quirky aperçus, and a remarkable ability to bring disparate characters into meaningful dramatic contact under believable circumstances.” —East Hampton Star. “There is much to admire in Wilson’s writing...” —NY Newsday. **THE STORY:** Schuyler Browne and his friends, Josh, Ann and Mary, gather for the spring at Schuyler’s family’s Hampton home. Schuyler, a trust-fund kid from wealthy lineage, doesn’t yet know what to do with his life. Josh, very into computers, is on the verge of making millions on a stock market deal done over the Internet. Ann, a would-be dancer, is turned down for a grant and is fearful of becoming a blue collar worker. Mary is a business manager about to open her own company, and the one to open the group to a new member, Chuck, a local carpenter working for her. As the spring passes, the friends begin to clash as all their problems and futures grow. Growing more neurotic, Ann spends her time cooking even as she continues her work in a nearby shop. Tempers fly when Schuyler insults Chuck, and Mary and Josh in turn chide Schuyler for being a snob. More time passes, and Josh, with some of his new money, makes a large contribution to the director of a dance troupe hoping Ann can have a featured role, but his kindness

backfires when she is fired on opening night. Schuyler’s feud with Chuck fizzles, but Schuyler’s father informs them all they may no longer live in the house since, come September, he has rented it out. When the time comes to leave, the friends vow to hang onto their meager livings and to their family of friends, but no one really knows how. Schuyler wants to hurt his father and announces his intention to open a restaurant with Ann as the cook, but it is Josh who rescues the group, with his vow to spend millions on a new house, where they all can, again, be together. 3 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1592-6**

**\$6.50**

**SHYSTER.** COMEDY/DRAMA. Bryan Goluboff. “This season’s surprise hit...a dynamite, bitter-sweet drama...” —NY Post. “...archetypal characters... idiosyncratic grit...” —NY Times. **THE STORY:** Harry Sobel comes back to the Lower East Side a week late for his father’s funeral. Already home are Rebecca, his sister, who is back from Israel, where she got wounded in the Army, and Ada, Harry’s mother, who is perpetually hurt and disappointed in his behavior. Harry discovers that the family’s one asset, a crumbling brownstone, has been left to Ellis, a young black tenant who had become close to his father. Harry, Ellis and Rebecca battle for the father’s legacy in this audacious, emotional comedy-drama. 2 men, 3 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1757-0**

**\$6.50**

**(SIC).** COMEDY. Melissa James Gibson. “A work...concerned with the sound and power of language... The most alluring new play to open in New York this season.” —NY Times. “...a wonderfully original take on urban friendship and the comedy of manners—a *Design for Living* for our times... the best new comedy I’ve seen in many a season.” —NY Observer. “Urban anomie is sliced, diced and served up as tasty canapés in Melissa James Gibson’s clever, very adorable new play... Gibson’s voice is a distinct one: a mixture of the archly articulate and the lazy, pause ridden slang-speak of Gen X-ers.” —Variety. “The protagonists of Melissa James Gibson’s [SIC] may not be heroic or particularly useful to society, but they are refreshingly witty and wise to the world.” —Time Out. **THE STORY:** In adjacent apartments that resemble nothing so much as broom closets with windows, the three young, ambitious neighbors of Melissa James Gibson’s [SIC] come together to discuss, flirt, argue, share their dreams, and plan their futures with unequal degrees of deep hopefulness and abject despair, all the while pushing the limits of their friendship to the max and demonstrating that language can be both an instrument of intimacy and a weapon of defense. Theo is a composer trying to create a heroic theme for an amusement park ride called the Thrill-o-Rama; Babette is a writer trying to finish—or even start—a book theorizing that temper tantrums are the major motivating force behind historical events; and Frank is a would-be auctioneer preparing for his future career by constantly practicing tongue twisters as “Sally sought some seeds to sow but sadly soon it snowed.” By exploring these questing lives in language that alternates between exhilarating structural inventiveness and loony comedy, poignant soul-searching and incisive analysis of the life that may actually exist beyond one’s four walls, Melissa James Gibson has created a unique play that is as witty and wise as it is stylistically groundbreaking and unexpected. 3 men, 2 women. **INTERIOR. FEE: \$60 per performance. SPECIAL NOTE: A CD (#7760CD) containing recorded text for this play is required for production and is available through the Play Service for \$20.00, plus shipping. The nonprofessional fee for the use of this recording is \$10.00 per performance.**

**ISBN: 0-8222-1872-0**

**\$6.50**

**SNOW ORCHID.** DRAMA. Joe Pintauro. **THE STORY:** Rocco Lazarra has been in a rehab institution since a suicide attempt uncovered a manic-depressive disorder. Now, medically stabilized and converted to a calm and moral individual, he returns to the family he humiliated and abused for over twenty years. He brings a new hobby with him, too: orchids. His deeply religious wife, Filumena, who has a fear of leaving the house, is not sure what to expect from him. Sebbie, the older son, is her mainstay but there has always been bad blood between him and Rocco. Blaise, the younger son, the one they call, “the American,” doesn’t remember the bad days and sympathizes as he uncovers Rocco’s lithium and Valium. But Sebbie accuses his father of being “cool” only because of the drugs. Rocco’s response is to dump his medication into the rigatoni and to reveal to Blaise his suicide attempt. He goes on to tell him about orchids and the lessons of hope they can impart. With nothing resolved between Sebbie and Rocco, Filumena fears that Sebbie will now leave home. Sebbie tries to get Filumena to leave with him, but she refuses, and he readies to leave for Texas with Doogan, his boyfriend. Rocco learns of Sebbie’s homosexuality and attempts to communicate with him but Sebbie goads his father into a fit of rage before leaving for good. There will be no forgiveness for Rocco now, but in the end, he and Blaise coax Filumena to step out of the door for the first time into a snow white America. 3 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1546-2**

**\$6.50**

**SOME VOICES.** DRAMA. Joe Penhall. "...beautifully written...It's dark material, but Penhall handles it with a light touch. He doesn't romanticize Ray, neither does he vilify his brother, and their relationship is riveting." —Independent (London). "...a sensitive and entirely unsentimental work in which every character suffers more than he or she deserves...purposeful, but it isn't polemical. The characters are too carefully and credibly drawn for that." —NY Times. **THE STORY:** *SOME VOICES* focuses on Ray, a young schizophrenic trying to reassemble after a spell in a mental hospital. He is sent to live with his overworked brother where he is happy until he falls in love. When Ray finds himself increasingly frustrated by a maladjusted community and an illness he'll never control, events spiral towards inevitable tragedy. 4 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1938-7 \$6.50**

**SPLASH HATCH ON THE E GOING DOWN.** DRAMA. Kia Corthron. "Corthron writes in a style and with a rhythm—a poetry—that is both original and honest. We hear urban voices, and they are not stereotypes. Her characters possess a vital and intelligent sense of humor..." —CurtainUp. **THE STORY:** Thyme is fifteen, an A student and three months' pregnant. She lives with her parents, Marjorie and Ollie, in their Harlem apartment along with her new husband, eighteen-year-old Erry, the father of her child. Thyme is a bookworm, and her obsessive topics of the moment are childbirth (she wants to deliver in water) and the environment. Thyme is bossy with Erry, an innocent presence, who was recently hired as a construction worker, and with Shaneequa, her fun-loving best friend, also fifteen, pregnant and already mother of an infant. Thyme judges Shaneequa by her lack of interest in books without seeing Shaneequa's acquired wisdom: She has experience as a teen mother. Similarly despite all her readings on environmental issues, Thyme remains blind to Erry's illness symptoms. It is only after he undergoes a dramatic seizure that she admits what she has suspected: lead poisoning, a hazard of Erry's occupation. Thyme reverts back to denial, however, and the resultant tension in part ignites a knock-down drag-out fight between herself—eight months' pregnant, and Shaneequa—nine. Unrelated to the fight, Shaneequa's child is stillborn. Erry's health deteriorates, and it takes a tense discussion with Marjorie for Thyme to visit him in the hospital. With Marjorie by her side, Thyme does deliver her daughter in water. Weeks later Erry dies. In the end, Ollie wakes Thyme to see the comet. Thyme, not so bossy anymore, nonetheless reveals her vast comet knowledge, providing a tender moment between a father and his recently widowed teenage mother-daughter, who will survive. 2 men, 3 women. **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-1819-4 \$6.50**

**STATES OF SHOCK.** DRAMA. Sam Shepard. A wild and scathing anti-war play whose characters embody the conflicts and violent contradictions of America today. Set in a nondescript family restaurant, with bad service and raging customers, the stage becomes a battlefield for America's strident efforts to define itself. Before the action is over, Shepard's anti-war message is not merely confined to Vietnam, but also encompasses the local wars of modern life between sexes, races, families and ideals. "STATES OF SHOCK is...written with the earnest...conviction that the stage is still an effective platform for political dissent and mobilizing public opinion." —NY Times. "Shepard has Harold Pinter's absurdist gift for seeing the comic possibilities of inexplicability while still linking them to unnamed horror." —NY Post. **THE STORY:** The evening begins with a bang. The deceptive calm of a family restaurant, filled with two disgruntled customers and an inept waitress, is disrupted by offstage sounds of war and destruction. The real disruption begins with the entrance of the Colonel, a middle-aged brute of a man wearing the medals and uniform of a commander, who wheels on Stubbs, a mute paraplegic veteran who served with the Colonel's son. According to the Colonel, they have come "to toast the death of my son and have a nice dessert." While the customers, named only White Man and White Woman, and the waitress, Glory Bee, watch, the Colonel dominates and tyrannizes the stage. Stubbs slowly regains the power of speech and memory, and the tables turn when he reveals his enormous battle scar and hints that he is the Colonel's son. In increasingly bizarre and violent scenes, including a whipping and a food fight, *STATES OF SHOCK* reaches its shattering conclusion. 3 men, 2 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1075-4 \$6.50**

**STRANGERS ON EARTH.** COMEDY. Mark O'Donnell. Five adults on the springboard of their twenties become embroiled in the paradoxes of unrequited love, friendship, ambition and heartbreak. "Some of the best writing to be seen in a new play in a long, long time...like Oscar Wilde at his least-self-indulgent best. For all the play's cleverness, there is an underlying base of wisdom and psychological sensitivity, warmth without sentimentality." —BackStage. "High comedy in a gentler vein...charming and wise...O'Donnell's epigrams, climbing like verbal ivy vines, make cheerful listening" —Village Voice. **THE STORY:** Priss, a high-strung, beautiful Boston heiress, rents

a rundown New York apartment with her sardonic Radcliffe roommate, Margaret. Each befriends Pony, a confused would-be actor and Mormon folk singer from Utah whose painfully repressed background leaves him vulnerable to imprinting romantically on anyone who takes an interest in him. The problem is that Pony really wants Hank, Priss' wanna-be-Republican boyfriend and boss. Hank is fond of Pony but finds little time to maintain a friendship with him, let alone a relationship with Priss. Though Hank and Priss finally go their separate ways, Hank and Pony achieve professional success while crossing paths along the way. On the other end of the spectrum is Margaret's edgy courtship with Mutt, a slobbish but engaging handy man who's been hired to remodel the apartment. Doubting even the minutest possibility that a worthwhile relationship exists, Margaret deliberately fences herself off from sex and emotional entanglement with a nonstop barrage of self-deprecating, intellectual banter whose withering effect almost succeeds in leaving her isolated and yearning for more. Mutt, constantly intrigued by Margaret, perseveres through his own emotional landmine, to win Margaret over to see his side and to start living with him. Through it all, these achingly recognizable characters display a bittersweet appreciation of half-happy endings and the truest survival skills of the socially satiric. 3 men, 2 women. **UNIT SET. FEE: \$50 per performance.**  
**ISBN: 0-8222-1350-8 \$6.50**

**STRAY DOGS.** DRAMA. Julie Jensen. A compelling, affecting and ultimately shattering play which explores the fate of a small-town family drawn inexorably into an explosive and tragic situation. "Playwright Julie Jensen once again uses middle America to illuminate the human condition." —South Bend (Indiana) Tribune. "She writes pungent dialogue and creates flesh-and-blood characters..." —Washington Post. "...a writer worth listening to, just for the texture and truth of her dialogue." —Washington Times. "STRAY DOGS is often downright hilarious." —Washington Post. **THE STORY:** The place is a small town in rural Utah, where a young mother, Nyda, wages a good-humored struggle to provide a decent, if threadbare, home for her two adolescent sons, Reese and J. Roy, with little help from her ne'er-do-well, alcoholic husband, Myers. J. Roy, the older son, is reserved and pensive, and preoccupied with religion; Reese is hyperactive and disruptive, and sometimes more than Nyda can handle; but both boys (like their mother) are drawn to their soft-spoken uncle, Wells, a bachelor farmer (and Myers' brother) who has become a surrogate father to them and a mainstay of support for their mother. When Myers shows up after another extended binge, the deep-seated animosities that beset the family begin to surface with growing ferocity, as he vents his frustrations with wild boasts of far-fetched money-making schemes and vicious taunts about his brother's obviously deepening regard for the beleaguered Nyda. Inevitably the underlying tensions build to an explosive, fatal climax, which is both shocking and, at the same time, compassionately revealing of the tragic consequences which can ensue when hopefulness and love are overcome by bitterness and despair. 2 men, 1 woman, 2 boys. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-1088-6 \$6.50**

**STUCK.** DRAMA. Jessica Goldberg. "Ms. Goldberg is skillful at the portrait of rapport. Evidence of a sharp intellect is abundant." —NY Times. "The voice of a young playwright named Jessica Goldberg illuminates STUCK...What strikes you from the opening scene is the freshness of the dialogue...effortlessly funny and sad." —InTheater. **THE STORY:** Set in backwater Middletown, USA—STUCK tells the tale of two twenty-three-year olds, Lula and Margaritah, best friends since they were five years old. They work at a video store during the day and hang out in the car at night minding Margaritah's baby and wishing they could get out of Middletown. Stifled by their environment, the fulfillment the girls once found in each other is waning. Margaritah falls in love with a right-wing Argentine businessman whose political agenda is a mystery to her. Lula hits the bars and ends up in bed with the father of one of her old school chums. The girls' love affairs end in despair, and each girl is inspired to change no matter the consequences. The play's inevitable horrific climax comes because these young women cannot imagine how to attain a reality beyond the one in which they already live. 2 men, 3 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1778-3 \$6.50**

**STUMPS.** DRAMA. Mark Medoff. A psychological showdown of wills and morality. "Medoff's ambitious work takes as it's jumping off point the issue of man's abuse of women, but it is dealing with the individual conscience, what each of us is willing to sacrifice when confronted with evil from outside and from within...the play is compelling from first to last. It is wrenching, outrageous and deeply affecting, and it does not flag." —Albuquerque Journal. "...STUMPS, the savage, provocative play...commands riveting attention..." —Drama-Logue. "Mark Medoff is certainly one of America's outstanding playwrights with a long list of credits...His latest to hit...is STUMPS, a riveting, blowout explosion of emotions and tangled

motivations, dreams and nightmares...Medoff's writing is searing, witty, hurtful, sharp and memorable." —*Rave!* **THE STORY:** Two handicapped Vietnam veterans, Stephen Ryder and Jerry Marcus, want to make a high-class movie with explicit sex, to go a step beyond *Last Tango in Paris*. They elicit the interest of the young explicit film star, Fawn Sierra, who arrives in the hills of Austin for a creative meeting with her "manager," Calvin Rhodes, a "gentleman" who may be an ordained minister or may be evil incarnate. Calvin's dark manipulative personality slowly emerges as he tries to wrest the project from the writers. Trying to keep the events of the day in balance is Lin Ryder, the Stephen's Vietnamese wife. Ultimately, Cal destroys all semblance of balance and Lin is able to reestablish order only through catastrophic violence of her own. 3 men, 2 women. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1434-2** **\$6.50**

**SUBFERTILE.** COMEDY. Tom Mardirosian. Originally staged at Playwrights Horizons, this play is the story of a forty-year-old man who discovers it's his fault that he and his wife can't have a baby. The ensuing comedy, with overpaid doctors, Spartan nurses and very large needles, is wildly funny and very moving. "The play is...very funny and should score big with baby-boomers." —*Variety*. "One would not have thought so much humor could be derived from so indelicate a subject." —*NY Times*. **THE STORY:** There is no room for delicacy or modesty when Tom, on the brink of his fortieth birthday, learns that he and his wife's childless condition is a result of his low sperm count. Determined to have a child, and haunted by the dinosaurs he visits at the Museum of Natural History, Tom pursues the dream of fatherhood through the expensive and painful avenues of modern medicine. The situation is hard on his masculinity and his marriage, and the solutions become increasingly bizarre. Should Tom opt for surgery, insulated diapers, or the good, old-fashioned remedy offered by his best friend who is perfectly capable and willing to impregnate Tom's wife? The play, narrated by the character of Tom, is never self-pitying and always humorous. It treats a very modern human dilemma with wit and compassion. 2 men, 3 women. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1092-4** **\$6.50**

**TAKEN IN MARRIAGE.** COMEDY/DRAMA. Thomas Babe. Presented in New York by Joseph Papp's Public Theatre, this probing, incisive and often funny examination of a wedding rehearsal which never comes off marks a new level of accomplishment by one of our theatre's most important writers. "The writing is joyful—the lines crackle across the stage with a mordant wit...TAKEN IN MARRIAGE is Babe's most important play to date." —*NY Post*. "TAKEN IN MARRIAGE makes a fascinating and tantalizing show from beginning to end. The writing is witty and precise, and it cuts deep. It is not often that actresses are given lines like Mr. Babe's or roles as rich as his..." —*The New Yorker*. "In TAKEN IN MARRIAGE Thomas Babe, a writer with talent to burn, has written a dramatic 'cantata' for five voices, beautifully 'sung' by a superb cast." —*Hollywood Reporter*. **THE STORY:** The action of the play takes place in the basement of a New Hampshire church, which has been set up for a small reception, on the day of a wedding rehearsal that never takes place. The bride, her sister, her mother and her aunt, a patrician group who have come up from New York, wait in vain for the groom and his family to appear—but they are apparently off at a local hostelry busily getting drunk. They are, however, joined by Dixie, a down-on-her-luck entertainer who has been engaged by one of the absent men to sing at the wedding. The unlikely and sometimes abrasive interaction between the bored, sophisticated women and the earthy, outspoken Dixie leads on to some disturbing revelations, as the ladies let down their defenses and, in turn, expose their secret, private feelings—and the bitter frustrations that lie beneath their well-bred veneers. 5 women. INTERIOR. **FEE: \$60 per performance.** **ISBN: 0-8222-1108-4** **\$6.50**

**THAT CHAMPIONSHIP SEASON.** DRAMA. Jason Miller. Winner of the 1973 Pulitzer Prize, the Tony Award, and the New York Drama Critics Circle Award as best play of the season. An overwhelming critical and popular success, this brilliant, powerful play brings pathos, humor and deep compassion to its penetrating study of four former teammates who meet for a reunion with their high-school coach. "Wow! Here at last is the perfect Broadway play for the season...It is gorgeous and triumphant." —*NY Times*. "...a straight-from-the-shoulder knockout...brimming with vitality." —*NY Daily News*. "...a serious, honorable, funny and wholly original new play..." —*The New Yorker*. "...a drama of searing intensity, agonized compassion and consummate craftsmanship" —*Time Magazine*. **THE STORY:** Following their annual custom, five men—a high-school basketball coach, now retired, and four members of the team that he guided to the state championship twenty years earlier—meet for a reunion. The occasion begins in a light-hearted mood but gradually, as the pathos and desperation of their present lives are exposed and illuminated, the play takes on a rich

power of rare dimension. One former player is now the inept mayor of the town—and facing a strong challenge for reelection. Another, the frustrated principal of the local high school, is his ambitious campaign manager. A third, now a successful (and destructive) businessman, is wavering in his financial support of the mayor. While the fourth is a witty, but despairing alcoholic. As the evening progresses all that these men were—and have become—is revealed and examined with biting humor and saving compassion. In the end self-preservation, abetted by the unconscious cynicism and bigotry of their coach, draws them together. But they are lost, morally bankrupt men holding onto fraudulent dreams that have poisoned their present lives and robbed them of the future that was once so rich in promise. 5 men. INTERIOR. **FEE: \$60 per performance.** **ISBN: 0-8222-1126-2** **\$6.50**

**THREE POETS.** DRAMA. Romulus Linney. First presented by the Theater for the New City in New York, these three swift dramas are lyrical, literate and exciting, together making an evening as enchanting as it is unusual. "...dramatizes the timeless tension between the physical and the political power of men and the spiritual and intellectual power of women." —*7 Days*. "...ripples with poetic intensity...in a time of repression, each artist survived as a secret genius..." —*NY Times*. **THE STORIES:** Three women who were astonishing poets are the subjects of this trio of linked short plays. Ono no Komachi (Japan, 9th century), Hrosvitha (Gandersheim, Saxony, 10th century), and Anna Akhmatova (USSR, 20th century) fight for their lives and their work. KOMACHI duels with the Prince Shoso, making her verses out of their conflict, until she meets a brutal end. HROSVITHA has her play acted before Mother Superior and a censoring monk, who have a furious battle over her work and leave her to decide how dedicated a poet she is. AKHMATOVA is summoned to the Kremlin upon the death of Stalin and must resist the ruthless Commissar's search for the words of her masterpiece, which has been committed to her memory and to the memories of her trusted friends. 2 men, 3 women. OPEN STAGE. **FEE: \$50 per performance; \$25 each when produced individually.** **ISBN: 0-8222-1141-6** **\$6.50**

**THREE RINGS FOR MICHELLE.** COMEDY/DRAMA. Patricia Joudry. "Imaginative...moving...funny..." —*Toronto Star*. **THE STORY:** Maud's husband left her long ago and died in some faroff place. She shares a barren, loveless home with her son, Joe. Maud and Joe can't reach each other except to inflict pain. She nags Joe for his uselessness and for the emptiness which has opened up between them. Joe retreats behind his books and into dreams. Lucinda is married to Maud's brother and has son, Eddie, who is a successful and unprincipled lawyer. She calls on Maud and Joe each week. Between these two there is also a sense of alienation made greater by Eddie's refusal to talk to his father, who is in prison. Into their midst comes Michelle. She is a gentle, other-worldly orphan, who calls Maud's long-lost husband "father" and believes that she has finally found her true home and family. Michelle has two rings—one from her mother and one from her father. She seeks a third ring—from a friend. How she finds this, and how she brings hope to people who had known only despair is the real story and meaning of the play. The lesson it teaches is warm with truth and understanding, and the way in which it is put forth constitutes an affecting and unique experience. 2 men, 3 women. INTERIOR. **FEE: \$40 per performance. MS.** **ISBN: 990190** **\$15.00**

**TINY ALICE.** DRAMA. Edward Albee. One of Broadway's most talked-about successes. A powerful, theatrically rich and intellectually challenging drama. "...provides the kind of exhilarating evening that stretches the mind and sensibilities." —*NY Times*. "The play is superlative in the lofty literacy of its speech, the awesome depth of its several mysteries, and the shocking audacity of its premise." —*NY World-Telegram & Sun*. "...beautifully written and has a steady theatrical fascination..." —*NY Post*. **THE STORY:** TINY ALICE begins with a venomous exchange between a lawyer and a cardinal whose contempt for each other careers back to their school days. Eventually, the lawyer offers the cardinal \$100 million a year at the request of Miss Alice, the world's richest woman. Julian, the cardinal's secretary, is to come to Miss Alice's castle to complete the details, but while there, Julian falls prey to Miss Alice as she contrives to make him her lover. Through the related transmutations of religious ecstasy and orgasmic pleasure, Julian's true feelings are terrifyingly revealed, and the stage is set for the electrifying climax of this eloquent, compelling play. 4 men, 1 woman. TWO INTERIORS/ONE SIMPLE EXTERIOR. **FEE: \$60 per performance.** **ISBN: 0-8222-1154-8** **\$6.50**

**TO FORGIVE, DIVINE.** COMEDY. Jack Neary. Filled with warm, perceptive humor and intriguing characterizations, the play brings a refreshingly light touch to a topic of serious consequence in our times—priestly celibacy and the doubts and distractions that can beset the vocation of the priesthood. "Hilarious and touching. Neary has an ear for one-liners and collo-



quial language.” —Boston Globe. “...zesty yet tasteful humor that gently tickles the funnybone.” —Lowell Sun. “TO FORGIVE, DIVINE—if I may be forgiven some divination of my own—is going to be for Neary what the popular *The Foreigner* has been for another comic playwright, Larry Shue—a gold mine.” —Boston Herald. **THE STORY:** Tongues have begun to wag about the handsome young parish priest Father Jerry Dolan, who has, so they say, been seeing quite a lot of a pretty young parishioner, Katie Cachenko, whom he has known since their school days, when both played in the CYO band. The rumors haven’t exactly been scotched by Millie Mullins, Father Dolan’s gossipy housekeeper who, with her romantically minded niece, Margaret, has kept all and sundry informed of each bit of possibly damaging grist for the rumor mill. And, as a matter of fact, the situation does seem ripe for trouble: Katie is suffocating in her marriage to Ralph, an insensitive, macho lout and former high-school football star; and Father Dolan is suffering one of the identity crises that always beset him after he has seen a Woody Allen movie—gnawing doubts about “Who am I, and what am I doing here?” Things come to a head when Father Dolan dances with Katie six times at a reunion dance of the CYO Marching Band, leading to a tense, funny-serious confrontation with Katie’s incensed husband, Ralph, in the church vestry. Ending up in a hilarious wrestling match, the two men eventually realize that, at best, they are both behaving like silly kids—particularly in view of the fact that nothing really did, or probably could, happen between the committed priest and his vulnerable parishioner. And, as the play reaches its touching, bittersweet conclusion, it is clear that all concerned have gained, amid the general hilarity, a good bit of self-knowledge to help them weather future “disturbances” whether romantic or religious. 2 men, 3 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1159-9 \$6.50**

**THE TOMORROW BOX.** COMEDY/DRAMA. Anne Chislett. A heart-warming, funny and ultimately illuminating family comedy-drama by one of Canada’s leading playwrights. Concerned with the revolt of a previously compliant farm wife against the highhanded behavior of her well-meaning but authoritarian husband, the play brings engaging new insights to a vital topic—women’s liberation. “...a winning ability to write a very funny play that touches on social issues, while preserving her characters’ eccentricities...” —Kitchener-Waterloo Record. “...treated with refreshing charm and poignant humor...a lively, funny script...” —London Free Press. “...a bright new writer on the scene, with terrific antennae tuned to the changing modes of man-woman relations.” —Montreal Gazette. “...the best theatre I’ve seen all year.” —Focus. **THE STORY:** The setting is a farm in rural Ontario, where Jack and Maureen Cooper have made their lives and raised their many children. But now, nearing retirement age, Jack (without consulting Maureen) has sold the farm to one of their sons, Joe, with the thought that he and Maureen can retire to Florida and a life of ease. However Maureen, who finds out about the sale from her daughter-in-law, Alice, is devastated by the prospect of leaving all the things and people who mean so much to her, and deeply hurt that Jack would make such crucial plans without her knowledge. Egged on by Lisa, Alice’s sister and a radical feminist lawyer, Maureen decides to go to court to block the sale—and the fur really begins to fly in the Cooper household. Maureen moves out and, after forty years as a dutiful wife and mother, starts her own business; while Jack storms off to Florida by himself. Before long, however, Jack comes to realize not only that he needs and loves Maureen, but also that she is an independent and capable human being, and not merely his chattel. As the play ends he is back, wiser and more humble, and ready to start a new life and a new marriage—but this time on terms to which they both agree. 2 men, 3 women. **DIVIDED SET. FEE: \$60 per performance. MS.**

**ISBN: 0-88754-480-0 \$15.00**

**TREASURES ON EARTH.** COMEDY/FANTASY. William Walden. This clever and delightfully engrossing play won first prize in a nationwide playwrighting contest. “Walden’s typewriter has given the theatre a very funny—even hilarious—play...There are many nuggets in this one...Makes a highly amusing evening...” —Arcadia (CA) Tribune. **THE STORY:** Fred Stevenson, a well-to-do architect, who died suddenly at the age of thirty-one (of a heart attack, he believes), is told by his portal warden that he has successfully passed his three-year probationary period and can enter Elysium. When Fred learns that this would preclude his returning to earth for another ten years, he declines Elysium for the opportunity to visit earth immediately as a spirit in order to find out how his widow and his unmarried sister are faring. On earth Fred discovers, to his consternation, that his widow and his sister are engaged to marry the same man, Tom, who is an obvious fortune hunter and a possible murderer. Tom searches furtively in Fred’s den for an envelope, hidden there by Fred, containing a large sum of money as well as Fred’s diary. To Fred’s chagrin, Tom finds the envelope and takes it. Some of the diary’s entries, interpreted in the light of subsequent events, indicate that Fred was murdered—by the last person he would have suspected. Worse, it appears that his murderer will escape scot-free because legal proof is lacking. A cun-

ning trap is laid for the murderer. The murderer, after pretending to fall into it, succeeds in turning the tables on the plotters. When it seems as though two more murder victims will shortly join Fred, he asks the help of the portal warden. In an exciting climax, the murderer is thwarted just in the nick of time, and symmetry (or justice, as it is called on earth) triumphantly prevails. 3 men, 2 women. **TWO INTERIORS. FEE: \$40 per performance. ISBN: 0-8222-1171-8 \$6.50**

**TROPHIES.** DRAMA. John J. Wooten. “Mr. Wooten has attempted nothing less than an All-American family tragedy, a play about ordinary people in ordinary conflict that ends as a poignant lament for the lost familial values we like to think once held our society together.” —NY Times. “...the whole play resembles one of those William Inge-like family dramas...[a] remarkably straightforward...family drama.” —NY Post. **THE STORY:** David, the eldest of the three Stone children, returns home from college for an Easter visit. Moments after he enters the comfortable family room in his upper-middle-class home, we know all is not as serene as it appears. David and his father do not get along, and after a long absence, the family is eager but pensive about his arrival. His kid sister, Laura, spends as much time away from home as possible, risking punishment if she returns past the strict times her father has set. Mrs. Stone is determined to keep the peace at all costs and struggles to stay out of the Valium bottle. The younger son, Bobby—the golden boy, star football player and Dad’s obvious favorite—was the glue that held the family together until an accident left him mildly brain damaged and the family torn apart. Through scenes in the present and flashbacks to the past, the dynamics of this troubled family become more apparent. Despite agreeing to a truce for the weekend to appease Mrs. Stone, David and his father continue to hammer away at each other, while Mrs. Stone fights a losing battle to save the weekend. Laura creates more of her own cocoon, and Bobby memorizes a passage from *Hamlet* to impress David, which he insists he do, much to the embarrassment of his parents. David desperately wants to prove himself as an actor, attends Carnegie Mellon, and makes clear his feelings about football, refusing to play as a child. The more Mr. Stone chides David about his life and choices, the more David undermines his father’s authority until after one last blow-out, David and his father finally begin to accept their failure toward one another. 3 men, 2 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-1382-6 \$6.50**

**TWO DOZEN RED ROSES.** COMEDY. Kenneth Horne, from the Italian of Aldo de Benedetti. Produced in London. A light-hearted and charmingly sophisticated comedy. **THE STORY:** Alberto Verani and his wife, Marina, are a happily married, well-to-do couple, living in modern Rome. Marina, however, feels that before old age approaches she wants to prove to herself that she is still attractive to men. She determines to take a short vacation at a winter resort with a woman friend of hers. Alberto is somewhat upset until his wife explains that her project is no way “improper.” He therefore consents with fairly good grace. Chance has it that a telephone message intended for a nearby florist comes to his home from a well-known Countess, ordering roses. Alberto decides to play a little game with the Countess and sends her the roses on his own, together with a brief anonymous note from a supposed admirer. He believes that an innocent flirtation of this kind is not entirely out of order in view of his wife’s plans. Just before Marina leaves for the station the roses intended for the Countess are by mistake delivered to her, together with her husband’s anonymous note. Marina, is of course, intrigued and decides not to go away. Alberto, unwilling to admit his slight but innocent trick, keeps his silence. So for several days the roses come regularly to Marina, each accompanied by a mysterious note. Matters threaten to become even more serious when Marina is seen to be drifting farther and farther from her husband in the direction of the unknown admirer. In an attempt to set matters right a family friend, Tomasso Savelli, resorts to the desperate measure of telling Marina that he himself is the unknown admirer. However, that story will not hold water, and in the end the Veranis are not only reconciled but they have established a more genuine understanding and affection than existed before Marina’s original plan to go away. 3 men, 2 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-1181-5 \$6.50**

**UNDER THE YUM YUM TREE.** COMEDY. Lawrence Roman. “It has speed, style, pace and a dash of welcome satire...” —NY World-Telegram & Sun. “...funny and frequently hilarious...” —NY Journal-American. “...a gay, frothy comedy.” —NY Times. **THE STORY:** Howard Taubman writes: “Hogan is the landlord who occupies the apartment next door. He rents the cozy diggings in which the story takes place to women who generally require some sort of solacing. He is a man on the prowl, and is the first to acknowledge his defects. He lies, eavesdrops and is pushy; he tells you so himself. As the play begins Irene Wilson, a divorcee and the latest recipient of Hogan’s tender consolations, is vacating the flat on Telegraph Hill with the grand view of the Golden Gate Bridge. She is leaving San Francisco to spend the summer



teaching in Sacramento, and she is turning over the apartment to her niece, Robin Austin, a student at Berkeley. It does not take Hogan long to make the discovery that the newcomer is gorgeous. He uses means that seem natural to him. He listens with an ear to the door of his apartment. He peeks through the keyhole. Using a handy passkey, he opens the door a trifle, and by the adroit manipulation of two mirrors he carefully cases the new tenant. It does not take Hogan long to find out that Robin has a problem. She is in love with a clean-cut, upstanding young lawyer named Dave Manning, and he is in love with her. She thinks that before marrying they ought to test their compatibility by sharing the apartment for a few weeks—platonically, that is. The business of a high-minded, red-blooded American male resisting the innocent blandishments of the nubile Robin is manipulated to arrive at maximum suggestive content. But the sport ends blamelessly. Nothing happens to Robin without benefit of clergy." 3 men, 2 women. **INTERIOR. FEE: \$50 per performance. ISBN: 0-8222-1195-5 \$6.50**

**THE UNEASY CHAIR.** COMEDY. Evan Smith. "Mr. Smith provides...scintillating imitations of period circumlocutions and Wildean epigrams." —NY Times. "In the UNEASY CHAIR...Evan Smith has created a bewitching little comedy of Victorian manners...Smith manages to convert a ridiculous situation into pure comedy made entrancing by its unerringly satirical command of the pompous lifestyle of middle-class Victorians." —NY Post. **THE STORY:** Somewhere in the nineteenth-century, Amelia Pickles, a prim and proper spinster of modest means, agrees to let out a room in her Victorian London establishment to a retired military man, Josiah Wickett. The arrangement seems to be working out until Mr. Wickett decides to play matchmaker with Miss Pickles' prissy niece Alexandrina, and his nephew, Darlington, an officer in the cavalry. Through a gross misinterpretation, Miss Pickles believes she, not Alexandrina, is the object of Mr. Wickett's, not Darlington's, affection. Miss Pickles is convinced Mr. Wickett will soon ask for her hand in marriage. When he denies, she decides to take her boarder to a court of law for breach of promise. Mr. Wickett loses the trial. Or does he win? He doesn't wish to pay Miss Pickles her settlement and instead he opts to marry the lonely woman. Through the musings, regrets, anecdotes, and comedic bickerings between their forced duet it seems as though just maybe they were meant to be together after all. 3 men, 2 women. **INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1699-X \$6.50**

**THE VIOLET HOUR.** TRAGICOMEDY. Richard Greenberg. "A wonderful new work...of serious whimsy, of glittering style and dark substance...THE VIOLET HOUR balances heights of wit with depths of feeling." —NY Times. "May just be Greenberg's finest...The play is continually amusing, but also deeply touching." —Variety. "Richard Greenberg's luminous, mysterious, emotionally churning tragicomedy, THE VIOLET HOUR, is a wondrous piece of work...This is the kind of bewitching play that makes theater a world unto itself." —Chicago Sun-Times. **THE STORY:** It's April 1st, 1919, and the young independent publisher John Pace Seavering is setting up his office: a couple of dilapidated rooms in a romantic Manhattan tower. With only enough capital to put out one book, John finds himself besieged by two authors. Denny McCleary, John's brash, and gifted college friend, has produced a manuscript so unruly it lives in a trio of crates. Denny has a surprise imperative: He's fallen in love with the enchanting heiress Rosamund Plinth, and if John doesn't agree to publish his book today, he'll lose her forever. But John is also being strenuously lobbied by Jessie Brewster, the popular black jazz singer who is also John's very secret mistress. She's written her memoirs and is determined to have her story known. As John temporizes with these two, another drama is playing out in the anteroom: A machine of mysterious provenance and purpose has arrived and is spewing out stacks of pages while John's hapless assistant, Gidger, strives vainly to stem the flood. What's written on these pages will throw John's every hope and plan into disarray. 3 men, 2 women. **INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1997-2 \$6.50**

**A VOICE OF MY OWN.** DRAMA. Elinor Jones. Widely toured by The Acting Company (John Houseman, director), and then presented in New York, this imaginative and engrossing "collage for voices" traces the emergence and growing influence of women in literature, through deftly interwoven excerpts from the words and works of twenty-four outstanding female writers. "...an admirable anthology, not only effective as theater, but also as an evening with a purpose." —NY Times. "It is hard to believe so much pure entertainment can be packed into a mere hour and a half." —Rochester, NY Democrat and Chronicle. "...honed to a needle-edge of sharpness with an economical intelligence..." —Troy, NY Times Record. **THE STORY:** Covering a broad spectrum from Sappho to writers of the present day, the play points up not only the triumphs of women in literature but also the discouragement, derision and disbelief to which they were too often subjected. Spanning twenty-six centuries, the play evokes the words and feelings of women who were frequently obliged to hide behind anonymity or male

names in order to practice their art, and from whom fantastic strength of character and indomitability were required. That they succeeded so brilliantly in their efforts is not only a tribute to these talented women in particular but, in a more general sense, to the irrepressible spirit of the entire "other half" of humanity, whose voice would not be denied. Casting flexible, minimum of 5 women. **OPEN STAGE. FEE: \$60 per performance. ISBN: 0-8222-1212-9 \$6.50**

**WAITING FOR GODOT.** TRAGICOMEDY. Samuel Beckett. A classic of the modern theatre. On Broadway, WAITING FOR GODOT roused audiences to demonstrations of enthusiasm and anger. A play that will provide an exciting challenge for groups interested in producing something out of the ordinary. "...moving, often funny, grotesquely beautiful and utterly absorbing." —NY Post. "...at once pathetic and hilarious." —NY World-Telegram. **THE STORY:** The New York World-Telegram describes: "GODOT cannot be compared to any other theater work, because its purpose is so different. Two dilapidated bums fill their days as painlessly as they can. They wait for Godot, a personage who will explain their interminable insignificance, or put an end to it. They are resourceful, with quarrels and their dependence on each other, as children are. They pass the time 'which would have passed anyway.' A brutal man of means comes by, leading a weakling slave who does his bidding like a mechanical doll. Later on he comes back, blind, and his slave is mute, but the relationship is unchanged. Every day a child comes from the unknown Godot, and evasively puts the big arrival off until tomorrow...It is a tragic view. Yet, in performance, most of it is brilliant, bitter comedy...It is a portrait of the dogged resilience of a man's spirit in the face of little hope." 4 men, 1 boy. **SIMPLE STYLIZED EXTERIOR. FEE: \$60 per performance. ISBN: 0-8021-3034-8 \$12.00**

**THE WEIR.** DRAMA. Conor McPherson. "You shed all sense of time at this beautiful and devious new play." —NY Times. "A spellbinder that transfixes you...No praise in fact is too high...THE WEIR offers the most exciting evening in theatrical London." —Guardian (London). "Sheer theatrical magic. I have rarely been so convinced that I have just seen a modern classic. Tremendous." —London Daily Telegraph. "With bewitching fluency allied with a gift for locating the greatest emotions in the smallest details, and a faultless ear for idiom, McPherson achieves something remarkable." —Times Literary Supplement (London). "The writing is rich, vivid and often wonderfully funny...A distinctive talent to cherish." —London Telegraph. **THE STORY:** In a bar in rural Ireland, the local men swap spooky stories in an attempt to impress a young woman from Dublin who recently moved into a nearby "haunted" house. However, the tables are soon turned when she spins a yarn of her own. 4 men, 1 woman. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1706-6 \$6.50**

**THE WEST SIDE WALTZ.** COMEDY. Ernest Thompson. The high-spirited, warmhearted comedy in which Katharine Hepburn starred both on Broadway and on tour. Centering on the tenuous relationship between an aging but still feisty and strong-willed widow and the spinster neighbor who tries to cultivate her friendship, the play is a skillful blending of hilarity and touching perceptions as it explores life among Manhattan's elderly "singles." "...an unquestioned hit." —Variety. "...Mr. Thompson stands up boldly for the old verities." —NY Times. **THE STORY:** Holding out indomitably against advancing age, dwindling finances and failing health, Margaret Mary Elderdice, a widow and former concert pianist, resists the attempts of her violin-playing spinster neighbor, Cara Varum, to move in with her. While she enjoys playing duets with Cara and gossiping about the other tenants in their Upper West Side apartment building, Margaret Mary values her independence above the dubious comforts that the constant presence of the priggish Cara might provide. So Cara is shocked when Margaret Mary engages Robin Bird, a rather kooky young would-be actress, as her paid, live-in companion. Relations between the three are strewn with hilarious pitfalls from the start, with additional comic complications being provided by a malaprop-prone Rumanian building superintendent and an eager young lawyer-suitor whom Robin Bird brings home for dinner. Ultimately things do fall into place, and largely so because of the spirited will of Margaret Mary, who goads the others to rise above their problems, to stake a personal claim on life, and to resist, with all their strength, the infirmities and misfortunes that flesh is heir to. 2 men, 3 women. **INTERIOR. A CD (#4810CD) containing music for this play is available through the Play Service for \$60.00, plus shipping. There is no additional fee for the use of this music. ISBN: 0-8222-1233-1 \$6.50**

**THE WHALES OF AUGUST.** DRAMA. David Berry. A sensitive and gently humorous study of two widowed sisters moving into the twilight of their lives, where the richness of past memories and the fading promise of the future come into dubious battle. First produced by the Trinity Square Repertory Company, in Providence, and then by Off-Off-Broadway's noted WPA Theatre. "This is not a play about the pathos of aging, but a call for choice

and renewal.” —NY Times. **THE STORY:** The scene is a beach house on an island off the Maine coast, where two widowed sisters, Sarah Walker and Elizabeth Strong, have been summering for many years, Elizabeth, the eldest and now blind, has grown increasingly reclusive and irritable, as she progressively closes down each of her senses while awaiting “the escort” who will carry her off to join her late husband. Sarah, much younger and still incurably romantic, now tends her sister, repaying the debt which was incurred when their mother died and the older sister assumed maternal responsibilities. Wistful and autumnal in mood, the play focuses on the seemingly insignificant events of their ordered lives: whether to install a picture window in order to get a better view of the whales who pass by at summer’s end; and Elizabeth’s guarded reaction to the charming Russian emigre who, in need of a place to stay, works his wiles on the still impressionable Sarah. In the end the play concludes as quietly as it began, but the two sisters have come to decisions which, for them, are both momentous and filled with the bitter-sweet recognition that life, despite the alterations of time, must continue as best it can. 2 men, 3 women. **INTERIOR. FEE: \$50 per performance. ISBN: 0-8222-1234-X \$6.50**

**WHO’S HAPPY NOW?** COMEDY. Oliver Hailey. Produced first at the Mark Taper Forum, in Los Angeles, then toured successfully throughout the country, and then a critically acclaimed Off-Broadway hit, this warmhearted and perceptive comedy is concerned with a bizarre boyhood in the bosom of an off-beat and memorable Texas family. “...a funny, robust, cockeyed comedy with some exceedingly entertaining characters and a great deal of warmth.” —NY Newsday. “...zany, effervescently comic, and as full of as many laughs as a clock has ticks.” —Time Magazine. “...a terribly compassionate and moving play, braced by sweet comedy and not without sadness.” —Women’s Wear Daily. **THE STORY:** The setting is an East Texas small-town bar, and the action covers three periods in the main character’s life, at six, sixteen and twenty. He and his resilient, but resigned, mother frequent the bar so that the boy may at least get to know his father—who comes there every day with his girlfriend, a waitress named Faye Precious. As the years pass a sort of whimsical accommodation is achieved between these very different people, and the boy grows up divided between avenging his mother for the father’s disloyalty and getting back at him for his own hurts, while still trying to win the paternal love and approval he so desperately wants. The son’s talent for song writing eventually gives him the means to get away—but when he asks his mother to join him she refuses. Once before she had tried to leave, but couldn’t, and she has learned that it is better to shed her pride and keep even a share in the man she loves than to stand on this and have nothing. 3 men, 2 women. **INTERIOR. FEE: \$50 per performance. SPECIAL NOTE: A set of four songs (#4885MU) used in the play is available through the Play Service for \$5.00, plus shipping. There is no additional fee for the use of this music. ISBN: 0-8222-1250-1 \$6.50**

**WOMEN OF MANHATTAN.** COMEDY/DRAMA. John Patrick Shanley. Described by the author as “an Upper West Side story,” this provocative, brilliantly stylized and often very funny play delves into the lives of three upscale Manhattan female “yuppies” whose financial success is counterbalanced by their unmet emotional needs. First produced by New York’s celebrated Manhattan Theatre Club. **THE STORY:** Rhonda, Judy and Billie are having dinner, over which they lament the fact that, while their careers are flourishing, their emotional lives are a wreck. Rhonda has just broken up with her boyfriend (but is unable to jettison the oversized sneakers still sitting in the corner of her room); Billie, “happily married,” frets that she and her husband are stuck in their honeymoon phase; and Judy despairs of ever meeting an attractive man who isn’t gay. But then, in a series of sharply written, subtly revealing scenes, their situations change. Billie fixes up Judy with her ex-boyfriend, a debonair black executive who proves to be more than an adequate lover; Billie’s husband gives her a black eye (which delights her because it finally proves that the honeymoon is over!); and Rhonda, still alone, summons up the courage to dispose of her boyfriend’s sneakers. As the play ends, the three are hopeful about better times ahead but also painfully aware that the brittle, competitive Manhattan lifestyle disappoints as quickly as it rewards. 2 men, 3 women. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1274-9 \$6.50**

**WONDERFUL TIME.** COMEDY. Jonathan Marc Sherman. **THE STORY:** Linus Worth is a graduate film student in California, getting ready to attend his best friend’s wedding in New York. The morning of the flight, mistakenly thinking that this is the honest thing to do, he tells his girlfriend, Robin, that he’s been unfaithful. She dumps him. Confused and dateless, he leaves for the airport. On his way, a fellow student, Betsy, asks him if she can videotape him doing something spontaneous. Linus and Betsy are strangers but have seen each other on campus. Linus agrees to be spontaneous, and what he does is offer her the extra ticket to New York. She accepts. Their time together over the weekend reveals a longing for intimacy they both feel, but look for in different ways. Attracted to each other, the

find they enjoy spending a great deal of time kissing. They eventually fall into bed but Linus is looking for more. He’s searching for a love he feels doesn’t exist, so he hesitates to take what love he finds. He resists learning someone new, because too quickly, they become old and familiar. Yet he won’t let go of the familiar, as unsatisfying as it has become, because he doesn’t trust the new and unknown. Linus is a young romantic, and Betsy is a find he may lose. When they return to California, Betsy feels Linus withdraw, so takes him to her family beach house. They watch the waves break, and Betsy invites Linus to the bedroom. He accepts, but he’ll follow her in a moment. She goes inside, and calls to him, several times, but as the lights fade, Linus continues to watch the waves, unable to reach a decision. 3 men, 2 women, flexible casting. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1541-1 \$6.50**

**THE YIDDISH TROJAN WOMEN.** DRAMA. Carole Braverman. Set in Brooklyn in the 1980s, the play concerns itself with personal and political dilemmas as they are lived by four strong-willed Jewish women. “THE YIDDISH TROJAN WOMEN has craft, it has passion and it asks real questions about how we live: what we believe in, what we yearn for, what we’d kill or die for; what principles we want to live by... The play’s power is that it makes us live through every one of these choices intensely and intimately...” —NY Times. “Carole Braverman’s excellent and happily complex play, THE YIDDISH TROJAN WOMEN...has passion, it has wit, and it deals with both people and issues... The play has a life of its own so that it grows rather than unfolds.” —NY Post. “Braverman is a moral dramatist who earns the right to every judgment she makes through piercing ironies, eloquent command of differing speech idioms and detailed character examination...” —London Independent. **THE STORY:** A tightly constructed, interwoven story of four Jewish women, Devorah, an ex-Yiddish torch singer and a refugee from the Polish pogroms, and her three granddaughters: Brenda, a stand-up comic; Abby, a passionately committed union organizer; and Tess, a teacher of Greek mythology, and, ultimately, bearer of the legacy of her grandmother’s stories. The play opens as the three women meet at their grandmother’s home to celebrate her fourth marriage. As the play progresses, the grandmother becomes increasingly haunted by distant memories—of passion, betrayal, and the tragic fate of her prophetic sister-in-law, Rivka. Abby becomes embroiled in a struggle to bring to light the atrocities against political activists in Guatemala. Brenda, driven by a tough ambition which is rarely informed by ethics, finally gets her big break. Between these two cousins, both of whom she loves, Tess walks an uneasy path, hovering between desire to do the right thing and the pull of pleasures closer at hand. Her need to choose between them is complicated by a passionate affair she begins with Luke, a sexy, working-class man she picks up on a rainy night. Married, uneducated, unconscious of his roots, Luke has hidden depths of feeling, and, ultimately, an expectedly powerful love of truth. Invoking Euripides’ *Trojan Women* as a mirror for lives disrupted by desire and catastrophe, the play begins in a comic vein, and gathers tragic force, as Devorah’s history seeps into the lives of her granddaughters. 1 man, 4 women. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1536-5 \$6.50**

**THE YOUNG GIRL AND THE MONSOON.** COMEDY/DRAMA. James Ryan. **THE STORY:** Growing up is hard to do—particularly if you are a pre-adolescent girl in Manhattan living with a photo-journalist father reeling from a messy divorce. Constance is a thirteen-year old torn by life and stretched between parents, struggling through those daunting rites of passage which none of us finds easy. Things aren’t all smooth-sailing for her father, Hank, thirty-nine, who is attempting to provide an anchor for Constance, while also working to get his own life into some kind of order, especially regarding his recent serious relationship with a younger woman, Erin, twenty-six. If Constance has only Hank for guidance, then Hank only has Giovanna, thirty-eight, a tempestuous colleague and genuine friend, with whom Hank has an off and on (chiefly off) affair. This romantic comedy turns on Hank’s efforts to find enough room in his life for both Constance and Erin, and achieve the balance and maturity that have, so far, eluded him. 2 men, 2 women, 1 girl. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1650-7 \$6.50**

## 6 CHARACTERS

★ **99 HISTORIES.** DRAMA. Julia Cho. **THE STORY:** What is remembered is made up. The only homelands that exist are imaginary. Love is nothing; there is only *chung*. Eunice, a former prodigy, comes home to decide what to do with the baby that has unexpectedly taken root inside her. But before she can move forward she must first confront the ghosts of a difficult past. 99 HISTORIES is a play about memory, legacy and the unbreakable bond between mother and child. 2 men, 4 women (doubling). **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-2029-6 \$6.50**

★ **THE FLU SEASON.** TRAGICOMEDY. Will Eno. Winner of the 2004 Oppenheimer Award for best New York debut by an American playwright. "In Will Eno's latest play, a love story goes bad (really bad), a play gets written in painful fits and starts, snow falls, it turns to slush. Maybe spring arrives. This is a play to remind us why sunsets make us sad, how nostalgia is like fog and why we live our lives as though we are in mourning for them. **THE FLU SEASON** is stingingly funny and really rather beautiful. Will Eno is an original, a maverick wordsmith whose weird, wry dramas gurggle with the grim humor and pain of life. Eno specializes in the connections of the unconnected, the apologetic murmurings of the disengaged, those who have suppressed their humanity to survive. It is vicious stuff, written in a language so deceptively innocent, so full of platitudes, that you don't realize it has cut you deep until you feel the warm seep of bloody despair." —Guardian (London). "Eno's playwrighting is of a potent strain—tough to anticipate, difficult to resist." —The Village Voice. **THE STORY:** Set in a hospital and in a theatre, **THE FLU SEASON** is a love story—a reluctant one, a love story in spite of itself. 4 men, 2 women. MINIMAL SET. **FEE: \$60 per performance.** ISBN: 0-8222-2077-6 **\$6.50**

★ **FRAME 312.** DRAMA. Keith Reddin. "...a solidly engaging show." —New City Chicago. "...an intriguing portrait of the impact that Kennedy's death had on a nation by showing us the remnants of a nuclear family, thirty years later...a thought-provoking, well-acted meditation on what we've all become." —Phoenix New Times. "After a plethora of new American plays aimed at the solar plexus, it is gratifying to find one that appeals to the mind." —Guardian (London). "For those millions who are still desperate to get to the bottom of what really happened in Dallas in November 1963 or still worship JFK, **FRAME 312** should prove thought-provoking." —British Theatre Guide. **THE STORY:** Lynette is a suburban housewife with a terrible secret. Greeting her children for her birthday, she has a chance to recognize her children's faults and her own shortcomings and to reach out. She will tell them about her involvement with a historic event over thirty years earlier. Lynette's inner and outer life have been out of synch, and her final act cracks the surface forever, making it possible for Lynette to unearth her buried self at last. 2 men, 4 women. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-2035-0 **\$6.50**

★ **THE INTELLIGENT DESIGN OF JENNY CHOW.** TECHNO-COMEDY. Rolin Jones. "Fantastical and funny...a heartbreaking study of a wounded and abandoned bird who finds refuge, strength and empowerment through her cyber-connections with the outside world...captures the speed, strain and surrealism of a serious mental illness...reveals a lost child in a technoworld who is cracking up under the parental pressure of being the perfect girl." —Variety. "A fresh, loopy and ultimately crushing play that tickles us under the chin and in the ribs, only to rip out our vulnerable hearts...explodes with vitality and charm...blessed with Jones' uncanny ear for spoken dialogue, the characters leap off the stage as if propelled by rocket fuel." —New Haven Register. "Fantasy interweaves with a hard, gritty reality." —Connecticut Post. "Harvests many laughs and finally a few tears." —LA Times. "Equally intense and fascinating new play...intricately composed and sharply written...funny and intelligent." —Orange County Weekly. "Explosively energetic and touching...original wide-awake script...[a] hilarious evening." —San Diego Union-Tribune. **THE STORY:** Jennifer is just an average girl who re-engineers obsolete missile components for the U.S. Army from her bedroom. When she decides to meet her birth mother in China, she uses her technological genius to devise a new form of human contact. Rolin Jones' irreverent "techno-comedy" chronicles one brilliant woman's quest to determine her heritage and face her fears with the help of a Mormon missionary, a pizza delivery guy, and her astounding creation called Jenny Chow. 3 men, 3 women (doubling). UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-2071-7 **\$6.50**

★ **THE MYSTERY PLAYS.** HORROR. Roberto Aguirre-Sacasa. "...stylish, spine-tingling...Mr. Aguirre-Sacasa uses standard tricks of horror stories, borrowing liberally from masters like Kafka, Lovecraft, Hitchcock...But his mastery of the genre is his own...irresistible." —NY Times. "Undaunted by the special-effects limitations of theatre, playwright and Marvel comic-book writer Roberto Aguirre-Sacasa maps out some creepy twilight zones in **THE MYSTERY PLAYS**, an engaging, related pair of one acts...The theatre may rarely deliver shocks equivalent to, say, *Dawn of the Dead*, but Aguirre-Sacasa's work is fine compensation." —Time Out. "...there is much to admire in this meeting of Lovecraft's tales from the dark side and Truman Capote's *In Cold Blood*." —Hartford Courant. "...the first of the two stories, **THE FILMMAKER'S MYSTERY**, is...a dandy narrative, full of offbeat characters, I-see-dead-people creepiness and a twist or two." —Variety. **THE STORY:** **THE MYSTERY PLAYS** is two interrelated one acts, loosely based on the tradition of the medieval mystery plays. In the first play, **THE FILMMAKER'S MYSTERY**, Joe Manning, a director of horror films, survives a

terrible train wreck—only to be haunted by the ghost of Nathan West, one of the passengers who didn't survive. As the police investigate Joe, he investigates Nathan, desperate to understand why he survived and what Nathan's specter could possibly want. In the second play, **GHOST CHILDREN**, Joe's attorney and friend, Abby Gilly, travels to a small town in rural Oregon to make peace with the man who brutally murdered her parents and younger sister sixteen years earlier. The man—the murderer—is her older brother. Like the original medieval mystery plays, **THE MYSTERY PLAYS** wrestles with the most profound of human ideas: the mysteries of death, the afterlife, religion, faith, and forgiveness—in a uniquely American way. 4 men, 2 women (doubling). UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-2038-5

**\$6.50**

★ **NICKEL AND DIMED.** DRAMA. Joan Holden. Based on *Nickel and Dimed, or (Not) Getting by in America* by Barbara Ehrenreich. "...undeniably provocative...One can't see this stage version without questioning an economy in which poor people subsidize the lifestyle of the middle and upper classes." —Variety. "Daring...attacks the privileges of 90% of the people who will see it...Ehrenreich's irrepressible sense of humor admirably translated from page to stage." —LA Times. "Involving, important and urgently topical." —Philadelphia Inquirer. "Penetrating clarity and sharp, illuminating humor...succeeds beautifully in creating the wearying reality of dead-end jobs and the people trapped in them." —San Francisco Chronicle. "A rare example of theater that tries to open people's eyes to the way life is lived in the real world—and maybe even rouse them to action." —Time Magazine. **THE STORY:** Can a middle-aged, middle-class woman survive, when she suddenly has to make beds all day in a hotel and live on \$7 an hour? Maybe. But one \$7-an-hour job won't pay the rent: She'll have to do back-to-back shifts, as a chambermaid and a waitress. This isn't the first surprise for acclaimed author Barbara, who set out to research low-wage life firsthand, confident she was prepared for the worst. Barbara Ehrenreich's bestseller about her odyssey is vivid and witty, yet always deeply sobering. Joan Holden's stage adaptation is a focused comic epic shadowed with tragedy. Barbara is prepared for hard work but not, at 55, for double shifts and nonstop aches and pains; for having to share tiny rooms, live on fast food because she has no place to cook, beg from food pantries, gulp handfuls of Ibuprofen because she can't afford a doctor; for failing, after all that, to make ends meet; or for constantly having to swallow humiliation. The worst, she learns, is not what happens to the back or the knees: It's the damage to the heart. The bright glimpses of Barbara's co-workers that enliven the book become indelible portraits: Gail, the star waitress pushing fifty who can no longer outrun her troubles; Carlie, the hotel maid whose rage has burned down to disgust; Pete, the nursing home cook who retreats into fantasy; Holly, terrified her pregnancy will end her job as Team Leader at Magic Maids, and with it her 50-cent raise. These characters wage their life struggles with a gallantry that humbles Barbara, and the audience. The play shows us the life a third of working Americans now lead and makes us angry that anyone should have to live it. 1 man, 5 women (doubling). UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-2042-3 **\$6.50**

★ **ORSON'S SHADOW.** DRAMA. Austin Pendleton. "Winning...A seductive story of clashing theatrical titans. Mr. Pendleton creates an engrossing picture of success, failure, betrayal, guilt, and ravening fear among a shifting constellation of stars of film and theater." —NY Times. "In this highly entertaining romp through a forgotten moment in theatrical history, Pendleton mines rich territory and fills it with the humor and drama of over-ripened egos." —Chicago Sun-Times. "...beguiling and thematically substantial...full of wit, intelligence and salacious interest." —Chicago Tribune. "...a haunting portrayal of the fragility and vulnerability of talent. Pendleton's script sets up these titans of the theatre, geniuses all, and, instead of tearing them down through tawdry revelation, invites the audience to watch them at work. What we see is the terrible cost to the artist of sustained exposure and risk." —CurtainUp. **THE STORY:** An ingenious tale of two Hollywood giants—Orson Welles and Laurence Olivier. The time is 1960; the place is a West End theatre. Legendary critic Kenneth Tynan has made a startling proposal: Welles should direct Olivier and the young Joan Plowright in *Rhinoceros*, Ionesco's absurdist masterpiece. But it is the rehearsal process that brims with absurdity as titanic personalities, including Vivien Leigh, wrestle the muse in this witty and incisive depiction of the drama of theatre. 5 men, 1 woman. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-2088-1 **\$6.50**

★ **SIN (A CARDINAL DEPOSED).** DRAMA. Michael Murphy. Winner of a 2005 Obie Award. "SIN looks at the scandalous child sex-abuse crimes that sent shockwaves through the Catholic Church. In his stark treatment, Michael Murphy studiously avoids graphic accounts of creepy priests diddling altar boys. His stunning revelations are presented by contrasting depositions given by Cardinal Law with statements of young victims and their families." —Variety. "Murphy's quietly disturbing play...reveals with devastating clarity the dubious role that Cardinal Law played in a tragedy that irreparably damaged

hundred of families and destroyed more than a few lives.” —NY Times. “SIN touches our whole culture. The corporate enveloping of self by those at the top, without regard for anyone or anything but their own comfort and their own deniability, is the besetting sin of our time.” —Village Voice. “Ninety minutes of compelling, often unnerving theater.” —AP. **THE STORY:** In 2002, setting aside long-standing deference to the church, a court ordered Cardinal Bernard F. Law, Archbishop of Boston, deposed in two civil suits. This allowed attorneys to question him under oath about his supervision of priests accused of child molestation. They confronted him with thousands of pages of internal church documents going back forty years, among them letters from victims and their families pleading for help that came too little or not at all. But the Cardinal came prepared. Refusing to wilt under relentless questioning, Law resisted accepting culpability for the years of abuse by priests under his charge, insisting he “didn’t remember” or “can’t undo the past.” However, this line of defense, striking some as more expected from a politician or corporate executive than an archbishop, revealed far more than the Cardinal surely intended. Certainly it did to the public. Within months, Law resigned as Boston’s Archbishop, surrendering his position as the undisputed leader of the American Catholic Church. The archdiocese he left behind would pay out a hundred million dollars as compensation to victims and their families. For a “prince of the church,” it was a Shakespearean-like fall from grace—a brilliant and charismatic leader betrayed by the age-old pitfalls of power. 5 men, 1 woman (doubling). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-2062-8**

**\$6.50**

**ALICE IN WONDERLAND.** FANTASY. Version of Lewis Carroll’s classic created by The Manhattan Project, under the direction of Andre Gregory. A critical and popular success in New York, as a presentation of The Manhattan Project (from the New York University School of the Arts), this exuberant, funny and strikingly pertinent version of Lewis Carroll’s classic went on to enjoy the unique distinction of a record-setting world tour. “Fantastic! Indeed, add any other hooray words you like. They celebrate Andre Gregory’s staging of ALICE IN WONDERLAND.” —NY Times. “...an exciting, absorbing, vertiginous descent into a laughing hell.” —Time Magazine. **THE STORY:** Everyone is familiar with Alice’s antic adventures, and they are all here—but with an arresting difference. From the presumed innocence of the original is drawn a caustic and giddy revelation of the human psyche and the dark, unsettling shadows which can linger there. Freud and Jung, Kafka and Dali, all make their presences felt, in a piece of pure theatre that is full of truth, fun, terror and uncanny pertinence to our own topsy-turvy times. As T.E. Kalem comments: “ALICE is an exemplary instance of how a classic can be made ‘new,’ and one of the extremely rare instances of a book’s being turned into a wholly satisfactory theatrical experience.” 4 men, 2 women. **OPEN STAGE. FEE: \$60 per performance.**

**ISBN: 0-8222-0014-7**

**\$6.50**

**AMERICAN DREAMS.** DRAMATIC MONOLOGUES. Studs Terkel. Adapted for the stage by Peter Frisch. Drawn from Mr. Terkel’s bestselling book *American Dreams: Lost and Found*, this absorbing and genuinely affecting theatre piece creates an overview of the American experience in our time through the voices of the people. A seamless mosaic of monologues spoken by young and old, rich and poor, the hopeful and the cynical, the play was first presented with great success by Chicago’s famed Victory Gardens Theater, and has since become a favorite among the nation’s leading regional theatres. “Peter Frisch has sifted through that gold in Terkel’s book *American Dreams: Lost and Found* and picked out the best nuggets...The result is a simple play that is deeply moving.” —Chicago Daily Herald. “...it is vibrant, gripping drama, almost a song of soliloquies...AMERICAN DREAMS transmits pride, zest, guts, drive, belief and frustration, qualities that wave to us like our American flag.” —Leader Newspapers. “AMERICAN DREAMS is a rich theatrical tapestry...” —Chicago Sun-Times. “...a clever and bittersweet odyssey through the American imagination, which leaves one feeling surprisingly hopeful about the state of our national faith.” —Berkshire Eagle. **THE STORY:** Made up of eighteen monologues connected by brief concerted sections, and divided into six segments (fantasies, nightmares, hallucinations, sweet dreams, broken reveries and visions), the play uses the voices of real people to convey, with striking effectiveness, a sense of what America and its people are, both in truth and in fantasy. Ranging from the rich and famous (Ted Turner, Arnold Schwarzenegger) to the obscure (a farmer, a bellhop, a Hare Krishna disciple) to hard-bitten cynics and hopeful optimists, the diverse monologues weave an evocative tapestry out of the simple truths and cogent observations which emerge when people speak their minds with honesty and candor. And, taken together, the various segments and speeches blend into a moving theatrical experience which is revealing, often very funny, frequently moving and sometimes disturbing—but which always speaks from and to the heart of this great and singular nation in all its richness and diversity. 4 men, 2 women. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0029-5**

**\$6.50**

**ANCIENT LIGHTS.** DRAMA. Shelagh Stephenson. “...a cracking, grown-up play...with a light touch that cuts surprisingly deep.” —Daily Telegraph (London). “An acute and funny writer, Stephenson carves out a welcome territory that is distinctive, contemporary and theatrical.” —Independent (London). **THE STORY:** Hollywood actor Tom Cavallero and girlfriend Iona are spending Christmas in the English countryside with his oldest friends, Bea and Kitty. Bea’s new lover, Tad, would rather hole up quietly with *Pathology for Beginners*. Her daughter, Joni, would rather be in London. And how can anyone relax whilst Iona’s filming their every move? She’s making a documentary about “the real Tom.” But who is that exactly? Tom, Kitty and Bea have known each other since they were young and unformed. But who have they become, and what price have they paid? 2 men, 4 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1918-2**

**\$6.50**

**AND THINGS THAT GO BUMP IN THE NIGHT.** DRAMA. Terrence McNally. First produced at the Tyrone Guthrie Theatre, in Minneapolis, this brilliant and highly imaginative play went on to a subsequent and much discussed Broadway presentation with Eileen Heckart in the central role. Bizarre in style, yet filled with an arresting immediacy and perceptiveness, the play deals with a strange, intriguing family which has barricaded itself away in a cellar, seeking sanctuary from the fearsome, sinister world “outside.” Led by Ruby, the mother, they lure others to their lair to be seduced and taunted and ultimately destroyed—just as they, in turning so violently from life, must inevitably bring on their own destruction as well. “...the most impressive new American play I have seen this season...” —Village Voice. “...serious, ambitious, daring, often verbally brilliant...” —Minneapolis Tribune. **THE STORY:** The play is about fear and negation. Ruby is its hero, Sigfrid and Grandpa its conscience, Clarence and Lakme its victims. It is also a play about choice: the choice of evil, which is a constant, over chaos, which is not necessarily a good. It is a tragedy of intelligence. Ruby perceives too clearly many truths but does not see the basic one: We cannot destroy everything without destroying ourselves. Her error is her negation of all links with mankind. Her way of life must end as it does, in a colossal suicide. Her Message to the World has come true. For herself, for Sigfrid, for all of them. But she does not flinch before the steady trend of her approaching fate. She will not grovel. She cannot beg. She meets it head-on and defiant, like a female Prometheus. 4 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0046-5**

**\$6.50**

**ANGELS FALL.** DRAMA. Lanford Wilson. A brilliant work by one of our theatre’s major writers, first presented at Miami’s New World Festival then Off-Broadway by the Circle Repertory Company, and then transferred to Broadway. Masterfully constructed, the play blends humor and compassionate insights as it explores an absorbing encounter between six people who are brought together by chance in a remote mission church in New Mexico. “...the best American play on Broadway this season...a tender and moving experience...” —NY Magazine. “It is realistic, yet it sings with a sweet unaffected poetry.” —NY Post. “ANGELS FALL is a warm, funny touching, highly satisfying theatrical evening.” —Village Voice. **THE STORY:** The scene is a small mission church in a remote part of New Mexico, where a middle-aged college professor and his lovely young wife detour unexpectedly after the highway is closed because of a possible “accident” at a nearby nuclear facility. They are soon joined by Father Doherty, the benevolent but canny parish priest; a brilliant young Navajo doctor, Don Tabaha, who is about to leave his people (despite Father Doherty’s opposition) to accept a prestigious research fellowship in California; Marion Clay, an art dealer and the widow of an important regional painter; and “Zappy” Zappala, her young paramour and a tournament class tennis player. Confined within the church as they await the hoped for “all clear” signal the six, after an initial reserve, begin to reveal their stories to each other—their problems and possibilities, their hopes and fears, the personal crises which have brought them not only to this place but to turning points in their lives. Sometimes brightly humorous, sometimes deeply affecting, sometimes explosively dramatic, the play becomes, in time, a parable of vocation and survival which, in exploring the lives of its characters, illuminates the human condition with a breadth of meaning and understanding which has application far beyond the context of the play itself. 4 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1624-8**

**\$6.50**

**AS BEES IN HONEY DROWN.** COMEDY/DRAMA. Douglas Carter Beane. “A delicious soufflé of a satire...[an] extremely entertaining fable for an age that always chooses image over substance.” —NY Times. “In AS BEES IN HONEY DROWN, Douglas Carter Beane...gives a witty assessment of one of the most active and relentless industries in a consumer society, the creation of...‘hot’ young things, which the media have learned to mass produce with efficiency and zeal.” —NY Daily News. **THE STORY:** Evan

Wyler has just finished a photo session with his shirt off. No, he's not a supermodel; he's a twenty-something New York writer savoring the success of his debut novel. Defined by the media as the "hot-young" thing-of-the-moment, Evan captures the attention of Alexa Vere de Vere, a black-clad woman of mystery who's made the world of celebrity her home. In fact, it's her religion. Maybe she's a record producer, maybe she's a film agent; what is clear is that she wants Evan to write the screenplay of her life story. Just spend time with me, she says, and you'll learn all you need to know. To Evan, who is gay, it's like an invitation into the world of Auntie Mame, Sally Bowles and Holly Golightly all rolled into one. But once Evan fools himself into believing he loves Alexa, she vanishes, leaving him to foot the bill for all the dinners and Armani suits they've gone through. Trying to find Alexa, Evan discovers a chain of people who have fallen under her spell and acted as her meal ticket. For Alexa has no money, no job, no life of her own—only the one she's created for herself. As Alexa puts it: "You're not the person you were born—who wonderful is?" 3 men, 3 women (flexible casting). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1651-5

\$6.50

**ASIAN SHADE.** COMEDY/DRAMA. Larry Ketron. Produced Off-Broadway by New York's noted WPA Theatre, this probing, warmly humorous play by one of our theatre's most accomplished playwrights uses the outer bravado and exuberance of two Vietnam-bound GI's to expose their inner fears and vulnerability. "...tenderly observed coming-of-age play..." —NY Post. "...homespun humor and a gift for local color..." —NY Times. **THE STORY:** Home on leave before shipping off to Vietnam, two young recruits have been given the use of a lakeside cabin by a prosperous local farmer. Disturbed by the mixed reception given them by some of the townspeople (for whom the U.S. involvement in Vietnam is very much a debatable issue) they hole up in the cottage with two local girls, friends from high-school days, as constant companions. Their intention is to spend their time partying and "making out," but the spectre of what awaits them is never out of mind, and when their benefactor announces that he has "connections" which will make it possible to have them reassigned to duty in California they are cautiously hopeful. But the inevitable, in the end, cannot be avoided: Their girlfriends are hesitant to become seriously involved with young men in their unpredictable situation, and their patron's influence proves to be less than he claimed. When their leave is over they ship out, one to die in combat, the other to return home sobered and saddened by his experiences but, as the play ends, hopeful of picking up the pieces of his life and making a fresh start. 3 men, 3 women. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0071-6

\$6.50

**AT LONG LAST LEO.** COMEDY. Mark Stein. Is any one a prophet in one's own country, especially when that country is modern suburbia? A touching look at what happens when a would-be messiah arrives home with a 638-page manifesto on harmony for humanity and the effect this has on his anything but harmonious family. Originally produced by South Coast Repertory, the play was recently revived by the Los Angeles Group Repertory Theatre. The production prompted Robert Koehler at the Los Angeles Times to say: "...the play is sweet and brilliant." "Mark Stein's comedy exudes a gentle warmth...It is heart-felt and charming...conveyed with gentle laughter and considerable humanity; Stein's characters truly feel lived-in." —LA Daily News. "...a wise and winning comedy...a genuine find...that truly is funny and has something to say. It challenges our beliefs in a light-hearted way and ends on an uplifting note." —Washington Times. **THE STORY:** Leo Beagle has recently completed a 638-page manifesto on harmony for humanity which he hopes will be the impetus for the next major social movement for the world. Arriving home to his family which includes his depressed mother, philandering father, confused sister, introverted nephew and a neighbor who has always been in love with him, Leo tries to test his principles on this group. The only problem is...he can't get them to read the manifesto. Leo's visit does, however, bring change to the family. Although Leo's mother accuses him of being "addicted to hope," the play's moving ending suggests that the desire to save the world and the need to dream is born with each new generation. 2 men, 3 women, 1 boy. EXTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0078-3

\$6.50

**A BARREL FULL OF PENNIES.** COMEDY. John Patrick. This lighthearted, joyfully farcical comedy concerns a lovable and zany family with a penchant for taking in all the stray animals—and people—whose paths cross theirs. **THE STORY:** In the household of Adonis Samaritan, cab driver and lover of mankind, all homeless creatures, dogs, lame ducks and people—are welcome, much to the distress of daughter Alicia, who wishes she didn't have to be embarrassed at the thought of inviting her elegant boyfriend, Milton, to dinner. But plans are made, only to be jeopardized by the arrival of still another "stray," a self-proclaimed folk singer named Alvin, whom Adonis brings home to join "Cousin" Lu, "Uncle" Nemo, and the assorted animals quartered in

the cellar. Despite the best intentions of Adonis and his wife, Mina, to have things go smoothly, they go, as luck would have it, quite the opposite, and the complications multiply hilariously. In the end Milton (who never does show up) is forgotten about in the turmoil while Alvin (who shows up better than expected) proves that love will find a way—and, what is more important, that the wild and wonderful lifestyle of the Samaritans has found a new champion to keep it spinning along merrily for many years to come. 3 men, 3 women. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0095-3

\$6.50

**BEAUTY AND THE BEAST.** FANTASY. Warren Graves. An established favorite among stock and amateur companies in Canada, this deft and affecting adaptation of the beloved classic is now widely available for the first time. "Warren Graves' new version of the ancient fable transforms it into a magical moral drama..." —Theatre London. "Magic...pure magic." —Edmonton Sun. "It sings. It moves. It excites. It scares. It touches." —Edmonton Journal. **THE STORY:** While closely following the traditional fable so beloved by all, this imaginative adaptation cleverly compresses the salient points of the story to make them more theatrically effective and easily staged. The main line of the action deals with the merchant Blotti who wanders into the castle of the Beast. Having lost his fortune, he is reluctant to return home to his hopeful daughters—until the Beast promises him riches if he will send his youngest (and purest) daughter, Beauty, to the castle. There are scenes of humor and daring as Beauty's haughty sisters argue over who will take them to the ball, and the valiant Manello challenges the Beast to a sword fight. But, above all, there is the magic of Beauty's innocence and goodness that sees beyond the ugliness of the Beast to the handsome young prince whom the purity of her love will restore to his rightful form. 3 men, 3 women. UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-0100-3

\$6.50

**BEEN TAKEN.** COMEDY/DRAMA. Roger Hedden. This brutally incisive and often funny play follows the intersecting lives of a group of young adults coming to terms with their expectations. "An exceptional new play...Hedden digs deep into the hearts of his characters, revealing them in swift, illuminating strokes that hit like lightning. A stunning work..." —Chicago Tribune. "The effectiveness...can be gauged not only in the quantity of the laughter it generates (plenty) but in quality." —Chicago Reader. **THE STORY:** BEEN TAKEN opens on the campus of an all-women's college where John, a student at another university, meets Margaret, a student photographer, at a dance. The couple return to Margaret's room where they make love. A few days later, John opens the door to Steve, Margaret's boyfriend who coincidentally lives in the same dormitory, and who accuses John of having sex with Margaret against her will. John defends himself, knowing the accusation is false, and assuring Steve he didn't know Margaret even had a boyfriend. The scene gets ugly, but the fight is broken up just in time. Years later, John and Steve again cross paths when they are forced by circumstances to be the agents of a business deal together. John meets Steve, and his wife, Jill, for a business dinner that ultimately settles old scores and jealousies. 3 men, 3 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0103-8

\$6.50

**BEGGARS IN THE HOUSE OF PLENTY.** COMEDY/DRAMA. John Patrick Shanley. In his most autobiographical work to date, John Patrick Shanley takes on the demons and angels of the past that are never quite put to rest because they are family. Fast-paced, furious and unrelenting, this highly stylized play explores the myths and reality of an Irish-American family at war with itself. "...crackles with the energy of artists who are going places...a theatrical event not likely to recur anytime soon...In a breathless ninety minutes, forty topsyturvy years of family life flood across the stage." —NY Times. "...painfully funny...a memory play that is like Eugene O'Neill as seen through the eyes of a Tennessee Williams influenced by Eugene Ionesco." —NY Post. "...funny and profoundly painful at the same time...a play to be seen more than once." —Chelsea Journal. **THE STORY:** Johnny is the youngest and most sensitive of three siblings stranded in a surreal Irish Catholic household lorded over by their father, a butcher from the Bronx, and their mother, a chipper, hope-mongering wreck of a woman who can only grant chill advice, not comfort. Their daughter Sheila flees her family through marriage while Joey, a high-school dropout, opts for a career in the navy and eventually returns from Vietnam. Alone, Johnny takes solace in pyromania and writing about his family. As Johnny matures, he becomes increasingly perceptive, revealing with more and more sympathy the underlying causes of so much family misery. In between Johnny's musings are raucous scenes of catastrophic violence barely held in check by each character's submerged but instinctual need for the love of one another. In the play's final scenes, part memory, part hallucination and part truth, Ma is seen through Johnny's eyes as she once was: innocent and flirtatious (even with Johnny), and painfully unprepared for her ultimate destination with Pop. The father is also transfigured in Johnny's imagination: broken, remorseful and unable to identi-

fy with the mantle of fatherhood that his own traditional upbringing inflicted upon him. As the forgiving vision begins, Pop and Ma dance to "Danny Boy," the song to which they used to force their children to dance, but when Joey interrupts he is struck dead by his father. Johnny ends the play by lighting more matches, looking back upon his vision of Joey's death but unable to outrun it. 3 men, 3 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1300-1**

**\$6.50**

**BETTY THE YETI.** COMEDY. Jon Klein. A satirical, fantasy blend of real life and make-believe, BETTY THE YETI zeroes in on the human (and not-so-human) issues we all face as the protection of the planet becomes increasingly important to us all, even though we don't always know what to do about it. "BETTY's zing and tang come partly from funny characters doing and saying funny things. And then there's the piquancy of real issues and ideas..." —Seattle Post-Intelligencer. "If your curiosity has ever been piqued by the ferocious tug of war between environmentalists and the timber industry in America's Northwest... BETTY THE YETI may help you see the forest for the trees." —Advocate & Greenwich Time. "Japan-bashing, the environment vs. jobs and the institution of marriage are all issues Klein knocks about in the most un-PC manner possible..." —Charlotte Observer. **THE STORY:** Deep in the forests of northern Oregon, environmentalists clash with loggers in a furious battle to determine the future of the land. Which is more important: the preservation of the natural landscape or the lives of the men and women who depend on the harvesting of lumber? Russ T. Sawyer is one logger who thought he knew where he stood. Having recently lost his wife to the zealous leader of an environmentalist group, he's been sitting in the treetops, mourning both his state of unemployment and his new-found bachelorhood. Suddenly, a female sasquatch emerges from the forest. Russ is torn: Should he go against his politics and protect the trusting animal, whom he has named Betty, or cash in on a deal that will destroy the poor creature's habitat? Then when he and Betty become, well...involved... 2 men, 4 women. EXTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1455-5**

**\$6.50**

**THE BOOK OF MURDER.** MYSTERY/DRAMA. Ron Cowen. A clever and suspenseful play, in which the victim plots his own murder—and inadvertently reveals his killer's identity in so doing. **THE STORY:** Henry T. Aythecliff, a much married and once successful writer, now heavily in debt, summons his three ex-wives to his mansion, his plan being to extort a sizable amount of money from each of them. He has a secret meeting with each in turn, and when he is discovered murdered the clues indicate that each of his wives (including his present one) could have done the deed—and had a strong motive to do so. Patiently and resourcefully the young detective assigned to the case sifts through the ingeniously devised evidence—until, in a surprise ending, the truth is finally revealed, and the guilty party is apprehended. 2 men, 4 women. DIVIDED INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0133-X**

**\$6.50**

**BOUNDARY WATERS.** COMEDY. Barbara Field. A romantic comedy taking us from the physical world to the cosmic one, and back again. "...we walked out of BOUNDARY WATERS uplifted and high on the miracle of life. What an intelligent, articulate, thought-provoking work." —Drama-Logue. "This play is a universe of eloquence—the kind of dialogue you might hear at a party of creative types where everyone is conscious of being listened in on. Field is very, very clever..." —LA Times. **THE STORY:** A Nobel Laureate in physics, Declan invites his close friends and fellow scientists to the woods of Boundary Waters National Park to get away from their blackboards and observe the snowy owl. While waiting for a fleeting glimpse of the great bird, Spindleguick cooks elaborate meals no one would expect in the wild, and informs Natalie that she has been named the coveted Feynmann Lecturer for the year. Though pleased, the idea of delivering a speech means traveling close to where her estranged son lives, forcing Natalie to decline the offer, triggering an all-night discourse, full of revelations, with her husband, David. The ongoing discussion is constantly interrupted, first by the appearance of Cometti, a former student of Declan's, and his new girlfriend, Sylvia, then by everyone's own misadventures. Cometti, invited by mistake and not exactly welcome, wants to reveal to Declan his almost finished solution to "cosmic strings" and maybe learn of the missing link he needs for his equation. But the rules of camping state that no work can be discussed, throwing Cometti into an angry panic his girlfriend must try to calm. Declan, taken with Sylvia, convinces her he would be a perfect candidate for her to teach the secrets of cosmic travel, so around the campfire, she takes him to other places, while Cometti decides whether a gun he brought with him to fend off wild animals might really be meant for other purposes. Through the night, the partners mix and mismatch with results akin to *A Midsummer Night's Dream*, waking the next morning to find they have rediscovered themselves and their scientific calling with the help of the redemptive powers of nature itself. 4 men, 2 women. EXTERIOR. **FEE: \$50 per performance. SPECIAL NOTE: A cassette tape (#1089CT) with cue sheet containing the original music composed by Michael S. Roth for the South Coast Repertory production**

**is available through the Play Service for \$14.00, plus shipping. The non-professional fee for the use of this music is \$10.00 per performance.**

**ISBN: 0-8222-1325-7**

**\$6.50**

**BREAKING LEGS.** COMEDY. Tom Dulack. The worlds of the Mafia and the theatre clash hilariously when a professorial playwright seeks funding for his new play from the family of a former student. The "family" turn out to be minor Mafia godfathers who are willing to underwrite the play provided they never have to read it. The fact that the lusty, unwed daughter of the house falls in love with the playwright only furthers his involvement with the Mob. "There is a buoyant joy to be had in the comic confrontation between two of the wackiest gangster chieftains ever to wack..." —NY Post. "There are funny lines throughout." —NY Daily News. "BREAKING LEGS is a crowd pleaser that should provide an additional layer of enjoyment for people in and of the theatre. It is what comedies on Broadway used to be like not that many years ago. Welcome back." —BackStage. **THE STORY:** The action occurs in an Italian restaurant owned by a successful mobster and managed by his beautiful unmarried daughter. When the daughter's former college professor arrives to ask for financial backing for a play he's written about a murder, the fun begins. The three main Mafiosi are intrigued with the idea of producing a play. The daughter becomes enamored of the playwright, who is delighted to have the family's support. His bubble is burst when he discovers, through the "accidental" death by train of a lesser thug, that his backers are gangsters. In this mad-cap situation, murder and menace are served up with plenty of pasta and laughter. 5 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0147-X**

**\$6.50**

**BREAKING THE PRAIRIE WOLF CODE.** DRAMA. Lavonne Mueller. "A highly imaginative and deeply affecting study of the sacrifice and bravery of two pioneer women." —NY Times. "...extraordinarily compelling..." —NY Post. **THE STORY:** The time is 1866, the setting a wagon train moving slowly and perilously westward across the American frontier. Helen, the pampered young widow of an army colonel, and her fourteen-year-old daughter, Amy, are hoping for a new and better life in California. Used to the amenities of a refined Eastern upbringing, Helen tries bravely to adapt to the rigors of the journey, but their misfortunes multiply as they lose some of their precious food supply; Amy's clothes, put out to dry after she falls in a river, and blown away in a desert storm; and the delicate Amy falls ill with ague. The gruff trail-master cannot leave his responsibilities to help them; the awkward attentions of a young love-smitten suitor who courts Amy before riding off to join the army only deepen Helen's distress at how far they have distanced themselves from their old life; and even the kind attentions of a wise old black "conjure woman" can do little to alleviate their plight. As Amy grows weaker it is clear that she and her mother can no longer keep up with the others and, as the play ends, they are left behind in the vast emptiness of the frontier, stoically facing the slim hope of rescue as the final moments of Amy's young life ebb away. 2 men, 4 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0148-8**

**\$6.50**

**BROKEN GLASS.** DRAMA. Arthur Miller. Winner of the 1995 Laurence Olivier Award. The production of BROKEN GLASS at the Booth Theatre is Arthur Miller's landmark fiftieth anniversary since his debut on Broadway in 1944. "In a metier where people burn out fast, Arthur Miller is still remarkable for the acuity and scope of his moral vision. Miller's voice, which remains as strong and unrelenting as a prophet's, distinguishes BROKEN GLASS and gives it a poignance so rare these days that it's almost new-fashioned." —NY Times. "Playwrights tend to burn out young, so the fact that Arthur Miller, 78, opened a new drama on Broadway fifty years after his debut, is noteworthy. Even better, the play is good—complex, mysterious, full of arresting incident, grippingly played." —Time Magazine. **THE STORY:** Brooklyn, New York. The end of November, 1938. Sylvia Gellberg has suddenly, mysteriously, become paralyzed from the waist down. As the play opens, her husband, Phillip, and her doctor, Dr. Hyman, meet to discuss the prognosis and test results. The doctor assures Phillip that physically, there is nothing wrong with his wife and that she is sane, but advises the only way to discover the cause of her paralysis is to probe into her psyche. At this point, the author begins to peel away all the layers of the characters' lives in this stunning, deeply effective exploration of what it means to be American and Jewish in 1938. In his attempts to uncover the truth about Sylvia's paralysis, Dr. Hyman, via conversations with Phillip, Sylvia, and her sister, Harriet, discovers that the Gellberg's marriage was built on resentment and that over the years has become loveless. While Sylvia's affliction leaves her terrified, it exposes Phillip's deepest emotions. He hates himself, and he loathes being Jewish. His self-hatred has always made him cold, and at times even cruel, yet, Sylvia's condition has magnified his feelings leaving him out of control with her, with Dr. Hyman and even with his employers. Dr. Hyman's obsessive determination to cure Sylvia leads him to discover that her paralysis occurred quickly after a newspaper report on Krystallnacht and an accompanying photograph of two old men forced to clean the streets of Germany



with toothbrushes. She feels something must be done to stop the Nazis while most Americans believe the Germans won't allow them to get out of hand. But what can she do when she can't even change her own life? The atrocities in Germany, her husband's denial of his Jewishness and her own realization that she threw her life away have overcome her. Suddenly, she no longer simply feels helpless, she has truly become helpless. Finally, with everyone's feelings laid bare, the play comes to its heart-wrenching, electrifying conclusion, as Phillip has a heart attack and begs Sylvia's forgiveness as he dies. 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1413-X**

**\$6.50**

**THE BUTLER DID IT.** COMEDY/THRILLER. Walter Marks and Peter Marks. Described as the Off-Broadway equivalent of *Deathtrap*, this deft and diabolically clever thriller mingles laughter and chills as it skillfully unwinds its twisted tale of murder and mayhem in the glittering world of the theatre. "...lightheaded, lighthearted and funny...a diversion of fun and mayhem." —NY Post. "...ample opportunity here for laughs and double-whammy thrills." —NY Times. "...a genuinely amusing burlesque of those good old '30s movie thrillers in which the killer is unmasked in the final moments." —NY Daily News. **THE STORY:** The scene is the set where Anthony J. Leftcourt, writer and director, is rehearsing his new play, a "classic whodunit" (in which all the characters are named Butler) with which he hopes to regain the success which has eluded him in recent seasons. Desperately eager to stimulate his cast to their best efforts, he has deliberately withheld the final scene of the play from them, but his patience is worn thin by the petty jealousies and romantic rivalries which detract from their concentration. In an effort to spur them on he "stages" the murder of one of the actresses, after which the plot begins to twist and turn with such dazzling ingenuity—and hilarity—that soon actors and audience alike have lost track of what is real and what is make-believe—until a surprise ending sets matters straight in a most bizarre and ironic way. 4 men, 2 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0167-4**

**\$6.50**

**CALL ME BY MY RIGHTFUL NAME.** DRAMA WITH COMEDY. Michael Shurtleff. "An exciting new play by a new American dramatist...The best Off-Broadway play of the year." —NY Newsday. "Fine comedy...quivering with vitality, full of humor." —NY Herald-Tribune. "A spellbinder. A play written with skill, a play with something to say...Dialogue that is crisp, adult and put together the way people talk." —NY Telegraph. "Mr. Shurtleff has the feel of the theatre in his blood...Bright, truthful." —NY Times. **THE STORY:** As told by Oppenheimer: "An honest, moving and courageous drama that holds your attention right up to its touching ending. It tells the tale of two Columbia students rooming together in New York: Doug is white, a young rebel, fearful of doing anything that will stamp him with the mark of conformity; Paul is a Negro, attractive, a good student... Then a white girl falls in love with Doug... There is talk of marriage but when Paul reveals that he once loved the girl for a brief period, there is a brutal battle in which Doug is badly injured. The aftermath of this explosion, the shame of both of the men, and the attempts of the girl to bring them together are explored with devastating honesty...Shurtleff endows his characters with a sense of humor and the gift of laughter, they are highly individualized and sensitively characterized." 4 men, 2 women. INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0175-5**

**\$6.50**

**THE CAPTIVITY OF PIXIE SHEDMAN.** DRAMA. Romulus Linney. Commissioned and produced by New York's famed Phoenix Theatre, this ingeniously conceived memory play probes into the mind of a young writer who must exorcise the ghosts of his ancestors before he can get started on his own career. "...Linney juggles his string of conflicts wittily and effectively...a director's feast." —Village Voice. "He shoots plays off into horizons." —NY Post. "...reminiscent of the plays of Thornton Wilder, almost a cross between his *Our Town* and *The Skin of Our Teeth*, walking the same kind of tightrope between naturalism and out-and-out fantasy." —Bergen Record. **THE STORY:** Attempting a novel based on his late grandmother's diary, Bertram Shedman, a struggling young writer, is bemused by her extravagant tales and high-flown poetry. Trying to sort out the truth of this remarkable and singular woman he conjures up the fleshly spirit of Pixie herself—as she steps into the action of the play and attempts to persuade this quizzical young man that the lurid events and twisted relationships put down in her family history are indeed the stuff of real life. Their confrontation brings forth other ghosts; his domineering great-grandfather, who whisked Pixie off to Washington after his election as a U.S. Senator; his hard-drinking physician grandfather, who stole Pixie away from his father but looked for solace in the arms of a local waitress; and his own unhappy father, who led a life ordained by others and died of cancer while still a young man. In the end these apparitions step back into the past once more, but their legacy is now one of truth and a guide to the present descendant in reconciling the tangled strands of his own life. 4 men, 1 woman, 1 girl. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-0180-1**

**\$6.50**

**THE CAVALCADERS.** DRAMA. Billy Roche. "...Roche's most accomplished work, combining as it does a great simplicity of purpose with a deft complexity of form...an exquisite gem of a play." —Irish Times. "No reservations, no qualifications: This is a superb play." —Irish Evening Press. "A deeply touching and intelligent play." —Sunday Times (London). "Roche...demonstrates again that he is the subtlest, deftest talent to have emerged this decade on either side of the Irish Sea." —London Times. **THE STORY:** THE CAVALCADERS is a wistful memory play, set in a Wexford cobbler's shop, where four small-town shoemakers make the mundane marvelous as they transform themselves nightly into The Cavalcaders, a singing quartet that prides itself on harmony, comic patter and romantic sentiment. The play blends music and comedy with a brutally honest depiction of emotional warfare and personal betrayal as we witness the group, and particularly its leader Terry, disintegrate before our very eyes. Terry, whose wife deserted him many moons ago, feels unworthy of the love and affection that is heaped all around him. Rejecting it, he propels himself into a cruel and tragic affair with a young, vulnerable woman who adores him. Relief comes for him in the form of The Cavalcaders as they meet to rehearse at night in the little shoemakers shop. Hidden behind the harmony, though, lies discord as treachery, betrayal, guilt and sin lurk in the shadowy corners of their little lives. 4 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1913-1**

**\$6.50**

**CHAIN OF CIRCUMSTANCES.** THRILLER. Conrad Sutton Smith. **THE STORY:** Keith Fox, a struggling young American playwright in Paris, has just completed his new play but is very secretive about it, even with his two closest friends—Bonnie Lenox, a charming and resourceful girl who loves Keith deeply despite his all-consuming ambition—and Basil Worthing, a young Englishman, an ex-actor now semi-beatnik. Into this picture comes a successful Broadway playwright, Robin Meredith, who needs someone to type his new play and accepts Bonnie's suggestion of Keith. But when he starts to type Robin's play, Keith is horrified to realize that it deals with the same historical subject as his own. It drives him to a desperate decision—to do away with Robin—and further, to appropriate Robin's play as his own. So he evolves an elaborate "perfect crime" (with Basil's unwitting assistance). But Robin's dying words throw him into a turmoil: The handwritten script which Robin had given him for typing is not the only copy, and now Keith will never know when or where the other carbon copy may appear to condemn him. The chain of circumstances tightens even more around him when the crafty Basil begins to piece together many curious little discrepancies, with a view to a fat blackmail income. From this point on, the action takes swift and startling turns. The dramatic irony of the last five minutes can't be revealed here, but it's designed to hold an audience breathless until literally the last line. 4 men, 2 women. UNIT SET. **FEE: \$40 per performance.**

**ISBN: 0-8222-0196-8**

**\$6.50**

**A CHEEVER EVENING.** COMEDY/DRAMA. A.R. Gurney, based on the stories of John Cheever. "Exhilarating! A first rate theatrical piece." —NY Times. "Three cheers for A CHEEVER EVENING! Diverting and marvelously entertaining! Gloriously funny!" —NY Post. "A marvelous play that captures the wry humor and the underlying melancholy of the author to whom it pays tribute." —NY Daily News. **THE STORY:** John Cheever, master chronicler of America's post-war angst and alienation, and how it affected a burgeoning suburban class, left a storehouse of dramatic possibilities in his fiction, largely unexplored purely by dint of his chosen artistic medium: prose. In A CHEEVER EVENING, A.R. Gurney brings to light these possibilities through his mastery of stagecraft. Adapting no less than seventeen of Cheever's most funny and moving of stories, Gurney probes the affairs of that set of people (White Anglo-Saxon Protestants) who once felt in the majority but soon found themselves in the twilight of their power and at the mercy of a changing world. Seen through the lens of A.R. Gurney's dramatic sensibility, Cheever's separate stories of a fragmented and lonely universe combine into a whole and resonant portrait—that of a culture which, while teetering on the brink of extinction, combats loss with humor, wit and feeling. 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1458-X**

**\$6.50**

**THE COMMON PURSUIT.** DRAMA. Simon Gray. Winner of the Outer Critics Circle Award and Lucille Lortel Award as Best Off-Broadway Production. A brilliant London and New York success by one of our theatre's most celebrated and respected writers. Following the fortunes of a group of gifted Cambridge University undergraduates from youthful self-assurance to middle-aged disenchantment, the play abounds in lively wit and eloquent repartee and a poignant, if bittersweet, awareness of the ironic twists and turns which life can take when ideals come into conflict with unyielding reality. "...dialogue that sparkles, percolates, punctures, and aphoristically sums up entire lives, offstage or on...We leave in a state of melancholy grace, chastened and enlightened." —NY Magazine. "It is one of those evenings where you laugh a lot and then are greatly moved." —NY Daily News. "His characters are shrewdly drawn and never allowed to become types...a real play of wit and



irony and sadness..." —The New Yorker. "...an absorbing and richly enjoyable experience...Do not miss it." —NY Post. **THE STORY:** The play begins at Cambridge University, where a group of talented undergraduates decide to start a high-minded literary magazine to be called *The Common Pursuit*, in honor of their mentor F.R. Leavis, a famed professor of English. Stuart, the initiator of the project, is to become editor, aided by his innamorata (and future wife) Marigold, while the others will contribute their literary or management skills. The action of the play then moves ahead, in a series of deftly constructed scenes, to follow the fates of the characters over the next twenty years, as the magazine falters and, one by one, they compromise their integrity to the pursuit of success and fall victim to the disillusionment which comes when youthful ideas prove hollow. Their stories encompass sexual torment, adultery, treachery, deceit, success, failure and death, but all told with such dazzling wit and compassionate understanding that, in the end, the play leaves us not only enlightened and entertained but also moved and saddened by the hard choices that life in our time can force upon even the most promising among us. 5 men, 1 woman. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-0234-4 **\$6.50**

**CRIMES OF THE HEART.** COMEDY/DRAMA. Beth Henley. Winner of the 1981 Pulitzer Prize and the New York Drama Critics Circle Award. An astonishing first play, initially presented by the Actors Theatre of Louisville, then Off-Broadway, and then on Broadway, where it established the author as a major voice in our theatre. Warmhearted, irreverent, zany and brilliantly imaginative, the play teems with humanity and humor as it examines the plight of three young Mississippi sisters betrayed by their passions. "While this play overflows with infectious high spirits, it is also, unmistakably, the tale of a very troubled family. Such is Miss Henley's prodigious talent that she can serve us pain as though it were a piece of cake." —NY Times. "It has heart, wit and a surprisingly zany passion that must carry all before it...it would certainly be a crime for anyone interested in the theatre not to see this play." —NY Post. "From time to time a play comes along that restores one's faith in our theatre..." —NY Magazine. **THE STORY:** The scene is Hazlehurst, Mississippi, where the three Magrath sisters have gathered to await news of the family patriarch, their grandfather, who is living out his last hours in the local hospital. Lenny, the oldest sister, is unmarried at thirty and facing diminishing marital prospects; Meg, the middle sister, who quickly outgrew Hazlehurst, is back after a failed singing career on the West Coast; while Babe, the youngest, is out on bail after having shot her husband in the stomach. Their troubles, grave and yet, somehow, hilarious, are highlighted by their priggish cousin, Chick, and by the awkward young lawyer who tries to keep Babe out of jail while helpless not to fall in love with her. In the end the play is the story of how its young characters escape the past to seize the future—but the telling is so true and touching and consistently hilarious that it will linger in the mind long after the curtain has descended. 2 men, 4 women. **INTERRIOR. FEE: \$60 per performance.** ISBN: 0-8222-0250-6 **\$6.50**

**A CHRISTMAS CAROL.** DRAMA. Christopher Schario. Adapted from the book by Charles Dickens. "...an excellent stage adaptation of Charles Dickens' classic *A Christmas Carol*...[it] captures all of Dickens' delightful language, and delights the eye as well as the spirit...A CHRISTMAS CAROL is a great Christmas present for the whole family." —Lewiston Sun-Journal. "Schario's staged adaptation was sparkling with clarity and fun..." —Portland Press Herald. "...the tale is vividly told and richly interpreted...The story is staged so theater's magic is exposed." —Portland Times. **THE STORY:** Focusing on Dickens' powerful language, humor and warmth, this charming version of A CHRISTMAS CAROL simply and directly tells the story of the redemption of a human soul. The play follows the ever-powerful story of Scrooge, a lonely miser, who, through the help of spirits and visions from his past, present and future, finds a second chance to become a loving, generous human being. Adapted for a company of six actors, accompanied by a fiddler, the play requires a minimum of sets, costumes and props. It begins with a child reading the story for the first time. As the scenes are played out behind him, the child becomes totally caught up in the story, and is finally invited by the other characters to enter the play as one of them. With traditional carols and English folk tunes creating the proper atmosphere, the world of Scrooge, Fezziwig and Tiny Tim comes alive, igniting the holiday spirit for young and old. 3 men, 2 women, 1 boy or girl, 1 musician. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1520-9 **\$6.50**

**A DANCE LESSON.** DRAMA. David Wiltse. "Wiltse weaves an intriguing, discerning web..." —NY Times. "...raunchy, irreverent, sexy, surprising and absolutely satisfying." —Bridgeport Post-Telegram. "Gently remarkable drama..." —New Haven Register. "Beautifully conceived and wonderfully written, Wiltse's characters and dialogue ring with truth." —Fairpress. "...literate, thoughtful, well-crafted...a strong and moving play,

well worth seeing." —Westport News. **THE STORY:** The Hauser family of Cascade, Nebraska, lives an idyllic 1950's small-town, middle-class life until Jack, the handsome, charming, athletic son of a neighbor comes home from the big city and becomes emotionally involved in separate ways with Mrs. Hauser, Mr. Hauser and Jay, their teenage son. Mr. Hauser uses his position of authority as the town attorney to discover some of Jack's checkered past in the city, but his attempts to shield his wife from Jack's attentions turn back upon himself and rip the family apart. The events and their aftermath are recalled with humor and lyric compassion by the now adult Jay. 5 men, 1 woman. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1986-7 **\$6.50**

**DANCE OF DEATH.** DRAMA. August Strindberg. A new version by Richard Greenberg. "...beneath Strindberg's portrait of marriage as a minefield is something subtler and more enduring, an elegiac meditation on the trauma of existence and the mystery of death..." —Variety. "I can't think of a more profound or unsettling study in denial in my theatre-going experience." —NY Times. **THE STORY:** As their twenty-fifth anniversary approaches, Alice and Edgar, ever at each other's throats, find their mutual hatred at an all-time high. Their latest maid has just quit; their children have abandoned them; and they can't keep company with any of the locals on their remote island because they despise them. After twenty-five years, they can't abide one another either. Their miserable lives get a jolt when Alice's cousin Kurt arrives, newly stationed on the island. Kurt becomes the pawn used by Edgar and Alice to finally get the best of each other in what truly becomes a dance of death. Strindberg's 1900 masterpiece was the first naturalistic portrait of a marriage in modern drama, and the trail it blazed made possible *Long Day's Journey into Night* and *Who's Afraid of Virginia Woolf?* 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1867-4 **\$6.50**

**DEALER'S CHOICE.** DRAMA. Patrick Marber. "...Marber—with his suggestions about life and, especially, fatherhood—plays out his dramatic hand with compelling skill, and DEALER'S CHOICE strikes me as a straight flush." —NY Post. "...make tracks to DEALER'S CHOICE, Patrick Marber's wonderfully masculine, razor-sharp dissection of poker as life...It's a play that comes out swinging and never lets up—a witty, wisecracking drama that relentlessly probes the tortured souls of its six very distinctive...characters. CHOICE is a cutthroat pleasure that you won't want to miss." —Time Out. "Playwright Patrick Marber...plays his hand with the skill of a Vegas pro. DEALER'S CHOICE...is a neat...comic drama that gives its talented players ample opportunity to outbid one another." —Variety. **THE STORY:** Stephen runs a restaurant and has a weekly poker game in the basement. He enjoys playing for big money, and it's not unusual for the waiters to lose their paychecks, or more, each week. One of the waiters, Mugsy, wants to start a restaurant of his own. He needs a loan, and thinks Stephen will give it to him since he intends to go into business with Stephen's son, Carl. Carl doesn't want any part of a restaurant, and prefers to gamble away whatever money Stephen gives him. This is a long-term problem for Carl. He's gone back and forth with his father, lying about his gambling obsession, pretending to quit, then getting deeper in debt to feed his habit. Stephen tolerates Carl, but just barely. Instead, he offers fatherly love to Mugsy, a chronic loser, but a loser who refuses to give up. On this night, Ash, a professional gambler, shows up at the restaurant and threatens to kill Carl if he doesn't pay up the \$4,000 he owes. Carl could ask his father for money again, but he's afraid to admit he hasn't given up gambling. Instead, he invites Ash to play poker with the guys, knowing he'll clean them out. At this high-stakes game, one by one the waiters drop out. Ash is confronted by Stephen, who can spot a professional a mile away but turns the table on Stephen when he asks him where Carl acquired his habit. Who is the real addict, Carl or Stephen? Shaken, Stephen admits he's hooked on the game. Finally knowing himself for what he is, Stephen approaches Carl with a newfound need to connect with his son. 6 men. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1616-7 **\$6.50**

**A DEVIL INSIDE.** COMEDY. David Lindsay-Abaire. "Murder, gore and psychosis, all purposeful and funny...keep the house laughing for two hours." —NY Times. "Imagine Jules Feiffer channeling Lewis Carroll and you'll get some idea of Lindsay-Abaire's indescribably wacky play, which blends elements of Greek tragedy, Russian literature and millennial angst into one effectively paranoiac pastiche, savagely well realized." —LA Times. **THE STORY:** Mrs. Slater has waited fourteen long years to tell her son, Gene, the truth. And when he wakes up on his twenty-first birthday, she greets him with the customary banners and good wishes, and then gets to the point. "Your father was murdered. He was stabbed in the back and his feet were lopped off and thrown into a drainage ditch." Thus begins a comic and twisted journey of obsession and revenge. Gene would rather focus his attentions on Caitlin, a passionate literature major, than avenge the death of his 400-pound father who was killed in the Poconos Mountains while walk-

ing cross-country to lose weight. Caitlin barely notices the naive young man and is, herself, obsessed with her Russian Lit professor, a tormented genius who thinks he's living in a Dostoyevsky novel. Suddenly, a mysterious woman named Lily stumbles into the family owned laundromat, and is instantly struck by the pain etched into Mrs. Slater's face. Lily, in turn, is living with an absurdly dull appliance repairman who has taken to writing children's stories to jazz up his boring life, which gets progressively and horrifyingly thrilling the further he gets pulled into the unraveling events. Set in New York's Lower East Side, this frantic dark comedy, satirizes elements of nineteenth-century Russian novels, complete with seizures, hallucinations, a flooding city, nightmares, train wrecks and suicide, all wrapped around a murder mystery with a Rube Goldberg-like plot. 3 men, 3 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1752-X

\$6.50

**DIAL "M" FOR MURDER.** MELODRAMA. Frederick Knott. This exciting melodrama had a highly successful run on Broadway and the road. "...original and remarkably good theatre—quiet in style but tingling with excitement underneath." —NY Times. "It's a holiday for the whodunit fans, and, as such, it couldn't be more welcome." —NY Herald-Tribune. **THE STORY:** Tony Wendice has married his wife, Margot, for her money and now plans to murder her for the same reason. He arranges the perfect murder. He blackmails a scoundrel he used to know into strangling her for a fee of one thousand pounds, and arranges a brilliant alibi for himself. Unfortunately...the murderer gets murdered and the victim survives. But this doesn't baffle the husband: He sees his hiring's death as an opportunity to have his wife convicted for the murder of the man who tried to murder her, and that is what almost happens. Luckily, the police inspector from Scotland Yard and a young man who is in love with the wife discover the truth, and in a scene of almost unbearable suspense they trap the husband into revealing his guilt, thus freeing Margot. 5 men, 1 woman. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0305-7

\$6.50

**DILEMMA.** MELODRAMA. Joan Brampton. **THE STORY:** Susan Ethridge, a young heiress, meets a handsome adventurer, Garth Desmond, through her cousin, Val. After making sure that Susan's grandfather doesn't have long to live, Garth cuts short his affair with Val, and quickly persuades Susan to marry him. On the day of the wedding, however, Susan gets a call from her grandfather, who begs her to change her mind. She is about to tell him the wedding has already taken place, when a second stroke seizes him, and it is clear that it will prove fatal in a very short time. Susan then finds Garth and Val in a compromising situation, and Susan, whose heart is weak and who has been unaware of their relationship, collapses. Garth and Val, horrified, send for a doctor. But Susan dies before he can arrive, and consequently Garth will lose her fortune unless he can make it appear that she outlived her grandfather. Garth persuades Val to impersonate Susan in front of the doctor, and, in spite of some awkward moments, they succeed. But Susan's friends are suspicious, and Garth and Val become caught in a net of their own weaving. The play ends with an unexpected twist which is both dramatic and moving. 3 men, 3 women. INTERIOR. FEE: \$40 per performance. MS.

ISBN: 990249

\$15.00

**DIMINISHED CAPACITY.** DRAMA. Tom Dulack. "Mr. Dulack is a playwright, and as his latest effort, DIMINISHED CAPACITY, illustrates, a playwright able to create literate, complex characters and involve them in an engrossing conflict and rousing action...DIMINISHED CAPACITY remains gripping right to its finish." —NY Times. **THE STORY:** Judge Frank Troy is a burned-out New York State Supreme Court Judge. On the morning after his father dies, he finds himself arguing with his young law student summer intern and fending off his sister on the phone who is trying to persuade him to attend his father's funeral, though he never really liked him much. Judge Troy has a particularly vicious criminal ready to come before him for sentencing, and a full calendar to clear in an upcoming session with an Assistant District Attorney and a Legal Aid defender. In the mix comes the request by an old colleague to intervene with the DA on behalf of a wealthy client who just threw his wife out of a twenty-five-story window, while in a state of "diminished capacity" after drinking. Judge Troy sympathizes, as he keeps a bottle of vodka in his desk, and uses it. Near it, he also keeps a revolver, which comes into use when the criminal he's about to sentence takes Judge Troy and his intern hostage in the Judge's chambers. The play elevates the problems of race prejudice and the imminent collapse of the criminal justice system that aggravates it. It is a play about a collision of cultures and values that breeds crime and corruption at every turn of the overwhelmed system, revealing the fault lines of urban America at the end of the twentieth century. 5 men, 1 woman. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1686-8

\$6.50

**DIMLY PERCEIVED THREATS TO THE SYSTEM.** COMEDY. Jon Klein. "Here's a play whose point about fractured families goes to the heart,

mind—and ears." —Washington Post. "...an end-of-the millennium comedy about a family on the verge of a nervous breakdown...Trenchant and hilarious..." —Baltimore Sun. "...Jon Klein's very dark, very trenchant and very funny comedy about family life in the 1990s...[is] a wonderfully quirky and novel look at the American family's disarray and dissolution...Klein's tone...is steeped in dark humor, inviting us to laugh at despair even as we recognize the shards of truth running through it...What makes THREATS so thoroughly enjoyable are the flights of fancy, desire and fear that...envelop its characters." —Minneapolis Star Tribune. **THE STORY:** Maryls Hauser is a management consultant who can't seem to manage the slightest problem at home. Her husband, Josh, is developing a film about the American Family in Crisis—while slipping into an affair with his own producer. Their comically dysfunctional daughter, Christine, torments her school therapist—when she's not channeling the spirit of her grandmother. Reality and fantasy overlap with hilarious results as this unforgettable family attempts to survive the nineties. 2 men, 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1677-9

\$6.50

**THE DINING ROOM.** COMEDY/DRAMA. A.R. Gurney. A brilliantly conceived and richly humorous theatrical tour de force (and Off-Broadway success) in which six (or more) performers portray a wide array of diverse characters as they delineate the dying lifestyle of wealthy WASPdom, and the now neglected room which was once a vital center of family life. "...hilarious and touching...as comic sketch crazily succeeds comic sketch a whole pattern of American life emerges..." —NY Post. "THE DINING ROOM serves a banquet of theatrical riches." —NY Daily News. "...a thoughtful and superbly written comedy..." —Variety. "...often funny and rueful and, by the end, very moving." —NY Times. **THE STORY:** The play is set in the dining room of a typical well-to-do household, the place where the family assembled daily for breakfast and dinner and for any and all special occasions. The action is comprised of a mosaic of interrelated scenes—some funny, some touching, some rueful—which, taken together, create an in-depth portrait of a vanishing species: the upper-middle-class WASP. The actors change roles, personalities and ages with virtuoso skill as they portray a wide variety of characters, from little boys to stern grandfathers, and from giggling teenage girls to Irish housemaids. Each vignette introduces a new set of people and events; a father lectures his son on grammar and politics; a boy returns from boarding school to discover his mother's infidelity; a senile grandmother doesn't recognize her own sons at Christmas dinner; a daughter, her marriage a shambles, pleads futilely to return home, etc. Dovetailing swiftly and smoothly, the varied scenes coalesce, ultimately, into a theatrical experience of exceptional range, compassionate humor and abundant humanity. 3 men, 3 women (flexible casting). INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0310-3

\$6.50

**DISTANT FIRES.** DRAMA. Kevin Heelan. Five construction workers, three black and two white, labor in the heat on a site in Ocean City, Maryland, as distant fires smolder from race riots in a nearby neighborhood. Two of the workers are in competition for a coveted union job. Which man wins the job illuminates the racial and class distinctions dividing America today. "...a searing examination of racism that doesn't ignore the thorny complexities of self-hate and prejudice. DISTANT FIRES is written with a canny grasp of street language. Heelan's toughness is sometimes startling in its simplicity..." —Variety. "Quietly, DISTANT FIRES raises sobering questions about racism in the work place and about the roots of urban violence...In the Mamet tradition, the dialogue is pithy and profane and filled with a sidewalk spontaneity. The play moves effortlessly from amusing working class conversation to an atmosphere that is highly charged with conflicting points of view." —NY Times. **THE STORY:** Thomas, a black construction worker, has just been asked to fill in for the injured foreman of his crew. He takes the responsibility seriously because he hopes it will help him earn a rare union job for which he's the only black crewman eligible. Meanwhile, Beauty, a white coworker, confides to his friends that he's also up for the union job that Thomas wants but that he didn't do as well as Thomas in the bricklaying competition. Resenting the way Thomas wields his new authority, his black crew members accuse him of selling out. Foos, a disillusioned alcoholic who's about to lose his job for constantly bucking the management, is his most embittered adversary. In an impassioned monologue he describes a run-in with the police during a race riot the night before; mistaking him for another man, the police humiliated and harassed Foos who had only gone out to get some ice cream. When the construction site manager tells Beauty he gets the union job instead of Thomas, Foos' predictions of white favoritism come true. The final confrontation between Beauty and Thomas remains unresolved as both men feel diminished by the implacable, entrenched system of racism that neither of them can continue to abide but must if they are to work. 6 men. EXTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-1304-4

\$6.50

**DOMESTIC ISSUES.** DRAMA. Corinne Jacker. A probing, dramatically gripping exploration of the mind and soul of a political radical torn between pursuing a conventional life or rejoining "the movement." First presented by New York's prestigious Circle Repertory Company. **THE STORY:** Having been granted amnesty through the efforts of his wealthy and politically well-connected older brother, Larry, Stephen Porter is writing a book about his years as a violent radical activist. As he sorts through the events of his revolutionary past he is disturbed by the recurring appearance of a spectral figure—a fellow cell member who was killed when a bomb that Stephen was building accidentally detonated. He is also shaken by the unexpected arrival of his estranged wife, Ellen, who is still a hunted terrorist and who is determined to win back both Stephen's affection and his allegiance to the cause. Her appearance is particularly distressing to Larry and his wife, Susan, who importune Stephen to settle down and join the family business, putting his radical days behind him. The resulting conflicts form the dramatic heart of the play, as Stephen struggles to come to terms with the ideological and emotional compulsions which beset him—his conviction as to the justness of the cause he has served, and the guilt he feels about the destructive acts which this has led to. In the end there are no easy answers, but, instead, a sort of tentative accommodation with the changed reality, both political and personal, of which an older and wiser Stephen, with the passage of time, has inevitably become aware. 3 men, 3 women. INTERIOR. **FEE: \$50 per performance.** ISBN: 0-8222-0322-7 **\$6.50**

**EASTERN STANDARD.** COMEDY. Richard Greenberg. A critical and popular success at New York's famed Manhattan Theatre Club, this celebrated play went on to become a Broadway hit as well. Hailed as a uniquely perceptive and devastatingly witty play for our times, it traces the experiences of a group of young, rich and somewhat jaded New York "Yuppies" as they move from disenchantment to hopeful anticipation and on, finally, to a resigned acceptance of the limits of what modern life can offer. "For anyone who has been waiting for a play that tells what it is like to be more or less middle-class, more or less young and more or less well-intentioned in a frightening city at this moment in this time zone, EASTERN STANDARD at long last is it." —NY Times. "With a truly original voice, a deft hand with character and a gift for juxtaposing unexpected elements with amusing and dramatically purposeful results, Greenberg's EASTERN STANDARD is a romantic comedy for our times." —Drama-Logue. "...it speaks to us eloquently, and with humor, about today." —BackStage. **THE STORY:** The play begins in a trendy Manhattan restaurant, where Stephen, a young architect, and his best friend, Drew, a Soho artist, are lunching. At an adjacent table are Phoebe, a Wall Street investment banker, and her brother, Peter, a discouraged television producer who, as he confides to his sister, has AIDS. Stephen is attracted to Phoebe, and Drew (who is gay) is intrigued by Peter and, after several raucous (and very funny) episodes involving a bottle-throwing bag lady at still another table, and a long-suffering waitress, the two couples strike up an acquaintance, which quickly ripens into friendship. In Act Two, a month later, they, along with Ellen, the waitress from the restaurant and a would-be actress, and May, the bag lady, assemble at Stephen's beach house, determined to make some sense out of their lives and to overcome the alienation and sense of purposelessness which they all share. Inevitably, this leads to a series of very funny yet affecting incidents in which various relationships, non-relationships, mistaken motives and often shaky alliances are cleverly set forth and examined. In the end, sobered but still game, the two couples, one heterosexual, one homosexual, who formed as they play began, have managed to remain together, well aware that their best hopes may never be realized, but bravely raising a toast to the "accidental happiness" that, with luck, may yet come their way. 3 men, 3 women. INTERIOR and EXTERIOR. **FEE: \$60 per performance.** ISBN: 0-8222-0347-2 **\$6.50**

**EH?** COMEDY. Henry Livings. Winner of the Obie Award. First produced in London by the Royal Shakespeare Company, this wildly funny, trenchant farce went on to become one of Off-Broadway's greatest successes as well, with Dustin Hoffman starring. "...highly, beautifully stylized, zany, nutty farce..." —NY Times. "...a comedy of incongruity, unpredictability, originality and farcical absurdity." —Time Magazine. **THE STORY:** Set in a factory boiler room, with the main prop the boiler itself, a great hiccuping, squealing, roaring, glug-glugging behemoth, the play details the plight of a hardy individualist caught in the over-protective web of mechanized, computerized and dehumanized modern industry. In this case the victim is one Valentine Brose, who takes a job pushing buttons and reading gauges, but whose defiant spirit will not let him knuckle under to the machine. To the exasperation of the long-suffering Works Manager, the Freudian-centered lady Personnel Director and the omnipresent local parsons, Brose comes and goes as he pleases, confounds them all with his circuitous and unanswerable retorts, moves his bride into the boiler room with him, and raises enormous hallucinogenic mushrooms in a crate in the corner. The monkeyshines never cease, as Carnaby Street-suited

Brose forgets to push the right button at the right time, clambors about the hissing, belching boiler in desperate attempts to stave off explosive destruction, and turns a deaf ear to the exhortations and "mood music" which boom persistently from the plant loudspeaker. In the end Brose, the free spirit, emerges undaunted and unbowed, with the disconcerting (to others) discovery that perhaps his vision-producing giant mushrooms may offer the key to survival in this "better" world of electronic ease. At least they produce bizarre results—as unpredictable, wild, funny and refreshingly unrestrained as the play itself. 4 men, 2 women. INTERIOR. **FEE: \$40 per performance.** ISBN: 0-8222-0351-0 **\$6.50**

**EINSTEIN AND THE POLAR BEAR.** COMEDY/DRAMA. Tom Griffin. This absorbing study of a brilliant, reclusive novelist, whose isolation is breached by an attractive young admirer, was presented with great success by the Hartford Stage Company before going on to Broadway production. "Its characters spring to life so quickly and are so likeable and credible, and its dialogue is so witty and fresh, that the audience is hooked for good within the first ten minutes." —Hartford Advocate. "...laughing-out-loud funny and often surgically incisive..." —Providence Journal-Bulletin. "...an absolutely enjoyable play peopled with characters full of salty wit, troubles and a need for one another." —New London Day. **THE STORY:** The scene is a cluttered farmhouse in rural New England, where Bill Allenson, a highly regarded but no longer active novelist, has withdrawn from the world, supporting himself and his ailing father by selling rare books through the mail. As the play begins a winter storm is in progress and an attractive young New York commercial artist, Diane Ashe, appears at the farmhouse door, explaining that her car has broken down in the blizzard. Although suspicious, Bill gives her lodging for the night, and as the evening progresses we are aware that Diane, unlike Bill's neighbors, is both aware of his literary reputation and determined to gain his concern—which she soon does. As the two draw closer, with humorous interruptions by several colorful local characters and the ramblings of Bill's aging father, who had once encountered Albert Einstein at a lunch counter, Bill's eloquent but persistent cynicism seems to soften—until he learns that Diane's presence is not as accidental as she has claimed. As turbulent as it is sudden, their relationship eventually finds its center, and Bill is forced to confront the pain and loss and self-doubt which have made him forsake his talent and the harsh realities of the world in which it once flourished. 4 men, 2 women. INTERIOR. **FEE: \$60 per performance.** ISBN: 0-8222-0352-9 **\$6.50**

**ELLIOT LOVES.** COMEDY. Jules Feiffer. An ironic, witty, and even melancholy examination of the "gap" between the sexes—a gap sometimes filled with love; often times not. "...I promise you, you will laugh, and laugh...Feiffer is beautiful when he is worming out the lies and deception we tell ourselves...it provokes thought and reaction deeper than its laughter." —NY Post. "Feiffer has written some blood-drawing one-liners, and with the skill of a trained assassin, fires off some trenchant observations about men and women in love." —TheaterWeek. "A stinging satirical insight into what prevents upscale men and women from enjoying meaningful and lasting relationships together in today's cities. Feiffer continuously goes for the jugular with his quickly paced zingers attacking sex, fidelity, aging, children and many other facets of relationships...The result is a play with many laughs..." —Hollywood Reporter. **THE STORY:** Elliot has been dating Joanna for the last six weeks when the curtain rises on his brilliant monologue which in a nutshell captures sex and love in the '90s. Elliot describes that gap between the sexes with shape and substance—the gap that people talk over, go to movies over, drink, go to parties and make love over. That gap is revealed when Elliot brings Joanna to meet his friends. Joanna, not quite ready for this, bolts in front of the elevator that is to take them to this dinner party. The party, dampened, happens anyway and in the course of it, much is revealed about the relationships of these four life-long friends. In the middle of all of this, Joanna arrives and causes a sensation much to Elliot's displeasure. The final scene in the play is a reconciliation in which Joanna and Elliot move across the "gap" to tentatively touch each other with honesty—and with love. 4 men, 2 women. UNIT SET. **FEE: \$60 per performance. MS.** ISBN: 0-8222-0357-X **\$15.00**

**AN EMPTY PLATE IN THE CAFÉ DU GRAND BOEUF.** COMEDY. Michael Hollinger. "...operatic looniness..." —NY Times. "...[a] treat on the Off-Broadway menu..." —NY Daily News. "...without ever sacrificing the prevailing zaniness of the situation, [Hollinger] flavors it all with enough sadness about dashed hopes and inertia to make this a menu filled with food for thought as well as laughter." —CurtainUp. "...an absurdist tragicomedy...that manages to pay homage to Hemingway and Beckett in an...often hilarious existential romp." —Boston Globe. **THE STORY:** No menu necessary at the world's greatest restaurant, the Café du Grand Boeuf in Paris. Why? "Because we have everything," headwaiter Claude admonishes waiter-in-training Antoine. On this hot July night in 1961, the two join waitress Mimi and chef Gaston in awaiting the imminent arrival of Victor, the Café's owner and sole patron. But when "Monsieur" returns from

the bullfights in Madrid, disheveled and morose, his wish is simple: to die of starvation at his own table. The frantic staff, whose very lives depend on Victor's appetite, try all means to change his mind, but to no avail. Finally, they make a last-ditch plea: Out of respect for their life's work, will he let them prepare one final meal—provided they leave it in the kitchen? Instead they will describe it, course by course, over a series of empty platters. Victor reluctantly consents, and the “feast of adjectives and adverbs” begins...A “comic tragedy in seven courses” celebrating the joys of cooking, sex, bullfighting and the collected works of Ernest Hemingway. 4 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1790-2**

**\$6.50**

**THE ENGLISH TEACHERS.** DRAMA. Edward Napier. “Napier’s subjects...are intriguing...Napier...knows how to develop scenes deftly, and he ends with some poignant points.” —NY Newsday “Trust the audience. Listen to the silent sound of spectators during one particular scene in Edward Napier’s, *THE ENGLISH TEACHERS*...When...a flamboyant frustrated community theatre actress, and...a not unintelligent hunky stud stalk each other in words and movements that barely screen their sexuality, the audience rewards them with a palpable hush broken only by applause when the scene ends...The comedy...has strong...characters in search of fulfillment.” —BackStage. “His seriocomic drama is an eyes wide open tribute to his many school teacher relatives...Napier knows how to evoke a strong sense of place and provides a number of poignant scenes...a play which will, like those rare teachers who occasionally cross our paths, make a lasting impression.” —CurtainUp. **THE STORY:** Three generations of women from a well-known, and for the most part respectable, family of English teachers live under the same roof in the twin towns of Ceredo-Kenova, West Virginia, in 1960. Polly, a spinster and grand dame of the Huntington Community Players, brings shame to the family after being fired from teaching for allowing one of her students to read from Allen Ginsberg’s epic poem “Howl.” Polly’s losing her job infuriates her widowed sister, Vic, also an English teacher, as such a scandal may undermine her effort to be elected as the Democratic candidate for the sixteenth-district seat to the West Virginia House of Delegates. Vic is also concerned about the influence Polly has on her fifteen-year-old daughter, Lib, a baritone-playing misfit of a girl who is madly in love with the handsome boarder, Bobby, a history student at nearby Marshall College, and one of Vic’s campaign aides. Miss Ruthie, Vic’s campaign manager, encourages Vic to distance herself from Polly and tries to lure Lib away from Polly’s influence by telling Lib she will end up with an unhappy manless life. Mary, the self-righteous matriarch of the family, tries her best to keep order and peace in her house. In a moment of desperation, Polly escapes to New York, and, after her brief, failed venture there, turns to Bobby for comfort. Ultimately, Vic wins the election by Miss Ruthie’s manipulative shenanigans; Miss Ruthie marries a doctor; Lib becomes a majorette; and Polly ends up working as a check-out clerk. The play celebrates these women who defy the status quo in pursuit of their dreams, and explores the compromises each makes in their efforts to realize those dreams. 1 man, 5 women. UNIT SET **FEE: \$60 per performance.**

**ISBN: 0-8222-1723-6**

**\$6.50**

**ESCANABA IN DA MOONLIGHT.** COMEDY. Jeff Daniels. “Challenging what anyone might consider ‘legitimate’ theater, Daniels breaks new theatrical ground...” —Detroit News. “*ESCANABA IN DA MOONLIGHT* is a tall tale inspired by a larger than life corner of America...Daniels gives his audience plenty to laugh at plus a little something to think about.” —Oakland Press. “*ESCANABA* is a Super Yooper Comedy.” —Ann Arbor News. “...a flawless night of entertainment...” —Chelsea News-Review. **THE STORY:** When the Soady clan reunites for the opening day of deer season at the family’s Upper Peninsula camp, thirty-five-year-old Reuben Soady brings with him the infamous reputation of being the oldest Soady in the history of the Soadys never to bag a buck. In a hunting story to beat all hunting stories, *ESCANABA IN DA MOONLIGHT* spins a hilarious tale of humor, horror and heart as Reuben goes to any and all lengths to remove himself from the wrong end of the family record book. 5 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1761-9**

**\$6.50**

**EVERETT BEEKIN.** DRAMA. Richard Greenberg. “...a blisteringly funny stew of sibling rivalry and assimilation angst.” —Variety. “[Greenberg] has a profound and refreshing respect for the ineffable, an awareness of how every word spoken, no matter how honestly, contains at least the grain of a lie.” —NY Times. **THE STORY:** Part One (“The Shabbos Goy”) takes place in the late ’40s on the Lower East Side where we meet the Fox women—sweet, hopeful Anna, pregnant with her first child and reveling in her new life as a young matron in Levittown; caustic Sophie, Anna’s older sister, married to Jack, a nearly silent eater; youngest sister Miri, the darling of the family who is confined to her bedroom with “a light, summer cold”; and fretful, embittered Ma, who, though a born American, still

speaks in the cadences of the old country. Into this gathering enters Jimmy Constant, a young man about to move to California to start a pharmaceuticals firm with the visionary Everett Beekin; Miri’s suitor, Jimmy will have to run a gauntlet of Fox women if he hopes to take Miri with him. Part Two (“The Pacific”) skips a generation and crosses the continent to take us to Orange County, California, where Anna’s children, Celia and Nell, reunite for the wedding of Nell’s daughter, Laurel, to Ev, the charmingly inarticulate scion of the Beekin pharmaceuticals empire. 2 men, 4 women (doubling). **INTERIORS/EXTERIORS. FEE: \$60 per performance.**

**ISBN: 0-8222-1866-6**

**\$6.50**

**EVERYBODY LOVES OPAL.** COMEDY. John Patrick. Mr. Patrick calls his play “a...prank in three acts,” and the critical reception of the Broadway production was a resounding vindication of his efforts. To wit: “...shamelessly entertaining...” —NY Post. “...loads of laughs and a cheerful philosophy.” —NY Mirror. “...chockful of nutty laughs.” —Women’s Wear Daily. “...goofy, extravagant and enjoyable.” —NY Daily News. **THE STORY:** Opal Kronkie, a middle-aged recluse, lives in a tumbledown mansion at the edge of the municipal dump. The general disarray of her establishment is aggravated by the fact that Opal collects things—anything that can be toted home in her little red wagon. Opal is also an optimist, for no matter how mean her lot—or her “friends”—Opal responds with unfailing kindness and an abiding faith in the goodness of human nature. Into her rather strange world comes Gloria, Bradford and Solomon, three purveyors of bogus perfume on the lam from the authorities. Opal’s menage is the perfect hide-out—and Opal, herself, might be the remedy for their shattered finances. They decide that what she needs is plenty of insurance, a rapid demise, and three beneficiaries named Gloria, Bradford and Solomon. Attempted murder wouldn’t seem to be funny, but in Mr. Patrick’s magic hands it is uproarious. The unsavory trio concoct an elaborate scheme to drop the ceiling on Opal’s unsuspecting head—but she is in the cellar at the time; they try to drug her and set the house on fire—but Opal’s state trooper friend arrives at the wrong (or right) moment; a plan for a “hit and run” accident backfires. Through it all, Opal radiates kindness, affection and, strangely enough, gratitude. But the real clincher comes at the end. It seems that there was plenty of money around all the time; bags, barrels, and mooseheads full of it, in fact, and any friend of Opal’s is welcome to as much as he wants. All they had to do was ask. 4 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0367-7**

**\$6.50**

**EVOLUTION.** COMEDY. Jonathan Marc Sherman. “*EVOLUTION*, a fast-paced, sharply written morality tale by Jonathan Marc Sherman, puts a fresh, funny spin on the subject.” —NY Daily News. “[A] fresh and heady whiplash of a social satire...” [Sherman] writes really smart fun with breathless abandon...Sherman intends Henry’s morality tale to teach the importance of knowing what we want. Mission accomplished. We want more plays from Sherman.” —NY Newsday. “Articulate and generationally savvy playwright...ironic humor and pop culture mindset...educated wit of his satirical style...Candide-like quest for purpose and direction...Sherman sends up this familiar material with irreverent originality...Sherman’s mock-heroic version has a decidedly fresh feel to it.” —Variety. **THE STORY:** As Henry struggles to inject life into his thesis on Charles Darwin, a simple question becomes most perplexing: What do you want? Using elements of Brechtian Epic Theatre infused with razor-sharp social commentary, *EVOLUTION* follows Henry on a journey to Los Angeles with his girlfriend, Hope. When his uncanny pop-culture illiteracy becomes the fuel for an unexpected career in the entertainment industry, Henry must choose between the celebrity-culture success or academic obscurity, between embracing ambition and losing Hope. 4 men, 2 women (doubling). UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1925-5**

**\$6.50**

**FABLES FOR FRIENDS.** COMEDY/DRAMA. Mark O’Donnell. A lively and very funny cycle of short playlets which deal with friendship and other perilous experiences of youth through young adulthood. Written by one of our theatre’s most imaginative and original writers, the play was warmly received in its production by New York’s famed Playwrights Horizons. “...enlivened by the gifted author’s distinctly off-center comic voice.” —NY Times. “O’Donnell has an ear for character and an eye for situation...” —NY Post. “...snap in the dialogue and exuberance in the acting...” —Village Voice. “O’Donnell, a new playwright on the rise, warrants major attention...” —NY Newsday. **THE STORY:** Consisting of nine related sketches, with each performer playing a variety of roles, the play highlights the trials and tribulations of growing up in modern America. The episodes range from a hilarious “secret society” ritual where two teenage boys initiate another (somewhat reluctant) boy into their select number, to a gently humorous examination of college students being very adult about things intellectual while fumbling a bit in their relations with the opposite sex; to a young bride panicked by the thought of actually going off to live with her new husband; to a marvelously perceptive study of young couples who periodically “freeze” in mid-

conversation to tell the audience how secretly miserable they really are. Each scene is, in fact, a self-contained, complete playlet (perfect for scene work) but, taken together, they blend into a rich and dramatically vivid mosaic in which the whole is a great deal more than the sum of its parts. 3 men, 3 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0377-4

\$6.50

**FAMILY BUSINESS.** DRAMA. Dick Goldberg. One of Off-Broadway's long-run successes, this compelling drama examines the relationship between a father and his four sons, and the tensions that build between the brothers after the older man's death. "One of the most absorbing and emotionally gripping theatre experiences being offered this season..."—Variety. "Drama at its most ferocious. The psychological twists and turns are fascinating, and I think you owe it to yourself to make the author's acquaintance."—NY Times. "Triumphant and brilliant theatre!"—NY Daily News. **THE STORY:** Old, rich and ailing, Isaiah Stein dominates the lives of his four grown sons, three of whom are still living at home. Bitter over the death of his wife in an accident for which he holds one of his sons responsible, and aware that his own time is short, the old man constructs a will which closely controls the disposition of his sizable estate and which, after he experiences a fatal heart attack, exacerbates the tensions which have been building between his sons. One, married and establishing a career in psychology, is desperately in debt; another, who has taken over the family business, wants to keep a tight rein on the money; a third, obsessed with preserving home and family, tries to keep things as they were when their mother was alive; while the youngest brother, a hitherto secret homosexual, wants to use his share of the estate to gain his independence from the others. Inevitably antagonisms mount as each brother maneuvers to his own advantage, but from this a basic, inescapable truth emerges—these men are a family, four brothers whose shared love and loyalty will, in the final essence, transcend the bitterness which their confrontation has provoked. 6 men. INTERIOR. FEE: \$40 per performance.

ISBN: 0-8222-0381-2

\$6.50

**FATHER'S DAY.** COMEDY. Oliver Hailey. Selected by Time magazine as one of ten best plays of the year. A widely noted and acclaimed Broadway presentation, this searing, brittle and explosively funny comedy bars no holds in delving into the disturbed lives of three divorcees whose ex-husbands return for a Father's Day visit. "Here is an evening in the theatre suffused with stinging, gut-aching laughter."—Time Magazine. "...absorbing, intelligent and steadily entertaining."—NY Post. "...real power and not a little pathos..."—Cue Magazine. **THE STORY:** Left with their alimony, their children, and neighboring apartments on New York's posh Upper East Side, three divorcees share their loneliness, their often hilarious thoughts on sex and marriage, and their bitter memories of lost trust and closeness. When their ex-husbands arrive for a Father's Day reunion they are all, at first, as civilized and sophisticated as the situation demands—but then the veneer begins to crack, and beneath the fusillade of funny lines their aching emptiness and hurt show through. In the end they face the truth about themselves and the rejection that they must accept, as the biting humor of the play gives way to a moment of touching, revealing, yet quietly shattering resignation. 3 men, 3 women. EXTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0393-6

\$6.50

**FEIFFER'S PEOPLE.** SKETCHES AND OBSERVATIONS. Jules Feiffer. A unique conception by America's renowned humorist, cartoonist and social satirist, FEIFFER'S PEOPLE offers a characteristically inventive and flexible kind of experimental theatre. Made up of brief sketches, monologues and playlets which are wildly funny yet bitingly acerbic in the sharp observations they provide on the state of the union and the modern world in general. No specific casting or staging requirements are designated, and producing groups are invited to give full rein to their creative imaginations in selecting, arranging and mounting the various excerpts which will be shaped into their own presentation of FEIFFER'S PEOPLE. This could be a curtain-raiser for a longer play; part of an omnibus program; half of a double-bill; or, because enough basic material is provided, even a full-length program. Staging can range from an open area with stools to a series of stylized settings, and it will be readily apparent that the imaginative use of lighting and appropriate music will add much to production values. But the intrinsic merit—and joy—of FEIFFER'S PEOPLE lies in its complete freedom of form. It provides the essential ingredients for a revue-type program of richly comic dimension, and magically suggests a variety of means for bringing this to life theatrically. It is the starting point for a creative theatre experience which will be shared by all as they participate in the excitement, and sheer fun, of using the stage as a forum for projecting a wry and perceptive world-view, encyclopedic in its awareness of human frailty but always softened by the gentle balm of laughter. FEE: \$60 per performance.

ISBN: 0-8222-0396-0

\$6.50

**FIVE KINDS OF SILENCE.** DRAMA. Shelagh Stephenson. "...brilliantly broaches a difficult subject...What is truly arresting and brilliantly intelligent about Shelagh Stephenson's award-winning [play] is how it handles the subject of brutal violence so quietly...all her characters are fleshed out with great truthfulness. Outstanding."—Telegraph (London). "A powerful and chilling new drama...an intelligently handled and thought-provoking play."—Richmond and Twickenham Times. **THE STORY:** Billy controls his wife and two adult daughters to the extent that they can't leave the room without asking permission. He runs his family as a personal fiefdom, and the women are there to service him and his madness. He is violent, disturbed and sexually controlling. But he is also tragic, sad, a lost soul. One day his family shoots him dead. The play shows us a distorted world of madness, control and despair through the eyes of dead Billy and those of his family, struggling to understand reality outside their stifling tomb. 3 men, 3 women (doubling). OPEN STAGE. FEE: \$60 per performance.

ISBN: 0-8222-1919-0

\$6.50

**FIVE WOMEN WEARING THE SAME DRESS.** COMEDY. Alan Ball. An irreverent and funny look at the intricacies of friendship and the power of similar dressing. "...[a] wonderfully entertaining play..."—NY Post. "FIVE WOMEN WEARING THE SAME DRESS is a fresh-as-a-daisy comedy, funny as can be..."—NY Daily News. "Ball has the comic writer's requisite talent for dialogue that ricochets snappily around the stage."—Theater-Week. **THE STORY:** During an ostentatious wedding reception at a Knoxville, Tennessee, estate, five reluctant, identically clad bridesmaids hide out in an upstairs bedroom, each with her own reason to avoid the proceedings below. They are Frances, a painfully sweet but sheltered fundamentalist; Mindy, the cheerful, wise-cracking lesbian sister of the groom; Georgeanne, whose heartbreak over her own failed marriage triggers outrageous behavior; Meredith, the bride's younger sister whose precocious rebelliousness masks a dark secret; and Trisha, a jaded beauty whose die-hard cynicism about men is called into question when she meets Tripp, a charming bad-boy usher to whom there is more than meets the eye. As the afternoon wears on, these five very different women joyously discover a common bond in this wickedly funny, irreverent and touching celebration of the women's spirit. 1 man, 5 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1367-2

\$6.50

**FLESH AND BLOOD.** DRAMA. William Hanley. Presented nationwide on the NBC Television Network with an all-star cast headed by Edmond O'Brien, Kim Stanley, and E.G. Marshall, this powerful and affecting drama, which probes into the inner secrets and stresses of a family on the verge of breaking apart, is filled with the sensitivity, insight and dramatic excitement which have placed the author in the forefront of our theatre's outstanding younger writers. "...an intense, absorbing play..."—Chicago American. "The aim was high, the execution was simply superb."—Washington, D.C. Evening Star. "...a compassionate drama about a close-knit family that undergoes a searing, self-revelatory experience."—Chicago Daily News. **THE STORY:** As described by the Washington, D.C. Evening Star: "Here was the family of an aging steelworker, living in a New York tenement about to be torn down, getting ready to mark the departure of his brother and the arrival of a new year...The steelworker, a happy-go-lucky type all his life, was not quick to anger. He was troubled by his brother's departure after all these years; the family was falling apart. He questioned himself, too, and his part in the death of a young steelworker. Were old memories good enough? He had lost one son in a war, another had lost both hands in battle and the shock had curtailed his mind. Was he good enough any more for the job he loved? The brother was leaving to die, but unwilling to leave without taking something with him that was his. So after a few drinks he revealed, to the youngest daughter (Kim Darby) that he was really her father and that it had happened when he and her mother thought her husband dead in a shipwreck...The girl, shocked by the revelation, runs out into the night and it is her all-night absence which author Hanley employs to develop his mosaic of the accommodations that people make in order to survive as a unit." 3 men, 3 women. INTERIOR. FEE: \$40 per performance.

ISBN: 0-8222-0408-8

\$6.50

**FLYIN' WEST.** DRAMA. Pearl Cleage. Following the end of the Civil War, many former slaves, anxious to leave the South and the increasing disappointments and dangers of Reconstruction, took advantage of The Homestead Act and went West to build new lives for themselves and their families. Many of these homesteaders were black women who overcame tremendous odds to work their own land and make a place for themselves in an often harsh and forbidding environment. Set in 1898, FLYIN' WEST is the story of some of these African-American female pioneers who settled, together, in the all-black town of Nicodemus, Kansas. "Pearl Cleage's FLYIN' WEST...[is] a real crowd pleasure, and its characters have humor and vitality...Cleage [is] a natural-born storyteller..."—Washington Post. "Pearl Cleage's FLYIN' WEST is a broadly rendered...sweet anthem of a play, celebrating, as one character...says to a newborn infant, 'all them fine

colored women makin' a place for you." —NY Times. "FLYIN' WEST is the most potent, gripping play...a paean to women...and a plea for all women with vibrant lives to tell their oral stories..." —NY Times. **THE STORY:** Facing problems ranging from the inevitability of long, cold winters, to the possibility of domestic violence, to the continuing spectra of racial conflict, the women of FLYIN' WEST include Miss Leah, the old woman whose memories of slavery and its aftermath comprise a living oral history; Sophie Washington, whose determination to protect her land and those she loves puts to rest forever the requirement that Western archetypes be white and male; Fannie Mae Dove, the gentle sister, trying to civilize the frontier with fine china and roses, who finds herself falling in love with their soft-spoken neighbor, Wil Parish; and Minnie Dove Charles, the headstrong baby sister whose mulatto husband, Frank, introduces a danger into the household that tests their sisterhood in unexpected ways. 2 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1465-2

**\$6.50**

**FOR THE USE OF THE HALL.** COMEDY. Oliver Hailey. Successfully presented both on the stage (Trinity Square Repertory Company, Providence, R.I.) and on television (Public Television's "Theater in America" series), this biting, mordant comedy uses wit and laughter to delineate the plight of a group of "losers" who come together by chance in a chilly, deserted Long Island summer house. "...a stage full of characters as idiosyncratic as the Sycamores of *You Can't Take It with You*, and just as amiable...a blizzard of hilarity..." —Boston Herald American. "...great fun...some of the wittiest lines I've heard in a long, long time in the theater..." —Providence Journal. **THE STORY:** The time is winter, the place a chilly summer house on Long Island, where Allen and Charlotte, after twenty spendthrift years together, are "hiding out"—burning bogus art works for heat and raiding a neighbor's back porch for food. They are joined, unexpectedly, by Terry, a nun facing a crisis of belief, and then by Martin, a failed Broadway playwright, and his new wife. Terry and Martin are brother and sister and Charlotte, years ago, was the girl whom Martin's mother had chosen as his intended bride. But this, like so many well meant plans, never came to pass—nor, for that matter, did most of the hopes and dreams which all had held in their promising, and much happier, youth. The house they had come together in belonged to Bess, departed mother of Martin and Terry, who appears as a "vision" now and again to evoke the past or comment on the present—and to bring into focus the funny, albeit desperate and ultimately touching, plight to which all these zany yet very human and believable people have come. 2 men, 4 women. INTERIOR. **FEE: \$50 per performance.**

ISBN: 0-8222-0416-9

**\$6.50**

**FRIDAYS.** COMEDY/DRAMA. Andrew Johns. A poker game serves as the anchor when old men and young men view camaraderie, loyalty and tradition through different eyes. This touching and very funny play uses wit and a basement den to pit varying views on aging, sex, love, death and friendship. "His play has humor, tragedy, nostalgia, credibility, affection and other attributes, including a tribute to equal rights...It is one most audiences are likely to enjoy, and it's one that theatre companies will probably welcome...the laughs come loud and often." —Variety. "Andrew Johns has crafted a fine comic tale of bonding around the most sacrosanct of male rites—the weekly poker game." —Village Voice. **THE STORY:** The Friday night poker game in George Herrick's basement has been a tradition for the past thirty years. George is the quintessential family man while his best friend, Holly, is a crusty old bachelor with a mouth that could alienate the most patient of saints. During a particularly trying Friday evening, when only one other player has shown up, George collapses. Upon his return from the hospital, George tells Holly the doctor's have discovered a brain tumor and he must go back in for a dangerous operation. In a funny and moving scene the friends plan for the worst should it happen, even to making funeral arrangements, and we see the love the men have for each other. George does die, and there is renewal mixed with loss when George's son continues the rite of the game, and lifelong misogynist Holly is forced to make a final sacrifice and allow a woman to join the table. The healing begins, and we realize the humor, courage and sensitivity we've associated with George are basic elements of our humanity. 4 men, 2 women. INTERIOR. **FEE: \$50 per performance.**

ISBN: 0-8222-0426-6

**\$6.50**

**FROM ABOVE.** DRAMA. Tom Donaghy. "...Mr. Donaghy...is a dramatist of inventive eloquence, finding the poetry of longing in the empty mantras and sound bites of contemporary pop culture." —NY Times. "Skillful, smart, and funny...brilliant dialogue...Donaghy displays great talent in the handling of story. His ear for the comic eccentricities of ordinary speech is superb." —NY Daily News. "Donaghy has...mastered the Chekhovian tactic of having people say everything except what's on their mind." —Village Voice. "Wonderfully intriguing. There's a freshness to everything [Donaghy] does which lets you hang on every word, savor every incident." —NY Post. **THE STORY:** Evvy, in her forties, was married to Jimmy, in his seventies.

She has been in mourning a year since he died, and now her friends want her seclusion to end. Sean, a local social worker, has been trying to woo her, to no avail. Evvy's neighbor, Linny, seems to have a crush on her. The only other people Evvy interacts with in this small lakeside community are Peaches, the town handyman, and Roz, a big mouthed co-worker of Evvy's who's been organizing the town to vote in favor of a hotel-casino referendum. What shocks Evvy out of mourning is the arrival of an attractive young man who says he's her late husband. He knows details about their house, her favorite foods, even where he stores his pipe tobacco. Unnerved by this new Jimmy's accuracy, Evvy gives way to the stranger even though he's clearly disoriented and possibly dangerous. But the chance to spend time with her husband again is too good to pass up, even if it is only make-believe. When Evvy's neighbors show up, Jimmy flees and isn't heard from again until months later, on the night of the referendum. Upon his return, he tells Evvy he's come from the local mental hospital and that her late husband was an old and trusted co-worker. With the mystery solved, Jimmy leaves with the kitten, now a cat, that he gave Evvy when he first showed up. Evvy settles down with Sean to watch the referendum returns while news helicopters fly over her cabin. She sees the roof of her own house on TV and realizes her perspective has been just as detached as the young man who claimed to be her husband. She looks at Sean and resolves to experience, at close range, what might be next. 3 men, 3 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1689-2

**\$6.50**

**THE GOOD PARTS.** COMEDY. Israel Horovitz. An Off-Broadway success, this zany farce follows the hilarious misfortunes of two lifelong pals who try to resolve their midlife crises by abandoning their careers and families and fleeing to romantic Greece. "Some delicious comedy results." —Hollywood Reporter. "...at times both touching and diverting..." —Village Voice. "...Horovitz is an uncommonly graceful writer." —NY Post. **THE STORY:** Brian Levine and Eugene Jacoby, two New York lawyers and lifelong friends, are restive under the constraints of careers, family responsibilities and approaching middle age, and decide to have a last fling by escaping to Greece, and, hopefully, romance and adventure. Brian is also determined to fulfill a cherished dream: When he was a young boy he was cast as "Electra" in a school play, but stage fright caused him to panic and flee the theatre. Now he wants to make amends by speaking the lines at the Acropolis in the moonlight. To do this Brian and Eugene have to break into the grounds of the Acropolis, whereupon their troubles mount when they fear that they may have accidentally killed a guard, and have to go "underground" in Athens (without being able to speak the language). Meanwhile their long-suffering wives appear on the scene, adding to the farcical and very funny complications which multiply delightfully until all is set right in the end. 3 men, 3 women. UNIT SET. **FEE: \$50 per performance.**

ISBN: 0-8222-0464-9

**\$6.50**

**GOOD THING.** DRAMA. Jessica Goldberg. "Goldberg weaves her characters together with an assured narrative hand. Each act culminates in emotional fireworks...Yet the characters also have moments of rueful humor and quiet reflection, spoken in language that retains the profane flavor of contemporary speech but occasionally rises to a level of unobtrusive, unassuming lyricism." —LA Times. "...playwright Jessica Goldberg puts forth an ambitiously eclectic aesthetic, a blend of gritty social drama, poetic humor and unsubtle existential contemplation...GOOD THING demonstrates her worthwhile voice in examining lost, angst-ridden or drug-addled people who genuinely wish to improve their lives but don't know how...With an assured sense of what makes great theater, Goldberg gives her actors plenty of length of tightrope to leap from..." —Variety. **THE STORY:** GOOD THING brings us into the households of John and Nancy Roy, forty-something high-school guidance counselors whose marriage has been increasingly on the rocks, in no small part due to John's infidelity with a student, and Dean and Mary, recent graduates struggling to make their way in life. Mary is pregnant, and while Dean works, his younger brother, Bobby, must guard Mary to ensure that she doesn't gain access to his stash of drugs and cause irreparable harm to the fetus. The catalyst linking these households is Liz, an Ithaca College dropout who has returned home and is selling shoes. Liz has been in love with Dean since high school and finds herself once again seeking the guidance of John Roy as she decides the best course for her life would be to rekindle her relationship with Dean and for the two of them to begin a new life. It is a decision fraught with peril and consequences. GOOD THING gives lyrical voice to those who are at a loss for direction and desperate for a sense of meaning and fulfillment—in other words, all of us some of the time and some of us all of the time. 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1869-0

**\$6.50**

**GOODBYE FREDDY.** COMEDY. Elizabeth Diggs. Produced with great success by the South Coast Repertory Company in Los Angeles (where it won the Foundation for the Dramatists Guild/CBS Award), and then presented Off-Broadway, this arresting play (which draws comparisons with



*The Big Chill*) moves from high comedy to explosive drama as it examines the jarring yet sometimes hilarious revelations which come out when five childhood friends are reunited for the funeral of a sixth. "GOODBYE FREDDY ranks with the best modern-day American plays and Elizabeth Diggs joins the ranks (along with Marsha Norman and Beth Henley) as the leading women playwrights of today" —Drama-Logue. "...the playwright has a keen ear for dialogue and a watchful eye for those offhanded moments when characters accidentally reveal themselves" —NY Times. "Her well-observed characters are likeable, interesting people with witty tongues in their heads, and their emotional scuffles over issues of love and friendship have real value." —NY Post. **THE STORY:** On the occasion of Freddy's funeral and, at his behest, six of his friends gather at the home of Hank and Kate in Kansas City, where five of them grew up. Hank and Kate were childhood sweethearts whose apparently idyllic relationship has proceeded uninterrupted through the years. Andy and Nessa were childhood sweethearts also, but are now divorced and living in New York. He's a successful advertising executive; she's the author of a bestselling roman à clef based on her friends' lives. Paul is the new Undersecretary for Eastern Affairs in Washington, and his wife, Alice, the only one who has not known the others since grammar school is a housewife obsessed with the many infidelities she imagines Paul has committed. Hovering over them all is the spirit of Freddy, the only admitted homosexual in the group. As the liquor flows and memories (and recriminations) become more telling, Hank, in an emotional outburst, admits that he had been having an affair with Freddy for years prior to his death. Kate is overwhelmed by this revelation, the friends take sides and, as the night winds down into morning, facades are stripped away as no-holds-barred truth-telling replaces the party atmosphere with which the evening began. In the end Hank and Kate agree to strive for a more honest relationship, and the others, each in his or her own way affected by the absent Freddy, resolve to use the legacy of directness and honesty which he left them to set their own lives on firmer paths. 3 men, 3 women. UNIT SET. **FEE: \$50 per performance.** **ISBN: 0-8222-0460-6** **\$6.50**

**GRASS WIDOWS.** COMEDY/DRAMA. Mary Orr. Deftly blending humor, revealing insights and dramatic tension, this Off-Broadway success examines the plight of four divorcees picking up the pieces of their lives in New York City. **THE STORY:** The scene is a comfortable apartment on lower Fifth Avenue, in New York City, which is shared by two divorcees. They are awaiting the arrival of a third "bachelor lady" to join them in dividing their living expenses. Their new roommate turns out to be a recent divorcee from Texas, formerly married to a rich oil man, and a bit unsettled by another divorcee who lives across the hall—a Ph.D. who also happens to be not quite white in skin color. But the four soon hit it off well, and their confidences to each other reveal the sometimes sad, sometimes funny occurrences which have brought them to the present situation. Tension mounts with the unexpected visit of the son of one divorcee and the ex-husband of another, but ultimately the action of the play comes to bear on the central problem which confronts them all: the need to learn from past mistakes and to replace the loneliness and frustration of their present existence with something stronger and more solid than what they had before. 2 men, 4 women. INTERIOR. **FEE: \$40 per performance.** **ISBN: 0-8222-0477-0** **\$6.50**

**THE HAMMERSTONE.** COMEDY/DRAMA. Jon Tuttle. An often touching, yet not so gentle look at the mid-life crises of two professors at a small Southwestern college. **THE STORY:** At a small college with virtually no admission requirements, two aging professors deal differently, but disastrously, with the students whose S.A.T. scores are lower than their cholesterol counts—and with their own obsolescence. Victor Ransome has long since given up cajoling his classes into paying attention and now uses insults and threats of physical violence. "I can kill you if I want," he tells a student, "I've got tenure." His best—well, only—friend, Murray Stone, still loves teaching, primarily because it fosters his delusions of perpetual youth. Through their offices come a variety of aggravations in the persons of a completely bewildered baseball player, a smitten spinster, and a gorgeous business major, each of whom serve to remind them that in education come various human responsibilities which sometimes supersede actual teaching. By play's end, Murray has understood this lesson. Victor, however, has not, and is, in fact, quite dead. His death underscores the message at the bottom of the play: that teaching, like living, takes continual reinvestment. As Murray puts it, "Happiness is an act of will." While the play makes considerable fun of the state of modern American education, and speculates on the collapse of Western civilization once the next generation assumes control of it, in the end, it is a positive statement for teaching, and for teachers. 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1487-3** **\$6.50**

**HEATHEN VALLEY.** DRAMA. Romulus Linney. Winner of the American Theatre Critics Association Award for Distinguished Playwriting. A powerful, picaresque and richly humorous study of backwoods religion which has

enjoyed widespread success in the nation's leading regional theatres. Dealing with the determination of the Episcopal Bishop of North Carolina to bring the solace and order of organized religion to "the valley that forgot God," the play is both a parable of the good which Christianity can bestow and of the disillusion which can result when its tenets are applied without compassion. "...a significant new play by a major American dramatist..." —Philadelphia City Paper. "a compelling drama..." This is theatre you can sink your teeth into." —Philadelphia Journal. "Mr. Linney continues to be one of our most perceptive chroniclers of the folkways of rural America, finding humanity and nobility in the most remote of places." —NY Times. "He has given to us a most minor masterpiece." —Philadelphia Daily News. **THE STORY:** Set in the 1860s, the action of the play centers on the desire of the Episcopal Bishop of North Carolina to bring the word of God to a valley so remote and untamed that brothers marry sisters and the people live lives of brutal violence and grinding poverty. Accompanied by an ex-convict named Starns, who once lived in the area and knows its ways, and a young orphan boy, Billy, the sometimes overbearing bishop sets about bringing "order and decency" to the valley. Returning to civilization to raise funds, he leaves Starns behind as his deacon, and before long Starns, aided by Billy, has indeed worked wonders—transforming a wild woman and her deranged lover into a respectable married couple, leading the grizzled mountaineers in hymns and building a church which, to allay local superstitions, has no corners. When the bishop returns he is amazed, but also disturbed that perhaps earthly pleasures are replacing the poverty that is more befitting for beholding the glory of God. He also announces that he has decided to renounce his calling and embrace the Roman church—which leaves Starns bereft of his illusive authority and, ironically, powerless to halt the slide of his now questioning flock back to the easy and evil ways of old. 4 men, 2 women. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-0508-4** **\$6.50**

**HEAVEN ON EARTH.** COMEDY/DRAMA. Robert Schenkkan. A charming, poignant and humorous play about people who learn and acknowledge faults and find a religious shrine on a refrigerator. "...there is real humor here, and there are passages of feeling and truth." —The New Yorker. **THE STORY:** Bobby lives with his maternal grandmother, Martha, in Waylon, Texas, where not much goes on and work is hard to come by. Martha has worked for thirty years in the local beauty shop, and has raised Bobby since her daughter and son-in-law's death in a car accident, which Bobby, as a young boy, survived. Even after he'd grown and moved away, Bobby would return to Martha after each financial failure and drunken stupor. But it was always a tough living arrangement since Martha maintained incredible optimism and total belief in God, and Bobby rejected religion, was always pessimistic and remained angry over his parents' death. Bobby's latest business adventure has him set up a used appliance shop right on Martha's front lawn—used appliances and paraphernalia litter the yard. The business goes nowhere, sending Bobby into another tailspin and more fights with Martha over whether God will help him through another tough time. After taking a part-time job as a guard—and getting fired from it—Bobby challenges Martha to a duel: If God produces a miracle in twenty-four hours, he will change his ways; if not, Martha must give up religion. Within just a few minutes, the face of Jesus appears on one of the abandoned refrigerators. Martha's good friend Jesse witnesses it but also knows it's not a real miracle. She keeps quiet while watching Bobby parade the phenomenon and market it like crazy. Martha, at first delighted by her very own miracle, becomes increasingly upset as she loses her job, and any sense of privacy, to the mobs and the cameras. Jessie finally calls Bobby's bluff and turns off her porch light—the real reason the face appeared, coupled with some well-placed trees. Bobby's trumped-up world collapses, but with a little help from a stranger and Martha's regained world, Bobby sheds some of his anger, Martha relaxes in her views and they come together with a better understanding that believing in themselves and each other will make their lives full again. 4 men, 2 women. EXTERIOR. **FEE: \$60 per performance.** **ISBN: 0-8222-1306-0** **\$6.50**

**HESH.** DRAMA. Matthew Weiss. An emotionally violent family saga spanning two decades of humor, music, drugs, history, miscommunication, sickness and love. **THE STORY:** The play centers on Hesh, a Bronx father who can't help but further alienate his already withdrawn sons, Sammy and Jacob, and his desperate wife, Bianca. Despite all his good intentions, Hesh drives his wife and kids to despair, and drives them away as Bianca kidnaps her own children to save them, taking them to her native Switzerland. Hesh is left all alone. Years later, Sammy returns to the Bronx to try and re-connect with this past and with his father from so long ago. Both Sammy and Hesh have deteriorated over time, victims of their own assorted personal demons, yet, somehow, they manage to connect. They get through to each other—in the tiniest, most intimate level—in one devastating moment on the beach. 3 men, 1 woman, 2 boys. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1466-0** **\$6.50**



**HOME OF THE BRAVE.** DRAMA. Arthur Laurents. A challenging drama. Though this might be termed a war play, so far as the situation is concerned, the author's business is with a psychological problem that has nothing to do with war. **THE STORY:** A group of American soldiers volunteer for a dangerous mission to a Japanese-occupied island. One soldier develops a complex because he convinces himself that he has failed in his duty to a dying buddy. He imagines that being a Jew, and the victim of prejudice in his own group, is responsible for his "cowardice." Under pressure of a tense situation, he becomes partially paralyzed so that he cannot walk. He is put under medical care, and with the help of his doctor and fellow soldiers, he is brought to realize that he and his comrades are essentially "just guys," with no difference determined by blood or religion. He recovers and faces the world with confidence. 6 men. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-0529-7

**\$6.50**

**HOW'S THE WORLD TREATING YOU?** COMEDY. Roger Milner. A madcap, zany farce which was successfully produced in both London and New York. Actually a series of three interrelated short plays which presents, in different situations and at various times of life, the same group of bizarre and misguided people. "...crazy hilarity...an evening of fresh, original and merrily farcical entertainment." —NY Post. "...desolatingly funny." —Time Magazine. "A trio of batty British farces." —NY Daily News. **THE STORY:** The first act is set in a demobilization center, where a young lieutenant has just arrived minus troops and trousers, having lost both on the train en route. No one seems to notice, least of all the blimp-like colonel, who is more concerned with ogling a sexy female corporal; seeing to it that the bar in the officers club is adequately stocked with peanuts; and in dragging the military band into playing at his frumpy wife's tea party. He cheerfully gives the lieutenant his own pants, standing smartly at attention in his shorts as the troops march by in review—and off to limbo in the wings. In Act Two, it is ten years later, and the scene is a coming-out party for a sixteen-year old, and a noticeably pregnant (except to her parents) upper-class girl. The culprit is her history teacher (formerly the young lieutenant) who has spurned suggestions of remaining in the army and dreams of becoming a headmaster one day. He wants to make an honest woman of the girl, but has difficulty in getting through to her rich but obtuse father and mother—he being concerned only with obtaining a tuition refund once the bad news is out, and she having worn her evening dress backward so that people might see it better when she is dancing. Act Three, again ten years later, brings us to a far-out "suicide sanctuary," where the now not-quite-so-young man, having failed as soldier, teacher, husband and washing machine salesman, has taken refuge. He has tried to drown himself (although he swims very well), and has put his problems in the do-gooding hands of the platitudinous sanctuary operator and his ebullient wife—who has an invisible dog named Maureen. Their "help" may not make good sense, but it results in lively action and somehow points a telling moral amid the merry and continually amusing high jinks which are the delightful heart of the play. 3 men, 3 women. UNIT SET. **FEE: \$40 per performance.**

ISBN: 0-8222-0541-6

**\$6.50**

**HYSTERICAL BLINDNESS.** COMEDY/DRAMA. Laura Cahill. "HYSTERICAL BLINDNESS could have been just another slice-of-life comedy about the search for love and meaning, but the writing has an emotional honesty that raises the work above the commonplace." —NY Times. **THE STORY:** Debby is a typical Jersey girl in most ways, but things are changing for her. She's becoming aware of her life and ultimately she's too sensitive for her own good. Debby and her best friend, Beth, regularly go out after work looking for men, but the search has lost its fun. Debby has had an attack of stress-induced blindness, suffered one day at work. As she tries to cope, we see the sources of this stress played out around her, and we go on a journey through the life of a young woman growing up in an environment not suited to the weak. This journey through Debby's life is played out in scenes that explore her relationships with her mother, her friends, and the men in her life. Over time, Debby attempts to settle into her life and live it, rather than letting it live her. 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1715-5

**\$6.50**

**I HATE HAMLET.** COMEDY. Paul Rudnick. A young and successful television actor relocates to New York, where he rents a marvelous, gothic apartment. With his television career in limbo, the actor is offered the opportunity to play Hamlet onstage, but there's one problem: He hates *Hamlet*. His dilemma deepens with the entrance of John Barrymore's ghost, who arrives intoxicated and in full costume to the apartment that once was his. The contrast between the two actors, the towering, dissipated Barrymore whose Hamlet was the greatest of his time, and Andrew Rally, hot young television star, leads to a wildly funny duel over women, art, success, duty, television, and yes, the apartment. "...fast-mouthed and funny...It has the old-fashioned Broadway virtues of brightness without pretensions and sentimentality without morals." —Village Voice. "...unapologetically silly and at times

hilarious...affectionately amusing about the theatre..." —NY Times. **THE STORY:** Andrew Rally seems to have it all: celebrity and acclaim from his starring role in a hit television series; a rich, beautiful girlfriend; a glamorous, devoted agent; the perfect New York apartment; and the chance to play Hamlet in Central Park. There are, however, a couple of glitches in paradise. Andrew's series has been canceled; his girlfriend is clinging to her virginity with unyielding conviction; and he has no desire to play Hamlet. When Andrew's agent visits him, she reminisces about her brief romance with John Barrymore many years ago, in Andrew's apartment. This prompts a seance to summon his ghost. From the moment Barrymore returns, dressed in high Shakespearean garb, Andrew's life is no longer his own. Barrymore, fortified by champagne and ego, presses Andrew to accept the part and fulfill his actor's destiny. The action becomes more hilarious with the entrance of Andrew's deal-making friend from LA, spouting the laid-back hype of the Coast and offering Andrew a fabulous new TV deal worth millions of dollars. The laughs are nonstop as Andrew wrestles with his conscience, Barrymore, his sword, and the fact that he fails as Hamlet in Central Park. 3 men, 3 women. INTERIOR. **FEE: \$60 per performance.** **SPECIAL NOTE: A CD (#2457CD) with cue sheet containing the original music composed by Kim Sherman for this play is available through the Play Service for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**

ISBN: 0-8222-0546-7

**\$6.50**

**I KNOCK AT THE DOOR.** ADAPTATION. Paul Shyre. First of the six autobiographical volumes by Sean O'Casey. Presented with great success on Broadway as a staged concert reading. "The tenderness, the humor, the anguish and, above all, the poetry that sings from O'Casey's pages are being stunningly evoked." —NY Times. **THE STORY:** Six actors bring the sad, pithy boyhood of John Casside (O'Casey) into quick and sensitive focus. His strong, resigned mother, his impetuous, groping sister, the friends and enemies of his Dublin childhood, and Johnny himself are gems of truth and beauty. Throughout, balancing pathos with humor, an image of young Sean O'Casey is slowly unveiled. There is a ceaseless struggle between the doctor, who is treating the boy's painful cataracts, and the Protestant minister, who considers it more important for the boy to be at school; Johnny being caned by the sadistic schoolmaster; and the telling interactions with his loving mother. Through it all, the people of O'Casey's crowded youth come to life with superb vividness. 4 men, 2 women. OPEN STAGE. **FEE: \$50 per performance.**

ISBN: 0-8222-0547-5

**\$6.50**

**I WAS DANCING.** COMEDY. Edwin O'Connor. Produced on Broadway. The whimsical and warmly humorous story of an aged vaudevillian who has come "home" after a lifetime away to find that his son is a stranger—and determined to pack him off to an old persons' home. "...succeeds remarkably in being both touching and amusing." —NY Post. "...an evening of good cheer..." —NY Daily News. "...some glorious laughs along the way..." —NY World-Telegram & Sun. **THE STORY:** As commented on by the New York Daily News: "...Burgess Meredith gives an endearing, funny and skillful performance as a seventy-year-old star hooper who has come to the end of the road and headed home...Or to what he thinks is home, his son's house. He has been here a year and the welcome has worn thin for he was never much of a parent, what with running out on his wife and infant son to hoof it alone around the globe. So his ungrateful boy, age thirty-eight at the moment, wants to pry him out of his comfortable top-floor bedroom and lodge him comfortably in Smiling Valley, a home for senior citizens. Meredith, a spry fellow given to subconscious dance steps and waltzing when he is alone, doesn't want to go to Smiling Valley. He likes it where he is—and besides, his sister, Pert Kelton, the gabbiest Irishwoman alive, is already a resident of Smiling Valley and he can't stand her. Meredith has a scheme to halt the ouster by faking a heart attack and softening up his son. He confides it to his cronies, who are an odd lot. One, David Doyle, is an unlicensed doctor with a busy practice among strange cases, like a woman who got shorter and shorter until she died. Another is an affable priest who wanted to be a jockey. The third, Eli Mintz, is an utterly mournful man, and his account of how a friend died of a blood clot after playing golf is one of the funniest soliloquies in the play." 5 men, 1 woman. INTERIOR. **FEE: \$40 per performance.**

ISBN: 0-8222-0552-1

**\$6.50**

**IN THE BLOOD.** DRAMA. Suzan-Lori Parks. "...extraordinary new play...taut and packed...Ms. Parks' writing has grown leaner and hungrier...IN THE BLOOD is about the way we live now, and it is truly harrowing...You will leave...feeling pity and terror. And because it is a work of art, you will leave thrilled, even comforted by its mastery..." —NY Times. "Ms. Parks is a beautiful writer and her new play an important one..." —NY Observer. **THE STORY:** In this modern day riff on *The Scarlet Letter*, Hester La Negrita, a homeless mother of five, lives with her kids on the tough streets of the inner city. Her eldest child is teaching her how to read and write, but the letter "A" is, so far, the only letter she knows. Her five kids are named

Jabber, Bully, Trouble, Beauty and Baby, and the characters are played by adult actors who double as five other people in Hester's life: her ex-boyfriend, her social worker, her doctor, her best friend and her minister. While Hester's kids fill her life with joy—lovingly comical moments amid the harsh world of poverty—the adults with whom she comes into contact only hold her back. Nothing can stop the play's tragic end. 3 men, 3 women (doubling). UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1756-2

\$6.50

**THE INNOCENTS' CRUSADE.** COMEDY. Keith Reddin. The trials of college hunting reach unexpected extremes when a bright but unfocused young man corrals his parents, girlfriend and an assortment of equally directionless wanderers into an impromptu road trip aimed at bringing innocence to the world again. "Keith Reddin writes terrific characters, roles actors can really sink their teeth into...he's also a big-picture playwright, tackling complex political themes with rare verve." —Variety. **THE STORY:** In an increasingly bizarre (and funny) series of college admissions interviews, Bill, a bright but unfocused young man, can't seem to convince anyone he's more than just a wishful thinker with average test scores. Even worse, Bill's parents have decided to make a family road trip out of their son's college search and are right there every night when he returns to the motel, dejected from the day's failures. It would be bad enough if Bill decided to give up his dreams of a higher education, but instead each rejection inspires him with a new kind of optimism. Taking a cue from an article his mother gives him about a medieval crusade of children (all of whom either starved or drowned on the way to the holy land), Bill takes it into his head that what his generation lacks is a mission and decides to start his own crusade, albeit one with few definable goals. Bill's father, a borderline alcoholic, can't fathom it. Instead of offering Bill his support, he waits and watches for an opportunity to discourage his son and force him into the resigned, work-a-day life that he's had to lead since he was Bill's age. As the "crusade" proceeds from town to town and shopping mall to shopping mall, Bill accrues an increasingly outrageous entourage, not the least interesting of whom is Laura, a runaway heiress, with whom Bill will fall in love. 3 men, 3 women. UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-1332-X

\$6.50

**INTIMATE APPAREL.** DRAMA. Lynn Nottage. Winner of the 2004 New York Drama Critics Circle and the Outer Critics Circle Awards. "...a deeply moving portrait of Esther, a middle-aged African-American woman...Nottage's play has a delicacy and eloquence that seem absolutely right for the time she is depicting...New York has no richer play..." —NY Daily News. "...thoughtful, affecting...The play offers poignant commentary on an era when the cut and color of one's dress—and of course, skin—determined whom one could and could not marry, sleep with, even talk to in public." —Variety. "Ms. Nottage has done so much good historical research...I want Ms. Nottage to keep working with this form; we see it so little, and we need it so much." —NY Times. "...a near-perfect balance between content and execution..." —A.P. **THE STORY:** The time is 1905, the place New York City, where Esther, a black seamstress, lives in a boarding house for women and sews intimate apparel for clients who range from wealthy white patrons to prostitutes. Her skills and discretion are much in demand, and she has managed to stuff a goodly sum of money into her quilt over the years. One by one, the other denizens of the boarding house marry and move away, but Esther remains, lonely and longing for a husband and a future. Her plan is to find the right man and use the money she's saved to open a beauty parlor where black women will be treated as royally as the white women she sews for. By way of a mutual acquaintance, she begins to receive beautiful letters from a lonesome Caribbean man named George who is working on the Panama Canal. Being illiterate, Esther has one of her patrons respond to the letters, and over time the correspondence becomes increasingly intimate until George persuades her that they should marry, sight unseen. Meanwhile, Esther's heart seems to lie with the Hasidic shopkeeper from whom she buys cloth, and his heart with her, but the impossibility of the match is obvious to them both, and Esther consents to marry George. When George, arrives in New York, however, he turns out not to be the man his letters painted him to be, and he absconds with Esther's savings, frittering it away on whores and liquor. Deeply wounded by the betrayal, but somehow unbroken, Esther returns to the boarding house determined to use her gifted hands and her sewing machine to refashion her dreams and make them anew from the whole cloth of her life's experiences. 2 men, 4 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-2009-1

\$6.50

**JEST A SECOND!** COMEDY. James Sherman. "In a small, special field of sentimental Jewish family comedy, where absolutely nobody does it better than he does, Jim Sherman has written his best play yet, *JEST A SECOND!*" —Chicago Tribune. "...trust me on this: *JEST A SECOND!* is very funny." —Wall Street Journal. **THE STORY:** Sarah and Bob, expecting their first child, are hosting a birthday party for Sarah's mother. Sarah's brother, Joel, arrives early to tell Sarah some news he's put off telling anybody: He's gay.

Joel's date, Randy, is not the nice Jewish girl pediatrician Joel led his family to believe, but a nice Jewish boy pediatrician. Joel, divorced and about to enter a custody battle over his two sons, has picked this evening to come out of the closet to his parents, especially since he knows his homosexuality will be brought up in court. Joel and Sarah's parents, Abe and Miriam, arrive, looking forward to meeting Joel's new girlfriend. When the doorbell rings, however, Joel chickens out and won't let Randy in. Bob volunteers to talk to "her" and goes outside. Moments later, Joel opens the door to Bob—dressed in drag, pretending to be Randy, and the hilarity begins. Abe and Miriam instantly like Randy and the party, including the ruse, is a great success, with the evening ending with Sarah going into labor. Eight days later with Sarah and Bob are hosting their new son's bris. The mohel, Dr. Rosen, arrives and completely surprises Joel. Dr. Rosen, it turns out, is Joel's boyfriend, Randy! The tension builds and for Abe and Miriam's benefit, Bob again dresses as Randy (the girlfriend), only this time he must do double duty as himself as well. The humorous antics keep them all busy but when a bagel is dropped under a table, and Randy goes to retrieve it, it is Bob who comes back out. The truth exposed, Joel admits his secret to Abe and Miriam, who are relieved. They knew all the time, and they're just glad one of their children ended up with a doctor! Now at ease, everyone vows to help Joel win his custody fight, and when Randy identifies the judge as an old paramour, they all know they have little to worry about and can enjoy life as an open, loving family. 4 men, 2 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1505-5

\$6.50

**KID PURPLE.** COMEDY. Donald Wollner. A truly original and brightly funny comedy which uses a heightened "comic strip" style to make its hilariously devastating comments about some popular prejudices of our times. Produced Off-Broadway by New York's noted Manhattan Punch Line Theatre. "...the Manhattan Punch Line Theatre's first production of the season. Good choice." —NY Times. "...it is the universal story of every offbeat kid who did not fit the family or community mold and went out and made a world for himself." —Variety. **THE STORY:** Benjamin Schwartz was born with "a slight pigmentation abnormality"—i.e., he is purple from the neck up. This naturally leads to problems with the other kids, who call him a "retarded grape," after which fights ensue—invariably won by Ben. In fact he becomes so good at using his fists that his mother's dream of his becoming a lawyer is soon side-tracked by a career in the ring, and an eventual shot at the title. But the progression of his pugilistic successes is also an opportunity for the author to poke hilarious good fun at some abiding clichés of our times, as Kid Purple becomes the great "off-white" hope. His mother may have died of a broken heart when she heard of his first fight, but his sister (now the lawyer in the family) steps in to learn how to smoke cigars and manage his career, and a resourceful black trainer, Willie Hogan, teaches him all the dirty tricks he needs to know to make it to the top. Which he does, culminating in a hard-won victory over Sweet Eddie Kareem, the reigning champ, and some valuable lessons in life for a basically sweet-natured kid from Great Neck who, in the final essence, is only searching for acceptance and happiness in a non-purple world. 3 men, 3 women, several roles are doubled. UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-0611-0

\$6.50

**KIND SIR.** ROMANTIC COMEDY. Norman Krasna. This play was the basis for the movie *Indiscreet*. **THE STORY:** This is the light-hearted tale of a glamorous stage star, who is unhappy with her love life...or the lack of it. But a charming banker enters the picture, and he and the actress fall in love. He tells her that he is married and his wife will not divorce him, and the actress tries to make the best of this situation. But the actress discovers that her banker is not married. He thinks marriage is a fine institution for everyone but him. So she sets out to get her revenge. She accomplishes this by making the banker jealous, but the man she's chosen to help her doesn't show up at the last minute, so she persuades her maid's husband to masquerade as a new admirer, and the stage is set. Then, however, the banker bursts in and asks the actress to marry him, but it's too late for her to stop the scheme, and a hilarious scene results. 3 men, 3 women. INTERIOR. FEE: \$50 per performance. MS. ISBN: 0-8222-0613-7

\$15.00

**THE LAND OF COCKAIGNE.** COMEDY/DRAMA. David Ives. **THE STORY:** In THE LAND OF COCKAIGNE, three poignant scenes depict a small family birthday party in a Midwestern yard on a summer day. Each scene presents a different angle on the group, what they say and who they may be. Is this the ideal American family, exactly the opposite, or something in-between? 2 men, 4 women. UNIT SET. FEE: \$40 per performance. ISBN: 0-8222-1470-9

\$6.50

**LIFE DURING WARTIME.** COMEDY/DRAMA. Keith Reddin. A dark and menacing comedy about an impressionable young home-security salesman who falls in love with the woman he's supposed to be conning. "...an

absurdist tragedy—a black comedy that sets out boldly for those modish laughs...and then turns some corner of feeling and shudders into real emotion.” —NY Post. “Reddin...creates roles that actors can sink their teeth into...Reddin is a gifted writer.” —Variety. **THE STORY:** The play begins with Tommy being initiated into the hard sell tactics of a home-security company by his boss Heinrich. On his first assignment, Tommy meets Gale, a divorced mother with whom he immediately falls in love even though she is quite a few years older than he and has a teen-age son. Tommy soon learns that the home-security company is involved in a scam whereby they burglarize the homes in which the system has been installed. Just after Tommy decides to propose to Gale, her house is broken into and both she and her son, Howard, are killed. In the second act, Tommy confronts Heinrich with the break-in, but Heinrich refuses to accept responsibility, saying that Tommy was naive to believe in the possibility of finding happiness in such a dangerous world. Tommy begins to receive visits from Gale’s ghost who comforts him. Also present throughout the play is the spirit of John Calvin, the sixteenth-century religious leader whose belief in Original Sin threads the play with the same feeling of hopelessness and futility that Tommy experiences upon the loss of Gale. It isn’t until the last scene when Tommy meets Megan, a woman who might possibly be the reincarnation of Gale, that he comes to believe in the possibility of honestly and lovingly living in the modern world despite the hardships one inevitably faces. 4 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-0659-5**

**\$6.50**

**LITTLE EGYPT.** COMEDY. Lynn Siefert. In Cairo, Illinois (called Little Egypt by the locals), a mother and her two completely opposite daughters try to overcome the Midwestern blahs through the only outlet they have: men. Which men will stay and which men will leave, though, is at the center of this bittersweet comedy about the hopelessly romantic and the just plain hopeless. “...a shimmering, starlit work of almost mythic dimensions.” —Chicago Tribune. “...almost imperceptibly, a quirky, magical poetry pushes through the broad comic strip veneer, and something heart-breakingly lovely begins to happen...you can see Siefert’s true gift—her vision of the way we compensate for life’s disappointments with love, imagination and laughter.” —Chicago Sun Times. “If laughs alone were enough (and in this case they are), **LITTLE EGYPT**...is a sure-fire hit...a gem, well worth the wait.” —Journal Tribune. **THE STORY:** Faye Waltz has her hands full with her unmarried, sexpot daughter Bernadette; but when her other daughter, Celeste, moves back home as a thirtysomething, college-educated bookworm, Faye’s situation is worse than before. She suspects there’s no hope for Celeste—whose idea of a good time consists of reading an encyclopedia on penicillin. Faye, on the other hand, has been leading an active, though hardly fulfilling, sex life. Her most recent conquest happens to be the mayor of Cairo, Hugh Door, but Hugh has the habit of calling up his estranged wife in the middle of the night, so Faye knows their time together will be short. At a local shopping mall, Bernadette and Celeste meet the men of their dreams: Victor Mulkey Hood is a bumbling security guard at the K Mart; and Watson Mason is a recently unemployed super-stud who immediately fools Bernadette into letting him move in with her. Celeste and Victor fall into a doting relationship of mutual respect and adoration; at one point, Celeste even “knight” Victor with his security guard flashlight. Bernadette becomes pregnant, but when she asks Watson for a commitment he flees. Dejected, Bernadette gives up the idea of having this baby and has an “extraction.” In the meantime, Celeste asks Victor to be her hero and propose to Bernadette even though it means sacrificing him to her sister. In response, Watson makes a pass at Celeste in front of Victor, nearly destroying the platonic relationship. But, on the banks of the local river, Victor and Celeste reunite, marching off into a mock sunset together and proving that even the least promising of romantics can win at love in the end. **FEE: \$60 per performance.**

**ISBN: 0-8222-1338-9**

**\$6.50**

**THE LONG CHRISTMAS RIDE HOME.** DRAMA. Paula Vogel. “[...]a lovely and hauntingly original family drama...a work that breathes so much life into the theater.” —Time Out. “[...]a delicate visual feast...When theatergoers talk about a play as a religious experience, they usually just mean that it had charismatic performances or some exciting dance numbers...Paula Vogel is not indulging in such hyperbole. She means her play to be a religious experience in the way that a Christmas Mass might be for committed Roman Catholics: an exalted communal ritual of redemption and solace...It’s enough to make even die-hard agnostics believe...in the mystical powers of drama.” —NY Times. “[...]brutal and lovely...the overall effect is magical.” —NY Newsday. “Vogel remains...the best playwright writing today.” —Sun Chronicle (Providence). **THE STORY:** Past, present and future collide on a snowy Christmas Eve for a troubled family of five. Humorous and heart-wrenching, this beautifully written play by the Pulitzer Prize-winning author of *How I Learned to Drive* proves that magic can be found in the simplest

breaths of life. 3 men, 3 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-2003-2**

**\$6.50**

**LOOK: WE’VE COME THROUGH.** COMEDY/DRAMA. Hugh Wheeler. “...a really first rate American play...” —NY Newsday. **THE STORY:** Belle accepts her plainness, stringy hair and myopia as if they were unalterable. She wears a shapeless sweater which make her even less appealing. She is innocent and vulnerable under the surface of her sophisticated, adult talk. A young man is supposed to take her to *Ivan the Terrible, Part II*, but he begs off...as others have before. But then Bobby, a shy, overly sensitive boy, arrives to deliver Belle’s roommate’s dress from the cleaners. He too is an outcast, a closeted homosexual with a fierce distaste for his mother. He is inarticulate, but he and Belle find a kinship, and their relationship hesitantly but cheerfully begins with a trip to *Ivan the Terrible, Part II*. 4 men, 2 women. **INTERIOR. FEE: \$40 per performance. MS.**

**ISBN: 0-8222-0687-0**

**\$15.00**

**LOVE AND HAPPINESS.** COMEDY. Julian Sheppard. A fast-paced comedy with something for the whole family and with a little extra for fans of Arthur Murray, Leibniz and the NRA. **THE STORY:** Allen’s happily underachieving life is changed forever when Margaret, his divorced mother, brings home a new man, Clark. Clark sure likes Margaret and thinks Allen is cool just for being sixteen. But Allen cannot come to grips with the fact that Clark exists and so launches an all-out assault to rid himself of the interloper, at the same time feverishly attempting to reunite his estranged parents. As Allen struggles mightily to come of age and negotiate the limits of loving his mother, he loses his virginity to his girlfriend, then loses her to his best friend, and his mother to her boyfriend. But through his chaotic and desperate actions, Allen and his mother grow closer than ever, and he is able to see for the first time the true meaning of family in today’s fractured world. In the end, Allen realizes how much he is loved and is able to move forward in his life, happy in a nuclear family for the twenty-first century. 4 men, 2 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1969-7**

**\$6.50**

**LOVE IN E-FLAT.** COMEDY. Norman Krasna. A clever and perceptive comedy by one of Broadway’s most talented and successful writers, which brings some delightful new “electronic” twists to the timeless topics of young love and the misunderstandings that this is heir to. “What counts is the wit and humor that goes into the characterizations and incidental events...” —NY Post. “...a disarming evening in the theatre thanks to the author’s easy way with words...” —NY Daily News. **THE STORY:** Being a young intern, Howard is overworked and underpaid, but fortunately his girlfriend, Amy, has both a job teaching school and an apartment directly under his—which solves the problems of entertainment and transportation (not to mention romance) very handily. Mutual openness and trust are the keystones of their relationship, at least until Amy stumbles onto the fact that Howard has planted a “bug,” or electronic listening device, in her apartment, and has been monitoring her comings and goings for months. Feeling betrayed by this evidence of calculated eavesdropping, Amy, in league with her married sister Bea, decides to manufacture some really choice bits of “conversation” for Howard to listen in on, suggesting for one thing that she is probably pregnant and for another that she has decided to take up again with a former, and very wealthy, boyfriend. Needless to say, Howard is rocked by this “news,” although he can’t let on to Amy. He and his roommate Mitch, a fellow intern, take turns maintaining a constant vigil at their listening post, waiting for further developments. What they overhear resolves Howard to “do the right thing,” but his decision to propose to Amy is thwarted by her prior announcement that she is planning to marry her ex-fiancé. But if the exposure of Howard’s deception started the whole thing, it is the eventual discovery of Amy’s counter-deception which brings all back to balance, making Howard realize how much he has really loved her all along, and all ends as happily as it should. 4 men, 2 women. **INTERIORS. FEE: \$50 per performance.**

**ISBN: 0-8222-0691-9**

**\$6.50**

**LUNATIC AND LOVER.** DRAMA. Michael Meyer. An engrossing and compelling study of August Strindberg, written by the foremost translator of his plays. The play shifts back and forth in time as it explores the roots of Strindberg’s unique creativity. “Packed, tense, informative...undeniable engrossing.” —Guardian (London). **THE STORY:** One of the theatre’s most creative geniuses, August Strindberg was a man driven by demons: his tortured self-doubt about the value of his work; and his compulsively destructive relationships with the women who obsessed him. Alienated from his stern father and stepmother, Strindberg drifted into the theatre and a stormy liaison with the beautiful actress Siri von Essen, the wife of his benefactor, Baron Wrangle. When their subsequent marriage was destroyed by Siri’s involvement with another woman, Strindberg embarked on two more ill-fated relationships, first with the brilliant journalist Frida Uhl and then with a young actress, Harriet Bosse—always searching for, but never finding, a true and enriching part-

nership. The frustrations of his personal life were reflected in his art, with his creative brilliance largely unrecognized until, ironically, he was too old and sick to savor the plaudits bestowed on him by the following generations. 3 men, 3 women. UNIT SET. FEE: \$60 per performance. MS.

ISBN: 990340

\$15.00

**MARCUS IS WALKING: SCENES FROM THE ROAD.** COMEDY/DRAMA. Joan Ackermann. Eleven vignettes in an automobile provide a marvelously offbeat, winning evening. "In Ackermann's hands, the maps that are not so easily read are what count. This is a play about connections and how we make them; how we get to where we are or where we are going, over roads that are not always so well traveled...[a] remarkable, thoroughly engaging new play..." —Berkshire Eagle. **THE STORY:** On the occasion of the hundredth anniversary of the car, the play examines the emotional landscape we roam as we travel in our cars. Control, navigation, love and escape, are some of the themes explored. A protective father shepherds his son through the neighborhood on Halloween; an actor on his way to perform *Hamlet* provokes a rear-end collision and confrontation with a Czech émigré cab driver; a devastated businessman strikes up an unlikely alliance with a homeless woman who sleeps in his car. This is the landscape of human frailty and vulnerability, charm and strength; a playwright's whimsy combined with a shrewd sense of observation. 3 men, 3 women (flexible casting). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1655-8

\$6.50

**MASTER CLASS.** DRAMA. Terrence McNally. "...For Mr. McNally, the play demonstrates his ability to create rich, vivid, satisfying theater...MASTER CLASS is an unembarrassed, involving meditation on Callas' life and the nature of her art. Such subjects are not easily dramatized, certainly not with this brio." —NY Times. "Terrence McNally's new play MASTER CLASS...will be talked about for years to come whenever people point to theater experiences that genuinely deserve to be labeled by the overused word 'great.'" —Hollywood Reporter. "It is Terrence McNally's total triumph in his MASTER CLASS...This is a night to remember." —NY Post. "Get a ticket: MASTER CLASS is mesmerizing theater." —Star-Ledger. **THE STORY:** Maria Callas is teaching a master class in front of an audience (us). She's glamorous, commanding, larger than life—and drop-dead funny. An accompanist sits at the piano. Callas' first "victim" is Sophie, a ridiculous, overly perky soprano, dressed all in pink. Sophie chooses to sing one of the most difficult arias, the sleepwalking scene from *La Sonnambula*—an aria that Callas made famous. Before the girl sings a note, Callas stops her—she clearly can't stand hearing music massacred. And now what has started out as a class has become a platform for Callas. She glories in her own career, dabbles in opera dish and flat-out seduces the audience. Callas gets on her knees and acts the entire aria in dumb show, eventually reducing the poor singer to tears. But with that there are plenty of laughs going on, especially between Callas and the audience. Callas pulls back and gives Sophie a chance to use what she's learned. As soon as Sophie starts singing, though, Callas mentally leaves the room and goes into a sprawling interior monologue about her own performance of that aria and the thunderous applause she received at La Scala. Callas wakes up and sends Sophie off with a pat. The next two sessions repeat the same dynamic, only the middle session is with a tenor who moves Callas to tears. She again enters her memories, and we learn about Callas' affair with Aristotle Onassis; an abortion she was forced to have; her first elderly husband whom she left; her early days as an ugly duckling; the fierce hatred of her rivals; and the unforgiving press that savaged her at first. Finally, we meet Sharon, another soprano, who arrives in a full ball gown. With Sharon singing, Callas is genuinely moved, for the young singer has talent, but Callas tells her to stick to flimsy roles. Sharon is devastated and spits back every nasty thing you've ever heard about Callas: She's old, washed up; she ruined her voice too early in her career; she only wants people to worship her, etc. Sharon rushes out of the hall, and Callas brings the class to a close with a beautiful speech about the sacrifices we must make in the name of art. 3 men, 3 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1521-7

\$6.50

**ME AND THEE.** COMEDY. Charles Horine. A Broadway production starring Barbara Britton and Durward Kirby. Fast-moving and filled with hilariously unexpected twists. "...a play that is filled with optimistic assurances about American family life." —NY Post. "...amusing lines and clever, playable scenes..." —NY World-Telegram & Sun. "...a wholesome comedy with sophisticated overtones." —NY Times. **THE STORY:** As Donald Klepfer of the Wilmington (Del.) Morning News describes: "The plot concerns Paul Carter, an architect doomed by an unkind fate to design only bathrooms; his wife, Alice, who starts out disgustingly normal; and their son, Roger, a 'hep' college student. Roger gets into a fracas and his mother sends him to a psychiatrist, who is also a friend of the family. Things start from there. Friend psychiatrist finds Roger OK, with the parents at fault because of their excessive

normality. So hubby, who has a trick knee, which is an integral part of the plot, decides to 'live it up' while the wife is away. His knee goes awry in Schrafft's bar and he is helped by Lela, a Greenwich Village beatnik who is a wild, uninhibited girl when sober, but a high-minded-lady when in her cups. Lela gets him safely home and at an embarrassing moment the wife returns and, of course thinks the worst. So she orders hubby out of the house and proceeds to some high living of her own. The usual complications ensue, but everyone winds up in his or her proper place at the final curtain. The dialogue sparkles with witty repartee and no one in the cast has been neglected when it comes to funny lines and involvement in ludicrous situations." 3 men, 3 women. INTERIOR. FEE: \$40 per performance.

ISBN: 0-8222-0742-7

\$6.50

**THE MEMORY OF WATER.** COMEDY. Shelagh Stephenson. "THE MEMORY OF WATER...is dotted with stimulating observations...it has a raw spontaneity that captures perfectly the idea of what normal people do in abnormal times..." —NY Times. "This touching and hugely entertaining comedy provides an insight into the lives of three sisters who are reunited for their mother's funeral. A neurotic maternal type, a paranoid doctor and a brattish youngest sibling recall their childhood, but find that personal grievances have coloured their memories, which differ greatly and cause immense friction" —Independent (London). "This is a lovely piece, full of humour and heart...Where the play works best is...in its satisfying mixture of sardonic humour and deep emotion. Excellent jokes give way to festering resentments, booze and dope-fuelled hilarity to sudden glimpses of buried secrets and aching pain." —The Telegraph. "Shelagh Stephenson [is] a dramatist with a sharp eye and a gift for quirky dialogue to match." —London Times. "THE MEMORY OF WATER really lives up to the poetry reflected in its title. It also keeps us highly entertained for two hours and leaves us deeply touched in the end." —NY Daily News. **THE STORY:** The Globe and Mail describes THE MEMORY OF WATER as "both gloriously funny and deeply felt...Indeed, THE MEMORY OF WATER is so funny that it appears at first to be pure black comedy, with the newly bereaved sisters indulging wildly in witty bickering and dope-induced dress-ups...Their quarrels over the funeral arrangements, their well-worn family roles, their unsatisfactory men and their mixed memories of a highly feminine working-class mother are hilarious...In THE MEMORY OF WATER, [Shelagh Stephenson] skillfully charts the joyous and painful territory of family relationships with insight and compassion." 2 men, 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1701-5

\$6.50

**THE MISS FIRECRACKER CONTEST.** COMEDY. Beth Henley. A long-run Off-Broadway success, this explosively funny play again demonstrates the author's unique gift for finding rich lodes of humor—and simple wisdom—in the zany activities of small-town life. "...the evening's torrential downpour of humor—alternately Southern-Gothic absurdist, melancholy and broad—almost never subsides." —NY Times. "...there is a story, with suspense and conflict—but where it shines is in the imagination of the playwright, in the characters she has created, in the strangeness and depth of their emotions, in the lines written for them to speak, and in her own astonishing, humorous vision." —The New Yorker. "It's a comic volcano of a play, populated by offbeat, but vital, larger-than-life characters..." —Hollywood Reporter. "These are obviously the kinds of roles actors can happily chomp on..." —Time Magazine. **THE STORY:** The place is the small Mississippi town of Brookhaven, the time a few days before the Fourth of July. Carnelle Scott (known locally as "Miss Hot Tamale") is rehearsing furiously for the Miss Firecracker Contest—hoping that a victory will salvage her tarnished reputation and allow her to leave town in a blaze of glory. The unexpected arrival of her cousin Elaine, a former Miss Firecracker winner, (who has walked out on her rich but boring husband and her two small children) complicates matters a bit, as does the repeated threat of Elaine's eccentric brother, Delmount, (recently released from a mental institution) to sell the family homestead and decamp for New Orleans. But, aided by a touchingly awkward seamstress named Popeye (who is hopelessly smitten by Delmount) and several other cheerfully nutty characters, Carnelle perseveres—leading to a dénouement of unparalleled hilarity, compassion and moving lyricism as all concerned finally escape their unhappy pasts and turn hopefully toward what must surely be a better future. 2 men, 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0762-1

\$6.50

**MOJO.** COMEDY/DRAMA. Jez Butterworth. Winner of the 1995 Olivier Award for Best New Comedy. "The language, blunt and coarse and often hilarious, pours out of the characters with the force of the blaring jukebox rock that forms a leitmotif for the dark, violent action." —Chicago Tribune. "This is Beckett on speed, savagely funny, in fast forward, with no time to wait for Godot..." —Observer. "Brilliant might cover it." —Daily Mail. **THE STORY:** Silver Johnny is the new singing sensation, straight out of a low-life

Soho clubland bar in 1958. His success could be the big break for two dead-end workers in the bar, if they play their cards right and trust the owner of the place to make a good deal with the local money mogul. Before they can dream what to do with all the money they'll make, the owner turns up dead, Silver Johnny disappears, the second in command takes over the bar and power positions are juggled about. Going through the uppers and downers filched from pocketbooks, and trying to keep a lid on the precocious anger of the dead owner's son, the band of losers figures out the law of the streets and who killed the boss, but not in time to save one of their own, and perhaps their souls. 6 men. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1661-2

\$6.50

**MR. 80%.** COMEDY. James Sherman. A truly funny play, this comic romp deals with two decidedly heterosexual young men who pretend to be homosexuals in order to share an apartment with a pair of very fetching young women. A long-run critical and popular success at Chicago's Victory Gardens Theatre. "...James Sherman has whipped up an engaging, entertaining soufflé, laced with one-liners and quick comic turns..." —Chicago Sun-Times. "...Sherman, once again, has his finger firmly on the pulse of the zeitgeist in a light and frothy play that could serve as a time capsule for the 1980s" —Variety. "The results are hilarious, laughs hitting line after line." —Leader Newspapers. **THE STORY:** Sharon, a no-nonsense young attorney, and Patricia, who is doing her medical residency, advertise for a roommate to help pay the rent of their New York apartment. After a sour experience with Sharon's former live-in boyfriend, the two decide to specify either another woman or a gay male only, which elicits a response from Sam, a struggling young comic, who, with his partner, Jan, is desperate to find an affordable place to live—desperate enough to pose as a homosexual, with Jan as his lover. The fact that Sharon and Patricia are taken in by the ruse leads to a series of hilarious misunderstandings, made even funnier by the swishy high jinks of the two attractive (and decidedly heterosexual) young men; and the fact that, inevitably, they find themselves falling in love with their toothsome roommates. How to work out a happy ending for relationships involving two young women who have become embittered and suspicious by the perfidy of men in general; and two young men who, having been so successful in convincing their roommates that they are gay that they are now hard pressed to reverse the notion, is a test of the author's ingenuity—but one which Mr. Sherman meets with lively inventiveness, nonstop hilarity and, in the end, a redeeming touch of genuine warmth and humanity. 3 men, 3 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0780-X

\$6.50

**MURDER MISTAKEN.** MELODRAMA. Janet Green. "An entertaining melodrama" —NY News. "A climax that is chock full of the stuff that fine thrillers are made of." —NY World-Telegram. **THE STORY:** Murder is his business and generally speaking Edward Bare is a successful "business man." Married first to Monica, rich, doting and many years his senior, Edward waits amicably for her to die. It is not "poor Monnie's fault" that he comes one day to the mistaken conclusion that she is about to make a will in favor of her sister, and decides that, his only course is to hasten her end. But Edward has misjudged the old woman for she meant to leave him everything. As it is, he finds himself with less than he had when she was alive. Edward is not daunted: He looks around for another rich fish to net, and finds the answer to this pressing necessity in the person of Freda Jefferies, wealthy widow of a hotel proprietor. Freda, who has always seen that her head ruled her heart, marries Edward, at the same time keeping a tight hold on her purse strings. This does not suit Edward and when Charlotte Young, another rich woman, arrives on the scene, he is all set to remove the one that irks him most. Charlotte appears easier game than the tough Freda, and Edward sets about staging the scene for an exciting last situation. Which lady will receive the brunt of his murdering tactics? Packed with suspense and thrills, the machinations of the killer's mind are laid bare for the observation of the audience, and the twists are unexpected and spine-chilling. 2 men, 4 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0790-7

\$6.50

**THE MYSTERY OF ATTRACTION.** COMEDY/DRAMA. Marlane Gomard Meyer. "...sophisticated and ambitious...touching and funny..." —NY Times. "...hilariously amusing dialogue..." —CurtainUp. "Rarely have a pair of pathetic, degenerate and whiny losers been so much fun to listen to...a dark, quirky comedy." —NY Daily News. **THE STORY:** A darkly comic exploration of that primordial force that makes us slow down at the scene of an accident or eavesdrop on a fight in an adjacent motel room. When Ray, an attorney badly in debt to the wrong people, is offered a lucrative, if repugnant case that will require him to break the law, it precipitates a night in which he and his brother, Warren, discover that their catastrophic life choices have less to do with bad luck and everything to do with the mystery of attraction. 4 men, 2 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1947-6

\$6.50

**NO NIGGERS, NO JEWS, NO DOGS.** DRAMA. John Henry Redwood. "You will not often find a stage family where both the individual relationships and the overall dynamic are as vibrant and well defined as they are in this one." —NY Times. "Redwood is at his best when creating those strong, emotional currents that never surface but run deep around the peripheries of his characters' life experiences. He achieved that beautifully in *The Old Settler*. He repeats that accomplishment, again with an intense family unit, in NO NIGGERS, NO JEWS, NO DOGS." —Variety. **THE STORY:** Halifax, North Carolina is where the Cheeks family, Rawl and his wife, Mattie, and their two daughters, makes its home. The year is 1949, and the title refers to signs commonly posted in the region in that era. The Cheeks are visited by Yaveni, a Jewish scholar from Cleveland, who is researching the effects of prejudice on both blacks and Jews, and by Aunt Cora, a mysterious local black woman who wanders around wrapped in a black garment with a dark secret. The trouble begins in earnest when Rawl takes off for Alabama to work as a gravedigger. While he is gone, Mattie is raped by a white man. If she tells Rawl she's pregnant, she knows that he will seek revenge and be killed in the process. So, in order to save his life, she tells him that she willingly participated in an affair. Outraged and devastated, Rawl heads north, and Mattie is left to pick up the pieces of her fractured life and to struggle to find a way to put her family back together. With a woman of her strength and determination, it may just even be possible. 2 men, 2 women, 2 girls. EXTERIOR.

FEE: \$60 per performance.

ISBN: 0-8222-1828-3

\$6.50

**THE OLD BOY.** DRAMA. A.R. Gurney. The elite and cloistered training ground for children of privilege—the New England prep school—is the setting for this powerful play. A distinguished alumnus returns to the school to dedicate a building to his best friend, now dead. The revelation that the man died of AIDS forces the successful politician to question his own responsibility for the dead man's conflicted life. In this witty and piercing drama, homophobia and its consequences force one man to confront the repressed, WASPy ruling class that has rewarded him, but also required him to remain an old boy well into middle age. Chosen by Time magazine as one of the year's 10 best plays for 1991. "...as powerful as anything this playwright has written...there is no denying the sharpness of his wit...and his increasing mastery of his craft." —NY Times. "...a beautifully structured, fleshed out drama that reminds us what compassion and morals are all about." —Hollywood Reporter. **THE STORY:** Sam, a successful politician and diplomat, is invited to speak at the dedication of a new building named for his old school friend, Perry, and paid for by Perry's wealthy mother. The knowledge that Perry died of AIDS galvanizes Sam as memories of his own homophobic response to Perry's sexuality are played out in flashback. Sam's solution had been to arrange a marriage between Perry and one of Sam's discarded girlfriends, Alison. Faced now with the embittered Alison and a dawning sense of his own complicity in Perry's fate, Sam must decide whether or not to speak out on the issue of tolerance and jeopardize his chance for the governorship. He has to choose between his conscience and the old boy network which has served him so well. 4 men, 2 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0840-7

\$6.50

**ON GOLDEN POND.** COMEDY. Ernest Thompson. Presented to great critical and popular acclaim first off then on Broadway, this touching, funny and warmly perceptive study of a spirited and lovable elderly couple facing their twilight years introduced a significant playwright to our theatre. "ON GOLDEN POND is a work of rare simplicity and beauty, and in Thompson our theatre has found a fresh new voice." —NY Daily News. "...a rare and memorable theatrical experience..." —Variety. "What courage it must have taken for Mr. Thompson in the 1970s to write a play with so much affection in it!" —The New Yorker. **THE STORY:** This is the love story of Ethel and Norman Thayer, who are returning to their summer home on Golden Pond for the forty-fourth year. He is a retired professor, nearing eighty, with heart palpitations and a failing memory—but still as tart-tongued, observant and eager for life as ever. Ethel, ten years younger, and the perfect foil for Norman, delights in all the small things that have enriched and continue to enrich their long life together. They are visited by their divorced, middle-aged daughter and her dentist fiancé, who then go off to Europe, leaving his teenage son behind for the summer. The boy quickly becomes the "grandchild" the elderly couple have longed for, and as Norman revels in taking his ward fishing and thrusting good books at him, he also learns some lessons about modern teenage awareness—and slang—in return. In the end, as the summer wanes, so does their brief idyll, and in the final, deeply moving moments of the play, Norman and Ethel are brought even closer together by the incidence of a mild heart attack. Time, they know, is now against them, but the years have been good and, perhaps, another summer on Golden Pond still awaits. 3 men, 2 women, 1 boy. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0848-2

\$6.50

**ONLY YOU.** COMEDY. Timothy Mason. A fast-moving fanciful, and funny "send-up" of conventional mores following tangled affairs of a group of young would-be lovers. "There is a kind of dazzling silliness running through Timothy Mason's *ONLY YOU* which is utterly disarming and bewilderingly beguiling." —NY Post. "This play is brightly written and provides almost nonstop laughter as it chronicles the attempts of its characters to connect with one another and the world...a delightfully refreshing contemporary comedy that filled the Jungle with mirth and sighs of recognition...a charming and disarming two hours of fun." —Minneapolis Star Tribune. "In comedy, it is surprise that counts, and *ONLY YOU* is a confection." —The New Yorker. **THE STORY:** Leo is a little intense, planning a lifetime with Miriam on their first date. Even Leo's mysterious whispering mentor, Big Voice, can't succeed in getting Leo to lighten up, and Miriam shows Leo the door. Friends counsel friends in this romantic urban fairytale: While Leo seeks glib Eddie's dubious advice, Miriam pours her heart out to the clueless Heather, and depressed Bo seeks help from anyone willing to put up with him. Eddie's party, thrown together to set things right among young lovers, ends by throwing the wrong people in bed together, with calamitous results. It takes the active intervention of Big Voice, a deus ex machina whose "eye is on the sparrow," to engineer a final zany costume party. Here love is resolved as well as it can be in a world where "between what we anticipate and what we receive a great gulf is fixed." Bo lands a sympathetic Heather, Eddie discovers his true vocation, Leo finds his Cinderella and Miriam, her unlikely prince. 4 men, 2 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1488-1

\$6.50

**OPAL'S BABY.** COMEDY. John Patrick. The third episode in the adventures of the irrepressible Opal Kronkie, the zany and lovable heroine of *Everybody Loves Opal* and *Opal is a Diamond*. First presented at the renowned Flat Rock Playhouse (the State Theatre of North Carolina). **THE STORY:** The setting is again Opal's tumbledown home on the edge of the city dump, where Opal has a visitor looking for a tire to fit his 1927 Reo truck. Misguided into thinking that Opal is a rich eccentric, the shifty visitor, Norman, announces (fallaciously) that he too is a Kronkie—and Opal's long-lost kin. The upshot is that the warmhearted Opal takes him, and his whole family, in—whereupon they scheme to do her out of her supposed fortune. When Norman confides that his daughter-in-law, Verna, is pregnant (abetted by a well-placed pillow) Opal decides to leave all her worldly goods to the "baby," and the others have to settle for petty thievery while they figure out how to get around their lie. Needless to say the "plot thickens" hilariously as they do so, but happily all ends well, at least for Opal, who emerges safe, sound and ready for whatever may come next. 2 men, 4 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0858-X

\$6.50

**THE ORPHANS.** COMEDY. James Prideaux. A touching, funny and delightfully antic study of what happens when two eccentric (and immensely rich) spinster ladies, who have lived in isolation for twenty-five years, are suddenly confronted with an "outside world" they find difficult to comprehend, much less accept. "...Prideaux has given life to two of the most charming eccentrics since Marsha and Abby Brewster poisoned all of those lonely men in *Arsenic and Old Lace*." —Daily Variety. **THE STORY:** For the past twenty-five years Lily and Catherine Spangler have lived in seclusion in their hotel room, their only visitor being their lawyer, who delivers (in cash) the profits from the steel mill they inherited from their father. When they first moved into the Chalfont it was the best hotel in town, but the years have taken their toll, and now (although the sisters are not aware of it) it is rundown, almost deserted, and limping along with a skeleton staff. The clientele has suffered too; their next-door-neighbor is a prostitute with a heart of gold, and the bellhop, Herman, is a con artist who schemes to cheat the sisters out of the six million dollars he knows they have tucked away in a trunk by passing himself off as a long-lost cousin. Lily, the older sister, who has persuaded Catherine that she has protected her from "all the cares of the world," is guarded and suspicious about all this, but the gentle, warmhearted Catherine, who is aching to know more of life and the outside world, falls easily into Herman's trap. Inevitably their isolation must end, but facing reality, and the truth, proves to be a great deal easier—and funnier—than either sister had ever imagined. 3 men, 3 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0864-4

\$6.50

**OTHER PEOPLE.** COMEDY. Christopher Shinn. "...cutting-edge comedy...Shinn proves an astute, compassionate observer of the games people play with themselves and others..." —Evening Standard (London). "OTHER PEOPLE is a touching and bitingly observed exploration of different forms of love...Shinn [is] a major new voice." —The Herald (London). **THE STORY:** Stephen, a struggling playwright and web-site movie critic, invites his ex-boyfriend, Mark, to spend Christmas with him and his roommate, Petra, a poet and stripper. Mark, who's recently completed making an inde-

pendent film and is fresh out of rehab, begins his life back in the real world by becoming friends with Tan, a street hustler with a penchant for public masturbation. Meanwhile, Petra begins to engage outside of work with one of her customers, a kind, lonely investment banker who'd rather hear her talk than see her strip. In the crucible of a tiny East Village apartment, Stephen, Mark and Petra struggle with questions of art, sex and each other as the impending New Year forces them to define how they want to live and love in a dark and confusing world. 5 men, 1 woman. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1851-8

\$6.50

**OUR LADY OF THE TORTILLA.** COMEDY. Luis Santeiro. In one wild weekend, a Hispanic American family threatens to burst at the seams. The college-aged son brings home his WASPy girlfriend; his flamboyant mother goes off in mad pursuit of her straying husband, and the old aunt sees the face of the Virgin in a tortilla—turning their New Jersey home into a suburban Lourdes. "...There is nothing more hilarious than the sound of two cultures clashing in an American living room...the play piles ethnolinguistic puns on top of sight gags and camp lust so ecstatically you'd think you were back in TV's golden age." —Village Voice. "For all its farcical cleverness, this affectionate spoof...also manages to make some very sweet and serious points about the 'miracle of family love.'" —NY Post. "...revelations that dazzle and tickle at the same time." —NY Times. **THE STORY:** The Cruz family is volatile even in the best of times. On this particular day, Nelson, the youngest son, enters the house in a panic to hide the more obvious religious relics from the sight of his "gringo" girlfriend, who is visiting for the weekend. Nelson's mother, Dahlia, is obsessed with retrieving her husband from his new girlfriend; and Eddie, her elder son, shows up in a van with his failed life and pregnant girlfriend. But the "real" pandemonium is caused by sweet, long-suffering Dolores, Dahlia's old-maid sister, when she sees the face of the Holy Virgin in a tortilla. This miracle brings hordes of believers and reporters to camp out on the Cruz's lawn to await further miracles. As the family struggles with beliefs and conflicts, old and new, the endurance of family love is revealed to be the real miracle. 2 men, 4 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0869-5

\$6.50

**OVER THE RIVER AND THROUGH THE WOODS.** COMEDY. Joe DiPietro. "A hilarious family comedy that is even funnier than his long-running musical revue *I Love You, You're Perfect, Now Change*." —BackStage. "Loaded with laughs every step of the way." —Star-Ledger. **THE STORY:** Nick is a single, Italian-American guy from New Jersey. His parents retired and moved to Florida. That doesn't mean his family isn't still in Jersey. In fact, he sees both sets of his grandparents every Sunday for dinner. This is routine until he has to tell them that he's been offered a dream job. The job he's been waiting for—marketing executive—would take him away from his beloved, but annoying, grandparents. He tells them. The news doesn't sit so well. Thus begins a series of schemes to keep Nick around. How could he betray his family's love to move to Seattle, for a job, wonder his grandparents? Well, Frank, Aida, Nunzio and Emma do their level best, and that includes bringing to dinner the lovely—and single—Caitlin O'Hare as bait...we won't give the ending away here. 3 men, 3 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1712-0

\$6.50

**PLANET FIRES.** DRAMA. Thomas Babe. A brilliantly inventive allegory, which uses the colorful metaphor of a circus to explore the perils and problems which beset America in the post-Civil War period. Provocative and theatrically vivid, the play has become a favorite among the nation's leading regional professional theatres. "PLANET FIRES, Thomas Babe's towering new play, triggers passionate discourse, theatrical awe, and an uncomfortable lesson in history." —Dallas Observer. "Babe's play is a gaudy allegorized extravaganza, presenting post-Civil War America as a traveling medicine show run by a villainous Barnum named Van Amburgh." —LA Times. "...the author's most striking play..." —NY Times. **THE STORY:** The action of the play centers on the picaresque adventures of Henry Hitchcock, a Union Army deserter, and Will Hill, a runaway slave with whom Henry has journeyed to the North. They join the traveling circus run by a flamboyant impresario named Bartholomew Van Amburgh, who wants to make Will, the newly freed slave, the centerpiece of his sideshow. A shrewd capitalist ringmaster, Van Amburgh is obsessed with money and machines—the sinister harbinger of the increasingly industrialized nation which will arise from the ashes of the Civil War. The irony of the play is centered on the question of how such "growth and progress" will benefit the country and what quality of life—and freedom—it will provide for its citizens, black and white alike. Along the way Henry and Will encounter, and debate with, such personages as Frederick Douglass, Susan B. Anthony, and even Abraham Lincoln—with results that are both comic and dramatic, and which foreshadow the dilemmas and disorders which we are still struggling to resolve in our own time. 4 men, 2 women. UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-0896-2

\$6.50



**PLAYING WITH FIRE (AFTER FRANKENSTEIN).** DRAMA. Barbara Field. Adapted from Mary Shelley's novel. Commissioned by the Guthrie Theater, in Minneapolis, this singular, eloquent play deals with events which transpire after those usually associated with the Frankenstein story—in this case the final, fateful meeting between Dr. Frankenstein and his macabre creation amid the barren wastes of the North Pole. Widely toured throughout the United States, the Guthrie production was received with unanimous popular and critical acclaim. "PLAYING WITH FIRE manages to be both intellectually stimulating and thoroughly engrossing." —Minneapolis Star Tribune. "It works almost like poetry—each layer of comprehension uncovers another layer of questions." —Minneapolis City Pages. "...powerful, thought-provoking theater." —St. Louis Post-Dispatch. "Playwright Field has written a morality play that speaks to some of the most basic concerns of our time." —Minnesota Public Radio. **THE STORY:** As the play begins, an exhausted and dying Victor Frankenstein has finally tracked down his Creature in the lonely, frozen tundra of the North Pole. Determined to right the wrong he has committed by, at last, destroying the malignant evil he believes he has created, Frankenstein finds that he must first deal with his own responsibility and guilt—for, as their fascinating confrontation develops, it is evident that the Creature has become a pathetic, lonely and even sensitive being who wants only to find love and that he, Frankenstein, by intruding into the very secrets of life, is truly the evil one. As the two debate, scenes from the past flash by: Frankenstein's young bride, whom the Monster killed out of pique when the scientist failed to provide him with a mate of his own; the brilliant, quick-witted Professor Krempe, Frankenstein's university mentor; and moments between the youthful Victor and his brother, who also fell victim to the Creature's vengeance. Ultimately the exchange between Frankenstein and the Creature becomes a confrontation between parent and child, scientist and experiment, rejection and love, and even good and evil—culminating in the Creature's agonizing question, "Why did you make me?" It is a question the exhausted Frankenstein cannot answer and, as the play ends, the Monster lives on, condemned to pass his remaining days in the awful loneliness he has so desperately sought to escape. 5 men, 1 woman. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-0899-7 **\$6.50**

**POPKINS.** COMEDY. Murray Schisgal. A wildly funny farcical comedy by a master of the form. Detailing the hilarious hang-ups of Chuck and Claudia Popkin, the play probes zanily into marital discord, sexual confusion and the other outlandish vagaries of the publishing field. **THE STORY:** As the play begins Chuck Popkin, an underpaid assistant editor, is greeted by his wife, Claudia, with the unsettling news that she is leaving him, not for another man but for another woman: Eleanor Lipton in the public relations department. Shortly thereafter his boss, Mr. Barnaby, tells him that his services are no longer required, although he does offer one slim ray of hope if the meek Chuck is man enough to take the risk involved. As it happens, a certain cold-blooded criminal known as "The Cobra," now serving time in the State Prison, is also an exceptional (if primitive) writer, but he refuses to talk with agents or publishers about his work. Chuck's assignment is to get himself put in jail, befriend "The Cobra," and persuade him to let Barnaby's firm publish his book. To everyone's surprise the plan not only works but does so with such success (thanks to Chuck's romantic involvement with "The Cobra") that Chuck ends up taking over the company. Meanwhile Claudia's liaison with Eleanor is not working out quite as happily as expected, so she leaves her to move in with two Costa Rican house painters and then to decamp with Stanley Hitzig, a free spirit who dresses like a Viking and who sets Claudia up in the real-estate business in California. When Chuck and Claudia eventually get together again they are, to put it mildly, changed people, but, as the play ends, they decide to give it another go—this time, no doubt, to replace their former mistakes with even more antically outrageous new ones. 4-6 men, 2 women. UNIT SET. **FEE: \$50 per performance.** ISBN: 0-8222-0905-5 **\$6.50**

**READY FOR THE RIVER.** MELODRAMA. Neal Bell. The escape of two women from a murder scene is sustained by haunting suspense and memories that come alive. "Bell's story of the women's ghostly escape from realistic pursuit is...staged...with a grave simplicity that was haunting." —American Theatre. "Part scathing satire and part gut-wrenching melodrama, Bell's script is as mean as yesterday's headlines and driven over the edge with language that beats on the brain with a message of despair and horror at what has happened to the American dream." —Express News. **THE STORY:** The drama begins on the site of the foreclosed farm of Doris, her estranged husband, Jim, and her daughter, Lorna. As Doris and Lorna reminisce about life before the foreclosure, they witness Jim take a shotgun, stalk and shoot the banker who came with the foreclosure notice. Doris and Lorna flee the scene, fearing the same fate. On the highway, as mother and daughter relentlessly drive, the question Lorna asks, "How far away is far enough?" is also telltale of the stormy relationship between the scenes. Memories and dreams create powerful descriptions of lives as desolate as the abandoned farms of the heartland. Along the way, Lorna and Doris have some strange company in the car, including the son of the dead banker and also what seems to be the dead banker himself. After a series of stops and close calls, mother and daughter arrive exhausted at a motel where they learn that they are free of the threat of violence. With this news, Doris must face the fact that the independence she and Lorna finally found will accelerate to separation as Lorna goes off to start a life of her own. 4 men, 2 women (male roles can be doubled). UNIT SET. **FEE: \$50 per performance.** ISBN: 0-8222-0932-2 **\$6.50**

**RECENT TRAGIC EVENTS.** DRAMA. Craig Wright. "...a poignant, thought-provoking, and yes, essentially amusing piece on the subject [of 9/11]. Indeed, the play offers a lesson in how the theater can deal with such a momentous event without being trite, maudlin, trivial, or disrespectful." —Variety. "...dizzying, funny and wrenching...fresh, shocking, and painful as an open wound...gets in your heart and mind like an off-stage sob." —Georgetown. "...issues of chance and causality, fate and choice, free will versus predetermination—all unabashedly expressed...[with] unexpected humor and touches of whimsical theatricality..." —Houston Chronicle. "...clever, sharply drawn...very funny..." —Washington Post. "...engaging...funny...profoundly loving..." —Texas Triangle Magazine. **THE STORY:** It is September 12th, 2001; the setting is the Minneapolis apartment of Waverly, a young advertising executive. Soon to venture on a blind date amidst the television news coverage of the September 11th attacks, Waverly becomes preoccupied when she discovers that her twin sister, Wendy, a student in New York, has not been heard from. Waverly reassures herself that Wendy had no reason to be at the World Trade Center. As the evening unfolds, Waverly and her blind date, Andrew, an airport bookstore manager, realize that they are connected by a succession of bizarre coincidences. As Waverly awaits word on Wendy, the date is complicated by visits from her crazed-musician neighbor, Ron, and his girlfriend, Nancy, and a startling visit from Waverly's great aunt, Joyce Carol Oates—played by a sock puppet. 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1989-1 **\$6.50**

**THE RED ADDRESS.** DRAMA. David Ives. "...something like a short story...a cross between Maupassant and a film noir..." —NY Post. "THE RED ADDRESS...is a balancing act, and what holds its themes together is Ives' keen sense of irony, his shrewd theatricality...this play abounds in verbal felicities." —NY Daily News. **THE STORY:** In a radical departure from his comedies, David Ives writes a searing, disturbing drama about a middle-American businessman whose company and whose very life and sanity stand under attack. E. G. Triplett leads an outwardly respectable, all-American-male existence until a mysterious business rival, Driver, comes to town and threatens not only to take over E.G.'s business, but to reveal his sexual secret: that in the privacy of his own home, with the aid of his loving wife, Lady, E.G. dresses in women's clothing. When Lady is brutally murdered, E. G.'s world collapses and he makes a desperate attempt to hold himself together—losing his own life in the process. In the end, only E.G.'s friend, Dick, is left to piece together the meaning of what had happened, and to try to make sense of the baffling man he had known as E.G. Triplett. 4 men, 2 women. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1606-X **\$6.50**

**RED HERRING.** COMEDY. Michael Hollinger. "Exceedingly funny. A genuinely human comedy about six people in search of love in a mixed-up world. A thoroughly engaging piece of theatre." —Philadelphia Inquirer. "Hilarious. A valentine celebrating love and marriage. A fun, engaging, farcical romp with a cleverly complex plot and a loving heart." —Main Line Times. "It's a knock-out—a surprising, clever comedy that keeps you laughing and even thinking all the way." —Pittsburgh Post-Gazette. "Very funny and perceptive...sharp, witty, and entertaining." —Pittsburgh Tribune-Review. **THE STORY:** Three love stories, a murder mystery, and a nuclear espionage plot converge in this noir comedy about marriage and other explosive devices. It's 1952: America's on the verge of the H-bomb, Dwight Eisenhower's on the campaign trail, and *I Love Lucy's* on Monday nights. Meanwhile, Senator Joe McCarthy's daughter just got engaged to a Soviet spy, and Boston detective Maggie Pelletier has to find out who dumped the dead guy in the Harbor—or else lose out on a honeymoon in Havana. A blunt-nosed, sharp-eyed look at love and tying (and untangling, and retying) the knot. 3 men, 3 women. INTERIOR/EXTERIOR. **FEE: \$60 per performance.** ISBN: 0-8222-1788-0 **\$6.50**

**RED ROVER, RED ROVER.** DRAMA. Oliver Hailey. A sophisticated study of modern marriage in which three couples, staying overnight after a party, become involved in a series of incidents that reveal more than they perhaps intend about their separate and joint relationships. **THE STORY:** The set-



ting is a comfortable middle-class living room, probably suburban, and the time is early morning. Three couples, after a pleasant party, are preparing to leave for their homes, but the host suggests that, because of the hour, they all stay over. Uneasy at first, the other couples agree, and while their intention is to go to their separate rooms the inevitable complications result. Before long there is a mix-up of partners which reveals not only latent desires but also frustrations, enmities and dissatisfactions heretofore unspoken. In the end it appears that none of them will ever be, or feel, quite the same again, and that their marriages may now be in jeopardy. But, in the surprising conclusion, a quite different situation develops as the three couples decide to go on living as a group—hoping to find in a communal arrangement the excitement and fulfillment which have eluded them in their separate relationships. 3 men, 3 women. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-0940-3**

**\$6.50**

**RIB CAGE.** DRAMA. Larry Ketron. A regional theatre and Off-Broadway success. Concerned with the tensions and insecurities of male “machismo,” the play blends humor and explosive action as it illuminates a crisis point in the lives of a group of people brought together by circumstance and mutual need. “The dialogue is firmly in character and creates a vividly heightened reality...makes the idea of theatre come alive.” —Cue Magazine. “...the whole play has a rough and tender vitality...” —NY Post. **THE STORY:** The scene is a small town in South Carolina, where Hodge, a Vietnam veteran, shares his house with Vernie, his childlike girlfriend, and Sheryl, the widow of a talented but obscure novelist and a close friend of his late mother. Nervous and unsettled, Hodge continually castigates Vernie, no matter how hard she tries to please him, and also derides Sheryl, although she is old and wise enough to try to turn a deaf ear to his rantings. The arrival of his Army buddy Richard, who now manages a bookstore in New York City, further aggravates Hodge’s unruliness, as though to somehow make him even more aware of the fact that the “good life” has passed him by. Richard is accompanied by his mentor and lover, Carolyn, a sleek and sexy lady whose bantering rapport with Richard, and evident concern for Vernie and Sheryl, also point up Hodge’s own lack of grace and learning. Eventually Vernie, finding her own voice through the help of the others, threatens to leave Hodge, whereupon his defiant facade finally begins to crumble—giving promise that he will try, at last, to temper his inability to relate meaningfully to the world and to curb his compulsion to strike out at those who seek to offer him the only solace that he is destined to know. 3 men, 3 women. DIVIDED INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0948-9**

**\$6.50**

**THE RIDE DOWN MOUNT MORGAN.** DRAMA. Arthur Miller. “MOUNT MORGAN has an elegiac dignity...” —NY Times. “RIDE DOWN MOUNT MORGAN will be up there with the best of them. It is an amazingly fresh play...It is witty, beautifully written, and naughtily provocative. Eventually it should make you think more than it makes you laugh, and it makes you laugh plenty.” —NY Post. “...MOUNT MORGAN has a lot of profound and humorous insights as to why relationships are essential, yet difficult to maintain...MOUNT MORGAN features some of Miller’s best writing in decades.” —NY Daily News. “Everyone is vulgar and hilarious, selfish and giving, ridiculous and quite grand in this generous play about the tragic and wondrous unknowability of the human creature.” —NY Newsday. **THE STORY:** Lyman’s desires have allowed him to believe that loving—and marrying—two women is the kind of love that is totally truthful and that he is being true to himself. When found out, his wives clarify the position: Only by deceiving everyone has he found a way to his own false sense of truth. While lying in the hospital recovering from bad injuries after a car crash, Lyman’s women meet. They are shocked and devastated, as are the children who once adored Lyman and now verge on despising him. As we follow the chain of events that led up to this day, what is revealed is a selfish man, willing to take, while others around him are willing to give and to turn a blind eye to suspicions. We also feel the indictment of a society that urges us to give meaning to our life by individually defining it only for ourselves. In the end, Lyman is left by those who once loved him, and he must face the loneliness he now knows is his real, true self. 2 men, 4 women, with 1 musician. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1700-7**

**\$6.50**

**ROOSTERS.** DRAMA. Milcha Sanchez-Scott. Balancing humor, poignance and powerful drama, this arresting play probes into the problems besetting a Hispanic-American family in the rural Southwest, and the growing conflict between a ne’er-do-well father and his rebellious son. Successfully presented Off-Broadway as a joint production by INTAR and the New York Shakespeare Festival, the play marked the arrival of a singular and talentful original new writer. “...Ms. Sanchez-Scott has a natural theatrical talent and an ability to ensnare an audience in a tale—both comic and poignant—of domestic emotional violence.” —NY Times. “...Sanchez-Scott writes in a supple style, and with nice wit, about people she clearly cares about” —NY Post. **THE STORY:**

The setting is a simple wood-frame house in the American Southwest. Hector, a young campesino, is apprehensively awaiting the return of his father, Gallo, who has been serving a jail term for manslaughter. Gallo, who is obsessed with cock fighting, is a philandering, high-living macho type, who finds it difficult to communicate with, much less understand, his contemplative, questioning son. The crux of the play is the battle for supremacy between the father, who wants to exploit the fighting cock which his son has been looking after for him, and Hector, who argues that they should sell the animal and use the proceeds for family needs. Drawn into the dispute are Hector’s sister, Angela, an otherworldly creature who wears angel wings and blots out unpleasant reality by hiding under the front porch; his lusty, profane aunt, Chata, whose overt sexuality is both fascinating and disturbing to her impressionable nephew; and his long-suffering mother, Juana, who wishes that her family would stop bickering and live in peace. Mingling scenes of explosive drama with moments of fanciful imagery, the play deftly blends its two natures as it moves to its conclusion when, in a theatrically magical moment, illusion and reality achieve a remarkable synthesis. 3 men, 3 women. EXTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0965-9**

**\$6.50**

**A ROSEN BY ANY OTHER NAME.** DRAMA. Israel Horovitz. Inspired by characters from Morley Torgov’s book, *A Good Place to Come From*. The second of three related plays which focuses, with warmth and beguiling humor, on Jewish family life in Ontario, Canada, at the beginning of World War II. This time the action deals with the approaching bar mitzvah of young Stanley Rosen, and the crisis which arises when his father, sensitive to the growing spectre of anti-Semitism, contemplates changing his name from Rosen to Royal. “...Down-to-earth honesty, sincerity and love in the writing...” —BackStage. “...an envious amalgam of wit, warmth and homey philosophy.” —NY Daily News. “...the best thing I have yet seen from Horovitz, a triumphant affirmation of an early promise...” —NY Post. **THE STORY:** Preparing for his bar mitzvah, Stanley Rosen is disconcerted by his proud mother’s promise to commission a chopped liver sculpture in his likeness, but even more concerned about his father’s decision to change the family name from Rosen to Royal. World War II has begun and the older Rosen, disturbed by the growing evidence of anti-Semitism, even in their provincial town of Sault Ste. Marie, Canada, wants to disguise the family’s Jewish background. Although Stanley is very much a part of the local community, and even has a gentle girlfriend, Fern, he is uneasy with his father’s action which, he feels, is a betrayal of a proud heritage. With Fern’s help, and that of a sympathetic cousin, Manny, a shell-shocked veteran, he arranges a secret bar mitzvah in the proper family name. His father, angered and resentful at first, soon realizes that his son has shown a courage he has lacked—and as the play ends the family is once again united, and determined to face what may come with dignity and resolve. 4 men, 2 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0970-5**

**\$6.50**

**ROULETTE.** DRAMA. Paul Weitz. “Every now and then a cliché sheds its skin in American comedy to reveal something raw and unsettling. Cultural anthropologists and savvy theatergoers should know that this molting process is now occurring at the John Houseman Theater, where a sharp-tongued, broken-hearted and seriously funny new play called ROULETTE opened last night.” —NY Times. **THE STORY:** Dysfunction and black comedy reign in suburbia when Jon, an affable businessman and father, descends to his kitchen one morning for coffee. He pauses from his morning paper, carefully removes a revolver from his briefcase, loads one bullet into the cylinder, spins it, places it against his temple and pulls the trigger. Nothing, only the hollow click of an empty chamber. Jon tidies up and, briefcase in hand, leaves for work. His troubles, however, follow him there. Jon’s wife, Enid, is cuckolding him with his best friend and next-door neighbor, Steve, who shows up suddenly at Jon’s office to ask for a loan. Meanwhile, back at home, Jon’s rocker daughter, Jenny, is planning on sleeping over at her boyfriend’s house and attempting to enlist her mother, Enid, to convince Jon it’s all right. Trying to come to grips with this rapidly breaking home is Jon’s perpetually anxious son, Jock, who’s recently been rejected by his fraternity of choice. Virginia, Steve’s skittish and loopy wife, knows he’s sleeping around, but she won’t let a little thing like that stop her from popping in on Enid to borrow a pint of milk. When the hammer of Jon’s gun finally hits that solitary bullet, it sends the family over the edge of lunacy into the uncharted territory of honesty and reconciliation. 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-2008-3**

**\$6.50**

**SATURDAY ADOPTION.** DRAMA. Ron Cowen. First presented by the CBS Playhouse, this moving and quietly eloquent play examines the well-meant attempt of a white college student to extend a brotherly hand to a young black boy. “...the subject matter is of universal appeal...a thought-igniting play...” —NY Daily News. “...delicately poignant...an immensely touching dialogue of understanding...” —NY Times. **THE STORY:** Overflowing with good intentions, Rich Meridan becomes a “Big Brother” to Macy Stander, the

teenage boy of an ambitious, African-American mother. Rich hopes to inspire Macy to overcome racial prejudice and achieve success in spite of the world being against him. While Macy is initially resentful towards his "Big Brother," it's Macy's actual brother, Paul, who is openly antagonistic towards Rich and what he considers his patronizing generosity. Paul suspects that the "Big Brother" will be unable to deliver on his promises to send Macy through college and law school. Ultimately Rich's grand idea for Macy's education falls through, leaving Macy embittered and Rich disillusioned, feeling as if he is just another fervent idealist who has been defeated. 3 men, 2 women, 1 boy. UNIT SET. FEE: \$40 per performance.

ISBN: 0-8222-0987-X

\$6.50

**SATURDAY NIGHT.** DRAMA. Jerome Kass. Touching, humorous and compassionate, this Off-Broadway success by one of our theatre's most promising writers delves into the fears and illusions of a lonely young girl who seeks escape in private fantasies from the drabness of the life around her. "...a development of his gift for rueful comedy about life in the Bronx, with his seemingly perfect ear for colloquial speech, his talent for warmly human humor and his sense of quiet compassion." —NY Post. "...a beautiful, beautiful play..." —Women's Wear Daily. "The writing is colorful, the characterizations are perceptive and the impact is meaningful." —Variety. **THE STORY:** On Saturday night, Rochelle Harris is, as usual, expecting her friend Ellie. As soon as her father leaves she excitedly changes into a splashy hostess gown and covers the drab furniture with bright-colored spreads, much as she has covered her life. Then she proceeds to share cultural and sexual fantasies with her friend while damning the world, her own in particular, for its crudeness, insensitivity, dreariness. Rochelle fears going mad, the same fate as her mother, and we soon realize just how troubled Rochelle really is. Although not a martyr to her father's needs and fear of abandonment, she uses him as an excuse for self-seclusion. A family friend brings in his buddy, a would-be comedian, short on education but long on reflexive understanding, to cheer up the girls and for a moment she leaves her self-made tragedy in a cathartic gale of laughter. Finally, the father returns with a revelation about himself that ultimately shatters the glass lid that this poor girl has, in fright, placed over her life. 4 men, 2 women. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0988-8

\$6.50

**SAVED OR DESTROYED.** DRAMA. Harry Kondoleon. "This is one of those once-in-a-blue-moon stagings that seem to have stepped directly, full-blown and radiant, from an author's imagination...**SAVED OR DESTROYED** is essential viewing for any lover of theater..." —NY Times. "For anyone who gives a serious damn about theatre, this play is a necessary experience." —BackStage. **THE STORY:** A challenging, ethereal, celebratory play about the staging of a play, **SAVED OR DESTROYED** examines the parallels and paradoxes of life and theatre with reverence, irreverence and brilliant insight. 3 men, 3 women. OPEN STAGE. FEE: \$60 per performance.

ISBN: 0-8222-1798-8

\$6.50

**SECOND THRESHOLD.** DRAMA. Philip Barry, with revisions by Robert E. Sherwood. "A drama of great eloquence, depth and feeling." —NY Herald-Tribune. **THE STORY:** Josiah Bolton is toying with the idea of suicide. His daughter Miranda intends to marry an Englishman older than herself, and is about to go abroad for the wedding. Neither Miranda nor Josiah realize how much he depends upon the close bonds that link them together. Toby Wells, a young physician and a friend of Josiah's, perceives that drastic steps must be taken if Josiah is to avoid wrecking his life. Toby knows how close Miranda is to Josiah and warns to her. At first she resents the interference, but is too deeply attached to her father not to understand the implications. She realizes her father needs a restoration of his former faith in life, and that only she can re-established it. Miranda's association with Toby soon develops into love, and when Miranda decides to break off her engagement, Josiah realizes she is not acting to please him, but is following her true feelings. Miranda's "plot" to help Josiah shows signs of succeeding, because she understands that not only does Josiah need her but that she needs him as well. 4 men, 2 women. INTERIOR. FEE: \$50 per performance. MS.

ISBN: 990238

\$15.00

**A SHAYNA MAIDEL.** DRAMA. Barbara Lebow. A powerful, haunting and deeply affecting portrait of a family, which conveys the aftermath of the Holocaust through a poignant, imaginatively conceived examination of one divided family's experience. Widely produced by America's leading regional theatres, the play went on to become a long-run Off-Broadway success. "...a tribute to the sustaining power of family and to man's indomitability." —NY Times. "It's an emotional powerhouse of almost overwhelming proportions." —Hartford Journal Inquirer. "...anyone who sees it will not soon forget it." —Atlanta Constitution. **THE STORY:** The setting of the play is the stylish Manhattan apartment of Rose Weiss, the time 1946. Although born in Poland, Rose, now in her twenties, came to the United States with her father, Mordechai, at the age of four and is now completely "Americanized." The

plan had been for Rose's mother and sister to join the others, but the sister fell ill with scarlet fever, the mother stayed on to care for her, and soon the rise of the Nazis cut off their escape. Their ordeal in the concentration camps, which only the sister survived, has brought a burden of guilt to the aging Mordechai and deeply mixed feelings as he awaits the arrival of his elder daughter, Lusie, who has, at last, found her way to America. With her halting English and old world ways Lusie is a striking contrast to Rose, who is somewhat embarrassed by her rediscovered sister's presence, and fearful that it will threaten her own hard-won independence. Distraught, and concerned that she may never be reunited with her young husband, Lusie embraces a series of memories and fantasies that make real the joys and horrors of her life before the war, from which her father and sister were spared. But when Mordechai gives Rose a letter from her mother—a letter left many years earlier with a non-Jewish Polish friend—a "proof" of family is somehow restored, and old barriers and griefs give way to a renewed sense of hope and mutual dependence—and the conviction that a better future may yet arise from the bitter ashes of the troubled past. 2 men, 4 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1019-3

\$6.50

**THE SHORTCHANGED REVIEW.** DRAMA. Michael Dorn Moody. First presented by Ensemble Studio Theatre, and then transferred to Lincoln Center for an extended run, this powerful and challenging drama introduced this writer to our theatre. "...an absorbing evening of theater..." —NY Times. "...we are in the hands of a writer who belongs in the theatre." —The New Yorker. "...a consistently absorbing work that is alive with interesting characters." —Hollywood Reporter. **THE STORY:** The play centers on Nicky Shannigan, a middle-aged disc jockey who operates a listener-sponsored radio station. He is long on charm but short on cash, yet he idealistically resists his partner's pleas to accept advertising. He also runs into further trouble when a young rock star whom he has been helping is arrested on a drug charge, and Nicky uses his son's inheritance (from his first wife) to help him. When the son, who has been wounded both physically and psychologically in Vietnam, returns unexpectedly, he is bitter about his father's actions and tension begins to mount ominously. Nicky is also beset by other troubles: the antagonism between his new wife and his son; the rebellious misbehavior of his teenage stepdaughter; and his dangerously stubborn refusal to give up a subpoenaed tape made by his young protégé. In the end these forces collide, as they must, and with overwhelming dramatic power—yielding rape, murder and the moving spectacle of a man destroyed by the darker side of his own ideals. 4 men, 2 women. DIVIDED INTERIOR. FEE: \$40 per performance.

ISBN: 0-8222-1024-X

\$6.50

**SIGNATURE.** DRAMA. Beth Henley. "SIGNATURE makes a disturbing imprint with its impression of the future...to say we'd better take notice or we're doomed." —Poughkeepsie Journal. **THE STORY:** Two brothers, Boswell and Maxwell, are living in Los Angeles in the year 2052. Knowing he is seriously ill, Boswell seeks to revive his fame as a once acclaimed art philosopher. In his obsession to leave a legacy, a signature, he pushes away the love of a young woman (named William) who is a dedicated worker on the Splat Out Crew. The younger brother, Maxwell, becomes so distraught when his wife, L-Tip, divorces him on video divorce that he calls up the Euthanasia Hot Line and requests to be "euthed" because of a broken heart. Max is thus transformed into an icon of twenty-first-century romantic love and suddenly discovers the wonders of glamour and the price of fame. 3 men, 3 women. INTERIOR/EXTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1876-3

\$6.50

**SIMPATICO.** DRAMA. Sam Shepard. "It is like a cross between a modern film noir, Ibsenesque thriller and revenge drama." —London Evening Standard. "Sam Shepard goes to the races and wins...**SIMPATICO**...is Mr. Shepard writing at his distinctive, savage best." —NY Times. **THE STORY:** Vinnie's been hiding out, leading a low-profile life in Cucamonga, California, after being involved in a very shady deal with his old friend, Carter. About to be caught in a race-track scam, the two set up and blackmail the local commissioner, Simms, into silence. To add comic insult to injury, Carter then ran off with Vinnie's wife, Rosie, (also involved in the set-up) and his Buick. Simms is now a bloodstock agent in Kentucky, satisfied to let sleeping dogs lie. Carter became a successful horse-breeder there and sends monthly checks to buy Vinnie's silence. Vinnie has grown tired of his lonely life in hotel rooms and wants the past behind him, so he decides to come clean. He summons Carter to visit him under the guise of needing help with a woman who's had him an arrested. Carter arrives in California where Vinnie threatens to go public with the information if Carter doesn't turn himself in and help with his "woman" problem. Trying to placate Vinnie, Carter visits the woman, Cecelia, only to find she's a friend of Vinnie's and there was no arrest. Upon returning to Vinnie's room, Carter finds Vinnie has gone, along with the incriminating evidence of their crime. While growing more and more anxious, Carter receives a call from Simms telling him that Vinnie has visited.

Thinking Vinnie has offered to sell Simms the evidence, Carter sends Cecelia, duped into believing she would go to the Derby, to offer more to Simms than Vinnie's offer, to get the evidence back. Simms turned Vinnie down, who then goes to Rosie who also balks, but Vinnie leaves the evidence with her anyway. At the same time, Cecelia fails to convince Simms to take Carter's money, and Carter slowly deteriorates from his panic and fear as he awaits Vinnie's return. When Vinnie does return, he doesn't tell Carter what happened and rejects his old friend, even as he watches him mentally and physically disintegrate before him. Roles have reversed as Vinnie is free of the weight he has carried, and Carter is headed for a disastrous fall. 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-0726-5

**\$6.50**

**THE SIRENS.** DRAMA. Richard Wesley. A powerful, affecting play successfully presented Off-Broadway by New York's noted Manhattan Theatre Club. "...remarkable human drama." —NY Times. "...always fascinating, and every minute of it is believable." —The New Yorker. "Richard Wesley is a talented, committed black playwright." —Cue Magazine. **THE STORY:** A penetrating study of character and the destructive cycle which so often characterizes life in a big city black ghetto. Employing a series of interlocking vignettes, made up of street encounters, dialogues and monologues, the author counterpoints the lives of two young prostitutes; the man who earlier deserted one of them; and a high-school age couple whose future is surely shadowed in the present existence of the others. Deftly mixing humor and sadness, the play captures the feel of the streets and of a way of life in which people are so scarred and trapped by their experiences that hope and self-confidence are stunted and betrayed in the bitter search for simple dignity, happiness and individual fulfillment. 3 men, 3 women. UNIT SET. **FEE: \$40 per performance.**

ISBN: 0-8222-1033-9

**\$6.50**

**SKYSCRAPER.** DRAMA. David Auburn. On a rainy night in Chicago, six strangers collide on the rooftop of a historic building targeted for demolition in this dark comedy about architecture, happenstance, memory and love. **THE STORY:** Jessica, a young photographer fighting to save the building, has injured herself trying to take pictures of the crumbling skyscraper. She and her lawyer, Jane, are suing the demolisher, Raymond. Raymond has his own troubles: He has just been forced to fire his dreamy and unreliable brother, Joseph. Meanwhile, Louis, a 110-year-old man whose life is bound up with the building, tries to rescue Vivian, a distraught young woman determined to leap from the roof. Jessica inadvertently saves Raymond's life; Jane seduces Joseph; Louis struggles with Vivian and his failing memory; and all of their lives are changed as they uncover the threads that connect them to Chicago, this building, and each other. 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1652-3

**\$6.50**

**SNOWING AT DELPHI.** COMEDY/DRAMA. Catherine Butterfield. A touching yet raucous look at what attracts people to others and what makes them look inward to find out who they really are. "Not since *Steel Magnolias* [has there been] a new comedy as laughable and lovable as SNOWING AT DELPHI. The humor swells from smiles to chuckles to guffaws, and the sentiment waxes from warm to glowing." —NY Daily News. **THE STORY:** Allan, a comic example of New Age male sensitivity, brings Brenda, a very young and very pregnant street-wise woman, to spend a non-traditional Christmas at the cabin of his yuppie friends in upstate New York. The two couples already there are suffering from grief and collapsing relationships. Nick and Sarah moved to the country for safety's sake. Tragically, their decision to move away from the city cost them the life of their unborn child in a freak accident. Marcy and Gary have been circling each other with arsenals of contempt and mutual infidelity, fueled by intellectual pursuits widely at odds with one another (he's a publisher, she's a puppeteer). Brenda shares the harrowing story of her pregnancy by rape, jolting the two couples away from their obsessive troubles. Through her humor, down-to-earth good sense and survivor's spirit, Brenda acts as the catalyst for a series of heartfelt, wickedly funny turns that result in the romantic shuffling of the couples, sometimes after explosive incidents, and sometimes just spinning out of tender communications they needed to share. 3 men, 3 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1377-X

**\$6.50**

**SOMEWHERE IN BETWEEN.** ROMANTIC COMEDY. Craig Pospisil. "...a smart, sharply crafted play." —nytheatre.com. "...masterful...delightful..." —Stage Directions Magazine. "Craig Pospisil does something rare and difficult in his episodic comedy... The laughs come easily and frequently." —City News. "It's a wonderful play. It's a quirky and romantic comedy... but it's also alive with contemporary social poignancy." —Dayton Daily News. "SOMEWHERE IN BETWEEN is a smart, clever, contemporary piece of theater." —Cincinnati City Beat. **THE STORY:** Told in ten scenes, the play begins in the dark, as Jasper confesses his feelings of isolation to the audience. But he becomes unnerved by the dark and calls for lights. In the first scene, Jasper is

stuck between floors on an elevator with a claustrophobic man, who goes quickly and hilariously over the edge. At work, a sleazy coworker gives him farcical advice on how to pick up women, and that night Jasper goes to a bookstore and tries to pick up a pretty clerk, Holly. He strikes out badly but is picked up by another woman, who takes him home... where she lives with her boyfriend. A ride on the subway turns into a comic free-for-all as he and other riders enthusiastically give advice to a lost tourist. Jasper crosses paths with Holly again at a party and gamely starts a conversation, hoping she won't recognize him, but she does and teases him flirtatiously. On their first date, Jasper and Holly go to a cozy restaurant for quiet conversation, but the couple seated on one side of them erupts in a battle of the sexes, while the couple on the other side engages in passionate verbal foreplay. Later, Jasper walks Holly home and their conversation seems mundane, but their fantasies about each other are anything but. A chance encounter with a homeless man forces Jasper to gain some perspective on his life. Back at work, Jasper snaps when a friend tells him Holly is dating someone else. He loses his cool, kicks a chair, breaks his foot and gets fired. Feeling suddenly liberated, he hobbles to Holly's bookstore and asks her if she is seeing someone else. She isn't. They kiss—and leave immediately for the hospital. In the end, Jasper briefly talks to the audience again, understanding he must accept life's uncertainties, which aren't all bad, and make the best of things. 3 men, 3 women (flexible casting). UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1522-5

**\$6.50**

**STEEL MAGNOLIAS.** COMEDY/DRAMA. Robert Harling. A first play which met with immediate critical and popular acceptance in its premier production by New York's WPA Theatre. Concerned with a group of gossipy Southern ladies in a smalltown beauty parlor, the play is alternately hilarious and touching—and, in the end, deeply revealing of the strength and purposefulness which underlies the antic banter of its characters. "Harling has given his women sharp, funny dialogue... The play builds to a conclusion that is deeply moving." —NY Daily News. "...a skillfully crafted, lovingly evoked picture of eccentricity in the small-town South... Robert Harling is a new voice in the theatre and the qualities of STEEL MAGNOLIAS suggest he may be an important one." —Drama-Logue. "...suffused with humor and tinged with tragedy." —NY Post. **THE STORY:** The action is set in Truvy's beauty salon in Chinquapin, Louisiana, where all the ladies who are "anybody" come to have their hair done. Helped by her eager new assistant, Annelle (who is not sure whether or not she is still married), the outspoken, wise-cracking Truvy dispenses shampoos and free advice to the town's rich curmudgeon, Ouiser, ("I'm not crazy, I've just been in a bad mood for forty years"); an eccentric millionaire, Miss Clairee, who has a raging sweet tooth; and the local social leader, M'Lynn, whose daughter, Shelby (the prettiest girl in town), is about to marry a "good ole boy." Filled with hilarious repartee and not a few acerbic but humorously revealing verbal collisions, the play moves toward tragedy when, in the second act, the spunky Shelby (who is a diabetic) risks pregnancy and forfeits her life. The sudden realization of their mortality affects the others, but also draws on the underlying strength—and love—which give the play, and its characters, the special quality to make them truly touching, funny and marvelously amiable company in good times and bad. 6 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1078-9

**\$6.50**

**STEPHEN VINCENT BENÉT'S STORIES OF AMERICA.** NARRATIVE THEATRE. F. Andrew Leslie. Partly spoken, partly acted, partly mimed, the program uses basic theatre techniques to project the spirit, poignancy, humor and excitement of our nation's developing years, while achieving a remarkable pertinence to the present day. **THE STORY:** Drawing on the lively and fanciful American tales of Stephen Vincent Benét, the substance of the program ranges from the Colonial years and the Revolutionary War to the opening of the West and the burgeoning of the American heartland. Using creative theatre concepts to bring the stories alive onstage, with short poems and simple musical interpolations to enhance and heighten the flow of action, it not only captures the vitality and humor of Benét's imaginative creations, but also makes the lesson of their wit and wisdom powerfully relevant to our own troubled times. 3 men, 3 women (flexible casting, minimum of 3 men). OPEN STAGE. **FEE: \$60 per performance. MS.**

ISBN: 992181

**\$15.00**

**STOP KISS.** COMEDY/DRAMA. Diana Son. "There's so much that is vital and exciting about STOP KISS... you want to embrace this young author and cheer her on to other works... the writing on display here is funny and credible... you also will be charmed by its heartfelt characters and up-to-the-minute humor." —NY Daily News. "...irresistibly exciting... a sweet, sad, and enchantingly sincere play." —NY Times. **THE STORY:** A poignant and funny play about the ways, both sudden and slow, that lives can change irrevocably. After Callie meets Sara, the two unexpectedly fall in love. Their first kiss provokes a violent attack that transforms their lives in a way they could

never anticipate. 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1731-7 \$6.50**

**STRING FEVER.** ROMANTIC COMEDY. Jacquelyn Reingold. "Applies the elusive rules of string theory to the conundrums of one woman's love life. Think *Sex and the City* meets *Copenhagen*." —NY Times. "A funny offbeat and touching look at relationships...an appealing romantic comedy populated by oddball characters." —NY Daily News. "Where kooky, zany, and madcap meet...whimsically winsome." —NY Magazine. "STRING FEVER will have audience members happily stringing along." —Theatermania.com. "Reingold's language is surprising, inventive, and unique." —Nyttheatre.com. "...[a] whimsical comic voice." —Time Out. **THE STORY:** In this comedy, which starred Cynthia Nixon and Evan Handler Off-Broadway, Lily juggles the big issues: turning forty, artificial insemination and the elusive scientific Theory of Everything. Lily's world includes an Icelandic comedian, her wisecracking best friend, a cat-loving physicist, her no-longer-suicidal father and an ex-boyfriend who carries around a chair. 3 men, 3 women (doubling). OPEN STAGE. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1952-2 \$6.50**

**THE SUDDEN AND ACCIDENTAL RE-EDUCATION OF HORSE JOHNSON.** COMEDY. Douglas Taylor. Presented on Broadway, this warm-hearted comedy combines humor and poignancy in telling of a "rough diamond" who has discovered the realms of mind and spirit, and is awaiting a "sign" to lead others to salvation. **THE STORY:** Lacking formal education, Horse Johnson makes his living by working in a warehouse. But Horse's imagination has been ignited by a free-spirited, dynamic, genius-type vagabond named Clint, who roams the West picking apples while spouting poetry, philosophy and (or so it seems to Horse) answers to the deeper questions of life. Taking a leave from his job, Horse has closeted himself with Emerson, Thoreau, Whitman and the like, looking for the key to it all—and straining his long-suffering wife's patience to the breaking point. But the cosmic answers are slow in coming, and Horse is beginning to falter (much to his family's relief) when Clint himself bursts on the scene, sweeping all doubts away with a dazzling display of high-sounding philosophic doubletalk. For Horse it seems now that the meaning of it all must be near at hand, but it is quickly evident that Clint's thoughts are more on Horse's attractive (and engaged) sister-in-law than Horse's mind. Which results in some tense, not to mention disenchanting, moments for our hero. As the play ends Horse is still looking for the "answers," but the search is now within the context of his own life and limitations—and there is the happy suggestion that he may be on the right track at last. 4 men, 2 women. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-1093-2 \$6.50**

**SUMMER CYCLONE.** DRAMA. Amy Fox. "...wise compassion...On and beneath its surface, this play is all about life and death, and particularly about the decisions that shape lives and character...To Ms. Fox's credit she provides no facile answers to the questions she raises, and approaches the conflicts they present with a warmth of understanding that finds the beauty in human weakness, whether of flesh or spirit." —NY Times. "[Amy Fox is a] ferocious talent...Her characters are balanced and multidimensional, her dialogue sharp and two steps ahead of the audience...a wholly convincing love story." —Time Out. **THE STORY:** Lucia, a woman artist in her thirties, joins a clinical drug study, where Eugene, an idealistic young medical student, awakens her to a romance she finds both exciting and frightening. Haunted by the memory of her mother, who died of breast cancer many years earlier, Lucia struggles with the uncertainty of her prognosis and searches for somebody she can trust. When she asks Eugene to break the rules of the clinical trial, upsetting the delicate balance of the relationship they have begun, their search for answers leads them to Coney Island, where in the shadows of the roller coaster they confront the fears that make trust difficult in any relationship. 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1835-6 \$6.50**

**SUMMERTREE.** DRAMA. Ron Cowen. Winner of Off-Broadway's Vernon Rice Award, which earned unanimous critical praise in its long-run production by the Lincoln Center Repertory Theatre. Concerned with the problems and fears of young people in today's uncertain world, the play is both a joyous expression of the good things in life and a powerful indictment of war and the senseless waste which it can bring. "...beautiful and sensitive; immeasurably moving..." —NY Times. "It is good to come upon a play that makes a virtue of freshness and simplicity and isn't afraid to tug candidly at the heartstrings." —NY Post. **THE STORY:** As Dan Sullivan, writing in the New York Times, outlines: "Mr. Cowen's hero, just about to turn twenty, is discovered dreaming in the backyard (or is it less friendly territory?) and the action of the play is mostly what happens in his head as he surveys his life up to this particular afternoon. Going backward and forward in time with the swiftness of reverie, we see the young man's relationships

with his well-meaning but obtuse father, his loving but possessive mother, his compliant but unsentimental girlfriend. The father keeps after him to dress better, make a lot of friends, stick to business, 'be a man.' The mother shuttles between a desire to see him out of the nest and a yen to keep him at home. The girlfriend will be faithful to him while he's in the Army; but, of course, she'll go to the movies with other fellows. Another character is a neighbor boy, in effect the hero's little brother and sometimes in effect, the hero as a kid. And there is a soldier who helps spell out the true location of this friendly summertree." Which is, ultimately, Vietnam, and a battle from which there will be no return. But the life cycle goes on, sometimes happy, sometimes sad, but filled, always, with the bittersweet memories that must become, in the final essence, all that we can truly hold onto. 3 men, 2 women, 1 boy. AREA STAGING. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1099-1 \$6.50**

**TABLETOP.** COMEDY. Rob Ackerman. "The best new American play in quite awhile." —NY Post. "Rob Ackerman's acidly funny TABLETOP is spot-on about the making of a television commercial." —NY Magazine. "Captures, with admirable suppleness, both the easy good humor and the quicksilver contentiousness that mark longtime work relationships." —NY Newsday. "A fast-paced, often uproarious comedy." —NY Daily News. "Encompasses idealism, compromise and illusion in an all too real world of mass manipulation." —NY Times. "Absolutely brilliant. One of the best shows I've ever seen." —Don Imus, MSNBC. **THE STORY:** During an afternoon in the studio of director/cameraman Marcus Gordon, a crew struggles to get two shots for a fast-food commercial about a thick, pink drink. The producer and assistant director, Andrea, is trying to save her boss' slipping reputation. She ignores the objections of property master Jeffrey and permits the creative input of Ron, an earnest entry-level employee. Ron believes in the better possibilities of advertising and engages the others in an escalating debate about how and why we sell and are sold to. His artistic approach to the craft of commerce threatens Jeffrey, infuriates Marcus, yet yields surprising results. Meanwhile, veteran gaffer Oscar and quiet assistant cameraman Dave clash in their separate efforts to tear free from this supposedly creative but ultimately oppressive workplace. Pressures build, tempers flare and egos collide as six American workers fight for their lives and livelihoods. 5 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1797-X \$6.50**

**TAKING LEAVE.** COMEDY/DRAMA. Nagle Jackson. "The play is engrossing, vivid...assured and strong in theatrical values." —Variety. "...a celebration of life." —Anchorage Daily News. "...a rich new dramatic comedy...provokes a great deal of compassionate laughter..." —BackStage West. "Heartwarming is the operative word..." —Denver Post. **THE STORY:** In the middle of the night, Eliot Pryne, professor of English Literature—specialty Shakespeare—is packing what he thinks is a suitcase and leaving what he thinks is a hotel. In the early stages of Alzheimer's disease, he is "taking leave" of the real world and imagining a new one, but the transition is painful. His alter-ego, seen only by the audience, charts this final voyage speaking as Eliot once did when he was the leading authority on Shakespeare's *King Lear*. The visitation of Eliot's three daughters, Alma, Liz and Cordelia, forms the central event of this oddly comic, yet fully sympathetic play. The decision—whether or not to have Father put in a "home"—provides the central conflict among the three very different sisters: the public school counselor, Alma; the TV actress, Liz; and the ne'er-do-well vagabond, Cordelia, who arrives in her black leather motorcycle outfit fresh from a year in Paris and a history of drug abuse. As in Shakespeare's play, it is the young Cordelia who assumes responsibility for her father and leaves us with the bittersweet realization that, while all will not be well, Eliot's taking leave will be a gentle one. Filled with the often farcical behavior that goes along with this disease, and decorated with "good talk" from the literate professor and his daughters, this play had packed houses at the Denver Center laughing, weeping and finally standing and cheering. As the alarming number of Alzheimer's victims keeps growing, this play's relevance increases daily. 2 men, 4 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1764-3 \$6.50**

**TANTALUS.** THRILLER. Ian Cullen and Catherine Arley. Based on a best-selling French novel, this masterpiece of suspense enjoyed successful productions in Paris and London before its highly acclaimed Off-Broadway presentation. Filled with twists and turns of plot as it unfolds its tale of intrigue and possible murder, the play cleverly holds back its biggest surprise until its exciting and unexpected conclusion. "TANTALUS is stylish and fun...amiably creepy entertainment." —NY Times. **THE STORY:** Anton Korff, aide to a mysterious ailing recluse, who is reputed to be one of the world's richest men, interviews a young woman who has applied for a position as nurse for the aging multi-millionaire. Korff's questioning centers on whether the applicant, Hilde, is completely unattached and whether (as she has stated in her letter of inquiry) she would indeed do anything for money. Once satisfied of her qualifications, Korff adds a startling requirement: If she is taken on he will legally adopt her as his daughter; he will also maneuver his employer, Karl Rich-

mond, into proposing marriage to her, and she will sign a letter paying over a large sum of money to him in the event of her would-be husband's death. Hilde accepts his terms, and thereafter the action of the play moves darkly and deviously to its menacing conclusion—but with so many strange events and tantalizing developments along the way that the truth of what transpires remains clouded until the final, surprising moments of the play. 5 men, 1 woman. INTERIOR. **FEE: \$50 per performance.**

ISBN: 0-8222-1110-6

**\$6.50**

**THIEF RIVER.** DRAMA. Lee Blessing. "...lively dialogue that flexibly encompasses many modes, from wry to lyrical, from erotic to spiritual...[THIEF RIVER] keeps you involved: sometimes through amusement, sometimes through empathy and always through curiosity about what comes next." —NY Magazine. "Mr. Blessing's storytelling is not only inventive but adroit...[He] unspools the plot ingeniously...an absorbing evening." —NY Times. "Wistful and sweet-spirited...a quietly devastating picture of lost possibilities and love curtailed by circumstances..." —Variety. **THE STORY:** THIEF RIVER is the story of two men and their fifty-three-year relationship. Ray marries and remains closeted in the small town where they grew up. Gil moves to the city to seek his freedom. Throughout their lives they struggle with their feelings for each other in a society that doesn't know how to make room for them, while their bond—shaped by a dark and violent event in their youth—forever draws them together. 6 men. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1839-9

**\$6.50**

**THIS DAY AND AGE.** COMEDY. Nagle Jackson. "...talk-show topical, but considerably more sardonic and much funnier...Jackson may be on to something big..." —San Francisco Examiner. "...crackles with wit..." —Sacramento Bee. "...a bright, breezy contemporary comedy which takes aim at '90s angst...demonstrates that even comedy can sting delightfully..." —Salem Statesman-Journal. "Frothy, sweet and tart—like a slice of lemon meringue pie...That's the description that best fits...Jackson's crowd-pleaser of a play." —Ashland Gazette. **THE STORY:** This sophisticated comedy of modern manners deals with the "empty-nester's" greatest nightmare: the chickens coming home to roost. Affluent, newly widowed and wonderfully politically incorrect, Marjorie is enjoying life sitting by her pool, having imaginary conversations with her late husband, Jack, when both her grown-up children come calling: Ann with her British husband, Brian, and Tony with his Asian-American wife, Joy—an ex-ballet dancer. Neither sibling knows the other has the same plan: to come home and live with poor old Mom. When Marjorie's succinct reply is "No," they can't believe it. Who ever heard of anyone wanting to live alone?" asks Ann. "Anyone who's tried it" is Marjorie's reply. Not only does she not want them living there but—she has decided to sell the estate and move to New Zealand. Family chaos ensues. Sibling rivalry reaches alarming proportions; brother-in-law begins to lust after sister-in-law, and even the water in the pool turns murky. Eventually Marjorie has an epiphany—including a visitation from her deceased husband, songwriter Jack, who arrives in swimsuit and flippers, urging her to "let 'em go, let 'em all go." Her decision, which has nothing to do with New Zealand, takes everyone by surprise and gives her a new freedom and a new life. The surprise "hit" of the Oregon Shakespeare Festival's '95 season, this comedy addresses very real and current issues with crackling wit and sometimes controversial reflections on American society in "this day and age." 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1765-1

**\$6.50**

**THIS THING OF DARKNESS.** DRAMA. Craig Lucas and David Schulner. The most controversial play of the 2001–2002 season by the authors of *Missing Persons*, *Reckless*, *Three Postcards* (Lucas) and *An Infinite Ache* (Schulner). **THE STORY:** Abbey and Donald, best friends, have just graduated college. Sharing a birth date, Donald travels to visit Abbey and his parents at a remote country house to celebrate their twenty-second birthdays together as an uncertain future looms ahead of them. The birthday celebration on the heels of their graduation seems to have rendered Abbey into an unstable emotional state. Donald, less sensitive, is suffering too, but Abbey was the one who, during graduation, chewed his nails off and kept going until he hit bone. After all, in an ever dangerous and violent world, what is one to feel secure about? Does friendship even stand a chance? As Abbey and Donald try to strike a deal to ensure their friendship for life, the birthday cake appears, and the candles are blown out, but the lights go out as well, and a new holocaust has hit. As the play goes on, we wonder if we're being treated to a seriously eerie vision of the future or if we're being invited to witness a beautiful, painful exploration of what it's like to become an adult as the twenty-first century enters its infancy. With a tip of the hat to Prospero in his acknowledgment of Caliban, life itself seems to have become "this thing of darkness" that Abbey and Donald must accept as their own. 5 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1904-2

**\$6.50**

**TINY TIM IS DEAD.** DRAMA. Barbara Lebow. Wickedly amusing and delicately poignant, this play takes a wry and ironic look at a group of homeless people who form an unconventional family. "TINY TIM IS DEAD takes the audience on a heart-warming and heart-wrenching journey into the world of a group of urban street people." —Philadelphia Press. "...a dramatic reminder of the woes, and occasional wonders, of modern life in America." —Burlington County Times. **THE STORY:** December 24th and 25th, amidst cardboard shelters and trash-can hearths, Otis Pope, a sardonic army veteran, decides who is allowed to stay in the enclave, and who must go. Currently part of this "family" are Verna, a disoriented frequently pregnant, sometimes gritty, other times child-like woman; her nameless and mute eight-year-old son; Charlie, a down-on-his-luck unemployed blue collar worker; Azalee Hodge, an outspoken woman trying to climb back up and Filomeno Cordero, a recent immigrant from Central America, who finds the group on Christmas eve. Discovering a worn-out copy of Dickens' *A Christmas Carol*, the group responds to Verna's pleas to reenact the old story as a gift for her son. She can't wait to be Tiny Tim. The others cast Pope in the Scrooge role, though he resists playing along. In a revisionist inspiration, Pope becomes MC of the "Tiny Tim Telethon." Filo, unfamiliar with the story, assumes a reggae interpretation of the wrong Marley's ghost. Verna becomes delusional, Azalee wants to leave, Charlie tries to keep the peace, but antagonisms, opinions, addictions and moments of violence overtake them. The tale is never completed and the family is broken up, the boy left alone. One by one, willingly or not, the characters depart with no promises for the future, though Pope then grudgingly returns. 3 men, 2 women, 1 boy. UNIT SET. **FEE: \$50 per performance.**

ISBN: 0-8222-1363-X

**\$6.50**

**THE TRADING POST.** COMEDY. Larry Ketron. Set in a small town in eastern Tennessee, this lively, warmhearted Off-Broadway success treats love among the young, and not so young, with gentle humor and perceptive understanding. "Of all the Ketron plays I've seen or read, it struck me as the most substantial, lucid, and attractively written..." —Village Voice. "This artful charmer is an offbeat love story about two longtime friends too timid to become lovers." —NY Post. "...underneath the surface, lives are changing...the result is a welcome act of theatrical congeniality." —NY Times. **THE STORY:** The place is a secondhand shop in rural Tennessee, the time the recent past. Wallace, the middle-aged owner of the shop, is about to bid a reluctant farewell to his long-time lady friend, Claudia, who is going off to Canada to care for her ailing sister. Both Wallace and Claudia have been previously married and while everyone in town (including their own children) is aware that they are a perfect match, Wallace, particularly, seems unable to articulate his true feelings. Counterpointing the relationship of these reluctant lovers is the affair between Wallace's son and Claudia's daughter—a much lustier arrangement, but, in its own way, marked with equal indecisiveness. The interplay of these four very believable and endearing people, abetted by the hilarious woes of a recently widowed friend, leads on to the cleverly devised resolution of the play—where things are set right in a most unexpected and theatrically inventive manner. 3 men, 3 women. INTERIOR. **FEE: \$40 per performance.**

ISBN: 0-8222-1165-3

**\$6.50**

**TRUST.** COMEDY. Steven Dietz. Against the backdrop of the rock music scene, this contemporary comedy combines love, lust and lying. "Steven Dietz has got it right—and made it fresh. A rock 'n' roll *La Ronde*, TRUST sketches out the bumps and grinds of coupling and uncoupling in the '90s. Braced with smart, quick dialogue, it is informed by sharp knowingness and an appreciation that, hey, there have been those hot moments..." Dietz has a literary leaning, which results in some delightful flights of language... Though the play's supposed theme is "trust," it's really about the fleetingness of passion. And the way it circles back on itself etches in its meaning for a sharper pang." —Village Voice. **THE STORY:** This is a contemporary dramatic comedy set against a backdrop of the rock music scene. In a world ruled by love, lust and lying, a spiral unwinds. Cody is a rising star musician. Becca is his fiancée. Gretchen is a dressmaker, fitting Becca for her wedding dress. Leah is a rock star past her prime who Cody meets while on the road. Roy is a public radio announcer smitten with the young bohemian, Holly. As the lives and loves of these people continue to intersect, attraction gives way to seduction, and secrecy holds sway over truth. Becca and Cody's marriage-to-be grows as rocky as Roy increases his hilariously futile attempts to charm Holly. Gretchen and Leah's past is unearthed, brought on by Gretchen's attraction to Becca. As the final concert of Cody's tour concludes, new bonds have been formed, old wounds remain; friends looking for answers, lovers looking for that elusive word: trust. 2 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1405-9

**\$6.50**

**TWO DAYS.** DRAMA. Donald Margulies. "...the hero of the evening is Margulies, whose idiomatic, finely observed writing and presiding intelligence sharpen a thoughtful and provocative evening to a finely penetrating point." —Hartford Courant. "...a powerful drama about a new and devastating age of anxiety in the United States. JULY 7, 1994 ranks as an impor-

tant work by a gifted [playwright].” —Chicago Tribune. “Superb...a beauty...JULY 7, 1994 achieved what contemporary theater does at its best. In reflecting a familiar world, it revealed the sinew, muscle and blood below the skin of our own experience.” —San Francisco Chronicle. “...Margulies faces [the post 9/11 reality] eerily and shatteringly head-on...genuinely moving...” —New Haven Register. **THE STORY:** With TWO DAYS, Pulitzer Prize-winning author Donald Margulies offers a gripping evening of theatre that explores the impact of enormous external events on our daily lives. This double-cast double-bill opens with a twenty-minute chamber piece, *LAST TUESDAY*, which finds commuters on a train from New York to New Haven absorbed with the sometimes comical, quotidian details of their lives as the horror of the outside world insistently—and shockingly—intrudes. (2 men, 4 women.) JULY 7, 1994 is a haunting hour-long exploration of a day in the life of a female physician working in an inner-city health clinic. (2 men, 4 women.) **FEE: \$60 per performance.**

ISBN: 0-8222-1971-9

\$6.50

**VALHALLA.** COMEDY. Paul Rudnick. “You can be sure that a winsomely wicked bon mot will fly by every minute or so.” —NY Times. “Paul Rudnick’s most ambitious and...his strongest work yet.” —NY Daily News. “...a dizzy, brisk diptych that connects 19th-century Bavaria to 1940s Texas in a unified field theory of gayness.” —Time Out. “...a juggling act skillful enough to revive vaudeville.” —Village Voice. “If, as Paul Rudnick contends, ‘opera is music gone mad,’ what’s it called when a giddy profusion of one-liners achieves the lunatic rhythm of music?” —NY Newsday. “Quips fall with the regularity of autumn leaves.” —A.P. **THE STORY:** VALHALLA intertwines two stories: the life of Ludwig of Bavaria, the 1880s Mad King responsible for building a series of storybook castles inspired by Wagnerian operas, and the fictional adventures of James Avery, a wild Texas teenager of the 1940s. These two iconoclasts are tracked from childhood through their deaths, and while they embody separate eras, they are ultimately revealed as time-traveling soul mates. The play explores questions of beauty and madness, as both Ludwig and James pursue lives of operatic passion, bringing them in contact with such diverse figures as a high-school quarterback, the prettiest girl in Dainsville, Texas, most of the characters of *Lohengrin* and princess Sophie, who declares herself “the loneliest humpback in Europe.” VALHALLA is a comic epic, confronting the price to be paid for wanting, and getting, everything you dream of. 4 men, 2 women (doubling). UNIT SET. **FEE: \$60 per performance. SPECIAL NOTE: A CD (#7968CD) of the original sound design and music composed by Mark Bennett for this play is available through the Play Service for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$20.00 per performance.**

ISBN: 0-8222-2021-0

\$6.50

**THE VAMPIRES.** COMEDY. Harry Kondoleon. A biting, wildly funny black comedy by one of our theatre’s most brilliantly creative playwrights. Produced Off-Broadway to critical and popular acclaim, the play uses antic flights of fancy and absurdist humor to explore the dark underside of America’s apparent well-being. “As he’s demonstrated in the past, Mr. Kondoleon is a promising young writer with a tart tongue and off-the-wall sensibility.” —NY Times. “...a terrific sense of how to keep an audience entertained from moment to moment...a fierce, even apocalyptic vision.” —Village Voice. “Kondoleon is a fast hand with absurd humor, particularly the telling quip that reveals personality.” —NY Daily News. “THE VAMPIRES with its off-beat humor and world of its own indicates a writer of special gifts.” —BackStage. **THE STORY:** Ed, a carpenter turned playwright, has had his would-be masterpiece savaged by his brother, Ian, a drama critic who (upon losing his job) decides he is a vampire—sinking his fangs into his wife’s neck and then sending out to the butcher shop for a fresh supply of blood. Ian’s decision to “hate everything” does not, however, spare him the wrath of his disgruntled brother, who demands that he recoup the damage from his theatre review by restaging the play for an invited VIP audience. Ed and his wife are also searching for their precocious thirteen-year-old junkie daughter, a quest which Ian’s wife abets by sending her favorite guru off to look for her. When the missing Zivia turns up she has apparently acquired supernatural powers (and married the guru) all of which leads ingeniously to the hilarious (if cautionary) final scene in which, as Eileen Blumenthal puts it, “one is left with a vision of traditional America, decadent and stupid, taken over by a new order that is brainless, fanatical, and barbarian.” 3 men, 3 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1201-3

\$6.50

**A VERY SPECIAL BABY.** DRAMA. Robert Alan Aurthur. “...achieved a bitter tension of impressive proportions...an honest emotional power of tensely touching quality.” —NY Post. **THE STORY:** Joey Casale is thirty-four years old, the youngest of a family of six children; except for a brief period of glory during the war, he has stayed at home all his life, never held a steady job, and lived on the allowance his father has given him. His father is a self-made man, generous with all his children, outwardly very fond of Joey and of Anna, the

eldest daughter who lives at home and keeps house for her father and brother. The two older sons are successful professional men, and his father teases Joey about his lack of achievement. But Joey knows what he wants—he’s not made to be a dentist, as his father wanted him to be. Joey is good with his hands, at repairing things. He and his ex-Sergeant have been planning for years to set up a television repair shop. The Sergeant has slowly saved his half of the money to start the shop, and Joey has never doubted that his father would advance him his share out of the family funds. But the father is hostile to the whole idea—Joey would move away from home, the eldest daughter would want to give up the house, and all this would disturb the father’s pleasant routine. Joey asks for the money at a family conference, and the whole surface of the family erupts. The father’s real resentment and anger at Joey comes pouring out. Joey’s mother died in childbirth, and the father has hated Joey ever since. Despite everything the brothers and Anna can do, Joey is refused the money, and can see nothing in his life but a continuation of the aimless, meaningless existence he has followed until now. But with the help of Carmen, his ex-Sergeant, and Anna, Joey at last is able to leave his father. The shop will be a long time in getting started but Joey’s life has finally begun. 5 men, 1 woman. UNIT SET. **FEE: \$40 per performance. MS.**

ISBN: 990235

\$15.00

**VOIR DIRE.** DRAMA. Joe Sutton. “Sutton...is capable of focusing a viewer’s attention in ways news cannot. Rather than pouring over the facts of the case, Sutton concentrates on the way the facts are interpreted by the members of the jury—how they are colored, as it were, by each individual’s life experiences...The play also demonstrates that the notion of a jury of one’s peers is not as simple as it sounds. In a society divided by race and class, one’s peers can be difficult, if not impossible, to identify.” —Variety. **THE STORY:** A prominent black man is arrested for buying crack. His lawyer says he was framed, set up by a racist white cop. It is left to a jury of six (as is the case in misdemeanors and many civil cases in New York State), a racially mixed group of five women and one man, to decide who is telling the truth. This they do over three brutal, often explosive days of harrowing deliberation, as we take a peek behind the one door that will always remain closed to us—the door to the jury room. 1 man, 5 women, flexible casting. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1524-1

\$6.50

**WATBANALAND.** DRAMA. Doug Wright. “...WATBANALAND sticks to your ribs, creepily, as if barbecue sauce were being painted on them...the creepy and the comic in lovely balance.” —Village Voice. **THE STORY:** Flo Stillman is a nursery school teacher, desperate to have children of her own. Her husband, Park, a bond trader on Wall Street, refuses to comply. Park carries an overwhelming secret: An affair he had with his secretary, a spirited young woman named Marilyn, already produced a baby. The child, brain-damaged, lies in a hospital incubator, the living manifestation of Park’s infidelity to his wife. Now Park is terrified to procreate again, for fear of producing another handicapped infant. Flo, blissfully unaware of her husband’s situation, still craves a child. She starts to compulsively adopt Third World children through late-night “infomercials” on TV. Soon, she is a foster mother of some renown. As she becomes increasingly obsessed with her responsibility to nurture the world’s underprivileged, Flo’s life takes a surreal turn. She experiences miraculous visits from Third World emissaries, and even endures a phantom pregnancy. Meanwhile, Marilyn’s new boyfriend, Dash, a toll booth attendant with “super-human genes,” decides to pirate Marilyn and her ailing baby away to the Midwest, where they can begin life anew. In a series of short, interconnected scenes, alternately comic and poignant, the play weaves an intricate web of conflicting desires. Written with the narrative logic of a late-morning dream, WATBANALAND is a haunting story about hunger in its very human manifestations: sexual, physical and spiritual. 3 men, 3 women. UNIT SET. **FEE: \$50 per performance.**

ISBN: 0-8222-1480-6

\$6.50

**THE WEDDING OF THE SIAMESE TWINS.** DRAMA. Burton Cohen. Based on the true story of Chang and Eng, the famous Siamese twins who toured the world in the 1800s, and were received by the crowned heads of Europe, the play deals with the private (and surprisingly witty) men behind the celebrities. Continuously engrossing, frequently very funny, and highly imaginative in concept, the play was produced in New York by Off-Broadway’s noted Primary Stages Company. “He has composed a clever, tongue-in-cheek play, which combines piercing humor with social insight.” —NY City Tribune. **THE STORY:** Having amassed a considerable fortune through their world tours, Chang and Eng, the renowned Siamese twins (who were born connected by a band of flesh in the breastbone area) decide to settle in North Carolina, where they buy a prosperous farm. They are also hopeful of finding suitable wives, and when the Yates sisters, Sally and Adelaide, appear on the scene, the two brothers are smitten. Wooing the sisters proves easier than convincing their skeptical parents that the two “freaks” would be suitable husbands, but the lack of other suitors and the fact of Chang and Eng’s obvious wealth soon tip the scales—and lead on to a unique double union which pro-



duces a total of twenty-one children. The brothers had long since developed an ability to "go away" from each other when privacy demanded, to achieve a state of detached oblivion which gives them as much "separateness" as their physical situation will permit, and this allows their marriages to work. But, in time, Chang and Eng begin to weary of touring and of being constantly together: Chang turns increasingly to drink, and Eng gambles away much of his fortune. Yet, in the end, when Chang contracts a fatal illness, which spells death for both of them, the real depth of their closeness and dependency, both physical and spiritual, is made eloquently clear—it, in truth, is what has sustained them through the years and will now do the same for their grieving widows. 3 men, 3 women. UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-1228-5 \$6.50

**WHAT I DID LAST SUMMER.** DRAMA. A.R. Gurney. A warmhearted, gently humorous memory play which, in delineating the coming of age of a teenage boy, pinpoints the foibles of the upper-middle-class society of which he is a product. Successfully produced by Off-Broadway's prestigious Circle Repertory Company. "A.R. Gurney's latest and most compelling sojourn into the discreet heart of America's leisure class—the world which he has continued to expose with fondness, wit and biting accuracy." —Other Stages. "The play is warm, touching and humorous, with something to say about the conflict between materialism and idealism which is so basic to the American dream." —The Stage (London). "Bravo to all and particularly a bravo to that new sage and chronicler of the American white middle class, Gurney." —NY Post. **THE STORY:** The setting is a well-to-do vacation colony on the shores of Lake Erie, the time 1945, during the final stages of World War II. Charlie, an incipiently rebellious fourteen-year old, is summering with his mother and sister (his father is fighting in the Pacific) before going off to an expensive boarding school in the fall. Although he intended to spend the summer loafing and socializing with his friends, the need for spending money forces him to take a job as handyman for an iconoclastic, bohemian art teacher, Anna Trumbull, a former member of the "upper crust" who has lost both her fortune and her regard for the ideals of her upbringing. Sensing a kindred spirit in Charlie, she tries to stretch his mind by teaching him painting and sculpture—and exposing him to "radical" ideas about life and love which, in time, persuade Charlie to reject the notion of going back to school. The result is a family crisis and, more specifically, a showdown between Anna and Charlie's conservative mother, a clash of philosophies which raises as many questions as it answers and, in the end, stimulates the self-awareness that will shape the man Charlie is destined to become. 2 men, 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1236-6 \$6.50

**WHAT'S WRONG WITH THIS PICTURE?** COMEDY. Donald Margulies. "...hilarious... WHAT'S WRONG WITH THIS PICTURE? is a hoot." —LA Times. "...delicious...[a] very amusing and eventually very meaningful comedy about letting go when it's over, Donald Margulies' WHAT'S WRONG WITH THIS PICTURE? is warm and insightful..." —Drama-Logue. "...surprises and delights..." —Village Voice. "...a playwright of most unusual imaginative power...a delightfully intriguing mish-mash of realism and fantasy in which to wander." —NY Post. **THE STORY:** LA Weekly writes: "Donald Margulies' very Jewish *Blithe Spirit* is full of surprises...Opening at the end of shiva, the play is the story of grief-stricken dry-cleaner Mort, whose wife, Shirley, died the week before after choking on a rough piece of moo shoo pork, leaving a house full of extra furniture because she was in the middle of redecorating. His all-too-loving but increasingly less supportive family is telling him 'enough already, it's time to live your life.' Once Mort is left uncomfortably alone with his teenage son, Artie, the play begins to take its odd turns which happily removes it from the path of Neil Simon family farce. As he convinces Artie to wear his dead mother's sexiest dress, Mort seems to be losing his mind, while Artie does his best to humor him. Then the sudden arrival of a very much alive Shirley explodes everything. The play continues to take every unexpected path as the three try to cope with the situation among themselves and with the rest of the family. Margulies skillfully tosses us back and forth between hilarity and sentimental pain, all the while never leaving gaps of logic in this most illogical situation." 3 men, 3 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1769-4 \$6.50

**WHERE HAS TOMMY FLOWERS GONE?** COMEDY. Terrence McNally. An Off-Broadway success, selected by Time magazine as one of the ten best plays of the year, this biting, hilarious, touching and totally original work captures the essence of the "now generation," from flower children to violent revolutionaries. "...a boisterously funny, rueful, sentimental, raunchy and outrageous work...It is also consistently entertaining." —NY Daily News. "...clever and very funny...Mr. McNally is a nimble writer for the stage, with a God-given knack for telling scenes and sharp, immediate characterizations..." —The New Yorker. "He seems to have his finger on the pulse of the below thirty generation." —Variety. **THE STORY:** Constructed as a series of vignettes,

skits and brief incidents, the play portrays the life and attitude of one Tommy Flowers—irrepressible cut-up, determined freeloader and disenchanting rebel against society. In the course of his adventures he befriends a destitute old actor, acquires an over-sized sheep dog (his best friend) and finds love with a beautiful music student (whom he meets in the ladies' room at Bloomingdale's). But as Tommy moves from scene to scene, his bright red shopping bag at the ready for pilfering and his agile wit poised to hoodwink everyone in sight, we also glimpse the root causes of his alienation—his ailing, complaining mother back home; an unhappily married brother; a former girlfriend who has settled for a suffocating domesticity; and a venturing forth which has brought more rejection than acceptance. In the end, betrayed yet again, but still buoyantly defiant, Tommy devises his final rip-off—a bomb to blow him, and at least some small portion of a world he cannot accept, into oblivion. 3 men, 3 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1241-2

\$6.50

**WHERE'S DADDY?** COMEDY. William Inge. A successful Broadway entry by one of America's most skilled and respected playwrights, this engaging play offers a tolerant and good-humored examination of the misunderstanding between generations. "...rejoice with me in a lovely play." —NY Newsday. "...not only a warmhearted and delightful play but a very fine one. A comedy possessing wisdom as well as laughter." —NY Post. **THE STORY:** As Richard Watts, Jr. comments: "Although Mr. Inge is fair and sympathetic to both sides, it would seem that he inclines slightly to the cause of the older generation. This, however, is one of the deftest touches in his treatment of the subject. For maturity, as it may be described at least technically, is represented by two unlikely prospects, a foolish, innocent and bewildered mother and a matronly bachelor unhampered by any illusions of masculinity. Yet how likeable both of them turn out to be! They are confronted by quite a problem, too. A boy, who happens to have been adopted by the bachelor, and a girl, who is the unworldly lady's daughter, have got themselves married and are about to have a child, and the thought alarms the young pair. The boy wants his freedom and the girl wants to prove her independence by giving it to him, and they have agreed to send the baby to an institution for adoption when it arrives. And it arrives unexpectedly, and amid great alarm...Mr. Inge is good-natured but he is also sharp and can be witty. Instead of getting in the way of the seriousness of his point of view, the humor emphasizes it...The foolishness of the girl's naive, mother is made honestly moving, the sentimental reconciliation of the boy and girl is believably touching, and the scenes of the peculiar bachelors are downright hilarious." 3 men, 3 women. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-1242-0

\$6.50

**WHERE'S MY MONEY?** COMEDY. John Patrick Shanley. "...[a] semi-surrealist comedy about revenge, retribution and the emotional and physical scars of modern relationships...Shanley's gift for acid-laced one-liners and emotionally tumescent exchanges is certainly potent...WHERE'S MY MONEY? suggests some intriguing ideas about the dangerous way men and women work out humiliations and frustrations from their past on their current partners..." —Variety. "...lively, smart, occasionally scary and rich in reverse wisdom." —NY Times. **THE STORY:** Marriage and its discontents are the subject of WHERE'S MY MONEY? When Celeste, an out-of-work actor who's cheating on her boyfriend with a married man, runs into Natalie, an accountant married to a lawyer, whom she hasn't seen in years, the two women have some catching up to do. Natalie, who gives the impression of being very together, does not approve of Celeste's lifestyle. "I don't know any other way to put this," she tells her. "You're a whore." But Natalie's life is not nearly as together as it appears. In fact, her marriage with Henry is hanging by a thread, and she's being visited by the ghost of an ex-boyfriend who claims she owes him money. Meanwhile, it turns out that the married man Celeste is having an affair with is Henry's idol, Sidney, a divorce lawyer with a pet theory that one partner in every marriage will be unfaithful, so it might as well be you. Sardonic and caustic, WHERE'S MY MONEY? vivisections the institution of marriage with Shanley's razor-sharp wit. 3 men, 3 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1865-8

\$6.50

**THE WIND CRIES MARY.** DRAMA. Philip Kan Gotanda. "...one of San Francisco's leading playwrights...What's amazing about Gotanda's attempt to graft '60s and Asian-American themes onto Ibsen's classic is how well it works...[with an] intriguing dramatic resonance all its own." —San Francisco Chronicle. "...[Gotanda] has successfully turned the drama into an opulently layered engaging piece about Asian-American and gender politics...And in Gotanda's able hands, the character of Hedda, one of the most coveted theatrical roles written for a woman, proves resilient." —Mercury News. "...Gotanda has tapped into the universal appeal of Ibsen's story...[He] sees that Hedda's situation can be applied to anyone marginalized by his or her surrounding culture..." —Oakland Tribune. "...tense and dark...intellectually sophisticated...the ending does leave one breathlessly thoughtful." —Spartan Daily. **THE STORY:** Loosely based on *Hedda Gabler*, THE WIND CRIES MARY is set on a college campus in the late '60s. Amidst the turbulent anti-war demonstrations



and beginnings of Asian-American identity politics, we follow an extraordinary young woman, Eiko Hanabi, through the course of several days' events which in the end will alter her life forever. Eiko finds herself caught between life choices made during a different political and racial climate, and a newer emergent model that promises more freedom and choice. Eiko is a woman caught on the cusp of a world changing from Oriental to Asian American. 3 men, 3 women. INTERIOR/EXTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1948-4** **\$6.50**

**YEAR OF THE DUCK.** COMEDY/DRAMA. Israel Horowitz. A marvelously clever and funny play which centers on a community theatre group about to put on *The Wild Duck*, who find, much to their consternation, that events in their own lives have begun to parallel the action of Ibsen's drama in a most unsettling way. Produced Off-Broadway by the Hudson Guild Theatre. "...considerable fun at the expense of community theatre, small-town double standards, and Ibsen himself." —NY Times. "Israel Horowitz's joy in playwriting infects YEAR OF THE DUCK..." —BackStage. "This is exactly the kind of play that makes you feel good about the theatre..." —NY Post. **THE STORY:** As the play begins, the members of a small-town community theatre are assembling to begin rehearsals of Ibsen's *The Wild Duck*. Harry Budd, a local photographer, is to play Hjalmar Ekdahl (also a photographer); his real life daughter, Sophie, is playing Ekdahl's daughter, Hedvig; and his on-again, off-again mistress, Rosie Norris, will portray his wife in the play—while his real wife, Margaret, who is sitting this one out, limits her participation to caustic remarks from the sidelines. Margaret has strong suspicions about Harry's relationship with Rosie and is not above letting these be known. Also on hand are Harry's father, Nathan, who knows more about what's going on than he is willing to admit (and who wishes that the other would go away so he can watch TV); and, finally, the pompously manipulative director of the play, John Sharp, who, as it happens, once had an affair with Margaret, and would like to revive their now dormant passion. As the rehearsals progress so do the complications, revelations and recriminations, until little lies have ballooned into big lies, and things are about to burst. Fortunately wise old grandfather Nathan is on hand to straighten things out, which, as the play reaches its warmly funny conclusion, he does by reminding the others that while illusion may play a part in all their lives, it is reality that, in the final essence, they must cope with. 3 men, 3 women. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-1284-6** **\$6.50**

**THE YEARS.** DRAMA. Cindy Lou Johnson. When Andrea is mugged on her wedding day she surprisingly decides to cover up the crime and protect her assailant. At the time, the attack seems a large and shattering incident and the forgiveness a small and confused one, but over the course of the next sixteen years, the forgiveness turns out to be the far more shattering event of the two. This and other family incidents reverberate with comic, moving and surprising results. In the end, redemption comes for each character, not through large acts, but through almost insignificant and now long forgotten moments. "Ms. Johnson has an appealing off-center sense of humor, even when something vaguely unsettling is transpiring. You laugh and you shift uneasily at the same time." —NY Times. **THE STORY:** Andrea, a young woman, is attacked by a man, Bartholomew, on her wedding day. On returning home, she tells Eloise, her older sister, and Isabelle and Andrew, her cousins, that her black eye and cut lip are a result of falling, thus protecting her attacker. While the family comforts Andrea, Eloise is quietly dealing with her own pain: Her husband, Jeffrey, has just told her that he is leaving her. The family has been plagued with loss and pain, as Andrea and Eloise's father recently died and shortly after, their mother committed suicide. Andrew has a chance meeting later on the wedding day with Bartholomew and tells him the story of his cousin's mishap. Bartholomew had only mugged Andrea out of a desperation to escape to a better life and is now disturbed by this information, but decides he must move on. Thirteen years pass, and the cousins are gathered for another wedding. This time Eloise is to be remarried, but she has been sent the wrong dress, and food has also gone to the wrong party. That night Bartholomew, now a very successful business man, happens to save Andrea from a drunken attacker and is shocked to discover that his mugging of her thirteen years earlier continues to color her life. His own life then takes a downward spiral as we discover in the final scene three years later. At that time, Andrea's family suffers another loss when Andrew, by now a renowned photographer, dies just before the opening of a major exhibit of his work. At the opening, Isabelle, is expected to speak, and as she sums up the relationships in her family, the remaining cousins reach a new level of understanding and forgiveness. 3 men, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1353-2** **\$6.50**

**THE YOUNG ELIZABETH.** HISTORICAL DRAMA. Jenette Letton and Francis Letton. This brilliant play enjoyed a huge success in London. "With unerring dramatic judgment and a verbal style as lucid as it is vigorous, the authors set before us the history of the young Elizabeth Tudor from the

death of her father until the news is brought to her of her accession to the throne...The power that knits together the dozen episodes of which the play is composed is something more than the ability to startle us or dazzle us. It is the power of dramatic creation." —The London Times. 6 men. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-1290-0** **\$6.50**

**ZERO POSITIVE.** DRAMA. Harry Kondoleon. An antic and theatrically fanciful examination of modern mores, and a troubled society which, as stated by the Village Voice, "...has structured itself to lose touch with its own reality and replace values with appearances." First produced by New York's highly regarded Public Theatre. "...I am partial to the author's loony treatment of serious themes." —NY Daily News. "...verbal fireworks..." —NY Post. **THE STORY:** As the play begins a young man, Himmer, is trying to console his father on the death of his long-estranged wife (and Himmer's mother) whom neither has seen for many years, but the older man, Jacob, is apparently more interested in his model trains. Himmer then conceives the idea of honoring his mother's memory by staging a verse play, *The Ruins of Athens*, which she had written in her youth, but, in the meantime, his friend Samantha, a compulsive lover of married men, arrives to inform him that both she and he have tested seropositive for HIV—which means that both are harboring the AIDS virus, if not actually stricken with the disease. To Himmer, once married but now a declared homosexual, this constitutes yet another instance of the futility, the purposelessness, the random cruelty of modern life, but he forges ahead nevertheless, abetted by his friend Prentice (who is recovering from the breakup of a long-standing gay relationship); an actor, Patrick (who is suicidally despairing about the status of his career); and Debbie (an eccentric young heiress with a penchant for older men who is smitten by Himmer's poet-father). Eventually Himmer and the others do indeed perform the play, albeit at an AIDS research center to which they have retreated and where, with a customary mixture of angst and dismay, Himmer decides to substitute real poison for the hemlock called for in the final scene of his mother's epic—thereby providing, for those who wish it, an easy means of exit from a world that seems to make little sense in the first place. 4 men, 2 women. UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-1293-5** **\$6.50**

## 7 CHARACTERS

★ **THE ARCHITECTURE OF LOSS.** DRAMA. Julia Cho. "A family is the subject of THE ARCHITECTURE OF LOSS, Ms. Cho's touching new play...[The] scenes are very strong; they run deep." —NY Times. "...THE ARCHITECTURE OF LOSS is the kind of play one wishes there were more of: totally unpretentious, of the utmost simplicity, and steadily close to the bone. It is, moreover, about real people..." —NewYorkMetro.com. **THE STORY:** It's another hot day in Tucson when a strange man arrives at Catherine's door. To her shock, he turns out to be Greg, her former husband, who—sixteen years earlier and for no clear reason—left and simply never came back. Now, he has returned, but the family he left no longer exists. Catherine informs him that their son, David, disappeared eight years ago and remains missing. One by one each member of the family tells Greg a version of what happened the summer David disappeared. Their stories are a meditation on loss and the abiding power of the unknowable. But they are also about the need we all have for explanations, answers and, perhaps above all, absolution. For as they reveal their stories, the only thing that becomes clear is that the nine-year-old boy who vanished is far from the only thing they lost. 5 men, 2 women (doubling). UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-2028-8** **\$6.50**

★ **BROOKLYN BOY.** DRAMA. Donald Margulies. "Eloquent and touching. This is Donald Margulies' most personally heartfelt play...BROOKLYN BOY reminds us how rewarding Margulies can be." —NY Times. "Truly one of the best plays I have seen...You really must go!" —WOR Radio. "Uproariously funny!" —NY Daily News. "One of the most purely enjoyable plays to come along on Broadway in quite awhile." —NY Post. "Grade: A...resonates with unparalleled grace." —Entertainment Weekly. "There's a new play on Broadway that will restore your faith in theater!" —Journal News. **THE STORY:** A witty and insightful look at what happens to a writer when his novel hits the bestseller list. Eric Weiss is suddenly famous, but his personal life is unravelling. His wife is out the door, his father is in the hospital, and his aunt tells him he should have worn a tie on the *Today* show! Then Hollywood beckons, and it looks like all that glitters really could be gold. But Eric has a lot to learn in this funny and emotionally rich look at family, friends and fame. 4 men, 3 women. UNIT SET. **FEE: \$60 per performance. SPECIAL NOTE: A CD (#8055CD) containing the original music composed by Michael Roth for this play is available through the Play Service for \$35.00, plus shipping. The non-**

professional fee for the use of this music is \$10.00 per performance.  
ISBN: 0-8222-2074-1 **\$6.50**

★ **FRANKLIN'S APPRENTICE.** CHILDREN'S PLAY. Laurie Brooks. "Engrossing and entertaining...skillfully wraps scientific inquiry, romance, family conflict and Franklinaiana..." —Philadelphia Inquirer. "...a top drawer piece of theatre. It held the audience completely rapt, cheering every scene and wanting more." —Tennessean. **THE STORY:** "I dare you, lightning, strike! I am not afraid." Conflict, comedy and dazzling special effects highlight this tale of an American hero's struggle to tame heaven's own power—electricity. Long before the Declaration of Independence, Ben Franklin was a scientist obsessed with the mastery of "electrical fire" in the face of opposition from church and family. When he rescues a wounded boy from a cruel apprenticeship, the boy in turn teaches Franklin the secrets of "the giant," and together they confront ignorance with courage and the power of a questioning mind. William, Franklin's conservative son, sides with the local clergy who declare that redirecting lightning is "interfering with God's plan." But Franklin, his young apprentice and his daughter, Sally, set out to prove that lightning can be harnessed to protect the people of Philadelphia. "Resolve to perform what you ought; perform without fail what you resolve." Blending historical fiction with contemporary resonance, this thrilling play for families culminates on a stormy night with the crack of thunder, a blinding light and an experiment that changed the world! 5 men, 2 women. UNIT SET. **FEE: \$60 per performance.**  
ISBN: 0-8222-2069-5 **\$6.50**

★ **THE SLEEPER.** DARK COMEDY. Catherine Butterfield. Winner of the 2004 Kaufman and Hart Award. "[Butterfield] does in ninety minutes what it would take many writers a lifetime to do—peel back the layers of unique individuals to show you how they feel and make you understand why they feel that way, even if their views conflict stridently with your own...You may very well find yourself sitting in your car afterward, wondering if you would have seen the ending coming if you had just concentrated a little more. Kind of like when you saw M. Night Shyamalan's *The Sixth Sense* for the first time." —North Arkansas Times. "As dark and satisfyingly complete as any concoction dreamed up by the Brothers Grimm." —The Arkansas Democrat-Gazette. **THE STORY:** A suburban "security mom," shell-shocked by the new post 9/11 reality, finds herself irresistibly drawn to her son's tutor, a handsome young man with political leanings far different from her own. Her "awakening" leads to a bizarre series of events that blow the lid off her previously sheltered existence and change the lives of all around her. A dark and slightly zany comedy. 4 men, 3 women. UNIT SET. **FEE: \$60 per performance.**  
ISBN: 0-8222-2061-X **\$6.50**

★ **WOMEN OF LOCKERBIE.** POETIC DRAMA. Deborah Brevoort. "A moving, thoughtful exploration of how grief changes over time." —The New Yorker. "...a beautifully written script that explores the depths of human sorrow and our various reactions to grief, showing how love can trump evil." —Journal News (Cincinnati). "The play's powerful message resonates in a post 9/11 world." —City Beat (Cincinnati). "...gives powerful voice to a disturbingly contemporary anguish: how to respond to suffering caused by a terrorist attack...the play has the power to move an audience to new hope in a world witnessing continual acts of revenge and hatred." —Sydney Morning Herald (Australia). "This finely honed play has the formal beauty of a Greek tragedy. The result is a play where not a minute is wasted in verbiage—where you are gripped from the opening moment and not released until the end." —Green Left Weekly (Australia). **THE STORY:** A mother from New Jersey roams the hills of Lockerbie Scotland, looking for her son's remains that were lost in the crash of Pan Am 103. She meets the women of Lockerbie, who are fighting the U.S. government to obtain the clothing of the victims found in the plane's wreckage. The women, determined to convert an act of hatred into an act of love, want to wash the clothes of the dead and return them to the victim's families. **THE WOMEN OF LOCKERBIE** is loosely inspired by a true story, although the characters and situations in the play are purely fictional. Written in the structure of a Greek tragedy, it is a poetic drama about the triumph of love over hate. Winner of the silver medal in the Onassis International Playwriting Competition and the Kennedy Center Fund for New American Plays award. 2 men, 5 women. UNIT SET. **FEE: \$60 per performance.**  
ISBN: 0-8222-2079-2 **\$6.50**

**THE ABSENCE OF A CELLO.** COMEDY. Ira Wallach. A Broadway hit, this refreshingly literate comedy is concerned with the hilarious lengths gone to by a brilliant (but broke) scientist to land a much-needed job with a large corporation. "...a cheerfully venomous comedy about the mysterious monster called the Corporate Image." —NY Daily News. "...a comedy that complements your intelligence." —Women's Wear Daily. "...right, impertinent comedy..." —NY Times. **THE STORY:** As Martin Gottfried describes: "It is about a physicist who needs money so badly he turns to the \$60,000-a-year job offered by a big corporation. He wants the job, but does the com-

pany want him? Mr. Personnel is sent to find out. What seems to be starting out as a shopworn target—individuality versus conformity—turns out to be an ingeniously conceived comical discussion of honesty and truth. After being coached by a gray-flanneled collegiate on how to be what every company wants, the scientist is prepared to confront the enemy (after quickly trading in his rolled-up trousers and flapping shirt for a neat brown suit)...He hides the cello he plays with pick-up quartets, he hides the medieval history books his wife writes, he hides all but the acceptable three liquor bottles. He hides, in fact, everything that he and his wife are. And hauls out the television set...What follows is a literately comical playaround with industrial conformity that for sheer humor is, well, wonderfully adult." 3 men, 4 women. INTERIOR. **FEE: \$60 per performance.**  
ISBN: 0-8222-0003-1 **\$6.50**

**THE AFRICAN COMPANY PRESENTS RICHARD III.** DRAMA. Carlyle Brown. In 1821, forty years before Lincoln ended slavery, and fifty years before black Americans earned the right to vote, the first black theatrical group in the country, the African Company of New York, was putting on plays in a downtown Manhattan theatre to which both black and white audiences flocked. Yet the drama of this progressive group reached further than their stage. "...the personal and the historical, the comic and the angry propels **THE AFRICAN COMPANY**...theatrical and social concerns entwine with powerful resonances to today...Mr. Brown is a writer with a distinct voice and a powerful story to tell." —Washington Post. "What makes **THE AFRICAN COMPANY**...so effective is the way in which the playwright not only suggests the New York of 1821, and the particular circumstances of "freed" blacks in that era, but even...suggests their angers, concerns and tensions." —NY Post. **THE STORY:** Earning their bread with satires of white high society, the African Company came to be known for debunking the sacred status of the English classics (which many politically and racially motivated critics said were beyond the scope of black actors). Inside the Company's ranks, similar debates raged about whether to mimic the English tongue, or to provide a more lively interpretation of white theater by acknowledging the vibrancy of the black experience (in the words of the African Company's manager: "Say ya Shakespeare like ya want.") Shakespeare is the chosen cultural battleground in this inventive retelling of a little known, yet pivotal event in the African Company's history. Knowing they are always under prejudicial pressures from white society, and facing their own internal shakeups, the African Company battles for time, space, audiences and togetherness. Their competition, Stephen Price, an uptown, Broadway-type impresario, is producing *Richard III* at the same time as the African Company's production is in full swing. Price has promised a famous English actor overflowing audiences if he plays Richard in Price's theatre. Fearing the competition of the African Company's production, which is garnering large white audiences, Price manipulates the law and closes down the theatre. The Company rebounds and finds a space right next door to Price's theatre. At the rise of curtain of the next performance, Price causes the arrest of some of the actors in a trumped-up riot charge. The play ends with the Company, surviving, its integrity intact, and about to launch an equally progressive new chapter in the American theatre: They'll soon be producing the first black plays written by black Americans of their day. 5 men, 2 women. UNIT SET. **FEE: \$60 per performance.**  
ISBN: 0-8222-1378-8 **\$6.50**

**AFTER-PLAY.** COMEDY/DRAMA. Anne Meara. Perhaps best known as half of the comedy team, Stiller and Meara, the highly respected actress Anne Meara's playwriting debut transferred from Manhattan Theatre Club to a successful Off-Broadway run. "...Meara...has written an astonishingly strong first play...Think Edward Albee and maybe Shecky Greene filtered through the sensibility of an observant woman on her way to psychological perfect pitch...No joke. Meara is a find." —NY Newsday. "...there is a solidity to Meara's writing that a lot of theatre writing lacks. That makes this an unusually entertaining evening." —NY Daily News. **THE STORY:** Set in the newest "in" Manhattan restaurant, the play opens with an ethereal waiter preparing for the arrival of a party of four. Just as the two couples are about to enter, it magically begins to snow making the night perfect for a cozy after-theatre supper. The two middle-aged couples, Marty and Terry, and Renee and Phil, old friends reuniting after three years, have just seen a new Broadway play. Shedding the formality of the theatre, the four friends settle into the comfort of the restaurant, order cocktails and begin to reacquire themselves. The years and distance separating them have changed them more than they thought. Discussing the play and playing catch-up leads to little arguments, and major differences of opinion. More drinks are ordered and apologies ease the way into dinner over which are discussed sex, the wearing of fur, matters of health and problems with their children. Time and distance aside, these couples know each other very well and will always be close friends. A third couple, Emily and Matt, acquaintances of Marty and Terry, stop by the table to say hello. After introductions, they are convinced to stay for a nightcap even though Emily

has already had too much to drink. The nightcap sends her over the edge, and when the recent tragic death of her son is brought up, the uncomfortable situation is made worse. Emily makes a drunken, public spectacle of herself, forcing Matt to all but carry her out of the restaurant. The ugliness of the moment is not lost on Marty, Terry, Renee and Phil, all of whom are deeply effected. Having shared painful secrets and made new discoveries about one another, the four put their disagreements and arguments behind them and forge ahead in friendship until next time. 4 men, 3 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0459-2** **\$6.50**

**AMBROSIO.** DRAMA. Romulus Linney. In a vivid departure from the hypnotic and spiritual folk plays that have confirmed Romulus Linney as one of America's premiere playwrights, comes a work about the Spanish Inquisition's reign of terror and religious persecution, and how it led to the death-by-fire of a fanatical sixteenth-century monk whose vows of celibacy could not hold and instead gave way to rape and murder. "With its intelligence and acuity about crises of faith, AMBROSIO is a play that would honor any of our major theaters." —NY Times. **THE STORY:** Freely adapted from Matthew Lewis' eighteenth-century gothic novel, *The Monk*, AMBROSIO, the play, deftly transposes our own contemporary concerns about sexuality, desire and abstinence on to the original novel's voluptuous setting and atmosphere. As the monk Ambrosio confronts temptation, first in the form of a seductive young male novice, and then in a young woman who begs Ambrosio to be her confessor, as a mysterious fisherman named Don Pedro looks on. Is he, as Ambrosio suspects, really the devil, offering up inducements for Ambrosio to renounce his vows? Is this vision of the devil simply a case of delirium brought on by Ambrosio's life of denial? Is either answer part of a plot by the Inquisition to shore up their own power? Ultimately, the crux of Ambrosio's dilemma lies in the realm of spirituality, where what distinguishes fantasy from reality has yet to be decided. 5 men, 2 women. **UNIT SET. FEE: \$50 per performance.**  
**ISBN: 0-8222-1320-6** **\$6.50**

**AN AMERICAN MILLIONAIRE.** COMEDY. Murray Schisgal. A madcap, hilarious comedy, produced by New York's renowned Circle in the Square company, which offers a wildly farcical view of contemporary society and its mores. "...I laughed, and I laughed quite a lot." —NY Times. "...Mr. Schisgal is a master of comic line, situation and character." —NY Post. "...takes a light-hearted view of modern America." —Variety. **THE STORY:** The hero is the millionaire co-owner of a textile plant who seems to have all that one could wish for—but who finds himself thoroughly miserable. As things have gone from bad to worse his wife (whom he loves) has left him; he is overweight but can't stop eating; his partner has just about given up on him; and, to cap it all, someone is apparently trying to kill him. In an attempt to set matters straight his brilliant law student daughter enlists the aid of her professor (and lover of five years), whereupon the action becomes even more pell-mell, and even funnier—leading on to a quite unexpected yet characteristically zany resolution. 5 men, 2 women. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0031-7** **\$6.50**

**AND MISS REARDON DRINKS A LITTLE.** COMEDY/DRAMA. Paul Zindel. A brilliant Broadway success, this biting, touching and often wildly funny play probes deeply into the tortured relationship of three sisters whose lives have reached a point of crisis. "In Paul Zindel we seem to have that rarity—a playwright who can write intelligent sensitive, entertaining plays for a wide public." —Newsweek. "It is funny and fierce and, well, absolutely extraordinary." —Boston Globe. "...he has created three parts that most actresses would trade their souls to play." —Hollywood Reporter. **THE STORY:** Their father having deserted them in their childhood, the three Reardon sisters have grown up in a house of women, dominated by their mother, who is only recently dead. But time has erased the tender closeness of girlhood; one sister has married and cut herself off; another has begun to drink more than she should; and the third, after a scandalous incident at the school where she teaches, is on the brink of madness. When the married sister comes to dinner to press the need for committing her sibling to an institution, the simmering resentments of many years burst alive and are exacerbated by the intrusion of a well-meaning but boorish neighbor couple, whose unexpected arrival impels the action towards its shattering conclusion—in which all the pathos, humor and searing honesty of the play combine with overwhelming effect. 2 men, 5 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0043-0** **\$6.50**

**AND THEY DANCE REAL SLOW IN JACKSON.** DRAMA. Jim Leonard, Jr. A powerful, haunting memory play offering a vivid and deeply affecting account of the agonies inflicted on a young crippled girl growing up in a small—and small-minded—Indiana town. Winner of the American College Festival Award, the play has enjoyed widespread acceptance among leading regional theatres. "...taut and startling stagecraft..." —Washington Post. "...a showcase for exceptional acting, clever and effective staging, and force-

ful dialogue." —Washington Tribune. "Leonard has an exceptional ear for dialogue, both prosaic and poetic." —Washington Times. **THE STORY:** In Jackson, a small town in rural Indiana, Elizabeth Ann Willow lives with her father and mother. Crippled at birth with polio, Elizabeth Ann is confined to a wheelchair and must wear leg braces, which cuts her off from the other children and prevents her regular attendance at school. Although she tries to reach out and make friends, Elizabeth Ann is increasingly isolated from and then taunted by the others, whose small-town prejudices are reinforced by a polio scare, of which Elizabeth Ann is a chilling embodiment. Comprised of a brilliantly conceived mosaic of interlocking scenes which move back and forth in time, with four performers portraying a varied assortment of children and townspeople, the play captures not only the moving story of Elizabeth Ann's inexorable descent into madness, but also the small-mindedness and unfeeling callousness of her fellow townspeople—whose fear of the unknown or abnormal makes them the unintentional agents of her destruction. Culminating in a chilling scene in which Elizabeth Ann's leg braces are torn from her by a frenzied mob, the play becomes in the final essence a moving and poetically evocative plea for understanding and compassion in a world where prejudice and casual cruelty are too often the norm. 3 men, 4 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-0045-7** **\$6.50**

**ANTEROOM.** COMEDY. Harry Kondoleon. A brilliantly executed black comedy which employs absurdist theatricality to launch its satiric barbs against the foibles and follies of the privileged classes. First produced by New York's Playwrights Horizons. "...a sendup of the high comedies of the twenties and thirties..." —The New Yorker. "It is Kondoleon's particular gift to bridge from a recognizable world to the horrific, Felliniesque circus inside it." —Village Voice. "...a searingly witty indictment of the idle rich and their sycophants." —Variety. "Glib, witty and outrageous..." —BackStage. **THE STORY:** The action of the play takes place in the butler's pantry of Fay Leland's lavish seafaring estate on Long Island. Parker, the flamboyant son of Fay's friend and neighbor, Craig (whose wife ran off with Fay's husband), has inveigled a job for his cash-poor friend, Wilson, as Fay's cook and butler—which is part of Parker's scheme to convince the pill-popping Fay that Craig is secretly in love with her. Craig is planning to sell his property and business and retire to Switzerland, and Parker's thought is that if he can send Fay off with him he will inherit her mansion and, at last, be able to establish himself as a "celebrity" in his own right. But problems crop up when it develops that Wilson can't cook; the Polish maid, Maya, goes "on strike"; and Parker alienates his father's black mistress by showing up at the second act costume party (where everything comes to a riotous conclusion) masquerading as Josephine Baker. Although Parker is prepared to commit murder, if necessary, it is all wasted on the other-worldly Fay, who drifts through potential catastrophe unscathed, and on his dandified father, whose avowed intention (subsequently fulfilled) is to send Parker off to a mental hospital—leaving Parker's ambitious plans in a shambles and the lives of the others safely preserved in their idleness and inanity. 3 men, 4 women. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0056-2** **\$6.50**

**APPROXIMATING MOTHER.** COMEDY. Kathleen Tolan. First produced in New York by the Women's Project, APPROXIMATING MOTHER is a contemporary new comedy about today's middle-class maternity boom. In the play, two women friends from the city, and a pregnant Midwestern teenager, discourse on the pros and cons of parenting, motherhood and shady adoptions, all the while coping with their own impending deliveries and/or childbearing deadlines. "In her splendid APPROXIMATING MOTHER, Kathleen Tolan lays out an intimate, honest and often comic look at what it means to have a baby in the 1990s. Her woman's angle, wry and acute, comes as welcome relief..." —NY Newsday. "...the fresh and original APPROXIMATING MOTHER...honestly treats parenthood in our times, instead of presenting it like a TV fad...Fran is the best-developed character seen in a play in a long time. She is at once genuine, unique, admirable, amusing and imperfect...not one of [Kathleen Tolan's] strokes is false." —NY Law Journal. **THE STORY:** Fran and Molly are best friends; Molly is already a mother and is expecting again, but Fran is approaching forty and has yet to find a potential father, let alone husband, amid a comic slew of failed suitors and blind dates, each of whom we hear about in hysterically funny and embarrassing detail during Fran and Molly's frequent days out together. When Molly delivers, Fran is so moved and slightly envious that she sets out to explore the possibilities of single motherhood, eventually winding up with a shady lawyer who will arrange for Fran to adopt an unwanted baby if she'll cover the mother's medical costs. Meanwhile, the mother, an Indiana teenager named Jen, is debating her decision to give up the baby. When the baby is born, Fran makes the mistake of showing up at the hospital where she accidentally runs into Jen and begins to realize that she's just taken part in an illegal adoption. After she's returned to the city with the baby, Fran has dreams about the baby's natural mother that haunt her, along with the doubts about the impact of

what she's done, even as baby Tara sustains her. 2 men, 5 women (double casting). Unit Set. **FEE: \$60 per performance.**

**ISBN: 0-8222-1298-6** **\$6.50**

**ARTICHOKE.** COMEDY/DRAMA. Joanna M. Glass. First presented by the noted Long Wharf Theatre, in New Haven, Connecticut starring Colleen Dewhurst, and then produced in New York by the Manhattan Theatre Club, this touching and funny play offers a warmhearted glimpse into the lives of a Canadian farm family coming to grips, at last, with a long-standing internal crisis. "Joanna M. Glass is a major new playwright from Canada, and the New York premier of this script is a time for cheers and celebration. She is an original, and she mixes laughter and sadness in unexpected ways." —Record. "...a poignant, absorbing, and often exhilarating play, beautifully written by Joanna Glass..." —Variety. "In ARTICHOKE Joanna Glass has written a haunting play about coming to terms with life." —Christian Science Monitor. **THE STORY:** The scene is the Morley farm, in the prairie country of Saskatchewan, Canada. Margaret and Walter Morley have been estranged for fourteen years, ever since his encounter with a "water witch" resulted in the arrival of his illegitimate daughter, Lily Agnes, and led to Walter's banishment to the smokehouse. Margaret has remained in the main house, with Lily Agnes (whom she has raised as her own), and her father, Gramps. They are joined for the summer by Gibson McFarland, Gramps' adopted son, now a college professor, who is recovering from a mild nervous breakdown. Gibson's return reopens old wounds and desires, and it is soon apparent (and so reported by two gossiping bachelor neighbors) that Margaret's needs for culture and affection are now being satisfied at last. As summer wanes so must the idyll of Gibson and Margaret, but her transgression, in Walter's eyes, evens the score between them—and as the play ends it is clear that the Morley household, so long divided, will once again know the harmony and love that anger and stubborn pride have so long denied. 5 men, 2 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0067-8** **\$6.50**

**AT THIS EVENING'S PERFORMANCE.** COMEDY. Nagle Jackson. First produced by Princeton's McCarter Theatre, this hilarious and cleverly constructed farce echoes the richly literate comedies of Molnar. Dealing with the backstage machinations of a theatre troupe on tour in an Eastern European country, the play blends romantic entanglements, political intrigue and a wildly funny skewing of "classic drama" into a nonstop delight. "AT THIS EVENING'S PERFORMANCE is a farce, and as deftly written as they come...potentially a classic of its kind." —New Brunswick Home News. "...a backstage, police-stage romp with noises off that range from the crack of a thunder sheet to a pistol shot." —NY Times. **THE STORY:** On tour in rural Dusk (recently annexed by the hated socialist state of Strevia) a theatrical troupe is obliged to present corny melodramas and creaky verse plays as modern drama has been banned by their new masters. Led by a hammy egomaniac (who has amorous designs on the company's ingenue) and his Amazonian wife (who is herself in panting pursuit of the group's handsome juvenile), the actors seem more concerned with romantic assignations than politics until they discover that their new stage manager is a Strevian spy. To make matters worse, it also develops that one of the lines in the play of the evening is a secret cue for subversive activity and that the speaker (a member of the underground) will be summarily disposed of by a gunman in the audience. All this reaches its hilarious climax in a wildly funny play-within-a-play in which the wrong man is shot, the right man is spared, and the Players of Dusk decide to head for the border—and freedom in the West. 5 men, 2 women. **TWO INTERIORS (ONE SIMPLIFIED). FEE: \$50 per performance.**

**ISBN: 0-8222-0074-0** **\$6.50**

**AVOW.** COMEDY/DRAMA. Bill C. Davis. "Timely and provocative..." —NY Times. "New plays like AVOW that deal seriously with contemporary religion are rare these days. Davis asks real questions here that will provoke skepticism, frustration and even anger in some audience members. This fearless provocation is one of the play's great merits..." —NY Newsday. "Romantics and Roman Catholics alike will get a kick out of the latest drama from Bill C. Davis..." —Entertainment Weekly. **THE STORY:** Brian and Tom ask their liberal and forward-thinking parish priest, Father Raymond, to witness and bless their vows to each other. Although Father Raymond understands their affection for each other, he holds that they must live a celibate life if they wish to be part of the Church. Brian is outraged. Tom becomes reflective, as Father Raymond's words strike a chord in him. Brian's sister, Irene, a concert pianist, is single and pregnant from an affair. Brian has convinced her to have the baby, which he and Tom will adopt. Irene, desiring nothing more than her brother's happiness and security, tries to mediate between Brian and Tom and Father Raymond. Much to her surprise she discovers a deep attraction to Father Raymond. The attraction turns out to be mutual, forcing Father Raymond to reexamine his life of commitment and loneliness. In the meantime, Brian's and Irene's mother, Rose, works very hard through her confessor, Father Nash (who is also Father Raymond's confessor), to come to terms with her son's and

daughter's "exotic" lifestyles. As Tom begins to pull away from Brian, Father Raymond moves closer to Irene. Tom's and Brian's catalytic request creates five separate and linked spiritual journeys, each seeking to balance passion and faith. 4 men, 3 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1783-X** **\$6.50**

**BABY ANGER.** COMEDY. Peter Hedges. "...disturbing, scathing and timely dissection of the widespread American custom of turning children into trophies...BABY ANGER does not simply force adults to search their consciences. It urgently reminds them of the necessity to shield children from parents' own, often childish expectations." —NY Times. **THE STORY:** "Bringing up baby" takes on new meaning for a successful young couple who start living their lives through their baby boy when he is cast in an award-winning commercial—as a girl! Their lives are turned upside down and the spoils of success bring unexpected results in this surprising, twisted comedy. Told in twenty-seven scenes, beginning in the present and spanning ten years, BABY ANGER presents a timely discourse on the trend of casting our children in the all-too-bright lime-light. 3 men, 2 women, 2 boys. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1637-X** **\$6.50**

**A BAD FRIEND.** DRAMA. Jules Feiffer. "[The characters] become rounded, deep people, women whose choices have consequences that are not only persuasive but moving. Resonates with painful nostalgia and honestly appraised personal history." —NY Times. **THE STORY:** Set in Brooklyn during the 1950s, A BAD FRIEND brings us into the household of Shelly and Naomi Wallach, a middle-aged couple who are as fervently opposed to McCarthyism, anti-Semitism and exploitation of the working class as they are passionately committed to the Rosenbergs, civil rights and Stalin. Their independent-minded teenage daughter, Rose, squirms under the weight of her parents' oppressive Marxist principles. "Maybe I'm only a liberal," Rose says, which provokes a stern lecture from her mother; and as the antagonism between the rigidly ideological Shelly and her questioning, rebellious daughter grows, it becomes increasingly clear that politics is personal and that developing your own beliefs comes at a price. 5 men, 2 women. **UNIT SET. FEE: \$60 per performance. SPECIAL NOTE: An additional fee of \$5.00 per nonprofessional performance is required for use of the song "Cheek to Cheek."**

**ISBN: 0-8222-1981-6** **\$6.50**

**A BAD YEAR FOR TOMATOES.** COMEDY. John Patrick. A hilarious success dealing with the very funny misfortunes of a famous television actress who seeks to "get away from it all" in a small New England town. **THE STORY:** Fed up with the pressures and demands of her acting career, the famous Myra Marlowe leases a house in the tiny New England hamlet of Beaver Haven and settles down to write her autobiography. She is successful in turning aside the offers pressed on her by her long-time agent, but dealing with her nosy, omnipresent neighbors is a different matter. In an attempt to shoo them away, and gain some privacy, Myra invents a mad, homicidal sister—who is kept locked in an upstairs room, but who occasionally escapes long enough to scare off uninvited visitors. The ruse works well, at first, but complications result when the local handyman develops an affection for "Sister Sadie" (really Myra in a fright wig) and some of the more officious ladies decide it is their Christian duty to save the poor demented Sadie's soul. In desperation Myra announces that her imaginary sibling has suddenly gone off to Boston—which brings on the sheriff and the suspicion of murder! Needless to say, all is straightened out in the end, but the uproarious doings will keep audiences laughing right up to the final curtain, and then some. 3 men, 4 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0089-9** **\$6.50**

**BALLAD OF YACHIYO.** DRAMA. Philip Kan Gotanda. A provocative play about innocence, passion and betrayal, set against the backdrop of a Hawaiian sugar plantation in the early 1900s. "Gotanda's writing is superb...a great deal of fine craftsmanship on display here, and much to enjoy." —Variety. "...one of the country's most consistently intriguing playwrights..." —San Francisco Examiner. "As he has in past plays, Gotanda defies expectations..." —Oakland Tribune. **THE STORY:** The time is 1919, a period of limited prosperity for Japanese families toiling in the sugarcane fields of the Hawaiian islands. Yachiyo, a young peasant girl, is destined for life in the fields and for a marriage to Willie, a lowly worker. Cashing in on an old family debt, she is sent by her parents to board with a pottery artist, Hiro Takamura, and his wife, on a distant island where she will learn proper Japanese manners and traditions. The education that she receives is more about life's cruelties than its civilities. Hiro, consumed by bitterness over his father's success, is a perfectionist potter stuck in a loveless marriage. While his wife waits for him to learn to love her, she mentors Yachiyo on how to ascend the social ladder and in doing so becomes her confidant. Hiro is inspired by the young visitor and his pottery flourishes as Okusan begins to become suspicious of her husband and Yachiyo's growing fascination with him. The story unfolds with Yachiyo's discovery of life's beauties, her sexu-

al awakening and the infinite possibilities that ultimately lead to a tragic end. 3 men, 4 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1547-0 \$6.50**

**BETTER DAYS.** DRAMA. Reynolds Price. The third in the poetic trilogy *New Music*, which chronicles the Avery family and their friends through thirty-seven years in a North Carolina town. Elegant melancholy follows these people as they live through the depression, WWII and Vietnam, and a few private wars of their own. "...the trilogy has a sense of dramatic momentum, culminating in a poignant moment of honesty..." —NY Times. **THE STORY:** *BETTER DAYS* takes place in 1974, the day of Roma Avery's funeral. Neal and Taw have moved to Roma's house to care for her in her final illness. Porter has come home on leave from the Navy. Neal and Taw's son, Cody, now a captain in the Marines, serving in Vietnam, has also returned on leave for his grandmother's burial. In the course of a day, all the characters make plans for themselves—and for others—as they are visited by Wayne's father, once sweet on Roma, and by Roma's old lover, Fontaine, a man Neal had heard about and never met and about whom he had only just told Cody. Grief gives way to humorous surprise and renewed bonds as Cody finds himself in the middle of a bottle spin to see who gets Roma's house—a place so full of memory some want to stay forever, some want to leave it behind as soon as the bottle stops spinning. With Vietnam calling Cody, Neal and Taw must contend with a new future, more hopeful that they can give their son, if he returns, better days ahead. 5 men, 2 women. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0111-9 \$6.50**

**BEYOND YOUR COMMAND.** COMEDY/DRAMA. Ralph Pape. A very funny and yet powerful comedy/drama which illuminates the racial and generational tensions of the early 1960s. Centering on the devious exploits of a fast-talking, unscrupulous white vacuum cleaner salesman in a working-class black neighborhood, the play has become a favorite among leading regional theatres. "Pape's writing reveals a lively, compassionate sense of humor and concern for humanity...this is a dramatist with a real ear for lively, convincing dialogue..." —Bridgeport, CT Post. "...a fantastic play...your laughter and doubt will inevitably be replaced by awe and inspiration for playwright Ralph Pape..." —GW Hatchet. **THE STORY:** The place is a black neighborhood in a small city in New Jersey, the time a hot August afternoon in 1963—the day of Dr. Martin Luther King's march on Washington. Nick Alameda, a fast-talking white vacuum cleaner salesman, has been working the neighborhood and has reached the home of Frances Johnson, a kindly, trusting black housewife whose family budget is already stretched perilously thin. At first Frances tries to discourage the wily Nick and his college boy assistant, Danny, but little by little Nick breaks down her resistance and worms his way into her confidence until, by the time her alarmed husband comes home, she has signed a purchase agreement. But her husband also brings the news that their son has been arrested for striking his white foreman—and suddenly the mood of the play changes as the focus shifts from cynical exploitation to questions of racial tension and distrust, and the simmering resentment which can burst into violence at any moment. As the cheers of Dr. King's assembled followers are heard on the TV the now disaffected Danny turns angrily on his startled boss and sends him packing, while Frances, emboldened at last to make her own choices, declares her intention to accompany her husband to the police station and, with him, to stand up to the oppressive authority that, so often, has conspired to deny her family—and her people—its rightful place in society. 4 men, 3 women. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0113-5 \$6.50**

**BIG FISH, LITTLE FISH.** COMEDY. Hugh Wheeler. "For all its delightfully funny aspects, it is uncommonly perceptive..." —NY Daily News. "...scenes of fresh and original wit and humor." —NY Post. **THE STORY:** As described by John McClain: "...in this case the Big Fish is a former professor of great promise whose career went to pot when a trustee's daughter committed suicide, leaving a note that compromised him. Since then he has lived in the oblivion of an insignificant research job, maintaining an apartment which has become the nesting place of an incredible assortment of friends. There is somebody's wife from Conshohocken, PA, with whom he has had an affair for twenty years, an old-maidish gentleman who teaches art, a dyspeptic and presumptuous ex-publisher, and a young and highly successful author...these people all love him in their divergent ways, and it is this affection upon which he feeds and upon which, conversely, they are equally dependent. So strong is this mutual bond that when he is offered a permanent job that will take him abroad the sycophants rise in fierce indignation, and it is only the persuasion of the young novelist that induces him to leave his complacent rut. The final episodes of the play bring the realization that in his fulfillment there will yet be a need for these friendships, and his dear ones are secure in knowing their contribution to his regeneration." 5 men, 2 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990280 \$15.00**

**BURIED CHILD.** DRAMA. Sam Shepard. Winner of the 1979 Pulitzer Prize. Revised for the 1996 Broadway production. This powerful and brilliant play probes deep into the disintegration of the American Dream. "Shepard is one of the most prolific of our playwrights, and, for that matter, certainly one of the most brilliant." —NY Post. "Mr. Shepard is an uncommon playwright and uncommonly gifted..." —NY Times. "...wildly poetic, full of stage images and utterances replete with insidious suggestiveness..." —NY Magazine. **THE STORY:** The setting is a squalid farm home occupied by a family filled with suppressed violence and an unease born of deep-seated unhappiness. The characters are a ranting alcoholic grandfather; a sanctimonious grandmother who goes on drinking bouts with the local minister; and their sons, Tilden, an All-American footballer now a hulking semi-idiot; and Bradley, who has lost one leg to a chain saw. Into their midst comes Vince, a grandson none of them recognizes or remembers, and his girlfriend, Shelly, who cannot comprehend the madness to which she is suddenly introduced. The family harbors a dark secret—years earlier the grandfather, Dodge, had buried an unwanted newborn baby in an undisclosed spot, creating a cloud of guilt which is dispelled only when Tilden unearths the child's mummified remains and carries it upstairs to his mother. His act purges the family, at last, of its infamy and suggests the perhaps slim possibility of a new beginning under Vince, whose estrangement from the others has spared him the taint of their sin. 5 men, 2 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1511-X \$6.50**

**CARL THE SECOND.** COMEDY. Marc Palmieri. "Those frustrated by that middle child feeling might find respite in a new tragic hero: Carl the Second. Poor guy can't seem to place first—in any category—Until!" —Village Voice. "[A] witty new comedy...CARL is an extended riff on the little-explored archetype of the second banana, the failure, the sidekick...When Palmieri lets his imagination cut loose, the results can be evocative...There are also several zingy one liners...At the very least, the meek will inherit the mirth." —Time Out. "[Palmieri] has a clever way with characterization and dialogue." —NY Theatre Experience. "An often hilarious but also literate and gently profound portrait...filled with laughs throughout, its sense of black humor softening the persistent sense of doom and self-destructiveness to the otherwise lovable lead character...CARL touches a melancholy spot in the soul and softens the ache there just a little." —offoffoff.com. **THE STORY:** Midway through a life of living in the shadows of others, city bookstore manager Carl Fraser has found solace and an understanding of his place in the universe with the great also-rans of literature. At peace in the lonesome cloister of a used bookstore, Carl has somehow found dignity, comfort and a kind of sad romance in the condition to which he believes he is doomed. Enter Christine, perhaps the first woman in his life who threatens his theory with a challenge to defy the evidence and dare to be loved. 5 men, 2 women (doubling, flexible casting). **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-1886-0 \$6.50**

**CARNAL KNOWLEDGE.** COMEDY/DRAMA. Jules Feiffer. The original play upon which the internationally famous motion picture was based. Equally frank and funny, the stage version also traces the lives of two college roommates through their quite extensive and varied sexual histories, reaching the inevitable conclusion that, for all their experimentation, they have failed to find the elusive, but vital, connection between sex and love. "CARNAL KNOWLEDGE contains moments of brilliance..." —Variety. "...powerful drama; rivetingly brought to life via the uniqueness of theatre." —Drama-Logue. **THE STORY:** Childhood buddies and then college roommates, Sandy and Jonathan seem more concerned with mysteries of women than with their respective studies in medicine and law. Sandy has been dating Susan, and as he reports on his "progress" to date the intrigued Jonathan decides to find out for himself just how available Susan might be. Although he never tells his friend, he is the first to succeed with her; but while Susan is strongly attracted to Jonathan it is Sandy she decides to marry—a rejection that is deeply disturbing to Jonathan and that sets a pattern he follows for the rest of his life. Choosing sex over love, while failing to realize his need for both, Jonathan embarks on a long and varied series of liaisons which, to Sandy, seem to embody a sexual freedom and excitement that far outstrips what married life can provide. Eventually his marriage to Susan founders, and he emulates his friend by seeking fulfillment in a series of affairs. But, like Jonathan, he also finds that fantasies are no substitute for stable commitment, and that while chasing money and women may seem enough when you are very young it can become shallow and even pitiful as you grow older. Told in a series of brief, fast-paced scenes, filled with the sharp, satiric dialogue for which the author is so justly famous, the play, in the end, moves from biting humor to poignant self-realization as Sandy and Jonathan become aware that what they really need and want they have never found—and that their long and tumultuous odyssey, for all its indulgent excesses, has left them both feeling empty and embittered. 2 men, 5 women. **UNIT SET. FEE: \$60 per performance. MS.**  
**ISBN: 992162 \$15.00**

**THE CHEMISTRY OF CHANGE.** COMEDY/DRAMA. Marlane Gomard Meyer. **THE STORY:** An idiosyncratic look at the way love can remake our lives in the most surprising ways, *THE CHEMISTRY OF CHANGE* is the story of a dysfunctional family who must learn to function when the matriarch, Lee, falls unexpectedly and deeply in love with Smokey, the owner of a carnival attraction called the Hell Hole. Curiously, Smokey appears to be somewhat less than human, with horns and claws instead of hands, which Lee can't help but find charming. After they elope, Lee brings Smokey back to the house and her nonplussed children, setting the stage for a showdown of devilish proportions that, ultimately, reveals love as the element of chemistry that makes change possible. 4 men, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1911-5** **\$6.50**

**CHILDREN OF A LESSER GOD.** DRAMA. Mark Medoff. Winner of the Tony Award, the Outer Critics Circle Award and the Drama Desk Award as best play of the season. A success both on Broadway and at the Mark Taper Forum, in Los Angeles, this deeply moving, beautifully written play details the romance and marriage of a sensitive but spirited deaf girl and the devoted (and hearing) young teacher whom she meets at a school for the deaf. "CHILDREN OF A LESSER GOD, in short and in sum, is the season's unexpected find, a play unlike any other and immensely likable in its self-assertion." —NY Times. "CHILDREN OF A LESSER GOD is an extraordinary play—illuminating, consistently interesting and moving." —Variety. "In any season this play would be a major event, a play of great importance, absorbing and interesting, full of love, understanding and passion." —NY Post. "...an authentic work of art." —The New Yorker. **THE STORY:** After three years in the Peace Corps, James, a young speech therapist, joins the faculty of a school for the deaf, where he is to teach lip-reading. He meets Sarah, a school dropout, totally deaf from birth, and estranged both from the world of hearing and from those who would compromise to enter that world. Fluent in sign language, James tries, with little success, to help Sarah, but gradually the two fall in love and marry. At first their relationship is a happy and glowing one, as the gulf of silence between them seems to be bridged by their desire to understand each other's needs and feelings, but discord soon develops as Sarah becomes militant for the rights of the deaf and rejects any hint that she is being patronized and pitied. In the end the chasm between the worlds of sound and silence seems almost too great to cross...but love and compassion hold the hope of reconciliation, and a deeper, fuller understanding of differences that, in the final essence, can unite as well as divide. 3 men, 4 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0203-4** **\$6.50**

**CLANDESTINE ON THE MORNING LINE.** COMEDY/DRAMA. Josh Greenfeld. Selected by the Humanities Division of the Ford Foundation and produced under this program with great success by the Arena Stage, Washington, D.C. "Mr. Greenfeld has created an original character at the center of the play, and his general attitude toward life is fresh, attractive and humorous...it is a pleasant experience to be in his company." —NY Times. "Written with considerable wit—stimulating virtual capacity business...generating favorable audience response and has collected affirmative notices." —Variety. "Hilarious, haunting—splendidly daffy—unbelievable and unforgettable...It shouldn't be missed...It is an achievement that equals in freshness that which marked Saroyan's saloon in *Time of Your Life*." —Washington Star. **THE STORY:** As described by the New York Post: "CLANDESTINE is a play with a strongly written central character, a middle-aged, thrice-married woman who operates a cheap lunchroom with a bachelor brother. While she is reuniting a pregnant young woman with the young man responsible, she is charmingly passing out her ignorant notions about history and geography. But what she may lack in facts, she makes up in amazing intuition about life. It's obvious that with her involved, everything had to end happily." 5 men, 2 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0214-X** **\$6.50**

**CLUTTERBUCK.** COMEDY. Benn W. Levy. A brilliant example of topsyturvy intrigue. **THE STORY:** Two couples' domestic complications are thrashed out and acted out mostly on shipboard. "The two wives," in the words of the New York Times, "adore each other until they discover that they both had the same lover before they were married...Mr. Levy then introduces the lover and the mistress, turns everything upside down once or twice and concludes by making the wives friends again and the husbands enemies." 4 men, 3 women. TWO SIMPLE SETS. **FEE: \$40 per performance. MS.**  
**ISBN: 990285** **\$15.00**

**COME SLOWLY, EDEN.** DRAMA. Norman Rosten. Subtitled *A Portrait of Emily Dickinson*, this vital and affecting dramatization of the life and works of the memorable New England poetess featured Kim Stanley in its production on New York's ANTA Matinee Series. "It is a touching warm delineation

of the moving career of poetess Emily Dickinson. Beautifully written, directed and played..." —Variety. "...an imaginative and touching work..." —NY Newsday. **THE STORY:** Is of Emily Dickinson (1830-1886), that strange New England lady who hid from the world and wrote her passionate, glorious poetry in secret. The play opens shortly after her death. Her sister Lavinia has discovered her poems in a bureau drawer: small packets of paper tied neatly together with ordinary sewing thread. With the help of Mr. Higginson, a literary critic of the time who had earlier befriended Emily, the poems and letters she left behind are used to reveal this contradictory woman whose life on the surface appeared to be one of puritanical denial, yet whose writing showed a human being hungry for love and personal fulfillment. The play is a search. We weigh clues in her poems and letters, and in the memories of Lavinia and brother Austin, as we reconstruct Emily's life. We see her as a carefree girl at home and as a young lady in growing conflict with her father; we witness her meeting with the minister who was to have such a crucial influence upon her. We follow the torment of her love for this man who was unattainable and watch her slow withdrawal from the world. It becomes clear that Emily was a creature before her time, subject to her day's social conventions but rebelling against them; cherishing an impossible romance but refusing to settle for less; and, more important, pouring her joy and anguish into her poetry. That poetry is embedded in the narrative as jewels within a crown. The play is an unsolved mystery, and at the same time a portrait—tantalizing and unique—of a woman who lived by her own rules and left her wisdom to puzzle and delight posterity. 5 men, 2 women. OPEN STAGE, WITH PLATFORMS. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0228-X** **\$6.50**

**COMING OF AGE IN SOHO.** COMEDY. Albert Innaurato. A merrily bizarre mixture of fantasy and farce, which employs uncommon wit and telling perceptions to illuminate the plight of a "free spirit" determined to find liberation in a hostile world. First presented by New York's prestigious Public Theater. "The action is so bountiful, brimming over with comic and dramatic ingenuity—wonderful surprises (sight and sound)—that I can't even think about it now without laughing..." —The New Yorker. "The quality of Innaurato is his vitality and crazy sense of fantasy." —NY Post. "There are snazzy bits of invention, satisfying gags, and moments of bittersweet insight..." —NY Magazine. "...bustling with the frenzy of imaginative life...the play has a heartiness and fullness of vision that is all too rare in the contemporary theater." —NY Times. **THE STORY:** The scene is a loft in the Soho section of Manhattan, where a blocked writer named Bartholomew Dante (but called Beatrice) has fled to escape his wife of fourteen years and to come to terms with his art and his homosexuality. But his eagerly sought tranquility is interrupted by a series of unexpected visitors: first a young runaway, Di, who is escaping from prep school and uptight family; then an astonishingly precocious teenager with a German accent (Puer) who informs Beatrice that he is his son by a German terrorist with whom Beatrice had a brief but intense fling; and finally his estranged wife, Patricia, a Mafia-connected lawyer who is running for Congress and wants Beatrice back so as not to lose the Catholic vote. Caught in a sometimes poignant, sometimes hilarious crossfire of temptations and demands, Beatrice struggles to sort things out, for himself and the others, arriving, in the end, at a resolution that is filled with wisdom, rich with humor and touched with nobility—all at the same time. 4 men, 1 woman, 2 boys. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0232-8** **\$6.50**

**THE COMPANY OF HEAVEN.** DRAMA. John Glore. "John Glore explores the fine line between physical fact and faith with his new play, *THE COMPANY OF HEAVEN*...It's an exciting and challenging play that examines humankind's thirst for something that transcends physical bodies, and its yearning for proof and certainty. It's a play that touches profound questions...and connects them to emotion-charged people. The well-thought-out script is realized with intelligence and wit..." —Long Beach Press Telegram. "Whether you believe in flying saucers or not, you'll find *THE COMPANY OF HEAVEN* an intriguing look into the reasons why people, seemingly, need to believe in the unexplainable...[an] intelligently written new play by John Glore." —Garden Grove Journal. "THE COMPANY OF HEAVEN...[is] a neat, clean assessment of ethereal, spiritual, irrational matters...Glore pits the rationalists against the spiritualists. Scene to scene, he knows how to keep things crisp and taut..." —San Diego Union-Tribune. **THE STORY:** Joanna's Air Force husband has a new command in England, and the transfer has taken its toll on Joanna's state of mind. One night she feels an unusual presence in the sky, which soon becomes connected to two other mysterious sky sightings: Julie, a local woman, claims to have had an encounter with fairies; and Charlie, an airman under the command of Joanna's husband, reports having seen a bright, metallic disc take off in the woods and flash across the night sky. Joanna befriends both Julie and Charlie and becomes involved in their lives as the outside world begins to learn of their alleged encounters. Prosper Blondlot, a flamboyant paranormalist, arrives to capitalize on Julie's expe-



rience, while Karla Banning, a government debunker, attempts to quash Charlie's story. Caught up in a battle between "faith" and "skepticism," and torn between her own beliefs and doubts, Joanna finds herself becoming alienated from her unsympathetic husband. Other lives also begin to fray, as Julie's husband moves to take custody of their child, and Charlie's military standing is threatened by his refusal to cooperate with Karla Banning. When new information further obscures the truth about the entire affair, Joanna turns in desperation to Prosper for answers to her deeply troubling questions. She begins to find her way out of the darkness when she decides to leave her husband and to help Julie and her son escape his father. As the play ends, the two women find themselves at Avebury Monument, a centuries-old stone circle that testifies to the ever-present human search for a connection to the great unknown. 3 men, 3 women, 1 boy. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-1457-1**

**\$6.50**

**THE COUNTESS.** DRAMA. Gregory Murphy. "...serious...wonderfully witty...erotically charged." —NY Times. "...vivid...funny...intelligent." —The New Yorker. "...riveting, sensational drama...one of the year's ten best plays." —Time Out. "In its cleverness and elegance, in its impassioned commitment to tell a passionate story, [THE COUNTESS] is without peer." —NY Theatre Experience. **THE STORY:** Based on one of the most notorious scandals of the Victorian Age, THE COUNTESS is a true account of madness, cruelty and obsession, and perhaps one of the greatest love stories of its time. In 1853, preeminent art critic John Ruskin, his wife, Effie, and his friend and protégé, the Pre-Raphaelite painter John Everett Millais, depart in high spirits for the Scottish Highlands. When they return to London four months later, Millais' hatred for Ruskin is exceeded only by his passion for the beautiful, young Mrs. Ruskin. What John Everett Millais did not know—could not have known—was the terrible truth at the core of the Ruskin marriage. A secret which when revealed through the persistence of Lady Elizabeth Eastlake, renowned writer of the period and close friend of Effie Ruskin, would rock London society and forever change the lives of Millais and the Ruskins. 4 men, 3 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1736-8**

**\$6.50**

**THE COUNTRY CLUB.** COMEDY. Douglas Carter Beane. "Mr. Beane has the ear of both the natural dramatist and the inspired satirist, often bringing a transforming poetic sparkle to the conventions of WASP-speak...a dialogist of refreshing grace and bite..." —NY Times. "THE COUNTRY CLUB is Beane's best work, a Restoration comedy for today..." —NY Post. "In his newest comedy, THE COUNTRY CLUB, Beane takes aim at young WASPs and their social rituals—and in turning from bees to WASPs, he has lost none of his sting...bright and effervescent..." —NY Daily News. **THE STORY:** Soos, young, witty and charmingly neurotic, retreats from a failed marriage to her upper-class hometown. The type of WASP domain with the houses "that made Martha Stewart forget she was Polish." As party after party unfolds, the getaway weekend gives way to a year, and ultimately the rest of her life. Brittle conversation is bandied about, and Soos is reunited with her onetime boyfriend, the ever charming Zip. She also returns to her circles of old friends: the highly strung party planner Froggy; the wry and sarcastic Pooker; and the drunken good ol' boy Hutch. But cracks soon begin to show in the veneer. Zip falls in and out of an easy relationship with Soos. He starts an affair with Hutch's nouveau wife. Lives are casually destroyed, lives go on and through it all, tragedies are discussed without being mentioned. As Pooker observes between cocktail sips, "We all have our little stories and nobody brings them up. That's what's known as community spirit." 3 men, 4 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1742-2**

**\$6.50**

**CRITIC'S CHOICE.** COMEDY. Ira Levin. A Broadway hit. "...it is so disarming that it could, if it gets around (and I'm sure it will), make the nation's youth aspire to become drama critics instead of firemen and baseball players." —NY Daily News. "...fresh and funny." —NY Times. **THE STORY:** Howard Taubman's brief outline: "The hero is a drama critic...What is the most searching way to test this paragon's integrity? Have his wife write a play. A stinker, naturally...He heckles the little woman, tells her she won't finish the play, and, when it is completed, candidly informs her that it's awful. And what's worst of all, he insists that on opening night he will do his duty like a man; he'll review the play himself. There you have the beginnings of the problem. There are complications...Our hero, Parker Ballantine, has a flock of them...His first wife, Ivy, played Helen of Troy, and he panned and lost her. There is a son by this marriage, a saucy, precocious lad who evidently will come to no good—the poor shaver, heaven save the mark, is a critic in embryo...But Parker Ballantine does not let his son—or his tremulous fellow-critics—down. He gets looped with the charm and wit possible only to a critic. He invites his first wife, the sexy Ivy, to rub his back while he goes through his searing crisis. And then, leaving the TV dinner of Beef Stroganoff to burn, he pulls himself together, dashes to the theatre and writes the review..." Its effect is to send his wife into

her understanding director's arms, at least until our hero redeems himself by admitting that he's been pretty nasty about the whole thing all along. But as for her play—well, it is a stinker, and he'll never yield his integrity on that. 2 men, 4 women, 1 boy. INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0252-2**

**\$6.50**

**CUE FOR PASSION.** DRAMA. Elmer Rice. "An absorbing psychological drama...a winner." —NY Journal-American. "A taut and compelling modern drama...a striking play." —NY Post. **THE STORY:** As described by in the New York Journal-American: "Frankly borrowing elements of the *Hamlet* theme, the author has spun a thoughtful and constantly mounting story of suspense and volcanic emotions, brilliantly sustained through the play's two acts...Mr. Rice's people emerge in full dimension, bright and enlightened even in violence...The *Hamlet* legend has here been transposed to present-day California and the home of a wealthy widow, recently remarried. Before her husband's death her son, a college senior suddenly had left home for no apparent reason and spent the time wandering in the Far East. Just as abruptly he returns. News of his father's death in an accident had just reached him, and he is determined to probe the incidents surrounding the death and his mother's subsequent marriage to the only witness to the fatal 'accident.' The boy's wild and irrational behavior upsets his mother's household, brings despair to his former sweetheart and his best friend. Piecemeal his convictions are transmitted to the people nearest him, but it is not until the end of the evening that its full import strikes home, leaving in its wake desolation." 4 men, 3 women. INTERIOR. **FEE: \$40 per performance. MS.**

**ISBN: 990256**

**\$15.00**

**THE DEBUTANTE BALL.** COMEDY/DRAMA. Beth Henley. "...THE DEBUTANTE BALL is the blackest of the Mississippi-born playwright's comedies and probably her best." —USA Today. "THE DEBUTANTE BALL...is also blessed with Henley's striking gifts for outrageous theatricality, off-the-wall dialogue and sharply observed character." —The Register. "What is special about [Henley] as a writer—the sudden bursts of simple emotion, the capturing of joy wrapped up in calamity and the comic obsessions with grotesquerie and bodily functions...is abundantly evident." —LA Herald Examiner. **THE STORY:** This stunning comic drama, set in Hattiesburg, Mississippi, begins the morning of Teddy Parker's debutante ball, that archetypal phenomenon in Southern culture known as a maiden's "coming out." Teddy's mother, the beautiful and formidable Jen Parker Turner, has willed this event into being. Ostracized from polite society ever since she was accused and—under much speculation and gossip—acquitted of the murder of her wealthy husband, Jen has been looking to Teddy's coming-out gala to revive her and her family's reputation. As the play unfolds, various secrets emerge: an unwanted pregnancy, an illicit romance, self-mutilation, mendacity and murder. Polite facades crumble and ugly truths twist and polka across the ballroom floor. This is a play about the price of secrets and the power that love and lovelessness hold over our lives. 2 men, 5 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1583-7**

**\$6.50**

**DEN OF THIEVES.** COMEDY/DRAMA. Stephen Adly Guirgis. "...unfolds with crackling comic propulsion and a screwball sweetness as unexpected as it is welcome...thoroughly impressive..." —LA Times. **THE STORY:** Maggie is a newly single, junk-food-binging shoplifter looking to change her life and her self-hating ways. Paul is her passionately convicted, formerly four-hundred-pound compulsive-overeating sponsor in a twelve-step program for recovering thieves. Maggie's jealous ex-boyfriend is a charismatic wannabe Puerto Rican small-time thief of uncertain ancestry named Flaco who spins a grammatically challenged but persuasive yarn about seven hundred and fifty thousand dollars in unprotected drug money sitting in a safe in a downtown disco guarded by an easily distracted crackhead. This dubious and ragtag would-be criminal crew is rounded out by Flaco's new girlfriend, the fabulous Boochie—a malaprop-slinging topless dancer who refuses to let her troubled childhood or her third-grade reading level stand in the way of her inevitable path to fame, fortune and fur. When things don't quite go according to plan, this bickering quartet of hapless thieves finds themselves at the mercy of Louie "The Little Tuna" Pescatore, a reluctant, donut-ingesting heir to the criminal empire run by his father—"The Big Tuna"—who has left him in charge for the weekend. The penalty for stealing from the Tuna is death—"Ba Da Bing, Ba Da Boom." But Louie offers them a break: "I need one body and three thumbs, you can choose the who, whys and wherefores among yourselves." Tied to chairs and able to move only their mouths, they must now fight for their lives by out-arguing each other as to who deserves to live. Verbal gymnastics and the struggle for self-awareness, self-acceptance and self-love produce a high-octane battle for survival that's not resolved until the last donut falls. 5 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1923-9**

**\$6.50**

**DIVORCE SOUTHERN STYLE.** COMEDY. Jennifer Jarrett. Also called WINTER CHICKEN. An established favorite with stock theatres, this fast-



paced, wildly funny farce centers on the zany schemes of a middle-aged divorcee who decides that the time is ripe to get back together with her ex-husband. "...peopled with interesting characters and very funny lines and situations." —Hollywood Reporter. "...a perfect vehicle for community theatres..." —LA Times. "The audience howled with laughter..." —Drama-Logue. **THE STORY:** Divorced for fifteen years, and running low on cash, Eleanor Bander decides reconciliation with her ex-husband (whose second wife died the year before) is her best hope. To lure him within striking range, she tells him that their daughter is about to be married—hinting that it is a forced situation—when the truth is that the daughter is merely engaged again (for the fifth time) to her long-standing fiancé. The ex-husband, Walter, not only arrives, but brings along his current flame, a former classmate who was Eleanor's competition from high-school days. As the plot thickens, which it does with growing hilarity, Eleanor's friends and neighbors become involved in the action, culminating in a surprise birthday party where the truth, at last, comes out. But Walter is prepared to forgive and forget and falls easily into Eleanor's trap. So easily, in fact, that Eleanor is the one who now has second thoughts—deciding that it is better, after all, to stay single, and broke, than to resume the bickering that drove her away from Walter in the first place. 3 men, 4 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 992165**

**\$6.50**

**DR. HERO.** A VAUDVILLE. Israel Horovitz. Produced Off-Off-Broadway by New York's innovative Shade Company, this biting and very funny satire deals with the life cycle of one who is purported to be "The World's Greatest Man." "Its contours are bold, its horrors swiftly defined and swiftly dispensed with, its fantasy-quotient is consistent, its lens—the one we are allowed to look through—sharply focused." —NY Times. "The play is highly exhilarating, with two excruciatingly funny sequences." —Time Magazine. "...characteristically lucid and vivid style..." —Cue Magazine. **THE STORY:** The hero, who is named Hero, is born onstage. Thereafter come scenes of childhood, education, army service, and then marriage—as Hero becomes Dr. Hero (Ph.D.) and begins to assume the "greatness" that he knows is destined to be his. As he moves forward (including his especially hilarious entry into the advertising business) his charisma—and ego—grow apace, and even old age fails to dim the surging spirit that, through a long and turbulent life, has won and sustained for him the singular title of "The World's Greatest Man." 4 men, 3 women (flexible casting). **OPEN STAGE. FEE: \$50 per performance.**

**ISBN: 0-8222-0329-4**

**\$6.50**

**DRACULA.** THRILLER. Crane Johnson. Freely adapted from the novel by Bram Stoker. An exceptionally skillful version of the classic thriller, which ran for a full season at New York's Royal Playhouse. "...fascinating...eerily worthwhile..." —NY Times. **THE STORY:** Everyone is familiar with the dark tale of Dr. Seward, his fiancée, Lucy, and their mysterious neighbor, Count Dracula, but here the events take on intensified effect through the heightened action and simplified staging of this fast-moving new version. Lucy is suffering from a strange malady, much to the concern of her aunt, Mrs. Harker, and her intended, the scholarly Dr. Seward, and matters are hardly helped by the disconcerting presence of Renfield, whose bizarre behavior (he eats flies and birds) is being observed by the doctor for scientific purposes. Sensing that Lucy's illness may also be rooted in some undefined and perhaps unnatural phenomena, Dr. Seward has summoned the renowned metaphysician, Dr. Van Helsing (here portrayed as a female character), to join them. Under her astute questioning the very odd facts of Lucy's case begin to emerge, and when their neighbor from Carfax Hall, Count Dracula, pays a call, Van Helsing begins to suspect the horrible truth. Thereafter it is a desperate race to save Lucy, and the others, from Dracula's evil clutches—and, once and for all, to find and destroy the vampire in his secret hiding place. 3 men, 4 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0326-X**

**\$6.50**

**DRAGONWINGS.** CHILDREN'S DRAMA. Laurence Yep. A Chinese parable play following Moon Shadow as he journeys to America where he explores a new land, a new relationship with a father he didn't know and the diversity of two cultures. "DRAGONWINGS...just might move youngsters to sample its imagination-filled adventure onstage and page...it is a potent argument for taking a breather from videotapes..." —Washington Times. "Yep has created a funny, fast-moving, and ingeniously staged drama from his young reader's book about a Chinese American aviator." —San Francisco Bay Guardian. **THE STORY:** At the turn of the century, a young boy living in China with his mother, travels to San Francisco, California, "Land of the Golden Mountain," to be with his father, Windrider, a kite maker who immigrated there a few years earlier to take advantage of the West Coast's booming expansionism. Now a laundryman, Windrider hopes to save enough money to bring his entire family over to the United States, but as his son Moon Shadow discovers, Windrider's heart really lies in his dream of building a flying machine like that of the Wright brothers. Spurred on by the conviction that he was once a dragon

in a former incarnation, Windrider tinkers in his makeshift workshop, building model after model of seemingly magical flying machines, much to the wonderment of Moon Shadow. Surviving in the Western world, however, demands that more crucial lessons be learned. There are racists attacks by angry San Francisco natives who resent the ever increasing presence of the Chinese; there are tensions between Moon Shadow and the father he hardly knows; and eventually, father and son will face the devastation of the 1906 earthquake which destroys their home and forces even more grueling trials upon them. Through it all, and with the help of two Americans who believe in them, Windrider and Moon Shadow do build their flying machine and forge a deeper relationship. The results of their labor, though, will ultimately force Windrider to make a courageous decision about his and his family's future in the West. 4 men, 3 women (flexible casting). **UNIT SET. FEE: \$40 per performance.**

**ISBN: 0-8222-1326-5**

**\$6.50**

**DRUMS UNDER THE WINDOWS.** STAGED READING. Paul Shyre, from the third of six autobiographical volumes by Sean O'Casey. Presented Off-Broadway with great success. "No one who appreciates Sean O'Casey could fail to be interested in Paul Shyre's adaptation for the stage of the third volume of his magnificent novelized autobiographies, *Drums Under the Windows*." —NY Post. "This is one of those small and selective Off-Broadway offerings...It is strenuously recommended." —NY Journal-American. "Words that brood and laugh and sing..." —NY Times. **THE STORY:** Following the technique he utilized so brilliantly in *I Knock at the Door*, Paul Shyre has again adapted the rich and imaginative writings of Sean O'Casey into theatre of great variety and dramatic impact. In the present instance, Mr. Shyre has conceived his work in a modified play form, with narration and stage action cleverly interbalanced. The effect achieved is unique. Great prose and striking theatre combined into an experience of humor, pathos and moving power. 5 men, 2 women. **SIMPLIFIED UNIT SET. FEE: \$40 per performance. SPECIAL NOTE: The original music (#1725MU) composed by Robert H. Rines for the New York production of this play is available from the Play Service for \$2.00 a copy, plus shipping.**

**ISBN: 0-8222-0336-7**

**\$6.50**

**EVENING STAR.** DRAMA. Milcha Sanchez-Scott. Commissioned and produced by New York's Theatre for a New Audience, this eloquently expressive play gives evidence of the further artistic growth of a young Hispanic-American writer of exceptional talent. Sometimes lyrical and poetic, sometimes harsh and unstintingly realistic, the play captures the vitality and turbulence of life—and love—in the barrio and the dynamic intermingling of the old and the new that characterizes it. "What makes this more than another genre picture of an ethnic lowlife is Sanchez-Scott's poetic sensitivity, which comes out in her fully rounded and sympathetic treatment of her characters as much as in her language." —Village Voice. "...a wistful study of adolescent yearning...Ms. Sanchez-Scott has a theatrical flair and a lyrical command of language..." —NY Times. **THE STORY:** Working on a project for his high-school science class, Junior Rodriguez scans the night sky with his telescope, searching for comets and shooting stars, while his shy teenage neighbor, Olivia Pena, stands dutifully by, hoping that he will take notice of her. Meanwhile Junior's sister, Lilly, Olivia's classmate, wrestling with the sudden, sobering realization that she is pregnant, wonders how she will tell their harassed, overworked mother. Shielded from the harsh reality of the streets by her overprotective, old world grandparents, Olivia is as hopeful and naive as Lilly is brassy and disenchanted, but when Lilly goes into premature labor it is to Olivia she turns for help and forbearance. And, as the action of the play moves toward its affecting conclusion, it is punctuated and commented on by the street vendor, a seller of magic potions and charms who acts as a link between the old ways and the new, and whose presence edges the play towards a mystical level as those involved seek his help in finding a higher meaning in the stark, earthly events which confront them. 3 men, 4 women. **EXTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0365-0**

**\$6.50**

**EVERYBODY HAS TO BE SOMEBODY.** COMEDY. Helen McAvity. A warmhearted family comedy which deals delightfully with the well-meant meddling of an irrepressible grandmother whose ambition for others brings her protégés more trouble than joy. **THE STORY:** Having been a stage mother when her daughter, Frances, was pursuing an acting career, Maggie has now become a stage grandmother; running her daughter's household; spoiling her teenage grandson and his friends; and treating her son-in-law to gastronomical delights far beyond his wife's culinary capacity. And, now that her daughter's old movies are appearing on the Late Show, Maggie has also decided (secretly) that the time has come for a revival of Frances' thespian activities. But what was intended to be a big, happy surprise turns out to be instead a big, upsetting problem—and the resulting complications keep the action bubbling merrily along until Maggie, sadder but wiser, learns that managing one's own affairs can be quite enough for even a decid-

edly swinging grandmother to cope with. 1 man, 3 women, 3 teenage boys.

UNIT SET. **FEE: \$40 per performance.**

ISBN: 0-8222-0366-9

**\$6.50**

**AN EXPERIMENT WITH AN AIR PUMP.** DRAMA. Shelagh Stephenson. "[AN EXPERIMENT WITH AN AIR PUMP addresses] such provocative concerns as the state of medical ethics, passion versus love, the evolving role of women and the aims of science at the dawning of eras nearly 200 years apart...Ms. Stephenson uses the turns of two centuries—one heralding the birth of the Industrial Age, the other the age of biotechnology—to juxtapose ethical quandaries, suggesting that while the machinery has evolved, human impulses have changed not one whit..." —NY Times. "...an impressive tapestry of complex issues..." —NY Daily News. **THE STORY:** 1799—On the eve of a new century, a Northern English house buzzes with scientific experiments, furtive romance, and farcical amateur dramatics. Present Day—In a world of scientific chaos and genetic engineering, the same house reveals a dark secret buried for 200 years. 3 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1745-7

**\$6.50**

**THE FANTOD.** A VICTORIAN REVERIE. Amlin Gray. A deft and clever re-creation of a Victorian melodrama, which spoofs the conventions of the period with high style and sharp yet subtle humor. An established favorite among the nation's leading repertory and resident theatre companies, this exceptionally imaginative play is now widely available for nonprofessional production. "It's all wonderful fun, but with a density and texture that elevates it beyond parody." —Minneapolis Tribune. "...humorous, melodramatic, satiric, and romantic—an extract of the sweet, florid and sickly potions that flooded nineteenth-century society and literature." —Milwaukee Journal. "It's a butterfly trip through the inner space of nineteenth-century society." —Drama-Logue. **THE STORY:** The scene is a country manor in nineteenth-century England, where the widow Marryat and her adolescent daughter, Rachel, await the arrival of Sir Tristram Northmoor, a gentleman of clouded origin who had been with their departed husband and father when he died in a far off colonial outpost and who is now the executor of his estate. Sir Tristram proves to be a man of mystery and mesmerizing gaze, who is immediately drawn to Rachel—despite her long-standing commitment to the rather bland but reliable Arthur Loscombe. Ostensibly devoted to establishing a temperance clinic (through largesse from the departed's estate) Sir Tristram is actually more concerned with the exotic and sinister philosophies and potions of the East and a Dracula-like hold over Rachel. Luckily the spell is broken, just in the nick of time, by the redoubtable Vicar Dibdin, whose purity of heart and abiding faith overcome the malevolent force that threatens the serenity of his parishioner's well-ordered world. 4 men, 3 women. INTERIOR. **FEE: \$50 per performance.**

ISBN: 0-8222-0384-7

**\$6.50**

**FIVE EVENINGS.** COMEDY. Aleksandr Volodin. Translated and adapted by Ariadne Nicolaëff. A classic of the modern Russian theatre, this humorous drama reveals an aspect of Soviet life which was often obscured in official propaganda—its concern with elemental, human values. **THE STORY:** As commented on by Harold Clurman: "...there is no politics in this comedy...the main characters in FIVE EVENINGS are no longer youthful. They fell in love on the eve of the war; the war separated them. After the war they lost sight of one another, though not their memories or their longings for each other. When they meet again seventeen years later they are past the age of 'romance'...All the characters in FIVE EVENINGS are sweet people even when they are youthfully foolish or momentarily misguided...All are learning and teaching...Thus they constantly seem to express themselves in apothegms and proverbs...At the final curtain when the lovers have dispelled their misunderstanding, Tamara looks forward to a good life and simply says, 'Oh, if only we don't have a war!'" 4 men, 3 women. UNIT SET. **FEE: \$40 per performance. MS.**

ISBN: 990359

**\$15.00**

**THE FOREIGNER.** COMEDY. Larry Shue. Winner of two Obie Awards and two Outer Critics Circle Awards as Best New American Play and Best Off-Broadway Production. An inspired comic romp, equal in inventive hilarity to the author's classic comedy *The Nerd*, the present play enjoyed a sold-out premiere in Milwaukee before moving on to a long run Off-Broadway. Based on what the New York Post describes as a "devilishly clever idea," the play demonstrates what can happen when a group of devious characters must deal with a stranger who (they think) knows no English. "Something funny is going on in Milwaukee—to the delight of audiences at the Milwaukee Repertory Theatre." —Variety. "I laughed start to finish at one comic surprise after another." —The New Yorker. "...a constant invitation to relax and laugh at the foolishness of life..." —Village Voice. "Shue's comedy is positively antic, yet pleasantly seasoned with a few dashes of sentimentality...He has raided comedy's storehouse..." —Bergen Record. **THE STORY:** The scene is a fishing lodge in rural Georgia often visited by "Froggy" LeSeuer, a British demolition expert who occasionally runs training sessions at a nearby army base. This time "Froggy" has brought along a friend,

a pathologically shy young man named Charlie who is overcome with fear at the thought of making conversation with strangers. So "Froggy," before departing, tells all assembled that Charlie is from an exotic foreign country and speaks no English. Once alone the fun really begins, as Charlie overhears more than he should—the evil plans of a sinister, two-faced minister and his redneck associate; the fact that the minister's pretty fiancée is pregnant; and many other damaging revelations made with the thought that Charlie doesn't understand a word being said. That he does fuels the non-stop hilarity of the play and sets up the wildly funny climax in which things go uproariously awry for the "bad guys," and the "good guys" emerge triumphant. 5 men, 2 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-0418-5

**\$6.50**

**FOXHOLE IN THE PARLOR.** DRAMA. Elsa Shelley. The play deals, according to the Sun, "...with the problem of a soldier, a fine, sensitive musician, who went through hell a number of times and returned a different and a frightening human being. But, and that is the point, perfectly normal." 4 men, 3 women. INTERIOR. **FEE: \$40 per performance. MS.**

ISBN: 990361

**\$15.00**

**FREEDOMLAND.** COMEDY/DRAMA. Amy Freed. "FREEDOMLAND's more obvious links are to *Buried Child* and *Bosoms and Neglect*. Freed, like Guare, is an inspired wordsmith with a gift for surreal touches in situations grounded in familiar and real territory." —CurtainUp. **THE STORY:** Ages ago, Noah and his wife took their kids to the amusement park "Freedomland." After that trip, Noah's wife ran off and left him to raise the family. Now a retired professor of religion, Noah has married Claude, a sex therapist, and lives a secluded life in the family farmhouse. Breaking this seclusion are Noah's two daughters and son who return home for an impromptu reunion. Polly, an eternally lost Greek-studies major, is the first to arrive. In pursuit is her ferocious sister Sigrid, a painter of clowns, with a befuddled magazine interviewer in tow. Soon after, their brother, Seth, a survivalist, arrives with a backwoods pregnant girlfriend. An overdue showdown between Seth and his father sets off fireworks that illuminate the neurosis, rage and anxiety of one family—and of America at the turn of the millennium. 3 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1719-8

**\$6.50**

**FRESH HORSES.** DRAMA. Larry Ketron. An exuberant, captivating examination of coming of age in today's South which, in the words of the New York Times: "...captures its youthful characters at that precise moment when their adolescent fantasies begin to fade into the morning-after realities of adulthood." First presented with notable success by New York's WPA Theatre. "This study of a group of young Southerners backing into maturity has fresh observation, sharp characterization and robust humor." —Variety. "His dialogue is lively, fluent, flavorful: He is particularly good at rendering, to comic effect, the sound of stupid people taking themselves more seriously than they deserve." —Village Voice. "Ketron's command of character and speech is extremely accurate." —NY Daily News. **THE STORY:** The setting is an abandoned railroad maintenance station in the rural South, which Larkin, a temporary college drop-out, has moved into both in order to think over his future and to spend more time with his nubile young girlfriend, Jewel. Larkin believes Jewel to be nineteen and a virgin but, as subsequent events reveal, she is actually sixteen, and married, and on the run from her lecherous stepfather. As Larkin dreams up toys and board games (which he sends off to Parker Brothers in the hope of making his fortune) he is visited by his college pals Tipton and Sproles, who try to lure him away from Jewel with promises of wild parties and compliant coeds. Tipton is a font of miscellaneous (and often hilarious) information; while Sproles, a "fifth year senior," is a sardonic schemer and incipient troublemaker. In the second act a party does take place with the arrival of three high-spirited college girls who, after deftly putting down every boy of their acquaintance, draw their hosts into a wildly comic marshmallow fight—during which Jewel unexpectedly returns, confronting the now uncertain Larkin with an ultimatum which both dampens the festive mood of the others and impels the play toward its affecting, bittersweet conclusion. 3 men, 4 women. INTERIOR/ EXTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-0424-X

**\$6.50**

**FUDDY MEERS.** COMEDY. David Lindsay-Abaire. "...heady fun...fresh, zingy dialogue, which revels in warping the language of self-help books...Like the resourceful chef who turns leftovers into haute cuisine, Mr. Lindsay-Abaire blends clichéd ingredients into something savory and distinctive...[a] dark, sweet and thoroughly engaging comedy." —NY Times. "...an anticly zany new play..." —Variety. "...wicked fun...the evening explodes with laughter." —NY Magazine. **THE STORY:** Claire has a rare form of psychogenic amnesia that erases her memory whenever she goes to sleep. This morning, like all mornings, she wakes up a blank slate. Her chipper husband comes in with a cup of coffee, explains her condition, hands her a book filled with all sorts of essential information, and he disappears into the shower. A

limping, lipping, half-blind, half-deaf man in a ski mask, pops out from under her bed and claims to be her brother, there to save her. Claire's info book is quickly discarded, and she's hustled off to the country-house of her mother, a recent stroke victim whose speech has been reduced to utter gibberish. Claire's journey gets even more complicated when a dimwitted thug with a foul-mouthed hand puppet pops up at a window, and her driven husband and perpetually stoned son show up with a claustrophobic lady-cop that they've kidnapped. Every twist and turn in this funhouse plot bring Claire closer to revealing her past life and everything she thought she'd forgotten. It's one harrowing and hilarious turn after another on this roller coaster ride through the day of an amnesiac trying to decipher her fractured life. This poignant and brutal new comedy traces one woman's attempt to regain her memory while surrounded by a curio-cabinet of alarmingly bizarre characters. 4 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1751-1**

**\$6.50**

**THE GAY DECEIVER.** COMEDY. John Patrick. A truly funny play by one of the theatre's masters of comedy. Filled with the warm, zany humor, offbeat characters and bizarre situations that mark this author's work, the present play deals with the hilarious predicament of a young man who has come to declare his homosexuality to his family, only to have his resolve eroded when he (and his lover) are unexpectedly drawn into his father's mayoral campaign. **THE STORY:** Having decided to "come out of the closet," David returns to his parents' Florida home with his lover, Butch, determined to reveal his homosexuality. But while his mother, Julia, and his dotty grandmother, Bunny, seem unruffled by his declaration, his father, Filmore, a rich and very conservative Bible publisher, may be another matter. And, to add to the complications, David is hopeful that he will be able to persuade his father to back an Off-Broadway show starring Butch—a female impersonator who poses as "Margorilla" the Spanish spitfire. As Butch is auditioning his act for the others Filmore suddenly arrives and, as luck would have it, is immediately smitten by the fetching "senorita." Furthermore, Filmore, who is running for mayor, senses that "Margorilla" could help him to gain the Spanish vote—which is substantial in Florida. Inevitably the two young men are not only drawn into Filmore's campaign, but succeed beyond his wildest hopes, and while the grateful Filmore agrees to back his son's show he insists that he will do so only if David and "Margorilla" agree to marry. Needless to say the resultant complications multiply hilariously, until Bunny inadvertently snatches off Butch's wig, abruptly revealing the truth to the shaken Filmore. Fortunately, however, tolerance (with a little help from some appropriate biblical quotations) prevails and, in a touching, final scene, father and son, for the first time, come to know—and accept—each other for what they really are. 5 men, 2 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0433-9**

**\$6.50**

**GEMINI.** COMEDY/DRAMA. Albert Innaurato. Winner of the Obie Award. Bursting with vitality and creative imagination, this funny, perceptive and timely play enjoyed major critical and popular success in its presentation (first off and then on Broadway) by New York's famed Circle Repertory Company. "This is a play that comes alive in performance...Mr. Innaurato is a playwright with his own extraordinary voice and the imaginative talent of a conjuror." —NY Times. "Innaurato is an original, of incomparable imagination..." —The New Yorker. "...a rambunctious, hilarious, touching, quite beautiful play." —NY Magazine. **THE STORY:** The play takes place in the backyard of adjoining houses in South Philadelphia: one house occupied by Fran Geminiani, a laborer, and his son, Francis, a Harvard student; the other by a boisterous, earthy divorcee named Bunny and her fat, asthmatic son, Herschel. It is the eve of Francis' twenty-first birthday, and suddenly he is paid a surprise visit by two friends from college, a brother and sister named Hastings, who set up a tent in the backyard. The friends, Randy and Judith, are wealthy, attractive and from an elevated social background that contrasts painfully with Francis' own humble circumstances. In addition, while Judith is in love with Francis, he is infatuated with Randy (or thinks he is) and it is from this unsettling discovery that the plot proceeds—a series of lively, funny, touching and revealing incidents that occur in fast-moving, antic succession until the final, joyous moments of the play. 4 men, 3 women. **EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0435-5**

**\$6.50**

**HARRY OUTSIDE.** COMEDY/DRAMA. Corinne Jacker. Winner of the Obie Award. A popular and critical success in its production by New York's prestigious Circle Repertory Company, this compelling, timely study of a sensitive man in rebellion against the tawdriness and banality of modern life marked the emergence of an important new voice in our theatre. "It is a life portrait of a community of unfinished people—destructive, self-destructive, yet surviving." —NY Times. "...lends new fascination to a time-honored theme: human alienation in technological society." —NY Post. "She is an excellent writer; every phrase falls right,

and many of them fall humorously as well." —Village Voice. **THE STORY:** A famous and successful architect, Harry Harrison (after confinement for a mental breakdown), can no longer accept the restrictions and second-rate standards of modern society. He cannot even bear to stay indoors and has, instead, set up his studio in a clearing in the woods. As he labors on a new and absorbing project his life is intertwined with others, family and friends, who, in various ways, love and admire him. From this skillful, and often funny, interplay of characters and action emerges an incisive and affecting indictment of our contemporary way of life—capped by Harry's decision to destroy his secret project, lest it too become merely a "container for people," rather than the work of art it was intended to be. 3 men, 4 women. **EXTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0498-3**

**\$6.50**

**THE HAUNTING OF HILL HOUSE.** SUSPENSE/DRAMA. F. Andrew Leslie from the novel by Shirley Jackson. A chilling and mystifying study in mounting terror in which a small group of "psychically receptive" people are brought together in Hill House, a brooding, mid-Victorian mansion known as a place of evil and "contained ill will." Led by the learned Dr. Montague, who is conducting research in supernatural phenomena, the visitors have come to probe the secrets of the old house and to draw forth the mysterious powers that it is alleged to possess—powers which have brought madness and death to those who have lived therein in the past. **THE STORY:** Cut off from the outside world by its remote location and shunned by all who know its forbidding and sinister reputation, Hill House has remained empty and silent except for the daily visits of its grumbling caretaker, Mrs. Dudley. Its isolation is broken by the arrival of Dr. Montague, an investigator of supernatural phenomena who has been granted a short lease by the present owner. His mission is to delve into the morbid history of the house and to come to grips with the occult forces that have made it uninhabitable for many years. He is joined by three others, all unacquainted, but all having their particular reasons for accepting Dr. Montague's invitation to share his Hill House sojourn. Their visit begins with jovial informality, but their sensibilities are soon jolted by strange and eerie occurrences. As they struggle to disguise their mounting fears they are joined by Dr. Montague's wife and a friend, who have come to Hill House for purposes of their own. They too are absorbed by the supernatural, but their approach is via direct communication with the departed spirits—a type of psychic research which is regarded fearfully by Dr. Montague and which, as subsequent events bear out, brings on a crisis in which the evil forces of Hill House are goaded to a new and, for one of those present, fatal fury. 3 men, 4 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0504-1**

**\$6.50**

**HEDDA GABLER.** DRAMA. Henrik Ibsen. Adapted by Jon Robin Baitz. "...when else have you seen a HEDDA GABLER that moved with such compelling force and fluency...? Jon Robin Baitz's loosened-up, colloquial translation is perfect..." —NY Times. "...[demystifies] Ibsen's daunting anti-heroine...[cuts] away the grande-dame mannerisms and aura of theatricality that the character tends to trail along with those sweeping nineteenth-century skirts...[a] nimble adaptation..." —Variety. "...[a] fluently idiomatic adaptation by Jon Robin Baitz..." —NY Post. **THE STORY:** Ibsen's most beguiling antiheroine is given a new twist in Jon Robin Baitz's acclaimed adaptation of HEDDA GABLER: She's no longer the chilly, inscrutable manipulator but a woman with, as the New York Times put it, "a context and a persuasive *raison d'être*." Ibsen's classic play here emerges with renewed vitality and newfound dramatic resonance. 3 men, 4 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1861-5**

**\$6.50**

**HEDDA GABLER.** DRAMA. Henrik Ibsen. English version by Doug Hughes. "...stunning...amazingly contemporary in its considerations of the purpose of life, of the preservation of dignity and integrity...the big issues people don't dare to think about. And here is a staging that does not turn away..." —NY Times. "...by far the best play of the season...HEDDA GABLER has so many layers. The tragedy plays upon the irony, which acts upon fully drawn characters to make up a thoroughly modern work...You won't see a better production of this fascinating play..." —Connecticut Post. "When Henrik Ibsen...wrote HEDDA GABLER 110 years ago, a woman's place in society was far different from what it is today. The fact that this psychological drama plays as well now as it did a century ago is apt tribute to the sheer genius of the playwright." —Record-Journal. **THE STORY:** Less than forty-eight hours after returning from a luxurious honeymoon, the former Hedda Gabler, now Hedda Tesman, lies dead in the parlor of her new home, the victim of a self-inflicted gunshot to the head. Ibsen's terse masterpiece unflinchingly leads us to this shocking but inevitable conclusion. At the center of the play is one of the greatest roles in modern drama, the fascinating Hedda Gabler, who finds herself stranded in a seemingly ordinary but dangerously imbalanced domestic system. It includes her husband, the ambitious scholar George Tesman, his doting Aunt Julie and the powerful Judge

Brack, who seems intent on playing a very large role in the young couple's life. Into this mix comes an old schoolmate of Hedda's, Thea Elvsted, who has courageously abandoned a loveless marriage in favor of the passionate partnership she has found with the troubled Eilert Lovborg, a brilliant thinker who is an academic rival of Tesman's and who shares an intense secret history with Hedda. Employing methods that virtually defined the modern psychological drama, Ibsen stealthily reveals the bitter conflicts and thwarted longings that lie just below the "civilized" transactions of daily life. 3 men, 4 women. **UNIT SET FEE: \$60 per performance.**

**ISBN: 0-8222-1784-8**

**\$6.50**

**HELLCAB.** DRAMA. Will Kern. "Kern has faithfully captured the open-faced trust of prairie people, Midwesterners who are acquainted with adversity but who still maintain a Sandburgian awe of the world around them...these [characters] create a theater that is more a mirror to, rather than a window into, the American soul." —LA Weekly. "HELLCAB has been a hell of a success in America...It is easy to see, to feel, its pull. The device is perfect: social and moral commentary by way of fleeting scenes, snatches of lives famed by those few minutes in the cab...It wears this weight of realism with buoyant lightness: fast, wisecracking, relentlessly moving on just like that cruising cab." —The Scotsman (Edinburgh). "Whether you see the play as a portrait of embattled human decency, or a study of the intricacies of race, poverty and urban desperation...HELLCAB is equally rewarding." —The Times (London). "HELLCAB is great—a must-see for anyone interested in sharp, off-beat performances...HELLCAB has a heart inside its gritty exterior, and a love for humanity, warts and all. Don't let this unlikely joyride pass you by." —BackStage. **THE STORY:** "HELLCAB is a seventy-minute collection of scenes from a day in the life of a Chicago cabbie. Beginning with a 6:30 A.M. trip by a born-again couple...the cabbie's long day's journey proceeds with fares from, among many others, a dangerous trio of druggies, a piggish mini-capitalist, a benumbed rape victim, an argumentative pair of fellow cabbies, a drunken woman on welfare, a smug lawyer, a randy couple on the way to a motel, and two boisterous New Yorkers out on the town. Alternately frightening, hilarious and poignant, these sharply etched blackouts and cameos...are capped by a stunning and very touching final scene. Despite rough language and some truly nasty bits, [the play] is a joyous and spirited choice for the Christmas season. HELLCAB [is] a real joy ride." —Chicago Tribune. 4 men, 3 women (flexible casting). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1604-3**

**\$6.50**

**HEY YOU, LIGHT MAN!** DRAMA. Oliver Hailey. An Off-Broadway success which marked the debut of an important writer. Cleverly contrasting make-believe and reality, the play brings its appealing characters to the point where the two forces almost collide and threaten to leave them stranded in limbo. "Oliver Hailey is a young playwright with a future." —NY Times. "...dialogue that stabs boldly and scenes that hold your interest." —NY Post. **THE STORY:** Ashley Knight (real name Orville Sheden), a leading man, has decided to live onstage in the set of his current hit. The play being a sophisticated comedy, the set is quite lavish. As he is settling down, brandy in hand, a woman comes out of the empty orchestra and asks directions for getting out of the theatre. She has fallen asleep during the performance, and now the doors are locked. This is Lula Roca, a rather plain and frumpy young widow whose husband, a stagehand, was recently killed by a falling sandbag. Ashley persuades her to come onstage, and then to stay with him for the night. Soon she is drawn into the realms of illusion in which Ashley has sought escape from his own rather drab reality. The next morning she goes off to round up her best friend to show her the magical life into which she has fallen, and while she is gone Ashley is visited by his oafish son—the inescapable reminder of the limiting responsibilities from which he has tried to remove himself. From then on, it is a matter of conflicting worlds. Eventually the pressure of the "outside" one forces the two lovers to flee to another theatre, this time with a drab, prison set, but Ashley (with an assist from the light man) manages to conjure up a sense of excitement and beauty just the same. In the end, however, the truth must be faced. Sooner or later reality will come nipping at their heels, with responsibilities that cannot be ignored. Their idyll is illusive at best. Ashley goes back to his family, Lula to what's left of her own life—a little sadder, but a little wiser too. 3 men, 4 women. **TWO INTERIORS/ONE SIMPLIFIED. FEE: \$40 per performance.**

**ISBN: 0-8222-0514-9**

**\$6.50**

**HORTENSIA AND THE MUSEUM OF DREAMS.** LYRICAL DRAMA. Nilo Cruz. "This is a play about loss and recovery, of dreams and memories. Like Tennessee Williams at his best, Cruz plays with reality and relationships. We can't rely on what we learn; we can't rely on what we feel. And like Williams, Cruz is not afraid of sexuality, exploring some of its more disruptive aspects." —Miami New Times. "Cruz explores all kinds of loss in HORTENSIA AND THE MUSEUM OF DREAMS: lost childhood, lost freedom, lost innocence. Yet he infuses HORTENSIA with joy, with desire, with humor

and hope and healing." —Miami Herald. **THE STORY:** A brother and a sister, whose lives were forever altered when their mother put them on a flight from Havana to the United States in 1961, return to their native land during the Pope's visit to Cuba. The brother and sister take their own path, as they search for recollection and healing. This tale of estranged siblings seeking to make sense of the childhood that was subtracted from their lives possesses an imaginative and lyrical landscape that elevates the material to a poetic universality. 4 men, 3 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1978-6**

**\$6.50**

**THE HOTHOUSE.** DRAMA. Harold Pinter. A hit in both London and New York, this fascinating and very funny play was the author's second full-length work, which he chose to withhold for over twenty years. Set in an unnamed government institution of dubious purpose, which is run by a particularly Pinteresque assemblage of bumbling, sometimes sinister, and often hilarious bureaucrats, the play finds the author at the top of his youthful powers. "How lucky we are to have this new/old play before us at last! Pinter is an incandescence; he glows in the dark, and the glow and the dark are equally of his making." —The New Yorker. "...some of the funniest lines currently on Broadway..." —NY Post. "...it's amusing to rediscover him in youthful form...it's precisely the uninhibited high spirits of the author's immaturity that delight." —NY Times. "THE HOTHOUSE is riotous and spooky fun...bringing a new lift to the theater season." —NY Daily News. **THE STORY:** The scene is a government institution, possibly mental or medical and presumably penal, where the inmates are kept behind locked gates and are referred to by number rather than name. In charge is Roote, a pompous ex-colonel who is surely as psychologically disturbed as his charges, and who is abetted by two main lackeys: the quietly sinister Gibbs and a seedy alcoholic appropriately named Lush. There is also the sexy Miss Cutts, whose favors appear to be shared by the various staff members. Among the matters at issue are the disturbing fact that one of the patients has given birth to a baby, though no one has filed an official report about having had sex with her and also the need for Roote to pull himself together to address the understaff Christmas party. In the final essence these bureaucratic crises hardly matter, however, as the play ends as ominously as it began, with a burst of lethal violence which leaves only one survivor to search for answers and, perhaps, to accept responsibility for the chaos which has ensued. 6 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0535-1**

**\$6.50**

**HOUSE WITHOUT WINDOWS.** PSYCHOLOGICAL THRILLER. Richard Reich. "A spine-tingling suspense play which...keeps the audience on the edge of its seat." —Show Business. **THE STORY:** Edgar Marr, a former teacher, hires eighteen-year-old Elizabeth to help his overworked wife, Ann, and his elderly sister, Estelle. Ann is deeply devoted to her son, Arthur, a gifted pianist who lost his eyesight in an accident. Estelle owns the house they live in and she supports them all since Edgar is unable to obtain a position. She tyrannizes everybody and Edgar and Ann hate her. The tension between the family members reaches a climax when Edgar discovers Estelle has decided to alter her will, which was made in favor of Arthur, and plans to leave her money to a dog and cat hospital. The next morning Estelle is found murdered. All the clues point to Elizabeth, who was innocently mixed up in a prior murder and sentenced to a term in the reformatory, and has been released on probation—a fact known by Edgar, who only hired her to pin the murder on her. His plan is so cleverly conceived, the execution of his crime so perfect, that he almost succeeds...if it had not been for his blind son. Arthur discovers the mistake his father made, which ultimately proves Elizabeth's innocence. 3 men, 4 women. **INTERIOR. FEE: \$40 per performance. MS.**

**ISBN: 992170**

**\$15.00**

**I AM A CAMERA.** DRAMA. John van Druten. Adapted from The Berlin Stories of Christopher Isherwood. Received the Critics' Circle Award. "Mr. van Druten has made a striking, intelligent and steadily arresting play...A both uproarious and poignant dramatization." A subtle and rewarding drama for a mature cast. —NY Post. **THE STORY:** In the words of the Herald-Tribune, the play "looks at life in a tawdry Berlin rooming house of 1930 with a stringently photographic eye. For the most part, it concerns itself with the mercurial and irresponsible moods of a girl called Sally Bowles. When we first meet her, she is a creature of extravagant attitudes, given to parading her vices, enormously confident that she is going to take life in her stride. She is fond of describing herself as an 'extraordinary interesting person,' and she is vaguely disturbing. As we get to know her, as we watch her make frightened arrangements for an illegal operation, seize at the tinsel escape offered by a rich and worthless American playboy, attempt to rehabilitate herself and fail ludicrously, we are more and more moved, more and more caught up in the complete and almost unbearable reality of this girl. [The author has] placed a character named Mr. Isherwood on the stage...He serves both as narrator and as principal confidant to Sally Bowles. He is the camera eye of the title, attracted to Sally, yet dispassionate about her." Though Sally is the chief point of interest, the plight of the Jew in Germany in

the early '30s is brought within focus in a few touching scenes. 3 men, 4 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0545-9 \$6.50**

**AN IMAGINARY LIFE.** DRAMA. Peter Parnell. Caught between reality and fantasy, Parnell's characters are both real, vibrant people, and at the same time, characters in a play of one of those people. When they are onstage—or not—they mirror the roles we all play. "Parnell has mixed fantasy and reality...He's a whiz at up-to-the-minute jokes." —NY Newsday. "Peter Parnell is a remarkably clever playwright." —NY Post. **THE STORY:** Matt Abelman, a playwright and a divorced, middle-aged man, has found a lump that may or may not be malignant. As his fear of death overtakes him, the fabric of his life begins to unravel. He retreats to his typewriter, weaving fantastic tales while searching for a fictional way out of his very real problems. While we watch the tales unfold, are we seeing Matt's reality or his fantasies? Matt's tales become a play-within-a-play that is both dizzying and breathtaking. At a time when illness and premature death permeate our society, the play's positive philosophy of living life to the fullest is enormously uplifting. 6 men, 1 woman. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1394-X \$6.50**

**IMPOSSIBLE MARRIAGE.** COMEDY. Beth Henley. "Beth Henley is a virtuosic wordsmith." —NY Times. "A brisk and perky new comedy. What gives the play its savor and joy are, as usual, Henley's women—those ditsy females, unknown to natural law, who always seem to get their own way, disconcerting even when they don't know what their own way is." —NY Post. "A cocktail at once whimsical and poignant." —NY Daily News. "True to her intellectually quirky style, the Pulitzer Prize-winning Beth Henley has created a work that's as poetic and whimsical as it is dramatic and concrete...an intoxicating play that sends up love and marriage." —Time Out. "Henley's writing echoes her characters' eccentricities. It is filled with the odd, endearing turn of phrase and the unlikely plot twist that deliver laughs and sometimes even a rueful moment or two. A blissful visit with a delightfully balmy family." —A.P. **THE STORY:** The entire action of the play takes place in Kandall Kingsley's beautiful and mysterious garden. Kandall's youngest daughter, Pandora, is to be wed to Edvard Lunt, a worldly artist twice her age. Kandall does not think the match to be at all suitable. Flora, Pandora's older sister, who is expecting a child at any moment, plots to break off the marriage. Unexpectedly, Sidney Lunt, the groom's son, arrives with a note from his mother in which she vows to throw herself from an attic window if the marriage goes forward. Even Reverend Lawrence who has come to wed the couple has secret hopes and desperate desires. Throughout this wildly funny and moving play the characters struggle heroically with the impossibility of finding an allegiance between their civilized duties and primitive desires. 4 men, 3 women. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1697-3 \$6.50**

**AN INSPECTOR CALLS.** DRAMA. J.B. Priestley. Produced in London and New York. According to Variety, the play is a psychologically adept work and "an engaging play...Its mood is sustained throughout, so that it is practically always interesting." Though ostensibly a remarkably clear and effective dramatic play, there underlies the whole thing an air of mystic unreality. **AN INSPECTOR CALLS** is an effective presentation of the strange twists that take place in human beings when their consciences are affected. **THE STORY:** The action of the play occurs in an English industrial city, where a young girl commits suicide and an eminently respectable British family is subject to a routine inquiry in connection with the death. An inspector calls to interrogate the family, and during the course of his questioning, all members of the group are implicated lightly or deeply in the girl's undoing. The family, closely knit and friendly at the beginning of the evening, is shown up as selfish, self-centered or cowardly, its good humor turning to acid, and good fellowship to dislike, before the evening is over. The surprising revelation, however, is in the inspector—who turns out to be no copper at all but a mysterious individual with full knowledge of everyone's connection with the suicide. After the false inspector has been shown up, and it is discovered that no suicide had been recorded, an actual copper shows, and a last-minute suicide is reported, which ties in mysteriously with the foregoing. 4 men, 3 women. INTERIOR. **FEE: \$60 per performance.** **ISBN: 0-8222-0572-6 \$6.50**

**I'VE GOT SIXPENCE.** DRAMA. John van Druten. In his preface van Druten writes: "A number of years ago a friend of mine had told me that he had a subject for a play that he wished I would write. It was to answer the question of what made people go on living, carrying on their existence in the face of trouble, hopelessness, foreboding and fear. 'The riddle of the Universe: That is all you want me to write about?' I asked. Yet the question pursued me. It pursues all of us, and the ones who do not seek to find an answer are those who are lost." **THE STORY:** To quote Atkinson (NY Times): "Everyone has to believe in something—religion preferred. Always a familiar writer with sym-

pathy for ordinary people," Mr. van Druten "starts off proving his thesis in terms of two unmarried girl roommates. One is artfully trapping a suitor into marriage. The other, who has visions of grandeur in her soul, refuses to be either cynical or ambitious, but withholds herself for a great uncalculated love." 3 men, 4 women. UNIT SET. **FEE: \$50 per performance. MS. ISBN: 990346 \$15.00**

**JOHNNY NO-TRUMP.** DRAMA. Mary Mercier. A touching, humorous and dramatically vivid study of a sensitive youth in rebellion against his life and times which, in its Broadway production, introduced an exciting new writing talent to the American stage. "...it has honesty, humor and infinite compassion, rare commodities in our theatre today." —NY Newsday. "...possibly the most honest and unpretentious dramatization of the conflict between young and old Broadway will see this season." —Village Voice. "...an absorbing play about recognizable characters in an authentic situation...it has humor, pathos and compulsion." —Variety. **THE STORY:** As George Oppenheimer comments: "Miss Mercier has taken the theme of lack of communication and understanding between the generations, but this time she has brought freshness and a natural comic flair to her story. Her scene is a home in a small town on Long Island. In it live a schoolteacher, her sixteen-year-old son of a broken marriage and her brother who, at the outset, seems an ignorant and ordinary man with only his affection for the boy to redeem him. John, the son, is typical of today's disturbed youth—restless, rebellious, sensitive, something of a kook. His mother and uncle are fearful that he will become a replica of his father, an unsuccessful painter. When John wants to drop out of school and become a poet, their fears are more than ever confirmed. Yet it is the seemingly insensitive uncle rather than the intelligent mother who recognizes that there is a spark in the boy and who encourages him." And it is from this deepening chord of understanding with his uncle that the boy draws not only the strength to break away but the determination not to misuse his opportunity—and, ultimately, the maturity to accept the sudden, tragic twist of fate which, in the final moments of the play, destroys the dreams his newfound hopes have generated. 2 men, 3 women, 1 boy, 1 girl. INTERIOR. **FEE: \$40 per performance.** **ISBN: 0-8222-0598-X \$6.50**

**THE JOY OF GOING SOMEWHERE DEFINITE.** COMEDY/DRAMA. Quincy Long. "The three backwoods stooges of...Quincy Long's spare and mystical new play...are the instruments of Mr. Long's musings about common folk who come to dwell in a state of grace. With the simplicity—but not the preachiness—of a parable, **THE JOY OF GOING SOMEWHERE DEFINITE** tells an affecting tale of the frozen North that illuminates both the hardship and the spirituality in everyday life. It's a sweet, quirky play that reflects a truly original sensibility." —NY Times. "There is something so nuttily joyous and brilliantly sustained about the country and western picaresque comedy, Quincy Long's **THE JOY OF GOING SOMEWHERE DEFINITE**...This is a crazy ride, but worth every cent of the fare." —NY Post. "Quincy Long's **THE JOY OF GOING SOMEWHERE DEFINITE** is a low-level hoot that can be likened to *The Three Stooges* meets *Fargo*..." —Daily Variety. **THE STORY:** Three out-of-work loggers, fueled by alcohol, God and song, set forth from a northwoods bar one night on a misguided errand of mercy. Raymond, Merle and Junior have met a stranger in the bar even drunker and lonelier than they are, and, after accidentally shooting him, decide to reunite the poor fellow with his estranged wife somewhere north of the border in Canada. Hampered at every turn by misunderstanding, confusion, stupidity, drunkenness, desire and mistaken identity, the chivalrous loggers resolutely attempt to do the right thing, while achieving precisely the opposite. In the end, wild certainty yields to a chastened amazement over what man won't do for a little peace. 4 men, 2 women, 1 man or woman (flexible casting). UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1673-6 \$6.50**

**THE KING OF THE UNITED STATES.** PLAY WITH MUSIC. Jean-Claude van Itallie. Styled a "grotesque sociopolitical fantasy of modern America," this brilliantly theatrical work, which has enjoyed several notable Off-Off-Broadway productions, offers a devastating commentary on our collective flaws and weaknesses—and the questionable processes by which we choose our leaders. "...the same spontaneity and humor evident in *America Hurrah*." —NY Times. "As for van Itallie's writing it is simply exquisite—clean and graceful and sensitive and intelligent and truthful and everything wonderful." —NY Post. **THE STORY:** Creating a mosaic of imaginative and stylistically diverse scenes, interspersed with original songs, the author provides a close and revealing examination of our American penchant for selecting leaders who remind us as much as possible of ourselves. Sharply satiric, the action underscores not only the platitudes and tawdriness of American politics, but also the blind reflexiveness of the voters. We do, in effect, get what we deserve—and it is increasingly apparent that the line between president and king, democracy and monarchy (or even totalitarianism), has grown slimmer than we might care to contemplate. 4 men, 3 women. UNIT SET. **FEE: \$50 per performance.** **SPECIAL NOTE: Fee includes use of songs. The piano/vocal score**

(#2695MU) containing all songs in the play may be obtained through the Play Service for \$10.00, plus shipping.

ISBN: 0-8222-0617-X

\$6.50

**THE KRAMER.** DRAMA. Mark Medoff. Brilliantly original in its staging concepts, this biting, mordant study of a man deluded by his own god-like powers enjoyed great success in its production on the Mark Taper Forum's "New Theatre for Now" series in Los Angeles. **THE STORY:** Self-assured and unyielding, Bart Kramer after accepting an important business position inexorably intrudes himself into the lives of his associates. Coldly and dispassionately he sets out to "save" it, particularly the young man who has been named as his assistant, and the awesome power of his driving ego is so great that resistance to his will is futile. A potent, baleful force wreaking havoc not only on the younger man but on all who come in contact with it, "The Kramer" becomes almost Christ-like in his power, yet Satan-like in the terrible toll his actions take. And the otherworldly quality of the man, and the play, is emphasized by the fluidity and fragmentation of the staging—as though the action were occurring in a strange, sometimes ethereal dream, grounded in reality but filled with disturbing overtones of dark and scarcely understood forces. In the end Kramer is as inscrutable and elusive as ever, but the cruel reality of the damage he has done to others remains to be pondered—as does the haunting, provocative question of "why?" 4 men, 3 women. UNIT SET. **FEE: \$40 per performance.**

ISBN: 0-8222-0620-X

\$6.50

**LADIES IN RETIREMENT.** MYSTERY/DRAMA. Edward Percy and Reginald Denham. Produced with great success in New York and on the road, this thriller was greeted as a perfect example of psychological melodrama. **THE STORY:** Miss Fiske, ex-actress, lives in a remote house with her companion, Ellen Creed. Ellen, who has devoted her life to her sisters, Louisa and Emily (simple-minded maiden ladies), invites them to visit her. These eccentric persons make themselves at home, but when Miss Fiske reminds Ellen it is time for them to go back, they are unwilling to do so. Miss Fiske and Ellen quarrel, and Ellen prepares to send her sisters to London. She has, however, secretly told them that they shall always remain with her. The sisters go for a drive, though Miss Fiske thinks they are leaving for good; the servants have been sent away (by Ellen), and Ellen and Miss Fiske are left alone together. On the return of the sisters Miss Fiske is gone—on a trip, Ellen says—and all three sisters settle down in what they regard as their own home. Meantime, Albert, nephew of the Creed sisters, who had paid a secret visit and got money from Miss Fiske, turns up again. He has robbed a bank and determines to hide with his aunts. Learning that Miss Fiske is away, and suspecting something, he pieces together the evidence. With the help of the maid, Lucy, he lays a trap for Ellen, by reproducing in pantomime, in the moonlit living room, the scene of Ellen's murder of Miss Fiske. Ellen, who faints when she sees what she imagines is the ghost of her victim, plays a courageous but losing game. Knowing that Albert and Lucy realize what she has done, she plans for the security of her sisters and gives up to the police. 1 man, 6 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-0624-2

\$6.50

**LAS MENINAS.** DRAMA. Lynn Nottage. "Lynn Nottage shines a revealing, fiercely imaginative beam on the French court in LAS MENINAS, her play about the illicit love affair between African servant Nabo Sensugali and Louis XIV's wife, Queen Marie-Therese...LAS MENINAS is an irreverent reclamation of a fascinating piece of history." —San Jose Mercury News. "The play is a mix of politics and really good royal dish. 'French Queen Has Black Dwarf's Baby' would be a tabloid cover for the ages: Not even Fergie ever managed a scandal of such eloquent proportions." —San Francisco Weekly. **THE STORY:** LAS MENINAS is the true story of the illicit romance between Queen Marie-Therese (wife of Louis XIV) and her African servant, Nabo, a dwarf from Dahomey, and the hilarious consequences that scandalized the French court. 4 men, 3 women, extras. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1931-X

\$6.50

**LAST LOOKS.** COMEDY/DRAMA. Grace McKeaney. A touching, funny and poignantly revealing study of a family dealing with a crucial point in their lives—the time for giving up the ancestral home and dividing cherished possessions among children now grown up and apart—and facing problems of their own. First produced by Center Stage, in Baltimore, Maryland. "Families are messy, maddening, endearing, nurturing, comical and lonely places to spend a life, or part of one...playwright Grace McKeaney goes a long way toward capturing their rich and ambivalent nature." —Washington Post. **THE STORY:** After more than thirty years in their comfortable summer home on the Eastern Shore of Maryland, Ray and Delia Morrow are preparing to sell the house and move to New Mexico. They summon their grown children to sort out the sharing of a lifetime's accumulation of possessions, but their return brings an uncomfortable juxtaposition of cherished memories and a sometimes harsh present. Son Guy, a hard-driving commodities broker now living in Chicago, is divorced and drinking more than he should; daughter Val, also

divorced and raising two children, laments her failed marriage; while Clair, the egghead of the family, puts career ahead of anything else. And there is Howard, a now successful local businessman who cannot shake his self-consciousness despite his material possessions and whose adoration of Val has never dimmed. While old rancors and joys are revived, so are present needs and frustrations, but always with humor, compassion and a leavening irony. And, in the end, there is also a sense of unity and understanding—the inescapable knowledge that while the bric-a-brac in the attic can be disposed of, a family, for better or worse, is forever. 3 men, 4 women. INTERIOR. **FEE: \$50 per performance.**

ISBN: 0-8222-0636-6

\$6.50

**THE LAST NIGHT OF BALLYHOO.** COMEDY/DRAMA. Alfred Uhry. Winner of the 1997 Tony Award for Best Play. "Everything falls into place in this...winning new play...wonderfully crafted script." —Variety. "[A] charming...textured play." —NY Daily News. **THE STORY:** THE LAST NIGHT OF BALLYHOO takes place in Atlanta, Georgia, in December of 1939. *Gone with the Wind* is having its world premiere, and Hitler is invading Poland, but Atlanta's elitist German Jews are much more concerned with who is going to Ballyhoo, the social event of the season. Especially concerned is the Freitag family: bachelor Adolph, his widowed sister, Beulah (Boo) Levy, and their also widowed sister-in-law, Reba. Boo is determined to have her dreamy, unpopular daughter, Lala, attend Ballyhoo, believing it will be Lala's last chance to find a socially acceptable husband. Adolph brings his new assistant, Joe Farkas, home for dinner. Joe is Brooklyn born and bred, and furthermore is of Eastern European heritage—several social rungs below the Freitags, in Beulah's opinion. Lala, however, is charmed by Joe and she hints broadly about being taken to Ballyhoo, but he turns her down. This enrages Boo, and matters get worse when Joe falls for Lala's cousin, Reba's daughter, Sunny, home from Wellesley for Christmas vacation. Will Boo succeed in snaring Peachy Weil, a member of one of the finest Jewish families in the South? Will Sunny and Joe avoid the land mines of prejudice that stand in their way? Will Lala ever get to Ballyhoo? The family gets pulled apart and then mended together with plenty of comedy, romance and revelations along the way. Events take several unexpected turns as the characters face where they come from and are forced to deal with who they really are. 3 men, 4 women. UNIT SET. **FEE: \$60 per performance.** **SPECIAL NOTE: A CD (#6248CD) with cue sheet containing the original music composed by Robert Waldman for the New York production of this play is available through the Play Service for \$30.00, plus shipping. The nonprofessional fee for the use of this music is \$15.00 per performance.**

ISBN: 0-8222-1617-5

\$6.50

**THE LEFT HAND SINGING.** DRAMA. Barbara Lebow. "Playwright Barbara Lebow has created a moving, funny, and thoughtful drama...THE LEFT HAND SINGING [is] a play not easily forgotten, with some twists and turns that are both unpredictable and instructive...The dialogue is a rich compilation of thirty years of American civil rights efforts...It seems ironic that the play, about the dangers of asserting one's civil rights in Mississippi in 1964, should open in the same week in which that state's voters have decided to hang onto the state's most divisive symbol—their Confederate flag." —Arkansas Democrat Gazette. "...intense and thoughtful...subtly exposes how prejudice infects people—regardless of race, ethnicity, religion, or geographic location—and poisons our perspective." —Arkansas Times. "...vivid, three-dimensional characters...THE LEFT HAND SINGING gives credible details of three disparate families brought together by youthful ideals and then terrible tragedy...[It] explores the family and political pressures that turn youths into activists, the process of grieving, the procedure of high-profile missing persons cases, and the forces that both unify minority groups and cleave them apart...the ideals of the 1960s give way to the fragmentation and cynicism of subsequent decades, and friction develops in the two women's friendship...a rich perspective of the motivations of America's civil rights activists, personalizing a grim chapter of our past without making any of its self-sacrificing characters into plastic saints." —Creative Loafing (Atlanta). **THE STORY:** Amidst the idealism and violence of Freedom Summer in 1964 Mississippi, three college students vanish, seemingly without a trace. As the parents of Honey, Linda, and Wes cope with their loss, they become inescapably linked—the heirs of their lost children's dreams. Throughout the next three decades, the connections among these people with very disparate backgrounds are tested against the fire of the country's social and political turbulence. The structure of the play mixes naturalism with a surprising time curve that evokes the whirl of events surrounding the parents' interwoven journeys. 2 men, 5 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-2010-5

\$6.50

**LEGEND OF SARAH.** COMEDY. James Gow and Arnaud D'Usseau. **THE STORY:** After a quarrel with her boyfriend, Minerva Pinney returns home to Penneyfield. There Minerva hits on a plan to turn her historic New England village into another Colonial Williamsburg and interests the Banning



Foundation in funding the restoration. Sarah Pinney, Minerva's ancestor and a Revolutionary heroine who courageously defied General Howe, will be forever enshrined in American history. Then Adam Harwick, her boyfriend, shows up. Minerva is happy to see him until he denigrates the restoration project. Minerva orders him out, but he remains, making himself agreeable to Minerva's mother, who thinks the restoration is rubbish. To annoy Adam, Minerva becomes engaged to Edgar Cameron, who shares her enthusiasm and thinks he could make a profit off of the project. Then her mother produces Sarah's diary, which reveals that she was not the saint history has made of her; but that she seduced General Howe to keep him from pursuing the Revolutionary Army. Adam applauds her action, but Minerva is shocked and decides the restoration must be stopped. Edgar and Landis, the foundation representative, however, want to continue. Determined, Minerva pretends to use Sarah's trick, blackmailing Landis into pulling out of the restoration. When Adam finds out, he is enraged. But the audience knows she is only teasing him, letting him think she did what he honored Sarah for doing! Minerva realizes she is still in love with Adam and pulls him into her arms. 4 men, 3 women. TWO INTERIORS. **FEE: \$50 per performance. MS. ISBN: 990335 \$15.00**

**LEMON SKY.** DRAMA. Lanford Wilson. Critically hailed in its New York production as a major work by one of our theatre's most important writers, this powerful and moving play explores the alienation between a son and his father with rare perception and honesty. "...Mr. Wilson can write; his characters spring alive onstage; he holds our attention, he engages our heart." —NY Times. "...Wilson at his loveliest and most true. He is one of the very most talented writers in all the American theatre..." —Women's Wear Daily. "His language is rich and forceful, yet conveys a sense of graceful ease and breezy humor." —Cue Magazine. **THE STORY:** At seventeen, Alan visits the California home of his father and his father's former mistress turned wife. His father's life now centers around his two young sons, a tiresome job at an aircraft plant, and two teenage girls who are boarded with the family by the state. Alan has come expecting to go to school full time and work part time at the plant, having accepted his father's encouragement to do so. But the older man is incapable of honesty, least of all emotional honesty, and his lies about school are worth about as much as his lies about love. In the end, his cruelty, insecurity and lechery bring on an inevitable collision that destroys all that the father and son had hoped for. Alan is driven away once more, embittered by the knowledge that he must live without the father he so desperately wants and needs. 2 men, 3 women, 2 boys. UNIT SET. **FEE: \$60 per performance. ISBN: 0-8222-0652-8 \$6.50**

**A LESSON BEFORE DYING.** Romulus Linney. Based on the novel by Ernest J. Gaines. "Rousing theatre for sure." —NY Magazine. "The story's wrenching power lies not in its outrage but in the almost inexplicable grace the characters must muster as their only resistance to being treated like lesser beings." —The New Yorker. "Irresistible momentum and a cathartic explosion...a powerful inevitability." —NY Times. "A lesson in the transformative power of theatre." —Time Out. "LESSON is easily the most powerful play to come from Alabama Shakespeare Festival's Southern Writers' Project...It is a palpable treasure for its audience." —Montgomery Advertiser. **THE STORY:** Jefferson, an innocent young man, is condemned to death in backwoods Louisiana in 1948. At the trial his lawyer, trying to save his life, called him no more a human being than a hog. In prison, he acts like one, insisting that he will be dragged like that hog to his death in the electric chair. His godmother asks a schoolteacher to teach him to die like a man. The teacher, Grant Wiggins, struggling to quit his poor parish school and leave the South, faces both Jefferson and himself as execution day arrives. Ernest J. Gaines' celebrated novel makes an engrossing, moving and finally devastating play for the stage. 5 men, 2 women. UNIT SET. **FEE: \$60 per performance. ISBN: 0-8222-1785-6 \$6.50**

**LIFE AND LIMB.** BLACK COMEDY. Keith Reddin. A biting, brilliantly inventive black comedy, which marked the debut of a young writer of unique talent and theatrical flair. Produced to critical and popular acclaim by New York's famed Playwrights Horizons, the play focuses on the self-satisfied America of the 1950s, and the darkly comic personal vicissitudes of an embittered young veteran who returns from Korea (minus an arm) to face the problems of finding a job and saving his marriage. "...a macabre journey through that [American] mainstream, told in deadpan, cold-bloodedly ghoulish, comic style." —NY Times. "Keith Reddin's play belongs to a vigorous American tradition of broad, black, bitter fantastic-satiric comedy..." —Village Voice. "...there are many funny lines and surprising moments." —The New Yorker. **THE STORY:** As the play begins Franklin, a young draftee, and his new bride, Effie, are on their honeymoon, an idyll which ends when Franklin returns to his unit and then goes off to Korea, where he loses an arm. When he returns home things go steadily from bad to worse; he can't find a job; his wife is having an affair; and they are visited constantly by her best friend, Doina, a Rumanian emigre who mangles the English language and shares Effie's passion for movies.

Eventually Franklin lands a job of sorts by virtually selling his soul to Tod, a rather sinister but successful manufacturer of artificial limbs whom Franklin had met in Korea, but his hope of pulling things together at last fails when Effie is killed by a collapsing movie palace balcony. The action then moves to Hell, where Effie and Doina are occupied making potholders and visiting supermarkets and where they are soon joined by Franklin, still the poor innocent searching for an America that promises a boundless, wonderful life—and surely doomed to failure by the oddities and evils of a world he never made. 5 men, 2 women (with doubling: 5-7 men). UNIT SET. **FEE: \$60 per performance. ISBN: 0-8222-0658-7 \$6.50**

**LILY DALE.** DRAMA. Horton Foote. An Off-Broadway success, this richly textured, deeply affecting work is part of a nine play cycle. Dealing with the saga of the Robedaux family of Harrison, Texas, in the early 1900s, the present play focuses on the troubled youth of Horace Robedaux, who journeys to Houston to visit his recently remarried mother and his coquettish sister, Lily Dale Robedaux, with whom he has lost touch since their father's untimely death. "It has a shimmering sense of a world remembered...The play is one to remember." —NY Post. "Warm-natured LILY DALE kindles feelings that embrace us all." —NY Newsday. "LILY DALE is an enriching experience." —Drama-Logue. **THE STORY:** After the death of his alcoholic father, and his mother's remarriage, young Horace Robedaux remained in Harrison, Texas, clerking in a dry goods store. When his mother invites him to visit her and his teenage sister, Lily, in Houston, Horace eagerly accepts, hoping to resettle and find more promising employment. Once in Houston, Horace is confronted by his gruff, surly stepfather, who dotes on his spoiled sister, Lily, but dislikes Horace intensely—and shortly orders him to leave. Horace's departure, however, is delayed by a sudden bout of illness, which forces him to stay on for several weeks as an invalid. This gives him the chance to reestablish his relationship with his sister, whose memories of their late father are as bitter as Horace's are forgiving. In the end Horace returns to Harrison, convinced that during his brief stay the demons of the family's past have been exorcised and that he, as well as his mother and sister, can now face the future with a renewed strength of spirit. 4 men, 3 women. INTERIOR. **FEE: \$60 per performance. ISBN: 0-8222-0667-6 \$6.50**

**THE LITTLE TOMMY PARKER CELEBRATED COLORED MINSTREL SHOW.** DRAMA. Carlyle Brown. Successfully presented by the Negro Ensemble Company, this thoughtful play examines the lives of a troupe of black minstrels, touring the United States in 1895. The writing captures the spirit of hope that propels the troupe through the pain and struggle of survival, knowing that every performance may be followed by exclusion and prejudice. "Abundant talent—derailed and forgotten in its time—is recalled with ruefulness in Mr. Brown's observant new play." —NY Times. "...a glorious play..." —The New Yorker. "The pleasure of the language so beautifully pieced together in this play by Carlyle Brown, the clarity and simple theatricality of the presentation and the deep evocation of what nineteenth-century life was like for blacks in the theatre touched this white viewer to the core." —TheaterWeek. **THE STORY:** Six black minstrel players in a Pullman porter railroad car on a cold winter's afternoon in February, 1895, outside the rural town of Hannibal, Missouri, wait for showtime to arrive. The chilly wind blows outside as they pass the time with stories and memories. Suddenly one member, Percy, so far absent, bursts in and collapses on the floor. When the troupe realizes their friend has been chased by a white mob, they must find a way to protect him and themselves. Fear, anxiety and deep honesty surface as these black men blacken their faces with burnt cork, trying to allow their friend to avoid detection. The white mob realizes where Percy is and shows up at the train where Percy goes out to face them, hoping to save the others. 7 men. INTERIOR. **FEE: \$60 per performance. ISBN: 0-8222-0679-X \$6.50**

**LITTLE VICTORIES.** DRAMA. Lavonne Mueller. First presented by the Women's Project of New York, this brilliantly theatrical yet very moving play traces the changing roles of women in male-dominated society by deftly juxtaposing the singular experiences of two famous but dissimilar personages: Susan B. Anthony and Joan of Arc. "...the imaginary comradeship between these two warriors becomes a subtle plea, a call for support among all women." —Village Voice. "LITTLE VICTORIES consistently holds our attention and earns our empathy as it humanizes feats of courage." —NY Times. "Intelligence and wit are much in evidence here...LITTLE VICTORIES is a wonderful play." —Other Stages. **THE STORY:** Tempering historical fact with eloquent imagination, the author parallels the lives of two outstanding women on their journeys to self-fulfillment—Joan of Arc in medieval France, and Susan B. Anthony in the American West of the nineteenth century. Both have elected to sacrifice personal happiness to a greater cause, and both must suffer the taunts and opposition of unyielding and often scornful men. Susan B. Anthony's quest for woman suffrage takes her, alone and vulnerable, into the rough and tumble world of the American frontier; while Joan must overcome the entrenched distrust of her own



troops as she struggles to prepare them for battle. Richly interwoven with subtle period detail and warmly human vignettes, these separate stories are first contrasted and then united, when the two protagonists finally meet and commiserate about the sacrifices that their dedication has demanded of them. Both regret the absence of romance in their lives, and both admit to persistent fears and uncertainties, and yet neither will consider abandoning the awesome responsibilities that history—and their own unswerving commitment—has thrust upon them. 5 men, 2 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0680-3**

**\$6.50**

**LOVE DIATRIBE.** COMEDY. Harry Kondoleon. Love works wonders when it's the only way out of a sticky situation brought on by years of just being together. Kondoleon's wit is wisdom and a funny, touching lesson. "Out of this picture of family horror...Kondoleon extracts laugh after laugh. There is a pure and lovely madness here..." —NY Post. "Kondoleon's homecoming is a hilarious blend of humor and psychology tinged with a touch of pixie dust." —Show Business. **THE STORY:** Orin, a disenchanted librarian, arrives at his parents' home for dinner to find that his sister, Sandy, left her husband, moved back home and began an affair with Mike, the next-door neighbor, and an old childhood friend Orin used to taunt. Mrs. Anderson, Mike's mother, pops in and out of the action, constantly offering food and reminding Orin's family that she still blames them for her other son's death. Orin's parents, Gerry and Dennis, return home, having forgotten they invited Orin for dinner. With everyone together, crazy accusations, witty retorts and hilarious remembrances fill the scenes. Into this melee comes Frieda, a foreign exchange student destined for Mrs. Anderson's, but getting the wrong house. Frieda immediately falls for Orin, then takes over the gathering with her charm. To Orin she reveals she is actually the stand-in for the real exchange student and can change accents to prove it. Frieda's ideas on love, and how it can heal situations like the one she stumbled into, become overpowering when she infuses a tea party with a magical love potion made from flowers. She then delivers her "love diatribe" on how to cure the ills between all her new friends. Challenging Orin and Sandy to follow her advice, they have no choice but to do as she asks when everyone who drinks the tea becomes unconscious. Orin and Sandy pour out love to their family and friends who wake up more refreshed than they have ever been. Underneath the farcical tone, the play is a provocative call to recognizing and using the healing power of love. 3 men, 4 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0690-0**

**\$6.50**

**LOVE! VALOUR! COMPASSION!** COMEDY/DRAMA. Terrence McNally. Winner of the 1995 Tony Award for Best Play. "...LOVE! VALOUR! COMPASSION! The new play...is a big, generous, haunted comedy that in its vaguely neo-Chekhovian way is both very funny and filled with intimations of time's passage, of loss and death...it's Mr. McNally's breadth of vision and his ambitious attempt to deal with characters, who are both privileged and threatened, in a way that ignores self-pity but doesn't ignore the larger world outside...Mr. McNally is in rare form." —NY Times. "...in this beautifully written work McNally...presents humbling evidence of what human love is and can be." —The New Yorker. "...LOVE! VALOUR! COMPASSION! is one of [McNally's] very best. Unshowy and quiet, it rings louder with authenticity than his satiric farces do with laughter." —Village Voice. "It is [McNally's] Chekhovian apotheosis, his most satisfying tapestry of emotional brights and darkness—so witty and tough and beautiful that it helps identify our terrible time as a golden age for gay theater. This also happens to be his most ambitiously unambiguous gay play, and it speaks difficult truths with acid grace and all those generous words exclaimed in his title." —NY Newsday. **THE STORY:** At a beautiful Dutchess County farmhouse, eight men hash out their passions, resentments and fears over the course of three summer weekends. There's Perry and Arthur, a professional couple of long standing, whose relationship, while strained, always manages to settle into the loving routine of a couple grown too familiar with one another, but happily so. The owner of the summer house, Gregory, is an aging choreographer who dotes on his younger lover, Bobby, who is blind. Their relationship seems solid, until an irresistible dancer, Ramon, callously flaunts his sex appeal and manages to seduce Bobby on the first night in the house. Trying to keep Ramon to himself is John Jeckyll, a soured ex-patriot Brit with a taste for melodrama—and cruelty. John rangles everyone around him, speaking the unspeakable in haughty nonchalance while probing the weaknesses of the others. The painful truth about his ire eventually becomes clear when he has to take care of his terminally ill twin brother, James. Unlike John, James inspires nothing but affection in those around him, and here lies both the crux of John's complaint and the source of one of the play's most blistering and revealing of monologues about the related questions of gay identity and self-esteem. Finally, there is Buzz, a maniacal lover of the musical theater. Like James, Buzz suffers from AIDS, and he has resigned himself to a life of humorous anecdotes and comforting trivia. Strange things can happen, though, and against all

odds, Buzz finds himself falling in love for what may be one last summer. 7 men. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1467-9**

**\$6.50**

**THE LUCKY SPOT.** COMEDY. Beth Henley. Filled with offbeat humor and touching insights, this warmhearted play by one of our theatre's most celebrated writers follows the fortunes of a group of delightfully zany Southern "misfits" as they struggle valiantly to make a go of a rural dance hall during the Depression. Successfully produced Off-Broadway by the renowned Manhattan Theatre Club. "...by far her best play since CRIMES OF THE HEART. It has the same offhanded energy, the same unwitting wit with which the characters confront their predicaments, the same pathos that gets drowned in humor rather than tears..." —NY Magazine. "...the playwright has melded eccentric characters, grotesquely farcical events and genuine compassion into touching comic theatre..." —NY Times. "Her newest and probably funniest play..." —NY Post. **THE STORY:** The place is Pigeon, Louisiana, the time Christmas 1934—at the low point of the American Depression. Reed Hooker, a compulsive gambler, has won a rundown rural dance hall in a poker game, and hopes that it will make his fortune. Assisted by the faithful Turnip and an underaged waif named Cassidy (whom Reed also won at cards and whom he has made pregnant), Reed has christened the place "The Lucky Spot" and is preparing for the grand opening. Cassidy, hoping that Reed will divorce his present spouse and marry her, has secretly arranged for his estranged wife, Sue Jack, to have Christmas parole from the prison where she was committed for doing away with Reed's last ladylove. But as Sue Jack and Reed detest each other (or think that they do) her unexpected arrival starts the fur flying—particularly after the volatile Sue Jack, who is supposed to stay on the wagon, comes across both a loaded pistol and a jar of good Southern moonshine. Complications multiply (except for the rather forlorn, weak-ankled Lacey), and the sinister Whitt Carmichael (to whom Reed owes money) turns up with a dispossession order. In the end The Lucky Spot proves not to be so lucky, but Reed and Sue Jack do discover that what they think is hate is really love—and the others, in one very funny way or another, also get their just desserts. 4 men, 3 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0706-0**

**\$6.50**

**THE MAN.** DRAMA. Mel Dinelli. **THE STORY:** Mrs. Gillis lives alone in a large house. Her son was killed during the war, and she takes a motherly interest in Howard, the pathetic youth she has hired to clean floors. Howard, however, shows signs of paranoia, and he sometimes has lapses during which he completely forgets what he has done only a few minutes before. All of Mrs. Gillis' efforts to help merely result in Howard becoming suspicious. Tension mounts as Howard, at intervals, becomes wholly friendly and helpful. But Mrs. Gillis becomes more and more worried. When friends come to the house Howard prevents her from conveying any message to them, and she finds herself imprisoned in her own home. Howard then decides to move into Mrs. Gillis' home. But later when an employee from the phone company comes to the house, after the phone is found to be disconnected, it seems the old lady may be saved. The phone man manages to call the police while Howard disappears. Neither Mrs. Gillis nor the phone man know where Howard is. Ready to leave, Mrs. Gillis goes up to get her things, but it is Howard who slowly comes down and confronts the phone man. Suspecting the worst, the latter runs upstairs and when he appears again the expression on his face confirms this. 5 men, 2 women. INTERIOR. **FEE: \$50 per performance. MS.**

**ISBN: 0-8222-0721-4**

**\$15.00**

**MASTERPIECES.** DRAMA. Arthur Bicknell. Drawn from the lives of the famous Bronte sisters and their ill-fated brother, Branwell. "MASTERPIECES is both powerful and charming—it is starkly atmospheric, but humorous too." —Soho Weekly News. **THE STORY:** Is an imaginative reconstruction of the lives of Branwell Bronte and his sisters, Charlotte, Emily and Anne. An unconventional historic drama, it utilizes humor and fantasy sequences to illuminate the tragic fate of the lesser-known Bronte heir, Patrick Branwell—the one for whom the family held the greatest expectations. Its theme touches upon a subject common to many—the fear of anonymity. While other children their age occupied themselves outdoors, the four Brontes were sequestered in their father's parsonage, scribbling away in tiny notebooks, creating the imaginary world of "Angria." It was Branwell that presided over this world, inspiring the others to create characters that would one day reappear as the protagonists of his sisters' novels, *Wuthering Heights*, *The Tenant of Wildfell Hall* and *Jane Eyre*. All of the Brontes' short lives were shrouded in anonymity. Emily was the least bothered by this fact; Charlotte and Anne were distressed but not thwarted and continued their literary output. Only Branwell, the painter, was unable to reconcile himself to a life without focus or commitment. In desperation he turned to erotic fantasies involving his patron, the beautiful Lady Lydia Robinson. The mysterious circumstances connected with Branwell's involvement with this woman, including his sudden dismissal from her estate, shed light on the sad facts of

his untimely death and the descent into drugs and drink that preceded it. 3 men, 4 women. UNIT SET. FEE: \$40 per performance.

ISBN: 0-8222-0739-7

\$6.50

**THE MINEOLA TWINS.** COMEDY. Paula Vogel. "Ms Vogel's script is most ingenious...The sisters' opposition, neatly representing the schism between right and left in the United States, is self-destructive, and each subliminally longs for connection with the other...As the nightmare spins itself out, fears of nuclear attack, sexual predation and familial estrangement meld in a way that haunts even as it teases." —NY Times. "The political and cultural divides of American life are roundly decried even as they are exuberantly spoofed in Paula Vogel's *THE MINEOLA TWINS*, a bright cartoon of a play...Vogel's text is...like *The Carol Burnett Show* with a political consciousness...its go-for-broke adventurousness is endearing, and it's...divinely funny." —Variety. "...floating above the ostensible story of twin sisters who take opposite paths in life is an allegory of the last half century of our crazed and splintering sociopolitics, while deep down are hints of a buried prototype...one of those '50s teen chick-exploitation flicks contrasting a "good" and a "bad" girl...Vogel succeeds in creating an event that's at once frothily light and almost bewilderingly dense...one liners are dropped casually in and left to detonate, key bits of narrative are elliptically jumped over. Between trying to catch the jokes as they whiz by and filling in the data blanks, you get an effect like that of an intellectually provocative video game: The effort it takes is repaid by the fun you have keeping up with it." —Village Voice. "*THE MINEOLA TWINS*...bursts forth in its glory...a funny, perceptive, biting take on *The American Woman*. Vogel was never more political and never more on target." —BackStage. **THE STORY:** A comedy in six scenes, four dreams and seven wigs. There are two ways to produce this play: 1) with good wigs; or 2) with bad wigs. The second way is preferred. Myrna and Myra, almost identical twins, battle each other through the Eisenhower, Nixon and Reagan/Bush years over virginity, Vietnam and Family Values. 3 men, 2 women, 2 non-speaking roles. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1622-1

\$6.50

**MISS EVERS' BOYS.** DRAMA. David Feldshuh. This powerful drama is a fictional account based on a true government study carried out from 1932 to 1972. "...artistically conceived, fully realized, deeply felt, often humorous and moving...the talk is always warm and persuasive, it benefits from a strong infrastructure of physicality, an undercurrent of action frequently bursting to the surface." —NY Magazine. "There is a deeply moving play being performed...that every American—and I do mean every American—should witness...Not only is this play loaded with messages for all of us who claim to be civilized, for sheer drama and entertainment it's worth more than the cost of the tickets." —Chicago Sun Times. "You could make an argument that the single most important feature of the play is its very existence; that simply by being, by having been written and produced, the play accomplishes its purpose. It is also one helluva piece of writing. The play is a powerful moral statement; it could hardly have been otherwise. But it is warm, humane and even, astoundingly, funny along the way, and it is never preachy." —Atlanta Journal/Constitution. **THE STORY:** In an effort to get medical help for Alabama tenant farmers, their nurse, Miss Evers, convinces them to join a government study to treat venereal disease. When the money runs out, Nurse Evers is faced with a difficult decision: to tell the men that they are no longer being treated and that they are now part of a research study to see what untreated syphilis will do to them, or follow the lead of the doctor she respects and the tenets of the nursing profession. Nurse Evers follows the advice of her advisors, and with the understanding that the study can help thousands more, she does not tell the men they are no longer receiving medication. She does this with the assurance that as soon as medication becomes available, her men will be the first to receive it. But after fourteen years of caring for her patients as if they were family, when medication is finally available, it is denied to her study group. Nurse Evers, devastated at the news and starting to watch her men die, can no longer keep silent. Shunned for her silence of fourteen years, Nurse Evers holds her head up and explains the reasons and emotions that kept her in the study and kept her caring for her men. Some of them forgive her, others do not, as Nurse Evers tries to put back a world broken by prejudice, disease, time and trust. 6 men, 1 woman. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1464-4

\$6.50

**MISSING PERSONS.** DRAMA. Craig Lucas. "...[a] truly intelligent play, one that is literary and heartfelt, beautifully written...a well-crafted, moving story...a dramatic rarity in these or any times." —NY Post. "Mr. Lucas, the very gifted writer of *Prelude to a Kiss* and *Reckless*, has created an expressly theatrical...resonant metaphor for the ways memory can cripple...Certain isolated moments...remind us of what Mr. Lucas can do so well: That is, find a uniquely whimsical expression for the cataclysmic menace and hostility lurking in the prose of everyday life." —NY Times. "Craig Lucas is our neighborhood Pan of darkness, charming his flocks into troubled waters with an elfin grin and a childlike penchant for whimsy." —NY

Newsday. **THE STORY:** Independently wealthy, a published author and tenured professor at Swarthmore College, Addie Pencke spends Thanksgiving holiday struggling to hold together her splintered ego and her fractured family. Her capacious, book-lined home is peopled with real and imagined figures from sixty years of political activism, hard-drinking, a failed marriage and lost opportunities. Neighbors, strays, in-laws, children as they once were and as they could never be, remembered selves, all inhabit Addie's home for the holidays. In shifting power struggles, the critic attempts to reconcile with the artist, the parent with the child, and the living with the dead. 4 men, 3 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1474-1

\$6.50

**MOONLIGHT.** DRAMA. Harold Pinter. "There is no playwright his equal. He is the natural descendant of James Joyce, by way of Samuel Beckett. Pinter works the language as a master pianist works the keyboard. This is classical playwrighting, make no mistake about it." —NY Post. **THE STORY:** In a dark space you can't measure, a once visceral father lies on his deathbed, looking over his life, his youth, loves, lusts and betrayals of his wife. At the same time, in another bedroom, somewhere in the same space, the man's two sons intellectually, clinically and conspiratorially speak of their relationship with their father. Side-stepping their estrangement from him, they rationalize their love-hate relationship with him and defend the distance they are incapable of closing, even when their mother calls them home. In contrast to these closed sons, is the man's daughter, the baby sister, who refuses the dourness and bridges the space between the light and dark, youth and age, and death and life. 4 men, 2 women, 1 girl. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1481-4

\$6.50

**THE MOUND BUILDERS.** DRAMA. Lanford Wilson. Winner of the Obie Award for distinguished playwrighting. Successfully presented both on the stage by New York's Circle Repertory Company and on national television via the PBS "Theatre in America" series, this probing, eloquent play finds a chilling relevance for the present—and future—in the unlocked mysteries of the past. "It is probably Mr. Wilson's most profound and resonant play to date. It is original and brilliant and sends you out onto the street with your mind spinning cartwheels." —WQXR Radio. "...there is fabulous beauty in the play's writing." —NY Post. "*THE MOUND BUILDERS* is among the five or ten most significant American plays of the decade." —Village Voice. **THE STORY:** At an archeological dig in the Midwest, a party of university scientists are unearthing vestiges of a lost Indian civilization. Heading the group is Dr. Howe, accompanied by his wife and daughter, and by a younger associate and his wife. They are all joined by Dr. Howe's sister, a famous and jaded novelist, who is "drying out" after many years of dissipation in remote parts of the world. There is also an outsider, the acquisitive son of a local landowner, who wants the digging site to be turned into a commercialized tourist trap. Interweaving past and present through the use of slides, the action of the play probes into the lives—and conflicts—of these disparate people. Their story evokes resonances that illuminate what we are and will surely become, and that underscore the irony of our collective blindness to the disturbing lessons which a close study of the past must inevitably reveal. 3 men, 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1387-7

\$6.50

**MRS. CALIFORNIA.** COMEDY. Doris Baizley. A long-run Los Angeles hit, this brightly satiric comedy pokes wicked good fun at the pretentious hokum of a hotly contested homemakers competition. "*MRS. CALIFORNIA* is a sure crowd-pleaser, with men and young women laughing loudest and older women laughing knowingly." —LA Daily Breeze. "The play, wonderfully funny and witty, is at its best in individual skits that are often hilarious and sometimes cutting." —LA Star-News. "...deftly strikes the first blow for feminism as comedy—and a welcome step down it is from the soapbox." —LA Times. "...the best local play I've seen in years." —LA Reader's Guide. **THE STORY:** The time is pre-women's lib 1955, the place a Los Angeles hotel, where a homemakers contest is in progress—the winner to embody the epitome (at the time) of the ideal woman: "a happy, good and beautiful homemaker." Entered as Mrs. L.A., Dot, sponsored by the local gas company, vies with the others in ironing a man's shirt, sewing an apron from an original pattern, setting a table, preparing a meal and delivering a monologue entitled "My Proudest Moment"—which, for Dot, was when she saved an American naval force from submarine attack while serving as a decoder in the WAVES during World War II. She is also abetted by her tart-tongued friend Babs, an electronics wizard who is not above tampering with sewing machines and stoves as the contest comes down to the finals, with Mrs. Modesto, Mrs. San Bernardino and Mrs. San Francisco going head to head with Dot for the victory. Urged one way by the brassy Babs (who can't resist showing up the contest for the ridiculous farce it is) and another by the fatuous man from the gas company (who pleads with Dot to play by the rules) Dot ultimately decides to do what she thinks

is right rather than what she is told to do—the result, of course, being that the final nod goes to the contestant who best fulfills the image ordained by the macho men who run the contest and the one who manages to blend a good helping of sex appeal with her compliance. 2 men, 5 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-0784-2 **\$6.50**

**MUD, RIVER, STONE.** DRAMA. Lynn Nottage. MUD, RIVER, STONE begins with a notion: a romantic journey to Africa, an opportunity to get in touch with spiritual roots. It becomes a most unexpected and bizarre adventure. "...a brilliant idea for a play...an evening of fascinating insights." —NY Daily News. "Each of Nottage's characters is a rich bundle of ideas and issues, as well as a sharp but sympathetic psychological portrait." —Village Voice. "Playwright Lynn Nottage pulls off a deft bait-and-switch with her new play: She seduces us into believing we're settling into a sardonically funny vacation-from-hell travelogue, then brings in elements that are violent, disturbing and deeply thought provoking." —NY Newsday. **THE STORY:** An African-American couple vacationing in Africa take a turn off the main highway and find themselves stranded during rainy season in the remnants of a grand hotel. The rundown colonial hotel's only inhabitants are a reticent bellhop and an outspoken white African businessman. As the rains continue, the guest list grows to include a Nigerian aid worker at wits' end and a Belgian adventurer wandering the landscape in search of meaning. The couple's comic and romantic adventure takes on absurd dimensions when the hotel guests are taken hostage by the angry bellhop. His demands are simple: He wants grain for his village and a wool blanket for his mother. The stakes increase when an international mediator arrives and tries to end the stand-off. The couple's relationship is tested by the volatile politics of Africa, and they learn what the hungry human spirit will do for food and a warm blanket. 3 men, 4 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1660-4 **\$6.50**

**MURDER ONCE REMOVED.** MYSTERY/DRAMA. Irving Gaynor Neiman. This gripping, spine-tingling mystery will hold audiences in suspense right up to the final, clever "twist" of its unexpected dénouement. **THE STORY:** A respected member of the community, Dr. Ronald Cato has prospered in carrying on his father's medical practice. But there are those who harbor suspicions about his past activities—particularly one patient, Walter Manning, who also suspects (correctly) that his wife and Dr. Cato are having a clandestine affair. Manning has engaged a private detective to investigate Cato's past, and the evidence gathered is so damning (although Cato tries at first to discount it) that the doctor's only course is to murder his patient. His clever and coolly executed plan of action shifts suspicion to another patient, and suspense builds as it appears that the good doctor may have committed the perfect crime. In the end this proves to be not so, but the method of Cato's undoing—and the surprising twist which follows it—will keep the audience guessing until the final, shocking moments of the play. 5 men, 2 women. DIVIDED INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0793-1 **\$6.50**

**MY BOY JACK.** DRAMA. David Haig. **THE STORY:** The year is 1913. War with Germany is imminent. Rudyard Kipling, the British Empire's greatest apologist, is at the peak of his literary fame. This play explores the nature of a man who loses his balance when devotion to family and country clash. World War I breaks out, and Kipling's son, Jack, is determined to fight, but the Army and the Navy both reject him because of his extremely poor eyesight. Undaunted, Kipling uses his influence to land Jack a commission in the Irish Guards, sparking off a bitter family conflict. Jack goes to war and is reported missing, believed wounded, in his first action. The Kipling family live in vain hope for two years, before finally learning of Jack's death. The effect on Kipling is profound and irrevocable, as he struggles to confront his appalling sense of guilt and loss. The play is a powerful and moving account of the anguish at the heart of a man whose storytelling continues to delight millions throughout the world. 5 men, 2 women (flexible casting). UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1694-9 **\$6.50**

**MY COUSIN RACHEL.** DRAMA. Diana Morgan, from the novel by Daphne du Maurier. Famous as a bestselling novel, and then a motion picture classic, this haunting, suspense-filled study of intrigue and suspicion is offered here in a compelling, deftly written stage adaptation, which has become an established favorite in the British theatre. **THE STORY:** The setting is a great house in Cornwall, which has been inherited by young Philip Ashley on the death of his uncle and surrogate "father." Although deeply attached to his ancestral home, the uncle had gone to Rome, married a young Italian widow of short acquaintance, and then died under what his friends and family consider mysterious circumstances. When the widow, "cousin" Rachel, comes to visit Philip, she is received coolly at first, but her

charm and grace, and the fact that she too comes from Cornish lineage, soon wins her friends—and the ardent devotion of Philip himself. This does not sit well with Louisa Kendall, a lifelong friend and neighbor who is in love with Philip, or with her father, Nicholas, who has acted as trustee for Philip's inheritance. As his attraction for the alluring Rachel increases, Philip's health declines, and he is soon the victim of "Roman fever" himself, confirming, to Kendall and Louisa, the fear that Rachel, who is treating Philip with a specially prepared herb tea, is actually poisoning him. The arrival of a faintly sinister friend of Rachel's from Rome; Philip's decision to sign over his estate to her; and Rachel's cold refusal of Philip's offer of marriage, even after they have become lovers—all add to the mounting tension, and lead to the breath-stopping final scene, the famous "twist" ending which leaves nagging doubts as to where guilt, and evil, should fairly be assigned. 5 men, 2 women. INTERIOR. FEE: \$50 per performance. ISBN: 0-8222-0797-4 **\$6.50**

**NEBRASKA.** COMEDY/DRAMA. Keith Reddin. "Reddin puts us on a roller coaster of laughs and irony, giving us a sort of comedy surging with an undertow of real pain." —NY Post. "Without bearing down too hard, Reddin makes these lives of quiet desperation a powerful and disturbing metaphor for a national identity crisis brought on by collapse of the Iron Curtain." —NY Times. "...sour, dangerous, provocative and surprisingly funny." —LA Times. "Reddin handles dialogue superbly, particularly in the often-stinging wit..." —Variety. "...melancholy, haunting drama..." —Orange County Register. **THE STORY:** It's the end of the Cold War, but for the men and women stationed at an air force base outside of Omaha, the tensions of existence seem to increase each day. Dean Swift has been transferred to missile silo duty. Seventy feet underground, in a sealed launch center, the twenty-four-hour shifts take their toll on Swift, his wife, Julie, and his duty partner, Fielding. Dean entered the service, like his father before him, hoping to find a purpose to his life. Instead, he realizes that his choice of profession is a tragic mistake. Fielding, by contrast, is an enthusiastic product of military thinking, secure in the identity given him by his regimented duties. Swift's commanding officer, Major Gurney, has problems of his own. His wife, Carol, is bored with the life on base and tries to drown her sorrows in alcohol and a series of adulterous affairs. Sooner or later they all begin to lose their center in a barren landscape of loneliness and despair. NEBRASKA asks the question what is the cost of keeping the peace. 4 men, 3 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1811-9 **\$6.50**

**NECESSARY TARGETS.** DRAMA. Eve Ensler. "...a bold and provocative theme for Ms. Ensler...artistically introspective...bristles with enough tantalizing topics to fuel a year's worth of symposiums..." —NY Times. "Rather than elegantly personifying the psychological repercussions of war, [Ensler's] characters behave like ordinary people under extraordinary duress...Ensler's straightforward intensity and delicate comic relief make [her characters' plight] absorbing and moving." —USA Today. **THE STORY:** In NECESSARY TARGETS, two American women, a Park Avenue psychiatrist and an ambitious young writer, travel to Bosnia to help women refugees confront their memories of war. Though the two have little in common beyond the methods they use to distance themselves from their subjects, they emerge deeply changed as they confront their own fears in the face of violence, resiliency and war. Based on interviews conducted by Eve Ensler with numerous women who survived the civil war in the former Yugoslavia, NECESSARY TARGETS is a timely reminder of how America struggles to define its relationship to the rest of the world. 7 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1895-X **\$6.50**

**THE NERD.** COMEDY. Larry Shue. One of the funniest plays ever written, this extraordinarily inventive, side-splitting comedy was first presented by the Milwaukee Repertory Theatre, then produced in Great Britain, then went on to Broadway. The action centers on the hilarious dilemma of a young architect who is visited by a man he's never met but who saved his life in Vietnam—the visitor turning out to be an incredibly inept, hopelessly stupid "nerd" who outstays his welcome with a vengeance. "Shue delivers a neatly crafted package that uses some classic comic forms to bring the audience to its knees, laughing." —Milwaukee Journal. "...the audience almost never stops laughing—handkerchiefs wiping away tears of merriment..." —Variety. "...a spring tonic of side-bruising laughter..." —Milwaukee Tribune. **THE STORY:** Now an aspiring young architect in Terre Haute, Indiana, Willum Cubbert has often told his friends about the debt he owes to Rick Steadman, a fellow ex-GI whom he has never met but who saved his life after he was seriously wounded in Vietnam. He has written to Rick to say that, as long as he is alive, "you will have somebody on Earth who will do anything for you"—so Willum is delighted when Rick shows up unexpectedly at his apartment on the night of his thirty-fourth birthday party. But his delight soon fades as it becomes apparent that Rick is a hopeless "nerd"—a bumbling oaf with no social sense, little intelligence and less tact. And Rick stays on and on, his continued presence among Willum and his friends leading to one uproarious incident after another.

er, until the normally placid Willum finds himself contemplating violence—a dire development which, happily, is staved off by the surprising “twist” ending of the play. 5 men, 2 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0811-3 \$6.50**

**NEVIS MOUNTAIN DEW.** DRAMA. Steve Carter. Surging with life, this eloquent, moving and frequently funny play, which was presented to great acclaim by New York's Negro Ensemble Company, deals with the tensions that mount between a man entrapped in a respirator and his loving, but long-suffering family. “His people are distinctive individuals, with dimensions, not traits. He draws them with humor and affection, and consequently we believe in them.” —NY Post. “He has a natural gift for the theatre, writing dialogue that is hearty, flavorful and lightened with West Indian rhythms and humor.” —NY Times. “Carter, a master at characterization, not only enables an audience to get to know the characters, but also to like and care about them as well.” —Variety. **THE STORY:** The place is a home in Queens (NY), where the family of Jared Philibert, who has long been confined in an iron lung, gathers to celebrate his fiftieth birthday. Present are his wife; his two sisters, who also live in the house and care for him; the younger sister's boyfriend (who has brought along a case of West Indian rum called “Nevis Mountain Dew”); and a strapping young co-worker of his wife's. As the rum flows so does the truth: the bitterness of the sisters, who have sacrificed so much to look after their brother; the still young and passionate wife, whose husband has so long been a helpless invalid; and the young co-worker, whose attraction to the wife is no longer a secret. In the end Jared, aware that he is not the only one imprisoned by his condition, resolves to set both himself and the others free, by pleading with them to unplug the respirator, the “metal overcoat” in which he has spent so many years. His plea is answered, but the result is not the loss but rather the affirmation of life—which, in Jared's view, must be experienced fully and joyfully or not at all. 4 men, 3 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0812-1 \$6.50**

**NIGHT DANCE.** DRAMA. Reynolds Price. The second in the poetic trilogy *New Music*, which chronicles the Avery family and their friends through thirty-seven years in a North Carolina town. Elegant melancholy follows these people as they live through the depression, WWII and Vietnam, and a few private wars of their own. “...Reynolds Price proves a born playwright in a poignant trilogy about thwarted hopes in a small North Carolina town.” —Time Magazine. **THE STORY:** NIGHT DANCE, opens in 1945. Genevieve's husband, Wayne, is due home any day now from World War II which has recently ended. Porter, who has made the Navy his life, is already home, enjoying Roma's cooking and catching up on the news. Neal had not qualified to go to war and remained at home, running the store, and running interference between the two important women in his life. Taw has returned to teaching and, much to Roma's dismay, has not borne a child. The war took its toll on the town, but one more phone call leaves Neal to tell of Wayne's death, by uninformed sniper fire, to Genevieve and to Wayne's father. Genevieve's despair overtakes her as she takes her own life, but not without appearing to Neal before her soul departs, in a beautiful farewell to friendship and life. What Neal does not see, but Genevieve achieves is her loving reunion with Wayne. The loss of both his friends forces Neal to enter into an adult part of his life he tried to avoid, but the tragedy helps draw his family closer together. 4 men, 3 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0819-9 \$6.50**

**THE NIGHT HERON.** TRAGICOMEDY. Jez Butterworth. “...dark, funny, spellbinding...A beautiful, haunting play.” —Sunday Times (London). “Jez Butterworth's long-awaited follow-up to his dazzling 1995 debut, *Mojo*, is a tragicomic fantasy that feels like a cross between David Rudkin and Sam Peckinpah. Powerfully written and wonderfully imaginative, it is a fascinating play...” —The Stage (London). “A dark and probing examination of the dynamics of friendship and the human condition. HERON is filled with interesting characters that reveal their secrets slowly and teasingly. It's provocative stuff...” —Next Magazine (London). **THE STORY:** The sighting of a rare bird attracts attention to a remote part of the Fens. The visiting birdwatchers cannot know what dangers lie in the freezing darkness of the marshes. In an isolated cabin, Wattmore, bruised and bleeding, is recording the Old Testament onto cassette. Griffin arrives with two bags of chips. Salvation is at hand—a cash prize for winning the university poetry competition and a possible lodger. Meanwhile outside the town is stirring... 6 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1996-4 \$6.50**

**OH, MAMA! NO, PAPA!** COMEDY. Reginald Denham. From *Cosas de Papa y Mama* by Alfonso Paso. Enormously successful in its original Spanish version, this sprightly farce-comedy has been cleverly, and hilariously, transferred to a contemporary American setting. **THE STORY:** Eleanor (a widow) and Silas (a widower) are both, if you take their word for it, near death's door.

Louisa (Eleanor's daughter) and James (Silas' son), having tired of their parents' perpetual grumbling and moaning accompany them to see Dr. Bolt—the idea being to get a firsthand report on just what is wrong with their elders. All four meet for the first time in the Doctor's waiting room, and immediately strike up friendships. In fact Eleanor and Silas are smitten with a romantic passion of the sort usually experienced only by the young. This happens to be exactly what the Doctor ordered—although their children are shocked by such carrying on. Nevertheless love has its way, and in short order Silas is pacing the living room of his apartment in anticipation of a visit from Eleanor. When she arrives the champagne is uncorked, and soon our “outpatients” are billing and cooing like two love birds. The bloom of passion is suddenly deflated by the unexpected appearance of James and Louisa, who manage to make the whole thing seen tawdry and ridiculous, and who decree that their parents are not to see any more of each other. The unrequited lovers are soon as filled with aches and pains as ever, but a trumped-up story of a clandestine meeting and the imminent arrival of a wee one brings the spoil-sport children back in line. 4 men, 3 women. TWO INTERIORS (ONE SIMPLIFIED). **FEE: \$40 per performance.**

**ISBN: 0-8222-0839-3 \$6.50**

**ON RAFTERY'S HILL.** DRAMA. Marina Carr. “This is a play that howls to be seen; its courage is matched only by its dramatic power.” —The Sunday Independent (London). “Outstanding...a strikingly human portrayal of the ultimate taboo.” —Evening Standard (London). “...so beautifully done that the almost ludicrous grotesqueness of the Raftery family comes to seem not merely natural but almost matter-of-fact, a curse of nature, like drought, or locusts...” —Washington Post. **THE STORY:** Set on the remote hill of Raftery's farm, this play tells the tale of Red Raftery and his children, Dinah, Sorrel and Ded. Removed from the civilized world of the valley, Red lives by his own rules, where all natural order is inverted, and humanity is brutalized. Raftery ritually tortures his livestock, leaving the corpses maggotting in the river, passing infection into the valley beyond. Existing in this purgatory is Dinah Raftery, the eldest child, who has sacrificed a future for herself to take care of her siblings, father and grandmother. Her brother, Ded, lives like an animal in the cowshed, trying to erase the all-too-accessible memories of the family's past. Then there is young Sorrel, “the wan perfect thing in this house,” soon to be wed to Dara Mood from the valley. Red Raftery has other ideas. 4 men, 3 women. INTERIOR/EXTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1855-0 \$6.50**

**ON THE EDGE.** DRAMA. Guy Hibbert. A powerful, provocative examination of the unrest and disenchantment which beset much of present-day England. The play was a critical and popular success at London's famed Hampstead Theatre, earning comparisons to the works of Sam Shepard and Tennessee Williams. “...a piece about the death of youthful expectation, about what happens in a country that has lost its ability to nurture.” —Time Out. “The play exerts a complete hold...” —Manchester Guardian. “It's forceful stuff, great on suspense, construction and situation...” —City Limits. **THE STORY:** The setting is the rubbish-strewn backyard of Betty's rundown bungalow near a U.S. Air Force base in rural England. Deserted by a succession of lovers, Betty makes ends meet by selling herself to the young airmen, while her current live-in boyfriend, the brutish Ted, supplies them with drugs. Also living with her are her daughters Rita (who has a husband in prison and children in state custody) and Cherry (who was brain damaged at birth), and her son, Kenny (a brooding bodybuilder who is suspected of having murdered an American serviceman). The action of the play is impelled by the return of another son, Jimmy, who stops by with his friend Bobby, a black American ex-serviceman, to announce that they are headed for the United States to open a custom car shop. Their grandiose dreams of prosperity and a better life exacerbate the feelings of hopelessness and anger which infuse the others and lead to the explosive climax of the play, in which Jimmy and Bobby, despite the pleas of Rita and Cherry to take them along, depart alone, and the seething Kenny, his frustration boiling over, turns on the taunting, foul-mouthed Ted and dispatches him with a steel wire garrote. 4 men, 3 women. EXTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0849-0 \$6.50**

**OUR LADY OF SLIGO.** DRAMA. Sebastian Barry. “Barry is one of the new generation of astonishingly good young Irish dramatists who make the modish in-your-face school of English theatrical shock merchants seem almost pathetically exhibitionist and callow.” —Daily Telegraph. “Barry...is a first rate theatrical poet: Every phrase is brushed with eloquence.” —Guardian (London). “Sebastian Barry's new play takes place at the barren and busy crossroads between life and death, duty and resentment, belonging and loneliness, love and hate...Barry understands how intensely aware people are, in nations with a history of oppression and exploitation, that they carry the burden of their race.” —Sunday Times (London). **THE STORY:** From her hospital bed in 1950's Dublin, Mai O'Hara recalls her life through morphine-induced memories and hallucinations. Dying of liver cancer caused by alcoholism, Mai reminisces on her youthful promise as a member of the Galway bourgeoisie; the

death of one of her children; and of the marriage fueled by liquor, bickering, and remorse, to her husband, Jack—who visits her on occasion as does her daughter, Joanie. Jack's visits to her bedside are a testament to the mutual hatred they share and the mutual dependence they have on each other. Through it all, Mai uses her mordant wit and vanity to pull her out of painful realizations. Once the first woman in Sligo to wear trousers, Mai emerges not only the victim of a broken marriage but a victim of an Ireland in which the Catholic middle-class has been nullified by spiritual and political isolation after the Civil War. 2 men, 5 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1690-6** **\$6.50**

**PASSIONE.** COMEDY. Albert Innaurato. Produced Off-Broadway to great critical and popular acclaim, and transferred to Broadway, this exuberant, deeply human and explosively funny play marks a new level of accomplishment for one of our theatre's most gifted and exciting writers. "...bubbling with life and theatrical vitality...an uninhibited family comedy that is crowded with love and heartiness." —NY Times. "...Innaurato's most generous play." —Village Voice. "Albert Innaurato is one of the most perceptive and funny playwrights to emerge in the 1970s, and PASSIONE is his master work." —Bergen Record. **THE STORY:** The scene is a rundown, cluttered apartment in the Italian-American section of South Philadelphia, where Berto, deserted by his Southern-born wife some ten years earlier, is preparing a family party for his father, Oreste, who is paying his monthly visit from the nursing home to which he has been consigned. Chaotic at the best of times, things are thrown into even greater turmoil when Aggy, Berto's estranged wife, suddenly turns up, shepherded by her tough-talking sister, Sarah (who farms her own spread in North Carolina), ostensibly to claim her personal belongings and to serve Berto with divorce papers. During their years apart, Aggy, trying to bring some order into her life, has earned a medical degree, but she has also lost contact with their son, Little Tom, and she is filled with remorse when she learns of Tom's repeated attempts at suicide during her prolonged absence. But Tom, who has been "saved" by his grotesquely overweight, hilariously foul-mouthed wife, Francine, is not about to relieve his mother's guilt, nor is he abashed when Renzo, Francine's randy father, undertakes an athletic slam-bang pursuit of sister Sarah. Bursting with vitality, and bounding from scenes of wild hilarity to moments of deeply moving emotion, the play ultimately breaks through the barriers that separate its varied characters and unites them in a shared awareness that life, for all its untidiness and disorder, is meant to be lived—joyfully, for richer or poorer, and with love as its passionate core. 4 men, 3 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0877-6** **\$6.50**

**PENNY WISE.** COMEDY. Jean Ferguson Black. Produced in New York. A witty comedy, widely used by university and little theatres. **THE STORY:** Penny Wise Farm is the home of Gordon Chase, playwright, and Penny, his adoring wife. And there is Jeff who lives with them, Gordon's brother, blissfully unemployed. Gordon is devoted to Penny. Twice in the course of their marriage he has made romantic excursions "elsewhere," but neither affair proved an important threat to Penny's happiness, and each of the ladies involved has slipped into the role of "family friend." Knowing that Gordon is becoming involved with Katherine Drake, Martha and Tina rush out to Penny Wise to prevent disaster. Their efforts are complicated by Katherine, who comes at the seemingly innocent invitation of Penny. Martha and Tina decide to persuade Katherine to withdraw for Penny's sake, but they only succeed in crystallizing Katherine's determination to tell Penny of her "great" love for Gordon. Gordon is as unhappy as Martha and Tina: He hadn't intended to allow this affair to take on serious proportions. He blames Martha and Tina for the crisis. Penny's resourcefulness is demonstrated, and she deftly sidesteps the implications of Katherine's "confession," and at the play's end we see Katherine definitely relegated to the ranks of "family friend." 3 men, 4 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0883-0** **\$6.50**

**THE PERFECT MARRIAGE.** COMEDY. Samson Raphaelson. **THE STORY:** The plot concerns the tragicomic efforts of Dale and Jenny Williams to adjust their psychological problems in such a way as to save their marriage. 2 men, 5 women. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 990164** **\$15.00**

**PLEASE COMMUNICATE.** MELODRAMA. Mary Oldfield. Produced at the Pasadena Playhouse, this is a most exciting suspense drama. Set in England. **THE STORY:** Robert and Eleanor Clyde, a happily married couple, have one child, a son, Robin, whom they both adore. Eleanor is away on a visit and Robert is taking his secretary, Jane, home one night when he runs over a man on a bicycle. Jane is afraid her fiancé will put the wrong construction on it if he knows she has had dinner with her employer, even though the evening was entirely proper. At her insistence, Robert drives on, leaving the man he has hit lying on the road. When he arrives at his home, Robert learns that the man he hit was his own son—and that the boy is dead. Jane is the only person who

knows that it was Robert who killed his son, and they agree to keep it a secret from Eleanor, who arrives immediately afterwards. Eleanor's grief changes her from a charming, gracious woman to someone whose only thought is of revenge—her life becomes dedicated to one purpose, to find and punish the person who killed her son. She offers a large reward to anyone who can furnish information that may lead to discovery of the driver. Eventually, between a clue that is furnished by the owner of the garage where Robert keeps his car, and Robert's own slips as the result of his unhappy conscience, Eleanor learns that it is her husband who killed her son; and the remainder of the play is filled with suspense until we finally learn what course of action Eleanor will take. 4 men, 3 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0900-4** **\$6.50**

**THE PLEASURE OF HIS COMPANY.** COMEDY. Samuel Taylor (with Cornelia Otis Skinner). "Thoroughly delightful...the sort of gay and silken comedy of manners that puts everyone at ease on and off the stage." —NY Times. "A sparkling, thoughtful drawing room comedy...It will be tenancing the Longacre Theatre for months to come...There's a surface shimmer to it all, with more than a little sound philosophy beneath. It's wise and witty and warming...we saw the final curtain fall with regret. For here's the literate laugh hit we've been waiting for. A gem and a joy." —NY Mirror. "Pleasure is the word for it." —NY Herald-Tribune. "An enormously satisfactory comedy...it is filled with heart and humor." —NY Journal-American. **THE STORY:** As told by McClain: "A somewhat tarnished international playboy returns to the San Francisco home of his former wife to give away their daughter in marriage. He hasn't laid eyes on the girl since she was a sprout and now discovering her a resplendent young woman, he turns on the charm that has won his reputation in all the playgrounds of the world. The daughter is utterly transported, the mother and the fiancé are helpless against this sophisticated tidal wave. But the impasse is rationally resolved when the girl wins her plea to be allowed a small sabbatical abroad [with her father] before settling down to the marriage she still cherishes." 5 men, 2 women. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0901-2** **\$6.50**

**PRAYING FOR RAIN.** DRAMA. Robert Lewis Vaughan. "Thought provoking and compelling." —Denver Post. "Vaughan's powerful drama offers hope and possibilities." —Theatre.com. "Unlike a few pundits and politicians, [the play] doesn't put forth compact, tidy answers to the problem of youth violence. What it does offer is a compelling exploration of the forces that influence an individual's choices, and of the proverbial lifelines—be they familial, communal, religious or political—that tragically slacken when society gives in to apathy, fear and self-doubt...the ideas [the play] examines are paramount..." —Westword. "...with a relevance that is either unfortunate or brilliant, Vaughan's play examines a burst of fatal violence and its aftermath. The pitfalls in a play addressing the lives of contemporary teens are perilous...[the play] never takes a false step." —Rocky Mountain News. "PRAYING FOR RAIN is a symphony of anger. There's hurt anger, embarrassed anger, sullen anger, resentful anger, inarticulate anger and plain old rage. This world premiere exploring teen violence is terrific and the production is outstanding. [The play] sticks in the memory...the almost casual aggressiveness transported me back to high school." —Gazette Telegraph. **THE STORY:** Marc, a high-school jock suddenly stripped of his identity after a near crippling motorcycle accident, has been adrift since the crash. His spiraling journey into self-destruction leads him into a lengthy detention with Miss K., a generous but firmly principled teacher. Although Miss K. is able to make inroads with Marc, he continues his downward descent. Despite his resistance, his old friends exert a powerful pull on him, yielding in the end staggeringly tragic results. 4 men, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1807-0** **\$6.50**

**A QUESTION OF MERCY.** DRAMA. David Rabe. A QUESTION OF MERCY probes the sensitive and controversial issue of doctor-assisted suicide. "There are many devastating ironies in Mr. Rabe's beautifully considered, piercingly clear-eyed work...Mr. Rabe renders this dark course of thwarted intentions with astonishing elegance, discipline and restraint...Mr. Rabe, in a play that reestablishes him as one of America's preeminent dramatists...has written an exquisitely controlled work about what will forever lie beyond human control." —NY Times. "With unsettling candor and disturbing insight, the play arouses pity and understanding of a troubling subject...Rabe's provocative tale is an affirmation of dignity that rings clear and true." —Variety. "Rarely has a playwright pared down a script with such a skilled hand. Like a surgeon with a scalpel, Rabe has pulled back the flesh to expose the heart of the matter." —BackStage. **THE STORY:** Stricken with AIDS, Anthony's life has become a myriad of endless symptoms and hopeless desperation. With the help of his lover and caretaker, Thomas, and friend, Susanah, Anthony seeks the guidance of an understanding doctor who will put an end to his suffering. He finds Dr. Chapman, a retired surgeon, who is at first unwilling, but is soon persuaded by Anthony's sympathetic charm and dignity to assist in the mercy killing. When Anthony acquires the pills and sets a day for his suicide, Dr. Chapman devises

a methodical plan that must be meticulously followed. Suddenly realizing that Dr. Chapman could be convicted of murder, Susanah insists that he not be involved, and soon the doctor is left to confront his own misconceptions of life, death, law and medicine. They all wait helplessly until the hour of Anthony's planned suicide, comforted only by their hope that the wishes of a terminally ill friend will be fulfilled, but, as the time comes and passes, all their wishes and plans are swept aside by a force that proves stronger than any of their desires or decisions. 6 men, 1 woman. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1643-4 \$6.50

**THE RECKONING.** A SURREAL SOUTHERN FABLE. Douglas Turner Ward. A powerful and highly imaginative drama by one of our theatre's outstanding black playwrights, which strikes hard at the hypocrisy and innate bigotry underlying so much of the racial injustice in our society. "It is brilliant in its genesis as well as in its execution...a simple but stunning allegory..." —Cue Magazine. "...thoroughly engrossing..." —NY Daily News. "...the play's passion is alive..." —The New Yorker. **THE STORY:** Concerns the bigoted governor of a Deep South state, who is blackmailed by his beautiful black mistress, and her procurer, into turning over all the money that graft has put in his strongbox—and also into persuading his constituents, assembled outside the statehouse, to allow a young black militant and his followers to enter the capital city unmolested. Essentially a contest of wits between the foxy governor and the even foxier pimp, the play is given contrast and dimension by the accompanying actions of the governor's bone-headed son, the prostitute, and the governor's black maid and chauffeur—who seem at first to be pure "Uncle Toms." Two long soliloquies highlight the play. In the first, the pimp, facing the audience, unburdens his soul with harsh, powerful words of bitterness and loathing. In the second the governor rants of white sexual fantasies about blacks, and, perhaps unknowingly, embodies the hatred and fear that racism ignite. But when at last the girl and the pimp turn their full fury on the governor he can only stand silent and abased, his defenses swept away, his duplicity cruelly and tellingly exposed. The play is styled as a black daydream, but its truth and power are chillingly real and will linger in the mind long after the curtain has fallen. 5 men, 2 women. UNIT SET. FEE: \$40 per performance.

ISBN: 0-8222-0938-1 \$6.50

**REINDEER SOUP.** DRAMA. Joe Pintauro. A powerful and inventive portrait of a dysfunctional family and the bonds within. **THE STORY:** Atop the arctic world, pilgrim members of a Detroit family huddle around a giant soup pot filled with nothing but melting ice and a gauze-wrapped raccoon head. The starving family awaits the return of Vince, the eldest, who has promised food from the company store where he works. Charlie, the next oldest, is mentally slow, but he is the kindest, tending the soup which is barely saving their lives. Julie, a vegetarian, is the most distressed. Little Chrissie wants her mother. Klute, the middle son, has stolen and hoarded what little food remained. The children have tied up Pop who is distraught over his wife's death and his layoff by the auto industry. Though deceased, Mom shows up in a yellow pinafore with fabulous food for breakfast, but she is forced to leave when the children convince her she is only a hunger hallucination. Vince arrives all wet, after having lost the whole supply of food in a stream so polluted that the water couldn't freeze. Later that night, Pop steals away with Charlie, and they return with a beautiful reindeer that Pop killed with his pickup truck. They dress the animal, store its parts and throw the rump in the soup. Just when the soup is ready, Iona, an Eskimo-type woman appears with a helicopter escort and a blue blizzard lamp, like a big blue star, to help the helicopter track her movements. She is searching for Norman, her pet reindeer who somehow became lost in the blizzard. As she is about to sip the hot soup to warm herself, Chrissie blurts out that Norman is in the soup. Iona is seriously shaken but recovers enough to forgive them, recalling how loyal and tender a reindeer Norman was. Seeing how weak Julie is, Iona convinces her to eat some soup, then takes half of the family in the helicopter to her commune colony under the ice, leaving the blue blizzard light out on the tundra so the helicopter can find its way back for the rest of them. Pop, Chrissie and Charlie put on their coats and sit at the open barn door, guarding the blue light so it will not disappear, hoping that Iona will remain real and not become another maternal hallucination. 3 men, 1 woman, 2 girls, 1 boy (flexible casting). UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-1533-0 \$6.50

**RESPONSIBLE PARTIES.** DRAMA. Jeffrey Sweet. Deftly constructed and continuously absorbing, this compassionate, revealing play traces a day in the lives of a disparate group of characters whom fate has brought together in a seedy Los Angeles motel. First produced Off-Off-Broadway at New York's Vineyard Theatre. "...carefully balanced observations and meticulous crafting..." —NY Times. **THE STORY:** The scene is the lobby of the Ventura Oasis Motel, in a rundown section of Los Angeles. The owner, Randolph, is debating whether to tear the building down or turn it into a fast-food franchise. In the meantime he occupies himself by meddling in the life of his man-

ager, a world-weary ex-convict named Cornell, and in those of his guests. Included in the latter are an out-of-work song writer and guitarist; a down-on-their-luck Texas couple whose only valuable possession is a luxury car; and, as the action progresses, a pretty but brashly aggressive former girlfriend of Cornell's who has tracked him down and is determined to revive their relationship. Although strangers all, for the most part, the various characters are inevitably drawn into each other's lives as crises are dealt with, confidences exchanged, and each learns that he or she is, in a very real way, his brother's keeper. In the end they go their separate ways again—but for a fleeting moment, at least, they have known a sense of caring and humanity all too seldom encountered in a world where "other people's problems" are more often ignored than shared. 5 men, 2 women. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0945-4 \$6.50

**REVELERS.** COMEDY. Beth Henley. "REVELERS [is] a powerhouse of poetic dialogue...This light-hearted comedy with undertones of despair is a frolic well worth taking." —Southern Dutchess News. **THE STORY:** The play takes place in a cottage on the shore of Lake Michigan where devotees of Dash Grey, the charismatic artistic director of Chicago's Red Lantern Theatre, have come to commemorate his death. Jasper Dale (Dash's ex-lover) is in charge of the elaborate proceedings. In a desperate attempt to save the struggling Red Lantern Theatre, Jasper taints the event by including Kate Spoon, a wealthy, talent-free matron, who insists on being regarded as an artist. As the play proceeds, Caroleena Lark, a psychic orphan, who has sacrificed her life for the theatre discovers that Kate Spoon is going to have her fired. Other complications occur when Eddy Canary, a middle-aged homeless playwright, shows up hoping to resurrect his love affair with Victor Lloyd. Victor, or Vickie, is a beautiful, modestly gifted protégé of the deceased who has become a success in Hollywood. She arrives in a state of nerves having nearly been blown to bits in a high-tech science-fiction adventure film written and directed by the young Hollywood genius Timothy Harold. 4 men, 3 women. INTERIOR/EXTerior. FEE: \$60 per performance.

ISBN: 0-8222-1877-1 \$6.50

**A ROYAL AFFAIR.** COMEDY. Luis Santeiro. "Luis Santeiro has written a delightful fable about a dreamy woman and her rich fantasy life, which helps her straighten out her troubled reality. It's wacky, light-hearted fare, and the most accomplished of the three comedies by Santeiro—a nine-time Emmy winner..." —NY Newsday. "...Mr. Santeiro poke[s] fun at popular romance in all its dimensions: sex, class, social customs, history, heaven and more. And...the play draws the audience right into the tumult..." —NY Times. **THE STORY:** Hilda, an illegal immigrant from Honduras, finds work cleaning for retired history teacher, Edna, a serious person with a big heart. Hilda misses her children and works hard to earn enough money to send them things: high profile shoes, electronics, etc.—all essentials in the ever-popular world of status. How will her neighbors know she is good to her children if they don't receive these things? Hilda seeks escape in her fantasies of one day meeting royalty, and even perhaps serving tea to Queen Elizabeth. Hilda diligently reads HOLA! magazine to keep up with the goings on with royal families around the world. Her fantasies escalate, until Rene, Edna's gardener who has fallen in love with Hilda, puts her in touch with Luz, a medium (in love with Rene) who can help Hilda meet her royals. With Luz's help, Hilda calls upon Marie Antoinette and her lover, Axel Fersen, who appear and take over the lives of Hilda, Edna and Rene. The problems that arise with royalty in the house add to the confusion and the hilarity as Hilda must make a decision about what to do with her life. She must decide whether to stay in the U.S. and marry Rene or else be deported, since Luz, hoping to win Rene back, has reported Hilda, Antoinette and Axel to the immigration authorities, or to go back home on her own after receiving word that her children are acting like "adults"—the kind she does not want them to imitate. In the end, Hilda's experience with royalty, fantasy and love help her decide to go back home on her own to be loved by those for whom she wanted so much. After living with Hilda, Edna makes new strides to enjoy her life, and Rene finds he is re-attracted to Luz, who is ready and waiting. 3 men, 4 women (flexible casting). UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-1491-1 \$6.50

**SHERLOCK HOLMES AND THE CURSE OF THE SIGN OF FOUR.** A VICTORIAN MELODRAMA. Dennis Rosa. Based on the novel by Sir Arthur Conan Doyle. A skillful and lively adaptation of one of the master sleuth's most famous adventures, successfully premiered at Atlanta's Alliance Theatre. "...cleverly combines melodrama and comedy." —Variety. "...the show is overall good-humored and sometimes spectacular." —Atlanta Constitution. "The play never becomes a parody of the original but at times laughs along with it instead of at it." —Atlanta Journal. **THE STORY:** Sherlock Holmes fans everywhere will be familiar with this classic tale of stolen treasure and murder, in which Holmes and Watson (aided after a fashion by the bumbling Inspector Lestrade) are pitted for the first time against the diabolic Professor Moriarty. At stake are the safety and fortune of the lovely Mary Morstan, whose



late father has intended her to share in the riches of the long-lost Agra Treasure. The quest to resolve the baffling mystery (and murders) surrounding the whereabouts of the missing booty brings sudden danger to Holmes, romance to Watson and high adventure to all concerned. Taut and fast-moving, the play cleverly blends thrills and laughter as it deftly recreates "the romantic-melodramatic style of the period in which it takes place." Published with detailed suggestions for simplified staging, it is highly recommended for groups in every category. 5-8 men, 1 woman, 1 boy. TWO INTERIORS (ONE SIMPLE) ONE SIMPLE EXTERIOR. **FEE: \$60 per performance.** ISBN: 0-8222-1020-7 **\$6.50**

**SHERLOCK'S LAST CASE.** THRILLER. Charles Marowitz. Winner of the Louis B. Mayer Award. Created by an American-born playwright-director who has become one of the most celebrated figures in the modern British theatre, this diabolically clever (and frequently funny) play was first presented as part of the Olympic Arts Festival in Los Angeles and is scheduled for future Broadway presentation. Illuminating aspects to the master sleuth's character heretofore ignored, the play is both true to the spirit of the original and a total fresh and absorbing theatrical excursion. "SHERLOCK'S LAST CASE is certainly a wonder...throwing social consciousness to the wind and simply entertaining an audience with a delightful theatrical sleight-of-hand." —LA Daily News. "Part spoof, part loving tribute and all fun..." —The Register. "...the play combines light, occasionally absurd, humor with all the twists and turns of a first-rate whodunit." —Hollywood Progress. **THE STORY:** Picking up where the famous stories ended, the play centers on a death threat against Sherlock Holmes by the supposed son of his late nemesis, Professor Moriarty. Oddly enough, however, Holmes is warned of the plot by Moriarty's daughter, to whom Holmes (who turns out to be quite a ladies' man) is strongly attracted. The plot then twists and turns until Holmes finds himself imprisoned in a dank cellar, trapped not by young Moriarty but, to his shocked surprise, by the good Dr. Watson—who, it turns out, has long been bitterly resentful of his second-class status as Holmes' lackey. After Holmes' demise Watson comes into his own, or seems to, until a number of impostors turn up claiming to be the real Sherlock Holmes. In sorting all this out the play mixes humor and suspense in equal amounts, leading to a stunning final twist that will surely catch audiences by complete and breath-stopping surprise. 5 men, 2 women. TWO INTERIORS (ONE SIMPLIFIED). **FEE: \$60 per performance.** ISBN: 0-8222-1021-5 **\$6.50**

**SHERLOCK'S VEILED SECRET.** DRAMA. K.C. Brown. What secret could be so dark, so deadly, as to rouse the indomitable Sherlock Holmes from his peaceful retirement in Sussex? A secret leading to blackmail and murder, and one which brings Holmes and the young Violet Sheridan together. And what do the old detective and young sculptress have in common that they should work together on this case? **THE STORY:** It is 1920. Violet Sheridan, a young sculptress, is summoned to meet Sherlock Holmes, who is now retired and keeping bees in Sussex. Violet hopes that the great man has invited her in order to commission a bust of himself, but instead he reveals to her that they have a close family connection. Leaving out a crucial piece of the puzzle of her mysterious origins, Holmes abruptly asks Violet to collaborate with him on an unsettling blackmail case that has disturbed his retirement. But rather than join the aging sleuth, Violet embarks on her own investigation in search of her true identity. Holmes, famous for his ability to reveal truths, employs all his waning strength to conceal the facts of Violet's heritage. Her keen, intuitive sleuthing brings her in contact with several elusive and fascinating women—all of whom seem to have been intimately involved with the great detective. Consulting a medium, at a seance Violet learns some distressing information concerning her birthright, while at the same time, Holmes' blackmail, and now murder, case becomes intertwined with Violet's search for her elusive lineage. The conclusion of the mysteries finds Holmes the super-hero forced to confront Holmes the flawed, mortal man, and his dynamic young apprentice is thrust into a situation in which she discovers her true self as she rescues her lost parents from danger. 3 men, 4 women. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1492-X **\$6.50**

**SIDE MAN.** DRAMA. Warren Leight. Winner of the 1999 Tony Award for Best Play. "SIDE MAN...is...a tender, deeply personal memory play about the turmoil in the family of a jazz musician as his career crumbles at the dawn of the age of rock-and-roll...It's a gentle reminder of bygone days, when a new play by Tennessee Williams or William Inge would stir up the public and fill seats for months." —NY Times. "SIDE MAN...is an elegy for two things—a lost world and a lost love. When the two notes sound together in harmony, it is moving and graceful...SIDE MAN evokes their loss with sweet, but never sentimental, poignancy. Framed as a memory play narrated by the son of a skilled, passionate trumpeter player, it has, at times, the depth of feeling of an exile longing for home." —NY Daily News. "An atmospheric memory play, SIDE MAN spans three decades in the life of a Manhattan musician. Playwright Warren Leight, whose father was a sideman, incisively captures the

pulse and climate of the New York jazz scene, with crisp dialogue and clearly drawn characters. What appears on the surface to be a familiar domestic drama subtly reflects the passing of an era with persuasive insight...The joy and despair of the musicians is skillfully illustrated." —Variety. **THE STORY:** Set in 1953 and traveling to 1985, this lovely and poignant memory play unfolds through the eyes of Clifford, the only son of Gene, a jazz trumpet player, and Terry, an alcoholic mother. Alternating between their New York City apartment and a smoke-filled music club, Clifford narrates the story of his broken family and the decline of jazz as popular entertainment. Clifford recalls the key moments in his life, such as the day when he, fresh out of college, picked up his first unemployment check and was congratulated by Gene and his band mates. Gene's music career on the big band circuit ultimately crumbles with the advent of Elvis and rock-n-roll. Terry begs him to get a nine-to-five job to support the family, but Gene refuses to enter the "straight world" of regular paychecks, mortgages and security. For Gene, who knows jazz better than his own son, music is not just a job; it's his life. Their marriage slowly dissolves and young Clifford is witness to it all. As things worsen, Clifford assumes the role of parent and throws the hopeless Gene out of his mother's apartment. When an adult Clifford visits Gene in a rundown jazz club after years of separation, he requests that the old man play his mother's favorite song, the old standard "Why was I Born?" Clifford then asks, "Dad, why was I born?" It becomes Clifford's last, heart-breaking plea for his father's love. 5 men, 2 women. UNIT SET **FEE: \$60 per performance.** ISBN: 0-8222-1721-X **\$6.50**

**SOMETHING TO HIDE.** THRILLER. Leslie Sands. A classic thriller which was a London hit and long an established favorite in the British theatre. Filled with diabolically clever twists and turns, it will keep audiences guessing (and on the edge of their seat) right up to the surprise ending. "...a thriller in every sense of the word. Suspense mounts throughout the three acts, and the unexpected develops to a pitch that every now and then brings gasps of surprise. It is a superbly contrived story working up to a dramatic climax." —Edinburgh Evening News. "Tense melodrama." —Times (London). "The final twist brought gasps of surprise from last night's audience." —South Wales Echo. **THE STORY:** The setting is a charming house in the English countryside, where Howard Holt, a writer, is visited each weekend by his wife, who is also his publisher. During the week he is joined by his mistress—a fact (although Howard doesn't realize it) of which his wife is well aware. As the action begins the departing mistress is (apparently) run over and killed by the wife as she enters the driveway, and Howard gallantly offers to dispose of the body. Thereafter begins a sequence of events in which one unexpected turn follows another, as a seemingly gullible police inspector accepts the story cooked up by Howard and his wife to cover their tracks. But their relief is short-lived as blackmail, another murder and questions as to the real fate of the mistress enter the picture—and all are deftly used by the inspector (who is more clever than they thought) to set the trap which untangles the twisted web of lies and brings the real murderer to justice. 3 men, 4 women. INTERIOR. **FEE: \$60 per performance.** ISBN: 0-85676-046-3 **\$10.00**

**THE SOUTHWEST CORNER.** COMEDY/DRAMA. John Cecil Holm (based on the novel by Mildred Walker). "There is a great deal of charm in a sentimental comedy called SOUTHWEST CORNER which opened last evening...There also is humor of a gentle and whimsical sort." —NY News. **THE STORY:** Marcia Elder, a retired village school teacher, lives alone in her family home in Vermont. She is very happy in her lovely country house, but she begins to think about the possibility of finding a companion who will care for her as she grows older. In reply to an advertisement she has put in a newspaper, Bea Cannon turns up. Bea is a widow, energetic, talkative and the kind of person who takes over wherever she finds herself. Marcia agrees to take Bea as her companion, signing a will in which she leaves her house and all its antique furnishings to Bea in return for Bea's care as long as Marcia lives. No sooner is Bea settled into Marcia's home than her true nature appears. She's not actively unkind or selfish—but being insensitive she can be almost more cruel. Bea can understand only her own kind of life—one which centered around confession magazines, television and gossiping with the neighbors. Since none of these things are available in Marcia's home, Bea starts a campaign to get Marcia to sell her farm and move to the city. Marcia, who is too gentle to withstand Bea's forceful determination, grows more and more unhappy and finally gives in to the point where she agrees to auction off the house and its furnishings. We know that Marcia's life, away from the place and things she loves, will be very short but it seems there is nothing to be done. Until, at the last moment, during the auction itself, something happens which saves Marcia's home and provides her with delightful companions—a young couple who are planning to marry, and who will live in Marcia's home with her. 3 men, 4 women. INTERIOR. **FEE: \$40 per performance.** ISBN: 0-8222-1062-2 **\$6.50**



**SPAIN.** DRAMA. Romulus Linney. Questions of guilt, responsibility, fate and friendship pervade these beautiful plays, tied together by the love and faith of a progressive Abbot from another time. "...SPAIN...commands our attention and offers a probative look at crises of conscience." —NY Times. **THE STORY:** Part I, **TORQUEMADA**, takes place in 1490, in the middle of questioning by the Grand Inquisitor of Spain, Archbishop Tomas de Torquemada, and his two assistants, Brother Puyal and Bishop Acero. This day, the most ordinary of "crimes"—angrily calling out the names of devils when catching her husband in an affair—brings in Francisca Mendez and her husband, Fosco, to be questioned, tortured and questioned again. Despite his frailty, the Grand Inquisitor probes into the couples' life, finding grander infidelities in the past involving a young monk who turns out to be Brother Puyal. At the time of Puyal's indiscretion with Francisca, the Abbot in the monastery where Puyal lived was Escobedo de la Aixa, now deceased. The Grand Inquisitor reminds those gathered of his power, and at the end we learn the very gruesome fates of each of the characters, including Abbot Escobedo de la Aixa, whose body was dug up and dismembered. Part II, **ANNA REY**, takes place in 1992, in the office of psychiatrist Dr. Anna Rey who is writing a book on the Spanish treatment of the insane in a monastery at the end of the fifteenth century. The monastery was run by Abbot Escobedo de la Aixa, whose philosophy was to unchain the insane and treat them warmly. Alone in his theory, the monks working with him admired him and saw results in the madmen sent there. Dr. Rey does not see patients anymore, believing herself unfit to heal, and considers suicide as a way out of her own state of depression, when she is suddenly visited by Bradley Smith, a mental patient from a nearby hospital, who implores her help. Dr. Rey employs psychiatric techniques with Bradley, and though wanting him to leave, is intrigued by his lies, his life and his obvious pain. When Bradley reveals a knife he was going to use on himself, Dr. Rey shows him a bigger one and invites him to do away with her too. In the end, Dr. Rey convinces Bradley to go to a hospital and promises to be the doctor he sees every day. Both have painfully turned back to life and to the struggle to continue. Part III, **ESCOBEDO DE LA AIXA**, takes us to 1480, ten years before the play began, in the garden of the Abbey of Ripal, where Abbot Escobedo de la Aixa walks with a madman who thinks he is God. The Abbot must prove to the madman that he is indeed the Abbot, so that the madman will feel comfortable speaking freely. After the madman is satisfied, the two talk over what the madman, as God, should do. They joke, listen to birds and enjoy the garden. The madman says the Inquisition means to stop the Abbot's humane treatment of the insane. They talk lucidly of reality—which will kill them both—and the Abbot breaks down in despair. The madman tells him that someone somewhere will remember the good Abbot who lived in Spain, loving madmen. The madman will wait for the Abbot in heaven. 5 men, 2 women. UNIT SET. **FEE: \$50 per performance.** **ISBN: 0-8222-1376-1** **\$6.50**

**SUDDENLY LAST SUMMER.** DRAMA. Tennessee Williams. Presented Off-Broadway with *Something Unspoken* under the collective title *Garden District*. "A haunting spell that is virtually hypnotic in its compelling power." —NY Post. "Startling proof of what a man can do with words...this brief, withering play is a superb achievement." —NY Times. **THE STORY:** Kerr, in the New York Herald-Tribune, describes: "This, says Mr. Williams through the most sympathetic voice among his characters, 'is a true story about the time and the world we live in.' He has made it seem true—or at least curiously and suspensefully possible—by the extraordinary skill with which he has wrung detail after detail out of a young woman who has lived with horror. Anne Meacham, as a girl who has been the sole witness to her cousin's unbelievably shocking death, is brought into a 'planned jungle' of a New Orleans garden to confront a family that is intensely interested in having her deny the lurid tale she has told. The post-dilettante's mother is, indeed, so ruthlessly eager to suppress the facts that she had the girl incarcerated in a mental institution and she is perfectly willing, once she finishes her ritualistic five o'clock frozen daiquiri, to order the performance of a frontal lobotomy. A nun stands in rigid attendance; a doctor prepares a hypodermic to force the truth; greedy relatives beg her to recant in return for solid cash. Under the assorted, and thoroughly fascinating, pressures that are brought to bear, and under the intolerable, stammering strain of reliving her own memories, Miss Meacham slowly, painfully, hypnotically paints a concrete and blistering portrait of loneliness...of the sudden snapping of that spider's web that is one man's life, of ultimate panic and futile flight. The very reluctance with which the grim, hopeless narrative is unfolded binds us to it; Mr. Williams threads it out with a spare, sure, sharply vivid control of language...and the spell is cast." 2 men, 5 women. **EXTERIOR. FEE: \$75 per performance.** **ISBN: 0-8222-1094-0** **\$6.50**

**SUNDAY IN NEW YORK.** COMEDY. Norman Krasna. Another solid Broadway success by one of America's masters of comedy. "...sparkles with freshness and humor." —NY Times. "Krasna play a solid hit." —NY Journal-American. "A typhoon of laughter." —Women's Wear Daily. **THE STORY:** John

McClain outlines: "The author's consideration here is the plight of a young lady from Albany who comes to visit her brother in New York, having discovered that she has exhausted the supply of eligible young men at home because she will not go to bed with any of them. But when she becomes hopelessly and physically attached to one in a crowded Fifth Avenue bus—a most engaging one at that—we realize that her determination will be put to a strenuous test. The intricacies that follow her to a fairly conventional line, reaching a climax at the end of the first act with the arrival of the rich and desirable townie from Albany, who has decided to claim her—legally. A fig for the fact that she and her new friend are in bathrobes! She merely introduces him as her brother. This would seem to present an unraveling problem of impossible proportions, but Mr. Krasna meets it head on in the second act and brings it to a safe conclusion, carefully guarding his heroine's virtue." And, as the action moves swiftly from scene to scene, the complications multiply uproariously. A small fib, made to avoid a misunderstanding, grows enormous and our heroine is hard-pressed to convey the truth which will save her engagement—and her reputation. Fiancé, brother and friend are ultimately set straight on what has transpired, but the tangling is wildly funny. 4 men, 3 women. **INTERIOR. FEE: \$60 per performance.** **ISBN: 0-8222-1100-9** **\$6.50**

**THE SWEET BY 'N' BY.** DRAMA. Frank Higgins. **THE STORY:** The Bradley family has had a long history in the coal-mining town of Glen Daniel, West Virginia. Grandpa Bradley was union leader there for many years. His daughter, Babe, now uses their home as general store where she also raises her daughter, Libby, and takes care of her mother, Grandma Bradley. Babe vows to get Libby the education she needs to better herself, purchasing her the "Cyclopedia Americana" and sending her to summer school. Now sixteen, Libby is discovering many things in her life, including Owen, the twenty-year-old miner who wants to marry her. When Libby tells her mother that she wants to stay in Glen Daniel, Babe panics, and attempts, unsuccessfully, to change Libby's mind. Then, Geneva, Babe's friend, takes Libby to the circus where an old neighbor's boy, Newton Horton, is the high-wire act. Hearing this, Babe invites Newton to the house for dinner and convinces him to encourage Libby to leave Glen Daniel and get an education. He does his job so well, in fact, he asks Libby to accompany him in the circus for a while—all honorable—so she can see the world. Babe consents, with the scorn of Grandma Bradley, and the spite of Owen, who organizes the miners to boycott the general store, making life difficult for the Bradleys. Libby goes with Newton, has a great time, so it seems, and by the end of the summer she and Newton are engaged, but when she shows up one day in Glen Daniel something is definitely wrong. Libby confesses that seeing the world means witnessing its terrors and sadness, and all she really wants to do is return home, live with her mother and grandmother, and create a better life there rather than run away from it. Babe threatens everything she can think of to get her daughter to go back to Newton. No match for the will of her mother and daughter, however, she aligns herself with generations of Bradley women in order to rebuild their lives and set examples for the next generation. 3 men, 4 women. **INTERIOR. FEE: \$60 per performance.** **ISBN: 0-8222-1551-9** **\$6.50**

**TADPOLE.** COMEDY. Jules Tasca. Produced with notable success by the renowned Mark Taper Forum in Los Angeles, the biting, acerbic comedy combines zany humor, remarkable characterizations and telling comments on contemporary American society as it explores the plight of a big-league baseball pitcher who has lost his throwing arm but not his driving ego. "...hilarious comedy that has serious undercurrents..." —Hollywood Reporter. "It is about something, and its laughs tend to be character laughs rather than snappy comebacks." —LA Times. "...a very funny play..." —Variety. **THE STORY:** Jimmy (The Arm) Younkens, after many successful prior years of big-league pitching stardom, and extravagant living, has decided to "hold-out" on signing the reduced contract resulting from his failing record of recent seasons. But while Jimmy's athletic powers are waning, his destructive lifestyle has yet to run its course. Having walked out on his wife and children he continues to pursue romantic assignations with ladies near and far; he borrows money he knows he will never repay; he indulges every impulse and has no hesitation in dragging others down with him; and in general, he refuses to admit that the days of glory are over. But, throughout, he remains cocky, irreverent and unfailingly funny as he moves through a series of events in which humor, human frailty and ultimate poignancy are blended with rare theatrical skill. 5 men, 2 women. **INTERIOR. FEE: \$40 per performance.** **ISBN: 0-8222-1107-6** **\$6.50**

**TAKING SIDES.** DRAMA. Ronald Harwood. "A brave, wise and deeply moving play delineating the confrontation between culture, and power, between art and politics, between irresponsible freedom and responsible compromise. A gripping moral challenge in a cock sure and self-seeking age." —London Sunday Times. "TAKING SIDES is a taut, chilling drama...riveting, often witty,

and stirs one with a powerful indignation.” —Financial Times. “Harwood’s fierce moral debate is set in the American zone of occupied Berlin in 1946. The play acts as a powerful metaphor for the present and all those post-authoritarian societies busy ransacking their pasts.” —Guardian (London). **THE STORY:** *TAKING SIDES* takes place in the American Zone of occupied Berlin, in 1946. It is here the American portion of the De-Nazification Tribunal has convened to take over the questioning of Wilhelm Furtwängler, one of the outstanding conductors of his time. Furtwängler was at the height of his career in 1933, eclipsing all other conductors, just as Hitler became Chancellor of Germany. As the terrors of Nazism spread, many of Furtwängler’s colleagues fled the country, whether out of protest or persecution, but Furtwängler mysteriously chose to stay. Did he stay to do as much good as possible in the face of evil, as so many believe, or did he stay to serve Hitler, of which he was later accused? The Tribunal’s evidence has been prepared firstly by the British, and then taken over by two groups of Americans: one in Wiesbaden which assisted in Furtwängler’s defense, the other in Berlin which helped build the case against him. Little is known of the motives and methods of this group, which is the focus of *TAKING SIDES*. What is known is that Furtwängler was humiliated, pursued and, even after his acquittal, disinformation followed him. This may or may not have been justified—it all depends on the side you take. 4 men, 3 women. **UNIT SET. FEE: \$60 per performance.**

ISBN: 0-8222-1566-7

\$6.50

**THE TEN O’CLOCK SCHOLAR.** COMEDY. Lewis Banci and Milburn Smith. A resounding success with regional and stock theatres, this fast-moving comedy sparkles with exceptionally funny lines and situations as it details the hilarious reconciliation of a young couple about to be divorced—but still too much in love to really go through with it. **THE STORY:** Walker McCormick is a perennial graduate student (and college instructor) who has put off writing his Ph.D. thesis so many times that his no-longer-patient wife, Nell, has decided on divorce and a fresh start—this time with a real go-getter. Having become a computer programmer to support her unhurried husband, Nell is about to go off on a date with her very ambitious (and romantically inclined) young boss when a problem arises. She and Walker had agreed to rent their Long Island beach house for the summer, but neither had bothered to get it ready for the new tenant, and suddenly a deadline is at hand. The suggestion that Nell and Bob (her suitor) will spend the weekend housecleaning stirs Walker’s latent jealousy, and he is soon racing out ahead of them in company with a curvaceous blonde named Evelyn Blue, a fellow member of the Anti-Digit-Dialing League (one of the many good causes with which Walker has involved himself to avoid working on his thesis). What happens next is a hilarious contest between her almost “ex” and possibly would-be husband, with the compliant Evelyn standing by to solace the loser. Somehow it all manages to sort itself out, and eventually Nell’s burning desire for success and money gives way before Walker’s suggestion that she join him in peaceful little East Wickham, Massachusetts, where he has decided to accept an offer to teach in the local high school. Their turnabout leaves Bob and Evelyn to fend for themselves, but have no fear—it appears that they too were made for—or deserve—each other, as the case may be. 5 men, 2 women. **TWO INTERIORS. FEE: \$40 per performance.**

ISBN: 0-8222-1117-3

\$6.50

**TERRA NOVA.** DRAMA. Ted Tally. An extraordinarily inventive play, first presented by the Yale Repertory Theatre and then produced to national acclaim at the renowned Mark Taper Forum, in Los Angeles. Dealing with the ill-fated Antarctic expedition of Robert Falcon Scott, the play employs an ingenious free-form construction to capture the sweep—and personalities—crucial to this compelling study of heroism in the face of bitter failure. “...an impressive first work...” —Hollywood Reporter. “...explores the heart of courage in a white hell of adversity.” —Time Magazine. “Mr. Tally is a most literate writer.” —NY Times. **THE STORY:** Drawn from the journals and letters found on the frozen body of Captain Scott, the action of the play blends scenes of the explorer and his men at various stages of their ordeal, with flashbacks of Scott and his young wife and with fateful glimpses of his Norwegian rival, Roald Amundsen, whose party beat him to the South Pole. Refusing the use of sled dogs as unsporting, Scott and his team struggle to drag their heavy gear across a frozen wasteland, only to find that Amundsen has preceded them to their goal. The play is also a study of British pride and upper-class resolve—Scott’s aristocratic sense of destiny and command and his young bride’s ability to understand her husband’s compulsive drive while failing to accept his motivations. But it is in the tragic trip back, as the members of the expedition die one by one, that the play reaches its dramatic apogee, capturing with chilling intensity the awesome bravery of men who must accept the bitter knowledge that suffering and death will be the only reward for their heroism. 6 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**

ISBN: 0-8222-1122-X

\$6.50

**THE TIBETAN BOOK OF THE DEAD (OR “HOW NOT TO DO IT AGAIN”).** A THEATRE PIECE. Jean-Claude van Itallie. Blending mime, dance movement, music and spoken dialogue, this brilliantly innovative “perform-

ance piece” traces the Buddhist concept of transmigration, as the soul spins through the colorful journey from death, through suspended animation, and on to eventual rebirth. Successfully produced by New York’s La Mama Experimental Theatre Company. “THE TIBETAN BOOK OF THE DEAD is a magnificent text, and van Itallie has created a powerful dramatic version of this classic work...It was one of those occasions where after five minutes I knew I was witnessing a masterpiece.” —Other Stages. “The text is simple and cogent, dignified without pretension.” —Village Voice. **THE STORY:** Based on the classic Buddhist text, the play deals with the transmigration of the soul and the choices to be made as the spirit hovers in suspended animation. Brilliantly theatrical in concept and execution, the piece blends music, mime, dance movement and spoken dialogue to create the perpetual stream of colors, sensations and illusions that assail the transient soul and seek to distract it from its proper course. Envisioned as taking place within a human skull, the play depicts the soul re-experiencing the life cycle as, momentarily, it floats free from the trials of earthly existence while striving to overcome the ambitions, wants, jealousies and fears that can obscure the crucial turning point at which it can rejoin the living “like a king”—head held high and with the errors of previous existence both comprehended and surmounted. 5 men, 2 women. **UNIT SET. FEE: \$60 per performance. SPECIAL NOTE: An annotated score (#4538MU) containing the original music composed by Steven Gorn for the New York production of this play is available through the Play Service for \$8.00 per set, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**

ISBN: 0-8222-1148-3

\$6.50

**TIME AND GINGER.** COMEDY. Ronald Alexander. A sequel to the author’s ever popular *Time Out for Ginger*, this rollicking new comedy picks up the story a generation later, and deals with the entirely new (and very modern) set of problems which the irrepressible Ginger faces with her own children. **THE STORY:** The setting is a familiar one: the former home of Ginger Carol and her family. But now Ginger is Mrs. Edwin Davis, with two children of her own, and a new generation is in residence. Ginger herself is as much of a rebel as ever, but while she believes in her daughter Winnie’s sexual freedom, she draws the line at letting her boyfriend, Sam, move in with her. Her husband, Eddie, otherwise a conservative sort, thinks the idea is fine—and might even prompt the young couple to get married. The situation is further complicated when Winnie announces that she is pregnant—and while Sam now resolves to do the right thing, she rebuffs his proposal. At the same time, Ginger’s teenaged son, Tinker, is giving evidence of being attracted to his own sex, despite his cozy relationship with Billie, the stunning girl next door. The only one who seems untouched by all this is Ginger’s septuagenarian father, who pretends to be ailing and absent-minded, when the truth is that he is the strongest, and sharpest, of them all. Needless to say, the complications are numerous—and hilarious—as Tinker elopes with the lovely Billie (he’s definitely not gay after all); Winnie moves out and concedes that in time, she might consider marrying Sam; and Ginger and Eddie are left with the placid, but not entirely welcome, prospect of life without their lively offspring underfoot. 4 men, 3 women (1 of the male roles and 1 of the female roles are teenagers). **FEE: \$60 per performance.**

ISBN: 0-8222-1151-3

\$6.50

**TO BE CONTINUED.** COMEDY/DRAMA. William Marchant. Produced in New York. A sophisticated comedy in the grand manner—a combination of witty comedy and serious drama. **THE STORY:** A woman wants to marry the man she has loved for twenty-six years, even though he happens to be married to somebody else. He is a wealthy New York jeweler, who spends weekdays at her city apartment and weekends in Connecticut with his wife. Together with an old friend who has been deserted by the man she loved, the woman begins a campaign to inform the wife in the country of the husband’s city infidelity by writing an anonymous letter to her. It has immediate results. The wife comes to New York and hires private detectives to spy on him in the woman’s apartment, while the woman herself assists the divorce preparations in ingenious ways. The two women even agree to meet, and they find that they like each other so much that each feels she must sacrifice something of her own wishes in order not to interfere with the happiness of the other. The husband surprises them in the midst of their good-humored discussion and attempts to settle his own fate. But the women will have none of it. They have made up their own minds what is best for him, and he will just have to like it. 2 men, 5 women. **INTERIOR. FEE: \$60 per performance.**

ISBN: 0-8222-1156-4

\$6.50

**THE TRANSPARENCY OF VAL.** COMEDY. Stephen Belber. “...no less sweeping in scope than Plato’s *Allegory of the Cave*, tackles the life cycle, sexual politics, race relations, foreign affairs, and modern religion. And it’s a comedy.” —Theatermania.com. “A rich and ambitious piece of writing in the absurdist tradition...also a biting, and sometimes disturbing, look at the world, both past and present, told through the simple tale of a young man’s coming of age...The verbal dexterity that Belber displays and the flights of

fancy in which he engages are truly macabre.” —American Theater Web. **THE STORY:** Val is born. Within minutes, he learns part of the entire history of the world. By then, having finished college, he is faced with the task of actually living. It's not quite the coconut he was taught, what with all the twisted Buddhists, sexually-amorphous mates and frighteningly friendly Nazis. But Val's a survivor, and like most good people, he'll endure. Unless he goes insane. 4 men, 3 women. OPEN STAGE. **FEE: \$60 per performance.** ISBN: 0-8222-1917-4 **\$6.50**

**THE TRIALS AND TRIBULATIONS OF STAGGERLEE BOOKER T. BROWN.** COMEDY. Don Evans. First presented by Brooklyn's Billie Holiday Theatre, this fast-paced and very funny play uses a highly theatrical interpretation of the Faust legend to illuminate its hilarious insights into the plight of a black preacher fallen prey to the desires of the flesh. “Marvelous, hilarious, supremely funny.” —Amsterdam News. “This is an exuberant production in which cast and audience vie with each other to see who can have the most fun.” —Time-Off. “The play culminates in a hilariously scripted courtroom confrontation that draws more upon the Marx Brothers than it does upon Perry Mason.” —Asbury Park News. **THE STORY:** The play begins in the Nite Life bar, where one of the denizens recounts the tale of the Reverend Booker T. Brown, a good-hearted preacher of middle years who finds himself smitten by the charms of a nubile young parishioner. His temptation is put to the test when Big Red (better known as the devil) offers him a proposition: all the money he can spend plus the favors of his desired, in exchange for which the Reverend must sign away his soul. He agrees—but then recants—which leads to the central action of the piece, a hilarious play-within-a-play in which all the actors appear in double roles as good and evil clash with the Reverend's immortal soul hanging in the balance. It is touch and go for a while, yet all works out happily in the end—but not before a joyous good time is had by audiences and actors alike. 5 men, 2 women. UNIT SET. **FEE: \$50 per performance.** ISBN: 0-8222-1172-6 **\$6.50**

**THE TRIUMPH OF LOVE.** COMEDY. Translated by James Magruder from the play by Marivaux. First presented by the Comédiens Italiens in 1732, this timeless comedy, newly translated, clearly demonstrates the ageless affinity of laughter and love. “Marivaux's command of comedy is so adroit that the exploit moves as effortlessly as a master chess game, while the humor is pure delight...The present translation by James Magruder...maintains such a delicious soufflé lightness to it all, that amusing phrases which might have jarred here merely enchant.” —NY Post “Thanks to the talent of translator/dramaturge James Magruder, this typically frantic, light French farce comes alive *en Anglais*, acquiring a surprisingly lyrical depth and sexiness that registers somehow as topical as our beloved American soaps today.” —Warfield Business Record. “Mr. Magruder retains the flavor of Marivaux's flowery locutions,...his translation also accommodates the kind of anachronisms that give the charade a contemporary edge.” —NY Times. **THE STORY:** Princes Leonide, in disguise, arrives in the garden of the philosopher, Hermocrate. She has come to try and win some time in his retreat for she has fallen in love, from afar, with Hermocrate's student, Agis, who is the “legitimate” prince of the realm over which Leonide rules. Knowing that Hermocrate is steadfastly against women joining the retreat (except for his sister, Leontine, who helps run the place), Leonide puts on the disguise of a man, calling herself Phocion, and brings along her servant Corine, under the alias Hermidas. Phocion proceeds to woo all the people at the retreat depending on what they figure out about her/him. Hermocrate sees through the disguise so Phocion convinces him she has fallen in love with him and until Hermocrate gives her some time to prove herself, she will not leave. When Phocion meets up with Leontine, who buys the disguise, Phocion persuades her he is in love with her so she will petition Hermocrate to let Phocion stay. All the while, the jester and gardener, who now knows of the disguise, are being bought off by Leonide and wooed by Corine. All of this just so Leonide can find some time alone with Agis. Once she corners Agis, she first wins him over as a friend, then later reveals she is a woman. Since he has been taught to loathe love, and women as the object of love, he is at first resistant; but soon, attracted to Phocion, and he so very innocent, he is won over and falls in love. Now all the major players in the retreat prepare to marry Phocion (who by now calls herself by all different names). When they all meet in the courtyard, in wedding attire, Leonide not only reveals to Leontine that she is a woman, but reveals to all that she is the illegitimate ruler—so often feared and reviled—she is not hateful, loves Agis, and wants to abdicate the crown to him. The two young lovers go off together, leaving the older philosopher and his sister stunned and silent. 4 men, 3 women. EXTERIOR. **FEE: \$50 per performance.** ISBN: 0-8222-1415-6 **\$6.50**

**TWELVE DREAMS.** DRAMA. James Lapine. A brilliantly resourceful exploration into the recesses of the human mind, and the dark forces which psychoanalytic theory can summon forth—often with disquieting results. “TWELVE DREAMS has haunted James Lapine for a long time. This extraordinary play was first presented in 1978...Now Lapine has returned again to the

material, producing a richer, smarter and immensely moving meditation on the significance of dreams and, more important this time around, on the unique bond between father and child.” —Variety. “TWELVE DREAMS...draws its inspiration from a case study of Carl Jung's in which a young girl's dreams apparently foretold her death. In a Lincoln Center revival, the haunting logic of dreams, fusing the seemingly arbitrary and the seemingly inevitable, wove an ever tightening web of enchantment.” —Time Magazine. **THE STORY:** Inspired by an actual case history denoted by Carl Jung, the play traces the story of a little New England girl, Emma, who makes a booklet of her dreams which she gives to her psychiatrist father, Charles Hatrick, for Christmas. Still numbed with grief over the death of his wife, Dr. Hatrick is unable to make sense of these amazing dreams and passes the book along to his mentor, the Professor, who is visiting from abroad. The structure of the play sets the daily life of Emma against the re-creation of these dreams, which are enacted by the individuals who inhabit her world: her governess-housekeeper, Jenny; her best friend, Rindy; a rich neurotic whom Dr. Hatrick is treating, Dorothy Trowbridge; Emma's ballet teacher, Miss Banton; and a young protégé of Dr. Hatrick's, Sanford Putnam. The dreams, which are disturbing and phantasmagoric, are described by the Professor as those of an older person, one who is facing death. As the events of the play gather force, we learn that the young girl is in fact fatally ill—a tragic destiny which her father, for all his erudition and experience, is helpless to understand or avert. TWELVE DREAMS is ultimately a meditation on love and loss, and the forces of life and fate. 3 men, 2 women, 2 girls. INTERIOR. **FEE: \$60 per performance.** ISBN: 0-8222-1506-3 **\$6.50**

**VALPARAISO.** DRAMA. Don DeLillo. “A fascinating study of celebrity and its dark path to desperation. DeLillo's lyrical, layered language...makes this black comedy an engaging indictment of our tell-all culture. The unsettling power of VALPARAISO comes from DeLillo's ability to repel and attract us at the same time.” —Boston Herald. “VALPARAISO may be the novelist's most satisfying work since *White Noise*. If art at its finest gets under our skin and changes the way we look at the world, then VALPARAISO is art at its finest. You may never watch television, listen to the radio, or read a newspaper or magazine (not to mention get on an airplane) with the same passivity again. And that makes VALPARAISO, for all its psychic twists and turns, a destination that demands a visit.” —Boston Globe. “An eerily cataclysmic ninety-minute ride into the lower depths of contemporary existence. Devastating and chillingly entertaining. A gorgeous, frightening, stunningly poetic riff on dislocation and guilt, sensation and sensationalism, love and loathing. The language spoken is disarmingly poetic, wickedly funny, surprisingly voluptuous and erotic.” —Chicago Sun-Times. **THE STORY:** Michael Majeski boards a plane bound for Valparaiso, Indiana but ends up in Valparaiso, Chile instead. What was to be an ordinary business trip has turned into a major misadventure, and Michael becomes a figure of some celebrity as he relives his experience in a series of intense and sometimes surreal interviews. It becomes gradually clear that there are problems with the story Michael tells, a certain touchy matter involving his wife and a dark spectacle in the making as he enters the interrogation chamber of the daytime talk show, in which nothing remains unseen, nothing is left unsaid. Don DeLillo's second play is funny, profound and discomfiting. It makes poetry out of routine airline announcements and imagines a world—ours—in which everything melts repeatedly into something else, as if driven by the finger on the TV remote. 4 men, 3 women (doubling). UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1791-0 **\$6.50**

**VEINS AND THUMBTRACKS.** COMEDY/DRAMA. Jonathan Marc Sherman. This dark, coming-of-age story received its premiere at the Los Angeles Theater Center. “A writer of exceptional promise.” —LA Daily News. “[Sherman's] strength as a writer, as evidenced in VEINS AND THUMBTRACKS, are an excellent ear for dialogue and a sardonic wit aimed at everything from Las Vegas marriage chapels to invalid grandmothers.” —Drama-Logue. “Sherman has a young fresh angry voice...you may want to hang him up by his veins with thumbtacks for the way he talks, but you wouldn't want to shut him up.” —LA Times. **THE STORY:** Set in New Jersey from 1978 to 1989, the story follows Jimmy Bonaparte, an angry young man trying to turn his American Nightmare into his personal American Dream. He takes care of his invalid grandmother while constantly exchanging insults with her. During the course of the eleven years we follow him, he marries his high-school girlfriend, Annie, because she's pregnant, and he's content, in his bitter way, to stay with her. Over time, however, she outgrows him and leaves. The only people for whom he shows much affection are a cocktail waitress from a comedy club and his little girl, Wendy, who helps to mellow Jimmy's temperament as she gets older. Running through Jimmy's life is his unchanging routine at the supermarket where he works with his friend Arturo, and his constant efforts to become a famous stand-up comedian. His routine changes little in eleven years and the stories he relates are violent, troubled and rarely funny—a fact he fails to see. Jimmy keeps trying to get the big break. By the end of the play, there is a possibility that Jimmy

will turn his attention to Wendy and finally let go some of the misplaced venom that has filled his life. 3 men, 3 women, 1 girl (with some doubling). UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-1207-2 **\$6.50**

**THE VIETNAMIZATION OF NEW JERSEY.** COMEDY/DRAMA. Christopher Durang. A wildly comic and bitingly satiric study of post-Vietnam America by one of our theatre's most ingenious and talented young writers. Produced by the Yale Repertory Theatre and leading regional companies. "He is a diabolically comic writer whose ammunition is ridicule and whose weapon is scattergun." —NY Times. "...convulsively, awfully funny. It is also a provocative and mordant examination of where we have been over the past decade or so and where we are today." —Hartford Courant. "...raucously funny...the audience roars from the first line on." —Fairfield Weekly Trader. **THE STORY:** The scene is a middle-class home in Piscataway, New Jersey, where Ozzie Ann (the mother) and Harry (the father) await the return of their Vietnam veteran son, David, and his native bride, Liat. Also on hand are younger brother Et, a sex-obsessed high-school junior who eats cornflakes from his unzipped pants; and Hazel, the irrepressible black maid (portrayed by a male performer) who is the real power in the household. When David and Liat arrive they are both blind (which he demonstrates by walking into the refrigerator) and she is an ex-hooker (who later turns out to be a displaced orphan named Maureen O'Hara). Thereafter come suicide, adultery, the feeble intervention of a homosexual priest and the arrival of a super-patriotic, war-mongering uncle—plus a staccato of outrageous comments by the cynical Hazel. The final result is a scathing, irreverent indictment of the worst aspects of the American character, made real by the incisiveness of the author's writing, yet hilarious by the wild originality of his vision. 5 men, 2 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1208-0 **\$6.50**

**VOICE OF GOOD HOPE.** DRAMA. Kristine Thatcher. "Thatcher has crafted a thoughtful and sympathetic picture of the first African-American woman to be elected to Congress from the Deep South." —Variety. "...Kristine Thatcher has written a wise, warm and quite wonderful new play." —Chicago Tribune. "...a thought-provoking, determinedly non-sentimental homage to the late Texas Congresswoman Barbara Jordan...Thatcher's play is admiring...the play raises profound questions about race, justice and political ethics that are very much of this moment." —Chicago Sun-Times. "...abundant humor and even more good sense." —Chicago Free Press. "The play brims with humor, depth, and insight." —TheatreMania.com. "Kristine Thatcher knows how to write a superb biographical play." —Star-Ledger. **THE STORY:** Elected to the Texas State Senate in 1966, Barbara Jordan became the first black senator since 1883. Six years later she became the first black woman from the Deep South elected to the United States House of Representatives. During the 1974 House Judiciary Committee's deliberations on the impeachment of Richard Nixon, Jordan's calm and reasonable defense of the Constitution gained her a reputation as a politician who could cross party lines to an American public in need of a steady voice. **VOICE OF GOOD HOPE** explores the life of this remarkable leader. From the lessons she learned as a child in a junkyard in Houston's impoverished Fifth Ward, to the political maneuverings that took place behind closed doors on Capitol Hill, Kristine Thatcher documents the spirit of the woman who rose, against all odds, to be one of this country's most powerful orators, one of its most astute politicians, one of its greatest teachers and, ultimately, one of its most private citizens. 2 men, 4 women, 1 girl. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1960-3 **\$6.50**

**THE WAKE OF JAMEY FOSTER.** COMEDY/DRAMA. Beth Henley. Suffused with the warmth and offbeat humor that have become the hallmark of its brilliant young author, this richly comic study of a small town Mississippi family drawn together by supposed grief was produced with great success by the Hartford Stage Company prior to its transfer to Broadway. "...sweetly combines the dottiness of eccentricity with the little ordinariness of life that seems at times immeasurably touching. Miss Henley knows that the underbelly of tragedy is often the comedy of the common place. And she uses this knowledge shrewdly." —NY Post. "...one of the most gifted American playwrights to emerge in recent seasons..." —NY Times. **THE STORY:** The scene is a small-town in Mississippi, where the family of Jamey Foster, a failed poet and would-be historian, who was kicked in the head by a cow while consorting with his mistress in a pasture, have gathered for his wake. The mourners, who include Jamey's estranged wife; her sister and brother and the brother's fey girlfriend; Jamey's upwardly mobile brother and his oppressively doting wife; and an eccentric family friend who raises pigs; all seem to agree on one point: None of them really liked the deceased very much. But on most other matters they are far apart, and as old enmities flare up the play explodes with bizarre humor and zany revelations. In the end a tenuous truce is reached as those assembled prepare to depart for the final rites—but it is abundantly clear that the lives on which Jamey had a baleful effect in his lifetime may well be changed for the better by his untimely demise. 3 men, 4 women. INTE-

RIOR/EXTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1217-X

**\$6.50**

**WALKING THE DEAD.** DRAMA. Keith Curran. A brutally witty indictment of contemporary culture's gender and sex stereotypes as well as a probing commentary on what constitutes change, art, family, love and loss. The play was first presented by Off-Broadway's Circle Repertory Company. "Many moments of wit, insight and honest beauty...it very definitely moves." —NY Post. "[WALKING THE DEAD] overflows with cleverness, from its blippy leaps in and out of conventional story-telling to the bright-colored verbal cascades that decorate its emotional peaks." —Village Voice. "In an era of intelligent plays without much emotion and emotional plays without much intelligence, Keith Curran's WALKING THE DEAD has both, in abundance. It's a big and generous work, bursting the seams of conventional plot, structure and style, refusing to be contained." —NY Law Journal. **THE STORY:** Maya Deboats, a performance artist, calls together the family and friends of her recently murdered lover, Veronica, for a performance art memorial service that travels seamlessly through the past and present in an effort to reconstruct Veronica's life. Together they create an actual, lasting structure—a work of art—which ultimately helps them to understand and move on. We learn that Veronica, who at first believes she is a lesbian, is actually a man "trapped" in a woman's body. After much deliberation, Veronica chooses surgery and becomes "Homer." Homer, however, is once again "trapped" when his mother calls with an invitation to her upcoming wedding. Homer attends the ceremony dressed as Veronica, where he realizes the full impact of denial-of-self that resulted in his "dressing up." Walking home, Homer is attacked by two men who assume he is a woman. As the attack progresses, the attackers discover Homer is a man and brutally kill him. The participants of the memorial service begin to comprehend their general complicity as well as their specific innocence in the machinations that led to Homer's death. The play becomes a larger comment on our attitudes toward change, selfhood and the boundaries of love. 4 men, 3 women. UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-1218-8 **\$6.50**

**WASHINGTON SQUARE MOVES.** DRAMA. Matthew Witten. "A gem of a play...These are real human beings—tough and hardened but still capable of dreams." —Boston Globe. "A tense, funny and fresh play. Critic's choice." —Drama-Logue. "Sometimes the act of reaching for a dream proves sufficient to resuscitate self-esteem; this theme of hope is the foundation upon which Matthew Witten builds his comic drama..." —Daily Variety. **THE STORY:** The urban misfits who play chess in Washington Square Park have no money and no home, but they are smart, witty, and above all, terrific chess players. Al, a homeless ex-convict, hustles chess for a living with his buddies, Sammy D., a young baby-faced, part-time drug dealer, and Bobby, a Vietnam vet and Hare Krishna refugee. Their latest scheme for achieving fame and dignity through playing the game they love involves a female reporter, Margie, who happens to be an old friend of Al's, from the old days when Al was in school and had prospects. During the course of the play, we watch the three buddies ready for the biggest match in front of the TV cameras. Margie's influence has helped get the news cameras to the park, and everything else seems to be lined up. But the day of the match, the other reporters are called away for "real" news, Sammy D. pulls off one more stupid drug deal, and Al and Bobby lose their confidence. The world seems to crash in around them, until the game draws them back to start to build a new one. 5 men, 2 women (flexible casting). EXTERIOR. FEE: \$50 per performance. ISBN: 0-8222-1409-1 **\$6.50**

**WHAT DIDN'T HAPPEN.** DRAMA. Christopher Shinn. "Hope-inspiring...Still in his mid-20s, Mr. Shinn is a welcome paradox among up-and-coming American dramatists: a creator of carefully constructed, dialogue-heavy works that nonetheless resonate with a sense of the unspoken...WHAT DIDN'T HAPPEN is about the distance between people, and the ways in which even friends, spouses and lovers are ultimately unknowable to one another...a playwright to cherish." —NY Times. "All [Shinn's] characters have surprising moments of humanity that break stereotypes. Shinn just cannot write a fake or untelling word...a delightful tale." —NY Post. **THE STORY:** When his lover, literary adversary and a sympathetic colleague gather at Dave Ardith's upstate retreat for a mid-summer barbecue, the acclaimed author is forced to confront his demons—the novel he is loath to finish and the life he is loath to resume. Six years later, Dave's young protégé, Scott—present on that fateful night—returns to the house, soul-searching and plagued by a mysterious regret. 5 men, 2 women. INTERIOR/EXTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1940-9 **\$6.50**

**WE HAVE ALWAYS LIVED IN THE CASTLE.** MELODRAMA. Hugh Wheeler. Based on the bestselling novel by Shirley Jackson. Produced on Broadway, this gripping play spins out a tale of suspense and mystery which will hold audiences enthralled right up to the final, shocking moments. "...Shirley Jackson's stories

have been regarded as modern classics of terror.” —NY Post. “A tale of muted horror...it’s a compelling story and it takes well to the stage.” —NY World Journal Tribune. **THE STORY:** The home of the Blackwoods near a Vermont village is a lonely, ominous abode, and Constance, the young mistress of the place, can’t go out of the house without being insulted and stoned by the villagers. They have also composed a nasty song about her because Constance is looked upon as the local Lizzie Borden, with double the murders attributed to her. Though she has been acquitted, it is believed that she had done away with four of her relatives by feeding them rat poison. There are two of the relatives left, however, and they share her gloomy seclusion. One is a dotty old uncle, who is confined to a wheelchair. He is writing a book on the case, but he can’t remember some of the details. The other is her pretty little sister of fifteen who is fiercely protective toward Constance. There is, in addition, a small black boy living in the house, who looks on the eerie events as a game. Then a youthful cousin arrives from abroad and falls in love with Constance, though there is a suspicion that he is mainly after her money. With the atmosphere of impending doom properly taken care of, the play sets out on the project of unveiling what actually took place that homicidal night in the Blackwood dining room. 2 men, 3 women, 1 boy, 1 girl. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1226-9 \$6.50**

**THE WINNER!** DRAMA. Florence Aquino Kaufman. **THE STORY:** Torn between his mother’s urgings to finish school and get his diploma and his own impatience to take a job while training to become a prize fighter, Tommy has all but decided to become a dropout. But his dilemma is compounded by the example of his own family: a chronically unemployed father now in a mental institution and a pregnant sister whose husband cannot find a job because of his lack of schooling. By the end of the first act the stage is set for what could be a disturbing conclusion—and the audience is invited to offer its own ideas as to what must happen next. Act Two brings no easy answers, but a note of “cautious optimism” emerges from the compassionate working out of the possible alternatives, and with this comes a powerful and moving lesson in the need to persevere and look to the future despite all present odds. 5 men, 2 women. **INTERIOR. FEE: \$40 per performance. MS. ISBN: 990206 \$15.00**

**THE WIZARDS OF QUIZ.** DRAMA. Steve Feffer. Based on the true story of the quiz show scandal of the 1950s, fantasy and reality blend to tell the story of television’s loss of innocence and the high cost of fame. “...Feffer has captured the emotional force of that frightened moment when an entire country realized it was being fooled into caring about an extended commercial for Geritol.” —Philadelphia City Paper. “Feffer finds media morality play and brittle tragicomedy in [THE WIZARDS OF QUIZ], telling a good stage yarn without heavy reliance on documentary crutches.” —Chicago Tribune. **THE STORY:** The play takes place in various locations around New York City and a Congressional Committee hearing room in Washington D.C. between the winter of 1956 and the winter of 1959. Herbert Stempel, a twenty-nine-year-old Jewish ex-GI from Forest Hills, New York, and a genius with a 170 IQ, watches the quiz show *21* in his living room and effortlessly answers the questions on the television. He is persuaded by his wife, Toby, to apply for the show and is quickly accepted by the show’s producer, Daniel Enright. Enright encourages Herb to play up his character as the penniless ex-GI, attending the free City College of New York. He is also told that, because of his genius, he will have to be told when to miss answers in order to create suspense for the viewers. Herb becomes the first big winner on the show and begins to see himself as hero for the Jewish people and all of society’s more downtrodden. When Herb’s success peaks, Enright offers Herb another job and asks him to lose to Charles Van Doren by missing a question about his favorite movie, *Marty*. Herb resists losing to Van Doren, whom he sees as everything that he is not—but could be—on a question about a movie that he relates to so personally. After much self-examination that includes a visit from the fictional movie character Marty and a talk with his friend and barber, Gordon, Herb takes the dive. Unable to deal with life after celebrity, amid broken promises from Enright and the rise of Van Doren’s fame, Herb attempts to expose the scandal. After doubts are cast about Herb’s sanity, his claims against Van Doren’s integrity and Enright’s own mounting offensive, the scandal finally breaks, and Washington hearings are called. It is there that Herb expects to find retribution as the whistle blower, only to discover that Van Doren is elevated once again. 6 men, 1 woman. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-1406-7 \$6.50**

**WONDER OF THE WORLD.** COMEDY. David Lindsay-Abaire. “Hefty laughter. David Lindsay-Abaire’s WONDER OF THE WORLD is exceedingly whimsical and playfully wicked. Winning and genial. A top-drawer production.” —NY Times. “Full frontal lunacy is on display. A most assuredly fresh and hilarious tragicomedy of marital discord run amok. Lindsay-Abaire’s flair for the absurd combines nicely with an ability to pull laughs out of any situation. Absolutely hysterical. A perfect season ender.”

—Variety. “People in psychic pain have never agonized so hilariously as in David Lindsay-Abaire’s revved-up, joyously zany play.” —Washington Post. “Playwright David Lindsay-Abaire, whose *Fuddy Meers* became one of the most acclaimed comedies in recent seasons, should cement his reputation with his newest effort, a wonderfully daffy, surreal extravaganza. WONDER OF THE WORLD is a hilarious confection. Lindsay-Abaire further establishes himself here as a writer with a terrific gift for absurdist humor, leavened with just enough doses of seriousness to provide emotional resonance.” —Hollywood Reporter. “Wild and crazy. David Lindsay-Abaire delights in the demented.” —A.P. **THE STORY:** Nothing will prepare you for the dirty little secret Cass discovers in her husband’s sweater drawer. It is so shocking that our heroine has no choice but to flee to the honeymoon capital of the world in a frantic search for the life she thinks she missed out on. It’s a wild ride over Niagara Falls in a barrel of laughs as Cass embarks on a journey of self-discovery that has her crossing paths with a blithely suicidal alcoholic, a lonely tour-boat captain, a pair of bickering private detectives and a strange caper involving a gargantuan jar of peanut butter, all of which pushes her perilously close to the water’s edge. 3 men, 4 women (doubling). **UNIT SET. FEE: \$60 per performance. SPECIAL NOTE: An additional fee of \$10.00 per nonprofessional performance is required for use of the song “(They Long to be) Close to You.”**

**ISBN: 0-8222-1863-1 \$6.50**

**THE WORLD OVER.** ROMANCE. Keith Bunin. “...a whopper of a tale, an epic fantasy with all the rollicking twists and turns of a wild Shakespearean romance such as *Cymbeline*.” —NY Newsday. “THE WORLD OVER is exceeding wise: a profound, insightful, thought-provoking examination of the most fundamental aspects of our humanity.” —nytheatre.com. “Playwright Keith Bunin...an original voice and a strong command of stagecraft...[THE WORLD OVER] is composed with sweep and considerable beauty...” —Star-Ledger. “Bunin draws on disparate influences from the high end of the bookshelf—from the Bible to *The Odyssey* to Shakespeare’s late romances.” —Variety. “...clever...motifs from a rich array of fantasy literature...” —Time Out. **THE STORY:** Once upon a time there was a country that existed only for one day, and a castaway named Adam who traveled the world over in search of this lost kingdom. Reared from infancy on an uncharted island, Adam has preserved himself from despair by imagining that a heroic destiny awaits him in the world beyond. Rescued by a disheveled trio of sailors, Adam comes to believe that he is the lost prince of the fabled country of Gildoray. But nobody else in the world believes that Gildoray even exists. Despite all this, Adam risks everything to reclaim his throne. Before his quest is over he will have battled pirates, warriors and gryphons; he will have weathered typhoons and plagues; and he will have both won and lost his princess and his children. **THE WORLD OVER** is a decidedly modern romance about a man in search of his home. 5 men, 2 women (doubling). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1929-8 \$6.50**

## 8 CHARACTERS

★ **CONTINENTAL DIVIDE: DAUGHTERS OF THE REVOLUTION.** POLITICAL THRILLER. David Edgar. **DAUGHTERS OF THE REVOLUTION** is a companion piece to *Mothers Against*. Set against the background of the same fictional west coast governor’s election (*Mothers Against* about the republican campaign, **DAUGHTERS OF THE REVOLUTION** set among the democrats), the plays stand alone but are enriched by being seen as a pair (jointly titled **CONTINENTAL DIVIDE**). The cycle is designed so that the eight actors in **DAUGHTERS OF THE REVOLUTION** play parts in *Mothers Against*, which has a cast of fifteen. “...hugely impressive...this is an incisive, dense, intelligent, informative cycle.” —The Times (London). “What Edgar has to say is breathtakingly timely. **CONTINENTAL DIVIDE** is theater as salt lick. You lap it up.” —NY Times. “Heady, impassioned and unfalteringly politically engaged...as exciting in ambition as it is penetrating.” —San Francisco Chronicle. “...a total triumph.” —Guardian (London). “Edgar’s writing has a vigour, a swagger, a taut, tense texture that portrays men and women in the white heat of ambition, duplicity, conscience and tortured idealism.” —Sunday Times (London). “Overwhelming...This is a drama about America as it was before George W. Bush, and—we can pray—might one day be again.” —Observer (London). **THE STORY:** Moving on to higher things from his job in a community college, former sixties activist Michael Bern finds that his partner has thrown a surprise fifty-fifth party in his honour, at which she and his friends present him with his FBI file (with dramatized extracts, of course). In the file, Michael finds proof that one of an eight-strong group of activists was an FBI informer. His career and relationship threatened by his discovery, Michael sets forth to find the eight, a quest that takes him from a political campaign to a ghetto neighborhood, from a gated community to a beachside fundraiser, from a group of hippy treesitters deep in the redwood forests to the site of a vital governor’s debate. On the journey, Michael discovers what hap-

pened to his former friends, but more profoundly, what has happened to himself. 4 men, 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-2083-0 \$6.50

★ **PEOPLE BE HEARD.** COMEDY WITH SONGS. Quincy Long. "PEOPLE BE HEARD is first and foremost a paean to democracy, especially the messy, foolish, successful-in-spite-of-itself-and-against-all-odds variety that we've been practicing in the United States of America for 228 years. I love this about PEOPLE BE HEARD: That's why I say that this is a necessary, important play, at this moment in particular." —nytheatre.com. "In his new comedy with songs, [Long] has written a satiric, provocative, often hilarious investigation into our local governing system and how all voices in a democracy are equal." —BackStage. **THE STORY.** When a small town becomes embroiled in a brouhaha over the teaching of evolution in the schools, a single mom who moonlights as a stripper is unwittingly drawn into the fray and forced to confront values she and her community hold dear. PEOPLE BE HEARD is an offbeat, distinctly American ode to the freedom of choice and the power to effect change. 4 men, 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-2078-4 \$6.50

★ **SAY YOU LOVE SATAN.** COMEDY. Roberto Aguirre-Sacasa. "...a smart, hip comedy...a scarily hilarious summer delight." —NY Post. "...a fresh, original and up-to-the-millennium commentary on the all-too-human impulse to dabble on the dark side...at once funny and hip, literary and smart." —Atlanta Journal-Constitution. "Packed with sly pokes at psychobabble, horror tropes, and real-life sex in the city, the script keeps raining zingers." —East Bay Express. "If playwright Roberto Aguirre-Sacasa were to write a recipe for his comedy SAY YOU LOVE SATAN, it might well read: one part Dostoyevsky, two parts horror film, one part Revelations, and a dash of queer culture." —Boston Globe. **THE STORY:** Late one rainy night in Baltimore, Andrew—an affable graduate student researching the works of Dostoevsky—meets a handsome stranger named Jack. The two immediately hit it off and start dating, despite the fact that Andrew already has a super-duper boyfriend and that Jack has the Mark of the Beast—you know, 666—burned into his forehead. "Are you a satanist?" Andrew asks Jack. "No," he replies sheepishly. "But my father...he's the Devil." Intrigued-slash-slightly apprehensive (and against the urgings of his best gal-pal Bernadette), Andrew does his best to make a go of it with Jack. Until, as this seriously entertaining comedy unspools, Andrew slowly begins to realize, with mounting dread and horror—and, always, an undefeatable sense of humor—that Jack isn't the Devil's son at all. On the contrary, he's something far, far worse...truly, a boyfriend of the damned. 7 men, 1 woman (doubling possible). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-2039-3 \$6.50

**ANDROMACHE.** TRAGEDY. Jean Racine. Translated into English verse by Richard Wilbur. One of the glories of the classic French theatre, Racine's great play is offered here in a rich and eloquent new English verse translation by one of America's leading poets. **THE STORY:** Drawn from the immortal Greek drama by Euripides, Racine's play focuses on the unhappy fate of Andromache and the murderous passions that churn around her. Beloved by her captor, Pyrrhus, the son of Achilles, Andromache remains true to the memory of her slain husband, Hector. When the Greeks demand that she give her son over to them Pyrrhus offers Andromache a cynical choice: Marry him, or her son will be killed. In desperation Andromache decides to wed Pyrrhus and then take her own life—which sets in motion a series of shocking events. The jealous Hermione, who is betrothed to Pyrrhus, persuades Orestes (who is enamored of her) to kill him, after which she commits suicide and the hapless Orestes loses his reason. Thus, in the end, all are betrayed by their frenzied emotions and drawn inexorably to a tragic fate which they, in their mortal fallibility, are powerless to avert. 4 men, 4 women. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0048-1 \$6.50

**ANNA IN THE TROPICS.** LYRICAL DRAMA. Nilo Cruz. Winner of the 2003 Pulitzer Prize. "The words of Nilo Cruz waft from a stage like a scented breeze. They sparkle and prickle and swirl, enveloping those who listen in both a specific place and time—and in timeless passions that touch us all...In ANNA IN THE TROPICS, Cruz claims his place as a storyteller of intricate craftsmanship and poetic power...[Cruz] has turned out many wonderful plays—but none more shimmeringly beautiful than ANNA IN THE TROPICS." —Miami Herald. "In evoking the lost Cuban-American world of a Florida cigar factory in 1929, Mr. Cruz has created a work as wistful and affectingly ambitious as its characters. ANNA IN THE TROPIC reaches for the artistic heavens..." —NY Times. "...enticing and exotic...entrancingly lovely..." —Variety. **THE STORY:** ANNA IN THE TROPICS is a poignant and poetic new play set in Florida in 1929 in a Cuban-American cigar factory, where cigars are still rolled by hand and "lectors" are employed to educate and entertain the workers. The arrival of a new lector is a cause for celebration, but when he begins to read aloud from *Anna*

*Karenina*, he unwittingly becomes a catalyst in the lives of his avid listeners, for whom Tolstoy, the tropics and the American dream prove a volatile combination. 5 men, 3 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-2000-8 \$6.50

**AS IS.** DRAMA. William M. Hoffman. Winner of the Obie and Drama Desk Awards, this powerful, deeply affecting play was originally presented Off-Broadway by the Circle Repertory Company, and then transferred to Broadway where it was nominated for a Tony Award. Dealing with the AIDS crisis in the homosexual community, the play blends humor, poignance and brilliant theatricality as it details the bravery and compassion with which two young men face the shattering revelation that one of them is affected with the dreaded, and fatal, disease. "...the most impressive work presently being performed on or Off-Broadway...It is beautifully written and splendidly performed." —Variety. "AS IS is one of the few theatrical evenings in town that may, if anything, seem too brief." —NY Times. "A wonderful and frightening play..." —NY Post. "...this is the best new play of the season." —NY Magazine. **THE STORY:** The time is now, the place New York City. Rich, a young writer who is beginning to find success, is breaking up with his longtime lover, Saul, a professional photographer. The split is particularly difficult for Saul, who still loves Rich deeply, but the mood is one of bantering and ironic humor as they divide their belongings. However Rich's idyll with his new lover is short-lived when he learns that he has AIDS and returns to the goodhearted Saul for sanctuary as he awaits its slow and awful progress. Thereafter the action is comprised of a mosaic of brilliantly conceived short scenes, some profoundly moving, some brightly humorous, which capture the pathos of Rich's relationship with friends and family; the cold impersonality of the doctors and nurses who care for him; and the widely diverse aspects of New York's gay community—for which Rich's plight is a chilling reminder of their own peril. In the end the effect of the play is emotionally overwhelming—an honest and unsparing examination of a deeply felt human relationship shattered by a mindless, destructive force which cannot be tempered or turned aside. 6-10 men, 2-4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0073-2 \$6.50

**BAD HABITS.** COMEDY. Terrence McNally. Winner of the Obie Award. First an Off-Broadway hit, and then successfully transferred to Broadway, this pair of brilliantly satirical plays offers a biting and hilarious study of events in two very singular sanitariums. "...really funny...goes to prove that laughter is the best medicine." —NY Times. "Terrence McNally gets funnier and funnier. His BAD HABITS is a twin bill and it's funny enough for two theatres." —NY Daily News. "...the best comedy so far this season..." —Variety. "...inspired madness of the highest order." —Cue Magazine. **THE STORY:** In the first play, DUNELAWN, we are in an expensive retreat for the unhappily married, where the wheel-chaired director, Dr. Pepper, dispenses a definitely unique sort of marital guidance. His theory includes complete indulgence in such "bad habits" as smoking, drinking and sexual promiscuity—which seems to work wonders for his patients, whose wacky case histories are each examined in hilarious detail. In the second play, RAVENSWOOD, the approach is quite the opposite. Here the saintly Dr. Toynbee injects his straitjacketed charges with tranquilizing drugs to calm such urges—but again the catalogue of aberrations revealed in his patients is subjected to close, and enormously funny, scrutiny. Both plays can be performed by the same cast, as each calls for 6 men and 2 women. SIMPLE UNIT SETS. FEE: \$60 per performance. (This is the only basis on which the title BAD HABITS may be used.) \$30 each when produced individually.

ISBN: 0-8222-1435-0 \$6.50

**BLADE TO THE HEAT.** DRAMA. Oliver Mayer. A gritty, streetwise and action-packed look at the Latino boxing scene of 1959. "It begins with the growling of wild beasts and ends with a boxing match as brutal as you are likely to see on a stage. In between, the lights throb, the bloodthirsty crowds roar and two drummers, as if possessed, beat a mad tattoo on the congas. Flashbulbs rip holes in the darkness, already fouled by clouds of smoke. Even the scene changes are explosive." —NY Times. **THE STORY:** Boxer Pedro Quinn, an introverted loner, wins a surprise split-decision against the reigning middleweight champion, Mantequilla Decima. Used to winning, Mantequilla grows embittered by the loss of his title. Worse, he starts hearing one of the most common insults of the Latino community used against him for the first time: the implication that he's a "queer" and that's why he lost. These comments follow Mantequilla, even into the ring where in a match between him and a vicious fighter, Wilfred Vinal, Vinal accuses Mantequilla of being gay and also publicly scorns Pedro for the same thing. Mantequilla's infuriated, but in Pedro's case the accusation becomes increasingly relevant. Earlier, for example, Pedro sneaks out of his victory party and goes to the home of his best friend, Garnet, a small-time lounge singer who aspires to be the next James Brown. Comparing the art of boxing to that of putting on a great soul performance, Garnet can't help but express his admiration for Pedro's talent, but it's only later that we see the sensuality of their



togetherness blossoming into a sexual tussle. Pedro stops when he realizes how disturbed he is by his own desires, and he runs out on Garnet. Later he returns to him, but Garnet won't be fooled twice and won't talk to Pedro. At the gym, Mantequilla's coach, Alacran, realizes Pedro is not like other boxers and is disgusted that the championship was given to a sexual "deviant." In fact, Alacran is going to make sure Mantequilla wins the belt back, even if it has to be a dirty fight. At last the big fight arrives, and all the brutality and prejudice that the play has explored comes together in a deadly boxing match where Pedro, close to death, it seems, defeats Mantequilla with a blow that kills him. In a haunting tableau, Pedro cradles the dead Mantequilla in his arms, erasing all the supposed differences between them. 7 men, 1 woman. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1562-4

\$6.50

**BONJOUR, LA, BONJOUR.** DRAMA. Michael Tremblay. From one of Canada's leading playwrights comes this powerful examination of a family caught in the second generation of incest and deception. **THE STORY:** Serge has returned from overseas, and his trip allows everyone to get lost in the fantasy of vacation, ignoring the trouble brewing inside of Serge. Serge has really returned to consummate a love affair with one of his sisters, while his other two sisters, also infatuated with him, want his attention. This family-sexual relationship is heightened when we find that Armand, Serge's father, has in the past, practiced incest himself. Though the question of hereditary traits is not answered, Serge finds an understanding soul in his father. Father and son find themselves compatriots in this family of desperate women and wicked men. NOTE: The Play Service only handles the United States licensing rights for this play. 2 men, 6 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-88922-252-5

\$11.95

**BRUTALITY OF FACT.** COMEDY/DRAMA. Keith Reddin. "There are plenty of laughs in Keith Reddin's *BRUTALITY OF FACT*...a sequence of short, punchy scenes in which the playwright explores a family that is terminally dysfunctional...Credit Reddin's quirky way with dialogue and oddball confrontations. Some of his scenes could stand as fully formed mini one-act plays. —Copley News Service. "In *BRUTALITY OF FACT*, the playwright continues to plumb the void of modern life and to expose our attempts to fill them. Like most of Reddin's work, *BRUTALITY* is written in brief, seamless, rapid-fire scenes...full of smart, snappy dialogue." —Chicago Sun-Times. "In his smart and painfully funny new play, *BRUTALITY OF FACT*, Keith Reddin's...dialogue is so funny...that the play...becomes a resounding triumph of laughter over despair...a painfully funny view of our ongoing struggle to make sense out of human existence." —Daily Herald. **THE STORY:** Val, a matriarch, comes to live with her daughter, Jackie. Jackie, recently divorced and having lost custody of her daughter, takes her mother in willingly but also enlists her in a crusade to convert everyone to a Jehovah's Witness. The two women comb the neighborhoods with religious magazines, shoring up Jackie's faith, and killing Val's optimism, not to mention her feet! Val's other daughter, Maggie, surfaces after a long absence to be told that her mother thinks she's dead—since Maggie vanished years ago, Jackie just thought it easier to lie. Maggie's trying to kick her drinking habit and hearing this news doesn't help. Reacquainted with her slightly surprised mother, Maggie tries to be the ear Val needs when she can't stand living with either Jackie's fanatical ways or her newfound zealot boyfriend, Chris. Val runs away, but Maggie can't take her in. The hilarious yet dark situations continue as Jackie develops questions about her faith, and her new husband; Maggie finds sobriety; and grandmother Val hangs out to help her other granddaughter, Marlene, through it all. 2 men, 5 women, 1 girl (flexible casting). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1503-9

\$6.50

**BUFFALO HAIR.** DRAMA. Carlyle Brown. Race, war and history collide in this play, set in 1874, the year of the Red River War on the Southern plains, when a group of black troopers of the Tenth Cavalry, Buffalo Soldiers, are sent to suppress an uprising of the Southern Cheyenne. "Playwright Carlyle Brown aptly exposes the ambiguity of racial identity and the tragedy of the 'divide and conquer' mentality which pitted African Americans against Native Americans...*BUFFALO HAIR* is powerful stuff..." —Insight News. "Basing his play on...historical fact, Brown takes a new slant on the traditional Western, attempting to come to terms with history, to rewrite and reclaim the past. He moves beyond typical melodrama and fashions a powerful examination of the complexities of race...and what it means in the lives of the characters." —Equal Time. **THE STORY:** During the night, on a dusty, sage-brush covered island on the Southern plains, in the middle of the Red River, black Buffalo Soldiers capture a young warrior called Buffalo Hair, a black man who has chosen to live among the Cheyenne ever since they saved his life. The soldiers find their captive to be a foe from without and within, being so much alike and different from themselves. To Buffalo Hair, his captors are slaves to the white man and enemies of his true people, the Cheyenne. In the morning, a hundred Cheyenne warriors will come to the river to take Buffalo Hair back. Now the

soldiers must choose whether to stay loyal to the army and fight, or let Buffalo Hair go and have a chance at saving themselves. Disagreement between the troopers builds to a confrontation. In the excitement a pistol is fired, bringing a hundred Cheyenne warriors down on the island. When the dust clears, the soldiers are captives and now it is Buffalo Hair's turn to choose. He can kill and scalp the black soldiers to prove he is a true Cheyenne, or let them live and become one of them. In the end, Buffalo Hair chooses the warrior's road and extracts ritual atonement from the abandoned black soldiers. 8 men (flexible casting). EXTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1463-6

\$6.50

**BUS STOP.** COMEDY. William Inge. "...Mr. Inge has put together an uproarious comedy that never strays from the truth." —NY Times. "William Inge should be a great comfort to all of us...he brings to the theatre a kind of warmhearted compassion, creative vigor, freshness of approach and appreciation of average humanity that can be wonderfully touching and stimulating." —NY Post. **THE STORY:** In the middle of a howling snowstorm, a bus out of Kansas City pulls up at a cheerful roadside diner. All roads are blocked, and four or five weary travelers are going to have to hole up until morning. Cherie, a nightclub chanteuse in a sparkling gown and a seedy fur-trimmed jacket, is the passenger with most to worry about. She's been pursued, made love to and finally kidnapped by a twenty-one-year-old cowboy with a ranch of his own and the romantic methods of an unusually headstrong bull. The belligerent cowhand is right behind her, ready to sling her over his shoulder and carry her, alive and kicking, all the way to Montana. Even as she's ducking out from under his clumsy but confident embraces, and screeching at him fiercely to shut him up, she pauses to furrow her forehead and muse, "Somehow deep inside of me I got a funny feeling I'm gonna end up in Montana..." As a counterpoint to the main romance, the proprietor of the cafe and the bus driver at last find time to develop a friendship of their own; a middle-age scholar comes to terms with himself; and a young girl who works in the cafe also gets her first taste of romance. 5 men, 3 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0166-6

\$6.50

**CARBONDALE DREAMS.** TRAGICOMEDY. Steven Sater. Sometimes funny, sometimes poignant, this resourceful tragicomedy builds steadily in intensity as it probes into the lives of a Middlewestern family for whom the American Dream has, almost unaccountably, become a nightmare. A long-run Off-Broadway success, the play deftly explores the tensions between family togetherness and individual yearnings—and the damaging excesses which too easy affluence can lead to. "This is theatre at its most enjoyable, where nothing jars, and everything conspires to make you think and think again, and feel." —NY Native. "...a study in deterioration and entrapment that makes a strong statement..." —NY Times. "...a most satisfying and stimulating evening of theater." —The Forward. **THE STORY:** The setting is Carbondale, Illinois, where the Bader family has set down roots and prospered. The youngest (and still unmarried) son, David, a poet who now lives in New York, has come home for Thanksgiving. At first the reunion seems to be a typical Jewish family get-together, with much discussion of food and the problems of providing for growing children. But David's arrival also serves as a catalyst which provokes the explosive airing of deeper tensions and animosities, apparently ready to burst forth at the slightest provocation. The father, Arnie, regrets that his long hours at his store, making money for his family's benefit, cut him off from really knowing his children; and while his wife, Barone, professes to derive great joy from her offspring, it is soon evident that she has never really understood or appreciated them. As for the children, daughter Beth is a compulsive eater trapped in a loveless marriage with a self-indulgent husband, Barry, who berates her for weakness while denying nothing to himself; and son Bradley is a would-be rock musician who works for his father but dreams of the "big hit" that will rescue him from Carbondale. Meanwhile he and his alcoholic wife, Cindi, find solace in cocaine and compulsive overspending. And while they all turn to David, the one who has "escaped" to a supposedly better life, to help them find a purpose in their own, it is apparent that he is as helpless to save them from themselves as they are to understand the tangled motives that have brought them to where—and what—they are. 4 men, 4 women. UNIT SET. FEE: \$50 per performance. **SPECIAL NOTE:** A cassette tape (#1237CT) with cue sheet of the incidental music composed by Patricia Lee Stotter for the original production is available through the Play Service for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.

ISBN: 0-8222-0181-X

\$6.50

**CAT'S CRADLE.** MYSTERY. Leslie Sands. A deft and dazzling mystery. **THE STORY:** The action takes place at "The Cresswell Arms," an old coaching-house in a remote English village. Many years before, a kidnapping (and perhaps murder) had taken place in the town, but the policeman assigned to the case by Scotland Yard, Inspector Frost, had failed to solve the crime. Now he has returned to try again, only to find that he has become a very unwelcome



guest. In fact, as he reopens his investigation, he encounters suspicion and even hostility, as it becomes increasingly clear that he is facing a conspiracy of silence and the wish of the townspeople to leave the past shrouded in mystery. But Frost presses on, with results that are both startling and disquieting, and which lead to a surprise ending in which justice is indeed served after all—but in a manner more ironic and severe than any formal court of law could mete out. 4 men, 4 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-85676-060-9

\$10.00

**CAVEDWELLER.** DRAMA. Kate Moira Ryan, based on the novel by Dorothy Allison. "...full of lionhearted female characters...and focused on the morally unassailable theme of the redemptive power of love." —NY Times. "...engrossing and even piercing." —The New Yorker. "...an uplifting message of redemption and renewal." —NY Daily News. "These are characters worth getting to know." —Variety. "...authentic and honest..." —nytheatre.com. **THE STORY:** Adapted from the bestselling novel by Dorothy Allison, **CAVEDWELLER** follows Delia Byrd, the forty-year-old lead singer of the group Mud Dog whose rock-star boyfriend has just died in an accident, as she decides to leave Los Angeles and return home to rural Georgia with her teenage daughter, Cissy, in tow. Back in Georgia is the ex-husband, now dying of cancer, and the two daughters, Dede and Amanda, that Delia abandoned fourteen years ago. Dede, who seems most like her mother, is the wild and rebellious one, fast on the road to becoming an alcoholic and the town tramp. Amanda, in contrast, has sublimated her anger into becoming a sanctimonious, Bible-thumping fundamentalist. To rebuild a family from the ruins she left behind, Delia has her work cut out for her, but in those ruins and in that work lies the promise of her redemption. 2 men, 6 women (doubling). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1991-3

\$6.50

**CELEBRATION.** COMEDY. Nat Perrin. **THE STORY:** Founders Day in Appleford is a big event, particularly for Irving Martin (leader of the local brass band) and his wife Mattie (who was in Appleford before she married Irving and won't let him forget it). This year Irving has scheduled a "musical extravaganza" which requires his future son-in-law, Jim Diamond, to chime in with bugle calls and gun shots, while Grandpa Ben Martin thumps the bass drum. They are set to begin when young Hank Martin comes in holding a human bone, which he unearthed while digging in the back yard. When Dr. Hutchinson announces the bone might only be a year or so old suspicions begin to multiply, especially against Jim, who arrived in town rather mysteriously a year earlier. But Jim isn't the only one with a secret in his past, and confessions begin to pour out. When all this comes to the attention of Sheriff Gilbert (still smarting over being dropped from the band), the fat is on the fire. There are dark murmurings about foul play, and Jim is ready to leave town when Grandpa Ben confesses that the skeleton in the yard was his doing. Many years earlier he tried to sell the skeleton to a medical school, but when it was refused he had to put it somewhere, and the yard was the handiest solution. The irony is that the bones belonged to the town's founder, a mean old skinflint, and before whose empty monument the Founders Day ceremonies are held each year by the respectful and unsuspecting citizens. 6 men, 2 women. INTERIOR. FEE: \$40 per performance. MS.

ISBN: 0-8222-0194-1

\$15.00

**CHILDE BYRON.** DRAMA. Romulus Linney. A brilliantly inventive and perceptive portrait of one of history's most controversial and fascinating figures—Lord Byron—which enjoyed the unique distinction of major productions by the Virginia Museum Theatre and the Actors Theatre of Louisville prior to its Off-Broadway presentation by New York's distinguished Circle Repertory Company. "...a brilliant, witty, searing work that seeks and finds the man behind the romantic legend." —Variety. "The Museum Theatre has presented nothing in the last three seasons that is more polished, eloquent or deeply moving than this work." —Richmond News Leader. "It's a tremendously exciting play, this **CHILDE BYRON**...it marks the arrival of an awesomely gifted American playwright." —Louisville Courier-Journal. **THE STORY:** As the play begins, Ada, the Countess of Lovelace, who was Byron's only legitimate daughter, is writing her will. She is thirty-six (the same age at which her father died) and dying of cancer. While she had been estranged from her father during his lifetime, and had reviled his memory, now, as her own end is drawing near, she is seized with a desire to know more about her profligate father. Stimulated by the drugs she is taking for her illness, she summons him to life and, in sharp, sarcastic exchanges, probes into the truth behind the myth. Aided by a chorus of six other actors who impersonate a variety of characters, the life and art of Byron are unfolded; his tempestuous youth; his incestuous relationship with his sister; his homosexual escapades; the scandal surrounding his brief marriage; and his castigation by the society of his day. In the end the private man, the public figure and the protean poet are reconciled. 4 men, 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0201-8

\$6.50

**THE CHOPIN PLAYOFFS.** COMEDY/DRAMA. Israel Horowitz. Based on stories by Morley Torgov. The third play of a trilogy which centers on sometimes funny, sometimes poignant events in the lives of Jewish families living in Sault Ste. Marie, Ontario, before, during and after the Second World War. In this final play the Yanovers (from the first play) and the Rosens (from the second) find themselves in unaccustomed conflict as their sons Irving and Stanley, both piano prodigies, vie with each other in a valued piano competition and for the favors of the lovely Fern who, God forbid, happens to be a Protestant. "The prime aim is to entertain, and these comedies have a dry wit and gentle charm that is delightful." —NY Post. "...possesses warmth, incision and a certain worldly chuckle beneath the writing." —BackStage. **THE STORY:** The time is 1947, and Stanley Rosen and Irving Yanover, lifelong friends now approaching young manhood, find themselves pitted against each other on two fronts. Both are piano prodigies, and will be rivals in a forthcoming, and prestigious, competition. And both, unfortunately, are smitten by the same girl, the lovely Fern Phipps, who (to the dismay of both the Rosen and Yanover families) is not even Jewish. But friendship wins out over ambition when both boys contrive to play poorly in the competition—so that neither will win. Also, as Fern has decided to award her favor to the winner of the piano contest, that problem is dealt with as well. And, again, all is put forth with such good humor and warmth that the play, like the others in the trilogy, becomes a lesson in the value of simple, family virtues and the essential brotherhood of man. 5 men, 3 women. UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-0210-7

\$6.50

**CLOSE OF PLAY.** DRAMA. Simon Gray. Successfully produced in both London and New York, this revealing and frequently funny play, by one of the most celebrated of contemporary British writers, is a subtle but lively depiction of neurotic self-destructiveness among the educated middle class of present-day England. "...Simon Gray once again demonstrates his superb skill in creating well-constructed succinct dialogue which always exudes wit and humor while revealing the underlying emotion present in his characters." —Hollywood Reporter. "...one of the most absorbing of British contemporary playwrights, and also one who seems to have a special immediacy for American audiences." —NY Post. **THE STORY:** It is characteristic of Simon Gray to place a witty, intellectual hero center stage, and then systematically and ruthlessly reveal the barrenness of his soul and spirit. In **CLOSE OF PLAY** (the title is a cricket term) the central figure is Jasper Spencer, a celebrated literary figure and family patriarch, who sits mutely onstage while his children and their spouses, one by one, reveal their innermost concerns and problems to him. One son, a BBC television newscaster with a drinking problem, suspects that his wife is unfaithful and may leave him; another son, a doctor facing a malpractice suit, feigns devotion to his often-betrayed wife, who is pregnant with their fifth child; while the widow of a third brother, who hates everyone in sight, tries to develop a meaningful relationship with her troubled son, who is suspected of homosexuality and theft. While the stories they tell are absorbing, lively, and filled with humor, they are also, on a deeper level, uncommonly revealing—giving eloquent testimony of the profound unhappiness that underlies this ostensibly content and even placid household. 4 men, 4 women. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0219-0

\$6.50

**CLOSE TIES.** DRAMA. Elizabeth Diggs. A warmhearted, funny and eloquently written family drama which blends humor and compassion as it comes to grips with the problem of how best to provide for the family's aging, and perhaps senile, matriarch. Successfully produced by New Haven's celebrated Long Wharf Theatre. "...a witty and winning play..." —New Haven Register. "Not only is the dialogue believable, it is immensely energetic. The substance of the play is serious, yet marvelously funny touches give the characters individuality and depth." —The Bulletin. "...It's as fine a play as one is likely to encounter for quite some time." —Darien News. **THE STORY:** The scene is a country home in the Berkshire Mountains of New England, where three generations of the Whitaker/Frye family have gathered for the summer. Josephine Whitaker, the matriarch of the family, still bustles about energetically tending her garden and issuing orders to the others, even though she has long since given the house to her middle-aged daughter, Bess Frye, and her husband, Watson, who is now a senior partner in the law firm founded by his late father-in-law. Also present are the Frye children, three daughters and a teenaged son, and Ira Bienstock, the unlikely lover of one of the Frye daughters, who arrives uninvited but quickly ingratiates himself with Josephine and the others. While concerned with family ties, and the tensions, misunderstandings and good-natured bickering which arise from such closeness, the ultimate focus of the play is on Josephine, who is edging into senility and, in the family's view, must no longer be allowed to live alone. It is the resolution of this problem, which so many must face in today's world, that provides the very believable—and deeply moving—conclusion of this most human and genuinely affecting play. 3 men, 5 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0220-4

\$6.50

**COMING OF THE HURRICANE.** DRAMA. Keith Glover. A taut, personal drama surrounded by the sometimes impersonal world of boxing; until revenge forces it to be very personal. **THE STORY:** Reconstruction. Upon the still smoldering ground ravaged by the Civil War stands Crixus, fabled survivor of countless boxing matches-to-the-death during slavery. Now middle age and a newly freed man, Crixus works as a store clerk in a small general store in Maryland, but he faces an uncertain future, unprepared for a life of freedom and haunted by restless phantoms of his past. Crixus desires only to provide as best he can for his young wife, Kazarah, who is close to delivering their first child. Crixus' inarticulateness concerning his feelings towards Kazarah threatens to drive her into the arms of Cayman, a dashing immigrant Jamaican boxer, who is younger and more prosperous. Cayman is on the eve of challenging John "the Hurricane" Blaine to a bare knuckle boxing match. "The Hurricane" is an ex-confederate soldier who has sworn to retrace the paths of famous battles of the Civil War fighting against opponents at the battle sites themselves. The projected fight between Cayman and the Hurricane is delayed enabling Cayman to challenge Crixus to a match. Crixus refuses at first but is ultimately swayed by pressure from Kazarah, who believes the money from fighting will do wonders for the future of their child. Crixus accepts, not knowing Cayman intends to throw the fight and make a killing on bets at the contest. The fight goes on as planned and Crixus wins. His future looks bright as he is able to buy the store where he works, but soon the store is burned to the ground by vandals. An enraged Crixus sells himself for money to challenge "the Hurricane" to a fight at Antietam with everything at stake. 7 men, 1 woman. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1490-3 **\$6.50**

**THE COUNTRY GIRL.** DRAMA. Clifford Odets. "Here is real and exciting theatre, alive and healthy and greatly rewarding" —NY Newsday. "It's a superb show." —Variety. "...scenes of electrifying theatricality..." —Cue Magazine. **THE STORY:** As told by "Fireside Theater": "THE COUNTRY GIRL, in this affectionate backstage story, is Georgie Elgin, a lovable, faithful, forgiving woman whose long years of devotion to her actor husband, Frank, have almost obliterated her own personality. Being an actor's wife is not the glamorous role so many imagine. Life is either feast or famine with months of the year spent in bolstering up the morale of a man out of work. Some actors make enough, save enough, to tide them over these enforced waits between plays, but not Frank, whose long periods of idleness are punctuated by despair and drink. Then came the event that all actors pray for—the really big part in an important new play. Georgie couldn't believe her ears when Broadway's youngest director, Bernie Dodd, picked Frank for the lead. Of course he should take it. And of course she'd help, but only Georgie knew the struggle it would be to pull Frank together, to reassure him at every turn, and above all, to keep him from slipping at those moments of discouragement that were sure to come. Georgie performed her self-effacing, morale-building job on Frank under the tense watchful eyes of a nervous director whose reputation depended on this, his first big play. During rehearsals he was suspicious, doubting her good influence, believing Frank's lies that she caused his downfall, even trying to get rid of her. Then on the evening of the Boston opening the strain proved too great. Frank cracked wide open, and in the dark light of Frank's relapse, Bernie saw the country girl for what she was—a magnificent person whose self-sacrificing goodness had never been truly appreciated." 6 men, 2 women. 5 SIMPLE INTERIORS. FEE: \$60 per performance. ISBN: 0-8222-0243-3 **\$6.50**

**COURTSHIP.** DRAMA. Horton Foote. First presented by the renowned Actors Theatre of Louisville as part of its Humana Festival, this affecting, warmly nostalgic play illuminates the plight of a young Texas belle eager to break free from the restraints imposed by her strait-laced family. "...a nostalgic story of a girl's growing up in a repressive family environment...written with a sure touch..." —NY Times. "...a gossamer portrait of tremendous young lust set on the porch of a nicely appointed home in 1914 Harrison, Texas." —Louisville News-American. **THE STORY:** As gentle and warm as the spring night in which it takes place, the play is a mosaic of conversations and encounters that occur during a party at the home of a well-to-do family in Harrison, Texas in 1914. The Vaughns are substantial, God-fearing folk who expect their children to accept their standards, which sometimes seem unreasonable and oppressive to their lovely, romantically inclined daughter, Elizabeth. Secretly engaged to the rather rakish Horace Robedaux, Elizabeth announces her determination to break free, despite her parents' objections, and as she and her sister gossip about the others present, it is soon apparent that their elders are not always their betters and that the previous generation is often guilty of the very sins against which they warn their offspring. But, as the play ends, Elizabeth, while still restless, is not yet quite bold enough to really defy her parents—and to challenge the powerful but reassuring restraints that the times and a way of life have bequeathed to her and her contemporaries. 3 men, 5 women. DIVIDED SET. FEE: \$50 per performance. ISBN: 0-8222-1430-X **\$6.50**

**CURTAINS.** COMEDY/DRAMA. Stephen Bill. A touching drama with the kind of humor families inspire. "...comic, brutal, disturbingly funny, CURTAINS is a major play..." —NY Daily News. "...once in a while there comes along a play that makes you realize exactly what fascinated you about the theater in the first place,..." Stephen Bill's CURTAINS...proved one of those plays and one of those realizations." —NY Post. **THE STORY:** Ida's family is throwing her a "birthday tea" for her eighty-sixth birthday. Their efforts to be cheerful and make the event a success verge on the desperate. Ida is racked with pain and feels she has lived too long. Susan, the prodigal daughter who has been away for twenty-five years, arrives to find that her mother has only brief periods of lucidity and appears not to remember her. After the party is over and the family have dispersed, it is Katherine, Ida's eldest daughter, who is left to look after her. Katherine is tortured by the promise she made to her mother not to let her suffer, and after several bungled attempts, is finally able to "help" her mother die. When the family find out what she has done, a can of worms is opened as they struggle with their consciences and individual inadequacies. All the old family prejudices and rivalries are forced out into the open in a sometimes hilarious, painful and moving picture of a family in turmoil. 3 men, 5 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1564-0 **\$6.50**

**DANCING AT LUGHNASA.** DRAMA. Brian Friel. Winner of the 1992 Tony Award for Best Play, the Outer Critics Circle Award for Best Broadway Play, and the New York Drama Critics Circle Award for Best Play. Chosen by Time magazine as one of the ten best plays for 1991, saying it is the "most elegant and rife memory play since *The Glass Menagerie*." Widely regarded as Brian Friel's masterpiece, this extraordinary play is the story of five unmarried sisters, one with a young son, eking out their lives in a small village in Ireland in 1936. It is the time of the festival of Lughnasa, which celebrates the pagan god of the harvest with drunken revelry and dancing. Their spare existence is interrupted by brief, colorful bursts of music from the radio, their only link to the romance and hope of the world at large. When the sisters finally dance to a wild, pagan Irish tune, they embody the core of the human spirit that cannot be vanquished by time or loss, or fully expressed in language. "...this play does exactly what theater was born to do, carrying both its characters and audience aloft on those waves of distant music and ecstatic release that, in defiance of all language and logic, let us dance and dream just before night must fall." —NY Times. "This is no way a play to be missed—simply a wondrous experience. Experience it." —NY Post. **THE STORY:** The action of the play is told through the memory of the illegitimate son as he remembers the five women who raised him, his mother and four maiden aunts. He is only seven in 1936, the year his elderly uncle, a priest, returns after serving for twenty-five years as a missionary in a Ugandan leper colony. For the young boy, two other disturbances occur that summer. The sisters acquire their first radio, whose music transforms them from correct Catholic women to shrieking, stomping banshees in their own kitchen. And he meets his father for the first time, a charming Welsh drifter who strolls up the lane and sweeps his mother away in an elegant dance across the fields. From these small events spring the cracks that destroy the foundation of the family forever. But this haunting play is Friel's tribute to the spirit and valor of the past and its people. 3 men, 5 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1302-8 **\$6.50**

**DANCING ON MOONLIGHT.** DRAMA. Keith Glover. "...Glover's is an Oedipal drama, as perfect a vehicle for a discussion of black masculinity, black fatherhood, as any that exists...Glover expresses an abiding love of the impossible complexity that is African American experience." —Village Voice. "Keith Glover's new play...crackles with energy and a genuine love of language...Glover's intriguing conceit is to use the Harlem underworld circa 1959 as a backdrop for a modern-day Greek tragedy..." —BackStage. "...Mr. Glover's influences are breathtakingly eclectic. While the play is steeped in a classical fatalism inspired by Aeschylus and Sophocles, its plot...echoes that of *The Godfather*" —NY Times. **THE STORY:** 1934. Harlem, backstage at the Apollo theater, in the midst of the Saturday night crap game. Music fills every corner as it combines with the heat of the hustle. Dady Jerry and Eclipse, best friends and fellow gamblers, are playing for money and props. Dady Jerry is having the night of his life. Every throw is a winner. Upstairs, watching the show is his pregnant wife who suddenly goes into labor. She finds Dady down in the bowels of the stage surrounded by other players of the underworld, still playing. He ignores her and the pleas of the gangsters to tend to her. Dady continues to play until he is accused of cheating by Eclipse. When the dice are inspected and found to be loaded, Dady slashes Eclipse across the chest with a razor and escapes, leaving his woman behind. Neptune, Eclipse's girlfriend, finds Dady's wife, who has given birth under the steps, and slays her. Neptune brings the child to Eclipse who decides to keep the child as ransom and raise it as his own. 1959. Apollotis, the son of Dady is now a grown man and devoted to Eclipse, his foster father. Apollotis is treated as a prince of the Harlem Numbers rackets. Though now an accomplished player, Apollotis is feeling the pangs of restlessness and the need to change his life,

especially with the decision by Eclipse to change the focus of the business from gambling to the selling of narcotics. A chance run-in with the Black Muslims and their charismatic leader only intensifies his dilemma to turn away from all he has known and take a new path. Further complicating his decision is the return of Dady Jerry, setting up a showdown on the "main drag of many tears." 6 men, 2 women. **FEE: \$60 per performance.**

**ISBN: 0-8222-1489-X**

**\$6.50**

**THE DAYS AND NIGHTS OF BEEBEE FENSTERMAKER.** DRAMA. William Snyder. A long-run Off-Broadway success. "BEEBEE gets the season off to a fast start...A credit to the theatre..." —NY Journal-American. "A freshness of spirit, an affectionate insight and a sense of the human comedy..." —NY Herald-Tribune. "BEEBEE FENSTERMAKER is a solid intelligent piece of work, full of clear, sustained feeling and informed by an acute sense of what it means to be alive at this moment..." —The Commonweal. **THE STORY:** Richard Gilman describes: "Snyder's heroine is a young, ambitious, romantic girl just out of college and established in her first tiny apartment in some nameless city. She is writing a novel, but when her savings give out she is forced to get a job, hopefully one which 'won't drain her too much' and which will leave her time for her 'creative' work. She of course ends up by working full time and writing in the evenings, but it is generally made clear to her that she really hasn't much literary ability, so she switches to painting, for which she isn't terribly endowed either. Eventually, her hopes and aspirations burned away, she comes to an acceptance of her condition, which includes the inability to create a permanent relationship with a man because of her overwhelming need for absolute union...his departure leads her first to a swift decline, represented by beer cans strewn around the untended apartment and an almost total isolation from the world, and then to a kind of resurrection—the beginning of a fragile, undemanding relationship with a stranger...Snyder has also written a counterbalancing element into his drama: On a platform behind the main stage Beebee's mother and aunts talk about their own lives, the scenes being interspersed with those in which her drama unfolds." 3 men, 5 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0280-8**

**\$6.50**

**THE DEADLY GAME.** MELODRAMA. James Yaffe. Adapted from the novel *Trapps* by Friedrich Dürrenmatt. "...a tidy, literate piece of dramatic make-believe." —Chapman, NY News. "...provides a steadily engrossing evening in the theatre." —NY Post. "...an adult delight." —NY World-Telegram & Sun. **THE STORY:** As told by Atkinson, New York Times: "Three retired men of law on a remote mountain in Switzerland amuse themselves by going through the legal ceremony of prosecuting strangers who drop in. An American traveling salesman is their guest on a snowy evening. Although their 'deadly game' seems foolish to him, he agrees to it to humor his hosts. Since he has never been guilty of a crime in his life, he is unable to propose anything they can try him for. After a little amiable social conversation, the retired prosecutor discovers a plausible case. He accuses the traveling salesman of having murdered his boss. At first, this appears to be a wild improvisation. But Mr. Yaffe, using Mr. Dürrenmatt's novel as source-book, gradually makes something real out of phantoms. By ingenious questioning, he proves his case out of the witness' own mouth." 6 men, 2 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0284-0**

**\$6.50**

**DEAR DELINQUENT.** COMEDY. Jack Poppellwell. Produced successfully in London. **THE STORY:** Penelope Shawn is a very pretty, very appealing young girl who has a most unusual profession; she's a burglar. Burglary is part of her family's tradition. When David Warren finds her attempting to rob his apartment, he decides it's up to him to reform her. Penelope, who finds David most attractive, is more than willing to be reformed by him, but his fiancée, Helen Chandler, is not particularly enthusiastic about the idea. Nor is Penelope's father, who is aghast at the way David has shaken Penelope's faith in the ideals and traditions of her family. Meanwhile, Penelope has hidden in David's apartment the jewels she had stolen from his neighbors, and the police are on David's trail, thinking he was an accomplice. His mother, Lady Warren, and his rich uncle, Sir George, become involved. Sir George decides David should marry Penelope, but her father, Henry Shawn, considers David not good enough for the daughter of a long line of first-class burglars. Meantime the police are blundering in and out of David's apartment in a hunt for the stolen jewels, which finally turn up in the police sergeant's pocket—put there by Penelope. After disposing of the jewels thus satisfactorily, Penelope manages also to dispose of Helen, and by this time she has convinced David that he really must marry her and see that she continues in the path of an honest life. 5 men, 3 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0286-7**

**\$6.50**

**DEMON WINE.** DRAMA. Thomas Babe. A unique and truly original work which treats time and place in a brilliantly theatrical manner in order to point up some very simple and sobering truths. First presented by the Los Angeles Theater Center, with Carol Kane, Tom Waits and Bud Cort featured

in the cast. "...the play sneaks around from behind and becomes startling in its oblique power." —Variety. "Babe is good at wrapping his medium around his message, creating a real entertainment whose layers must be peeled if one is to find its heart." —LA Times. **THE STORY:** Jimmie, a salesman who loved his work, is thrown for a loop when his job is "extirpated" and seeks solace in bourbon. Jimmie, who is full of self-deluding swagger about his sense of dedication, and is, perhaps, not too bright, is grateful when his friend Curly offers him a job working for his father, Vinnie—even though his prospective employer turns out to be a loan-sharking mobster. Put to work collecting debts and performing other unsavory tasks, Jimmie, eager as ever to satisfy his boss, is eventually jailed on a murder rap, but bargains his way to freedom by agreeing (secretly) to inform on his associates. But as Jimmie moves up in the mob hierarchy, the more his anguish and longing for respectability increase, exacerbated by the defection of his friend Curly (who falls into disfavor with his father and takes a lowly job in a diner); the guilt he feels at murdering a derelict (a former friend who happened to owe money to Vinnie); and the disaffection of his daughter, Wanda (who loves to fish, but is always hooking on to painful and embarrassing truths). Almost surreal in concept and execution, the play treats these sometimes chilling incidents in heightened, cartoonish style, with characters being stabbed or thrown from rooftops only to reappear later, and with Vinnie's henchmen synchronized in dress and gesture. But, in the end, the message of the play emerges with startling clarity; true morality, as opposed to the abstract notions droned from pulpits, is something which should infuse our lives on a daily basis, and within the confines of individual choice and responsibility. 6 men, 2 women. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0300-6**

**\$6.50**

**DIANA DOES IT.** A DOMESTIC COMEDY. George Middleton. **THE STORY:** William and Belle Dawson are respected citizens of a medium-sized Midwestern town. William is a bit stubborn at times, however, particularly when it comes to accepting Diana's dream of becoming an artist and financing her while she studies in New York. Belle does help, however, and when Diana comes home at Christmas she learns that her mother, once forced to give up her own promising career as an artist, has been earning money by painting in secret and selling her output through a former teacher and admirer, Oliver Hardman. Now a famous artist and critic, Mr. Hardman also arrives in town to judge a local art competition. Diana decides to enter the contest, mostly because of the ardent persuasion of Peter Rowe, a hometown boy who admires Diana's talents and (although he can't quite get up the courage to say it) Diana herself. In a scene of high comedy at the Dawson home, Oliver Hardman informs William that Belle should never have given up her career. This sort of advice does not go down easily, but Belle couldn't agree more, and once the flames are fanned Diana has little trouble in persuading her mother to come back with her to Greenwich Village—and Art! After that almost anything can happen—and does, until true love has its way, father mellows, and they all head happily off to Paris. 4 men, 4 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0306-5**

**\$6.50**

**DIGBY.** COMEDY. Joseph Dougherty. A consistently delightful, thoroughly ingratiating comedy which takes the revolutionary position that men and women can simply be friends—without the distracting factor of sex to complicate their relationship. First produced by the Manhattan Theatre Club (where it promptly sold out its limited run) the play is scheduled for open-ended production Off-Broadway. "Dougherty's writing is sharp and funny, and his observation of human nature genial but acute." —NY Post. "...it is nearly impossible to resist Joseph Dougherty's DIGBY...the kind of snappy romantic comedy that writers like Jean Kerr and George Axelrod once supplied regularly to Broadway." —NY Times. "...the best romantic comedy of this or any recent season." —BackStage. "...there is evidence of a theatrical imagination at work every step of the way..." —The New Yorker. **THE STORY:** Digby is a bespectacled, rather mousy young advertising copywriter to whom most women wouldn't give a second glance. Which is fine with him, as Digby believes that most modern relationships are "sex masquerading as intimacy." But his resolve meets a severe test when he is assigned by his agency to work with the hot-blooded Faye, a super-attractive young art gallery assistant who juggles several lovers at the same time and considers sex to be one of life's more joyous prerogatives. Shaken by Faye's giddy bohemianism, Digby is even more rattled when she grows increasingly attracted to him—culminating in a hilarious episode in which Faye, Digby and her three current boyfriends (a trendy, avant-garde artist; a morose, tough-guy policeman; and a muscular but thick-headed would-be actor) all get together for an unbridled country weekend. Determined not to become just another interchangeable conquest on Faye's long list, Digby's good intentions are subverted when (despite his firm resolve) he finds himself actually falling in love—with consequences which are alternately liberating for both him and Faye but which, along the way, add immeasurably to the good-natured fun and sharply pointed humor with which the play abounds. **NOTE:** A three-

act version of this play is also available in manuscript from the Play Service. 6 men, 2 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0308-1

\$6.50

**DON JUAN IN CHICAGO.** COMEDY. David Ives. Another hilarious comedy from the award-winning author of *All in the Timing*. "David Ives' new play DON JUAN IN CHICAGO...is fantastically quirky and clever. The characters speak most of the play in verse, and the rhymes are so silly and fun that you find yourself hanging on every delicious word." —BackStage. "In DON JUAN, Ives' ear for crackpot coinages...and mischievous off-key rhymes...is as good as ever..." —The New Yorker. "Ives has a lively wit...an original mind, and a neatly topsy-turvy way with life's little realities...[DON JUAN] is a brashly funny way to spend a couple of hours." —NY Post. **THE STORY:** Don Juan is a handsome, rich, sexually naive nobleman in sixteenth-century Spain. His servant, Leporello, urges him to find a girlfriend and lead a normal life, but the Don is more interested in finding the meaning of life through books and alchemy. Afraid he won't have time to find it, Don Juan calls up the Devil and cuts a deal that grants him (and Leporello) immortality—as long as Don Juan seduces a different woman every day. Unfortunately, the first woman he seduces is Dona Elvira, his true love. Infuriated by the Don's abandonment, Elvira cuts her own deal with the Devil: She won't die until she sleeps with Don Juan a second time. Four hundred years later, exhausted by endless sex and still pursued by Elvira, Don Juan and Leporello grapple with the sexual mores of contemporary urban America as embodied by Sandy, a woman of wide and wild sexual experience. Don also meets the young and innocent Zoey—who happens to be his daughter by Sandy. With never any time to pursue the meaning of life, Don Juan swears off sex after promising Elvira one last evening with her. Hearing this, the Devil calls in his debt. Don Juan, Leporello and Elvira face damnation, only to be redeemed by the Devil, who, moved by Don Juan's "unfailing niceness," sends them all on to eternal bliss. 5 men, 3 women. NOTE: A three-act version of this play is also available in manuscript from the Play Service. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1479-2

\$6.50

**THE DREAM COAST.** DRAMA. John Stepping. A disturbing revealing and totally absorbing study of the "underside" of glamorous Los Angeles. "Stepping's vision is his own, and his dramaturgy has been honed and etched to precise conventions that draw us in and hold us fascinated." —LA Herald-Examiner. "...contains the kind of insight and personal vision of which true theatre is made, and his singular, inimitable approach may well be one of the paths future playwrights might follow. He is an original." —Drama-Logue. "There is something compelling about his work that keeps you staring, voyeur-like, as his characters sink deeper and deeper into the urban slime." —San Francisco Chronicle. **THE STORY:** The play begins in the grubby Los Angeles apartment of Wilson, an aging landlord who was once involved in the motion picture industry but is now considering torching his decrepit building for the insurance money. Wilson, a closet homosexual who is haunted by echoes of his young wife's voice, takes in Weldon, the drifter son of a friend from his studio days who has arrived in town broke and jobless. Also on hand are Marliiss, a young prostitute, strung out on drugs, who has abandoned her son to head west with Weldon; a hard-bitten hustler named Drew, who once collected rents for Wilson and who now pushes his wife aside to take up with Marliiss; and a transvestite, Penny, who lives with a greasy auto mechanic, Bill. Told in a series of elliptical, but interrelated scenes, involving two or three of the characters in various combinations, the action of the play has a cumulative effect as it probes into their self-destructive lives and attitudes, and follows their irreversible descent into the pit of hopelessness and numbing futility. 6 men, 2 women. UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-0330-8

\$6.50

**ENCHANTED APRIL.** ROMANTIC COMEDY. Matthew Barber. From the novel by Elizabeth von Arnim. 2003 John Gassner Award winner—Outstanding New American Play. 2003 Tony Award Nominee—Best Play. "ENCHANTED APRIL is that rarity: a play where every single element falls perfectly into place...a show that leaves you positively glowing." —nytheatre.com. "As good as they come: a lush, thoroughly refreshing theatrical holiday. Escape has seldom seemed so sweet. A magical triumph." —LA Times. "A comical, restorative journey of discovery...from darkness to light, from inhibition to unrestrained joy. Beautiful and theatrically rewarding." —Daily Variety. "The kind of play that reminds you of why you love theatre." —Hartford News. **THE STORY:** When two proper London housewives decide to rent a villa in Italy for a holiday away from their bleak marriages, they recruit two other, very different English women to share the cost and the experience. During their enchanted month in the Ligurian villa, the ladies fall under the spell of their idyllic, sun-drenched surroundings. There, amid the wisteria blossoms, they rediscover laughter, learn new truths about themselves and find just the romance they need, though perhaps not the romance we—or they—expect to find. 3 men, 5 women. UNIT SET. FEE: \$60 per performance. SPECIAL NOTE: A CD (#7906CD) of the sound design and

original music composed for this play by John Gromada is available through the Play Service for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$20.00 per performance.

ISBN: 0-8222-1975-1

\$6.50

**EPIC PROPORTIONS.** COMEDY. Larry Coen and David Crane. "...everything in it is a delight...it's delicious." —NY Post. "...clever, witty spoof of Hollywood will have you in stitches." —American Reporter. **THE STORY:** Set in the 1930s, EPIC PROPORTIONS tells the story of two brothers, Benny and Phil, who go to the Arizona desert to be extras in the huge Biblical epic *Exeunt Omnes*. Things move very quickly in this riotous comedy and before you know it, Phil is directing the movie, and Benny is starring in it. To complicate matters further they both fall in love with Louise, the assistant director in charge of the extras. Along the way there are gladiator battles, the Ten Plagues and a cast of thousands portrayed by four other actors. 3 men, 1 woman, 4 extras (flexible casting). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1741-4

\$6.50

**EXPECTING ISABEL.** COMEDY. Lisa Loomer. "...Lisa Loomer uses laughter to soothe the ache of infertility...Anyone who scores this many good-sized laughs in her protagonist's opening remarks to the audience knows what she's doing...Loomer has crafted a savvy comedy..." —LA Times. "...humorous and extremely well-researched...a tart tour of the emotional horrors that can come with trying to make a miracle...Loomer wants you to listen to her front-line report, and comedy is her bait." —Washington Times. "...[an] intriguing new play...It's a tragicomic story that's painfully familiar to a distressingly large number of people...germane and deeply affecting..." —Orange County Register. "...a sweet and very knowing story...keen satire on the fertility industry and the extreme lengths to which some people will go..." —LA Life. **THE STORY:** EXPECTING ISABEL is a comedy about the adventures of a New York couple trying to have a baby—by any means necessary. Their difficulties in conceiving lead them on an "Alice in Wonderland-esque" odyssey through the booming baby business as they negotiate the fertility trade, the adoption industry, and their own families. 3 men, 5 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1995-6

\$6.50

**EUDORA WELTY'S THE HITCH HIKERS.** DRAMA. Eudora Welty. Adapted to the stage by Larry Ketron. A sensitive and finely wrought adaptation which captures the subtle mood and style of Miss Welty's memorable prose. Produced with great success by Off-Broadway's noted WPA Theatre. "The tale's events are casual and often oblique—but, like a welter of tiny roots digging into the soil, they connect below the surface to form a dense and violently twisted pattern of life..." —NY Times. "The short stories of Eudora Welty are like dappled sunshine shimmering on a stagnant pool. On the surface all is bright. Underneath lies mystery, a certain sinister stillness." —NY Post. **THE STORY:** Concerns a personable young traveling salesman, Tom, who picks up two drifters and drives them to Dulcie, Mississippi. While he is calling on a customer the men fight, resulting in a serious injury which brings on an arrest, and the need for Tom to stay in town until the authorities dispose of the case. As it happens, Sobby, the tramp who struck his companion, was trying to prevent his theft of Tom's car, but no one believes him, and he is chained to a bed in the local hotel, facing a murder charge if the other man dies. In counterpoint to Sobby's story, the action then focuses on Tom's activities; his touching concern for the ailing old man who runs the hotel; his reacquaintance with a former flame, Ruth, who invites him to a party; and his encounter with Carol, a young carhop who surprises Tom by telling him that she has loved him from afar for years. These relationships seem delicate and tenuous at first but, as the fate of Sobby's victim is awaited, they begin to interact and strengthen. In the end, as typified in the best of Miss Welty's writing, all these seemingly insignificant strands come together, forming a subtle yet eloquent whole which illuminates the way in which separate lives, while ostensibly independent, are really connected in ways not readily apparent even to those involved. 6 men, 2 women. UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-0521-1

\$6.50

**EVERY NIGHT WHEN THE SUN GOES DOWN.** DRAMA. Phillip Hayes Dean. A powerful allegory of black life in modern America, produced to critical and popular acclaim by New York's prestigious American Place Theatre. "He is a playwright happily obsessed with meanings and metaphors." —NY Times. "...filled with the imagery, language and ideas of a writer going full blast." —NY Post. "Phillip Hayes Dean is an impassioned writer who creates with a touch of the poet." —Hollywood Reporter. **THE STORY:** Set in a seedy hotel of a black neighborhood in a Midwestern city, the play introduces a series of finely drawn representative characters: a pimp who sends his girl out on the street to earn money for his drugs; the light-skinned dancer whose husband, now in jail, once owned the hotel and ran the rackets which prey on them all; the cynical go-getter who has taken over the hotel; a black cop who has learned to see only what he wants to see; a shuffling cleanup man who

drowns his disappointments in booze; and an imperious older woman who demands she be treated like a lady despite her frayed finery. It is the interaction of their lives, in the hotel and on the "Square" outside, that forms the moving and revealing core of the play—a core which is suddenly beset with tension and unnamed fear when Blood, the former racket boss, returns unexpectedly. Humor and poignancy are blended as the action quickens and the various characters reveal the truth about themselves, coming, in the powerful ending, to the greater truth that they all must now comprehend: the need to stop destroying themselves and to destroy, instead, the terrible environment which, through their acceptance, has kept them all in thrall. 5 men, 3 women. UNIT SET. FEE: \$40 per performance.

ISBN: 0-8222-0370-7

\$6.50

**EVERY YEAR AT THE CARNIVAL.** DRAMA. Jan Hartman. A powerful and engrossing play in which past, present and future blend imaginatively in a revealing study of an ex-Nazi who has fled to South America only to find that he cannot escape his guilt—or his fate. **THE STORY:** Set at Carnival time in a Latin American country, unnamed, but resembling Brazil. A German refugee, Hans-Erik Franck, decides to attend the celebration that takes place annually in the home of his employer, Maribar. The people at the party have been curious for years about Hans-Erik's association with Nazi Germany. Tonight they plan to find out exactly what his association with the Third Reich was. As they find out more about Hans-Erik, they become more and more sadistic toward him, until ultimately they put him on trial, in an informal and improvised way. In mock justice they pretend to sentence him to death. Hans-Erik, who in the course of the evening has come to know the party-goers well, sees that in punishing him they are duplicating the slide into corruption that he experienced as a Nazi. He asks for a moment alone. In order to spare the masqueraders the same crimes of betrayal and murder he committed, Hans-Erik hangs himself. When the party-goers discover the corpse, they are horrified. It is a sad legend that every year on the morning after Carnival a corpse is found on the beach. Now they know the origins of this corpse. The play ends as the masqueraders, in mask and costume, bear the corpse of Hans-Erik to the beach, to be discovered according to custom, when the sun rises. 5 men, 3 women (doubling). INTERIOR. FEE: \$40 per performance.

ISBN: 0-8222-0372-3

\$6.50

**EYE OF GOD.** DRAMA. Tim Blake Nelson. A harrowing drama about a naive young woman's fateful marriage to the disturbed ex-convict who ends up killing her. "REMARKABLE. An impassioned, unsparing investigation of a sadly familiar American tragedy. This Seattle Repertory production marks Nelson's professional playwrighting debut. You would never guess that, though, from the emotional depth, colloquial assurance, and formal complexity of this play, or from Nelson's courage in addressing some boldly profound questions rarely raised in today's theater." —Seattle Times. **THE STORY:** In a small Oklahoma town, an innocent girl, Ainsley, marries a just-released convict with whom she's corresponded for three years. Jack's never told her why he went to jail, and with his newfound religion he says it doesn't matter: Providence has seen to it that he would marry a good woman and raise a family. The clues are all there for Ainsley, but she's never been in love before...so when Jack has to wear an electronic surveillance device, she doesn't question it. It's just after Jack's parole officer stops by and tells Ainsley, in Jack's absence, that Jack went to prison for beating a girl and killing her unborn child, that Ainsley realizes she's pregnant. Interwoven with the above plot is a future storyline: A young girl has been found dead in a nearby lake, her belly slit open and her eyes gouged out. A fourteen-year old named Tom witnessed the murder and has become mute because of it. Or, did he do it? Eventually he hangs himself. The police investigate the murder and feel sure the murderer was Jack, but when interrogated by the police, he denies he's done anything wrong. Finally giving up trying to believe in God and Jack, Ainsley goes to Oklahoma City for an abortion. After the procedure, she runs into the young boy, Tom. Feeling lonely and hopeless, she asks Tom to drive her to the lake where she was conceived and born. He does, and we see them share a tender moment of intimacy: Ainsley takes out her glass eye and lets Tom put it back in for her. Behind the clearing we see Jack, waiting for her, clearly aware that she's just aborted their child. 5 men, 3 women (flexible casting). UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-1575-6

\$6.50

**A FABLE.** A COLLABORATIVE PIECE. Jean-Claude van Itallie. Music by Richard Peaslee. Created by members of New York's famed Open Theatre, this brilliantly imaginative theatre piece uses the simplest of means to convey the essence of a broad and meaningful theme: the journey through life and the terrors which befall. "The tale is Thurberish, William Steig-like, a picaresque journey filled with pluck, luck and comic roadblocks." —NY Times. "...a remarkable and beautiful achievement." —Village Voice. **THE STORY:** The action begins, once upon a time, in the village of People Who Fish in the Lake, where everyone longs nostalgically for the Golden Time, when happiness and

harmony reigned supreme. In quest of what has been lost the haughty king sends a traveler off in pursuit of the beast that is stifling the kingdom—a search filled with uncertainty and lurking terrors. As she progresses in her journey the traveler is beset on every side, and her task grows more complex: How will she find the beast? How will she recognize him? How will she kill him? Scenes of high humor alternate with those of dark menace as she presses on, building inexorably into a brilliant and evocative mosaic which, in the end, distills and expresses the very elements of the life force itself. 4 men, 4 women. OPEN STAGE. FEE: \$50 per performance. **SPECIAL NOTE: Fee includes use of songs and music. The piano/vocal score (#1885MU) containing all songs and music in the play is available for \$8.00 per set, plus shipping.**

ISBN: 0-8222-0376-6

\$6.50

**A FAIR COUNTRY.** DRAMA. Jon Robin Baitz. This poignant drama takes a look at a diplomat's family before the fall of the politics of apartheid in South Africa. "Mr. Baitz has moral ambition...and he knows that words maim as much as sticks and stones ever did...A FAIR COUNTRY is the best contemporary American play I have seen...for some time." —NY Times. "A FAIR COUNTRY, Jon Robin Baitz' sizzling new play, describes a state of siege...[the play] is gripping...because Baitz is such a gifted writer..." —NY Daily News. "...if you have been hungering for sheer intelligent dialogue, you can satisfy your craving at Jon Robin Baitz' A FAIR COUNTRY." —NY Magazine. **THE STORY:** It is 1987, and Gil Burgess, a young archeologist, is alone in the Mexican jungle at dusk when his estranged mother, Patrice, suddenly arrives. The rift between them goes back to 1977 when Gil was a teenager living with his parents in Durban, South Africa. We go back to Durban where Harry, Gil's father, is a U.S. Information Officer. The political situation in South Africa takes a huge toll on his family, and Harry is desperate to get a new post. Patrice is close to having a nervous breakdown, and Gil bears the brunt of her condition since Harry travels frequently. Things come to a head when Gil's older brother, Alec, a budding radical and Columbia Journalism major, comes for a visit. When he arrives, Harry is offered a cushy cultural affairs job in the Hague if he'll provide his superior with a list of Alec's friends in the anti-Apartheid underground. Harry refuses, but as tensions threaten to tear his family apart he reconsiders. Two years later, the Burgesses have moved to the Hague, but their problems follow them. Gil, withdrawn from his parents, is desperate to escape. Patrice verges on alcoholism, and Harry continues to try to ignore the problems around him. Alec arrives for a New Year's visit after first stopping in South Africa. Upon his arrival, an angry Alec reveals that he was expelled from South Africa—for his own protection. All of his friends in the South African underground are dead or in prison, and Alec has received death threats. Harry's deceit is soon revealed and the family is finally ripped apart despite his best intentions. Alec leaves, telling Harry that he just killed him. Gil, seeing his opportunity and unforgiving of his father, leaves with Alec. Now, ten years later, Gil is back in the jungle, and a poacher prowls the area looking for artifacts to steal. Alec has indeed been killed while working on an article in South Africa, and Harry has recently died. Though defenseless, Gil and Patrice scream into the night to try and frighten the poacher. In doing so they find they may still have each other. 6 men, 2 women. UNIT SET. FEE: \$60 per performance. **SPECIAL NOTE: A CD (#6182CD) with cue sheet containing the original music composed by Robert Waldman for the New York production of this play is available through the Play Service for \$30.00, plus shipping. The non-professional fee for the use of this music is \$15.00 per performance.**

ISBN: 0-8222-1555-1

\$6.50

**THE FATHER.** DRAMA. August Strindberg. Freely adapted by Oliver Hailey. Commissioned by the Philadelphia Drama Guild, where it was produced with great success, this dramatically vivid new adaptation of Strindberg's classic play has been created not to "modernize" the original but, rather, to redress the balance in the age-old struggle between the sexes with the sensibilities of modern women in mind. **THE STORY:** One of Strindberg's most famous works, the play deals with a brilliant but erratic military officer and scientist who clashes with his wife on the question of whether their daughter should be sent away for her schooling or kept at home. A renowned misogynist, Strindberg used the play to dramatize what he considered to be the weaknesses and failings of women, and the diabolical way in which they sought to poison the hearts and minds of the men who had the misfortune to love them. But while Strindberg's view of the female sex may have been somewhat lopsided, in the present adaptation the mother—her thoughts, and feelings, and aspirations—is given equal attention. While the laws of the time gave a father unreasonable control over his children, and the mother was forced to use her wiles to fight against this, the present version makes it clear that this was not always done with the sinister reasons which Strindberg ascribed in mind. Here the father and the mother are given equal voice—making, at last, for a fair fight, and conveying a heightened theatricality which brings added power to one of the modern theatre's truly great plays. 5 men, 3 women. INTERIOR. FEE: \$40 per performance.

ISBN: 0-8222-0387-1

\$6.50

**FATHER UXBRIDGE WANTS TO MARRY.** DRAMA. Frank Gagliano. Produced by the Eugene O'Neill Memorial Theatre Foundation and then presented by New York's American Place Theatre, this powerful and timely play illuminates many of the ills of modern society through its perceptive examination of a good but simple man caught helplessly in its toils. "Gagliano is clearly skilled, disciplined, and inventive as a playwright..." —Village Voice. "...an ambitious playwright who doesn't hesitate to tackle difficult and interesting subjects." —NY Post. **THE STORY:** As Richard Watts, Jr. briefly outlines: "...begins on an elevator, where the operator is about to lose his job through automation and is appealing to his passenger, who happens to own the apartment house where he is employed. It then turns to his memories, which are chiefly preoccupied with his mother, his wife, the women he is living with after the marital split-up and his mute daughter, until he starts thinking of the two priests who are important to him. Father Uxbridge is actually the less important of the pair, a somewhat casual cleric who believes the celibacy of the clergy will soon be a thing of the past. But Father Ongar is a much more dynamic figure. He is really a sardonic, darkly Satanic type, who sees no mercy nor love-kindness in God, no goodness in mankind. It is he, with his savage bitterness, who has the important influence over the mind and soul of the troubled, simple-minded elevator operator." And it is an influence that, unhappily, fails to provide the solace and guidance so needed to achieve purposeful understanding of this world and resigned acceptance of the next. So the "little man" is crucified in the name of the modern humanity—defiant in the face of forces he cannot comprehend, but powerless to avert their pernicious control of his destiny. 3 men, 4 women, 1 girl (non-speaking role). AREA STAGING. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0391-X** **\$6.50**

**FIFTH OF JULY.** COMEDY/DRAMA. Lanford Wilson. Presented by New York's famed Circle Repertory Company, this brilliant, enthralling play has been hailed as a major work by one of our theatre's most important and celebrated writers. Alternately funny and moving, it deals with a group of former student activists and the changes that have been wrought in their lives and attitudes in the years since leaving college. "This is one of the most incredibly well-written, beautifully acted, profound and moving and often hilarious plays it has ever been my privilege to see in the American theater." —NY Daily News. "Few contemporary playwrights are as craftsmanlike and humane, or as wise as Lanford Wilson. There aren't many plays to see that are as interesting and absorbing and feeling and funny as this." —Cue Magazine. "The characters are mostly flamboyant, their dialogue crackles with laugh-inducing lines and we find ourselves dazzled by Wilson's virtuoso writing." —Hollywood Reporter. **THE STORY:** The scene is a sprawling farmhouse in rural Missouri, which is home to Ken, a legless Vietnam veteran, and his lover, Jed, a horticulturist. They are visited by Ken's sister, June, and her teenage daughter, and by Gwen and John—the former a hard-drinking, pill-popping heiress who aspires to be a rock star, the latter her wary-eyed husband and manager. All are old friends from college days, and former activists who agitated for what they hoped would be a better world. The action centers on Gwen's offer to buy the farm, which she plans to convert into a recording center, and on Ken's Aunt Sally, who has come to the family homestead to scatter the ashes of her late husband. Their talk, as the play progresses, is sharp and funny and, in the final essence, deeply revealing of lost hopes and dreams and of the bitterness that must be fought back if one is to perceive the good that life can offer. 4 men, 4 women. INTERIOR/EXTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0399-5** **\$6.50**

**FINAL PASSAGES.** DRAMA. Robert Schenkkan. A ghost story of love, betrayal and revenge set on the high seas off Nova Scotia in 1878. "Schenkkan has written a taut tale, one full of imagery, psychological problems and symbolism." —Sun Journal. "FINAL PASSAGES paints a haunting portrait of youth cast adrift. Schenkkan is a writer with gripping powers of observation and description." —Buffalo News. **THE STORY:** In 1878, while sailing off the coast of Nova Scotia, the Elizabeth Watson sights the San Christobal, apparently abandoned. When a boarding party climbs aboard, however, they find the San Christobal's cargo intact as well as the remains of the ship's crew and passengers. They also find a diary belonging to a cabin boy. Reading the diary reveals life on board the ship and the incidents leading to the tragic end of the crew and passengers. Tom, the cabin boy, tried all his life to please others, trying hardest to please Lieutenant Brand, his surrogate father since Tom was orphaned as a boy. On this last trip, the San Christobal carried a mysterious Countess, with whom Tom was enchanted. Lt. Brand is also enchanted with this elusive and intoxicating woman and has an affair with her aboard ship. Tom finds out about the affair, which upsets him, yet then, the Countess takes Tom to bed too, confusing him even more. The Countess, regretting her momentary lapse with Tom, goes to Lt. Brand and accepts his proposal of marriage. The wedding takes place without Tom and unable to deal with this rejection, Tom puts rat poison in the wine and kills everyone on board, then disappears. The captain of the Elizabeth Watson is transfixed with the mystery of the story

of the San Christobal, and the true ghost story told by the ghost of Tom. 7 men, 1 woman (flexible casting). UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-1365-6** **\$6.50**

**FINISHING TOUCHES.** COMEDY. Jean Kerr. A long-run Broadway hit, this warmly humorous—and human—play by our theatre's most renowned comic writer, offers a wise and witty examination of a family hilariously beset by marital and domestic problems. "...one of the most professional pieces of work Broadway has seen for some time—smooth, glossy and even elegant." —NY Times. "It is funny, it is wise and it is believable in characterizations and story." —NY Post. "...another comedy gem...romantic, sentimental and funny, with attractive, identifiable characters and recognizable, believable situations." —Variety. **THE STORY:** Katy and Jeff Cooper have three sons (one a Harvard senior), a comfortable suburban home, and the prospect of a full professorship (English) for Jeff. But somehow the bloom has worn off their marriage: Jeff is at that dangerous age where an attractive student has caught his eye; while Katy is more receptive than she might admit to the attentions of the attractive bachelor professor who rents their garage apartment. Yet when their Harvard son returns home with a lovely young actress who proves to be his mistress it rather shocks his conventional parents—but also triggers the hilarious, and headlong, events that form the central action of the play. Fortunately the resultant crises are resolved in due course, and with all the skill, taste and perceptive humor that have become hallmarks of Jean Kerr's unique comic gift. 3 men, 3 women, 2 boys. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0400-2** **\$6.50**

**FLAUBERT'S LATEST.** COMEDY. Peter Parnell. Take a sumptuous Connecticut garden (and gardener); a struggling novelist trying to complete Gustave Flaubert's final, unfinished novel *Bouvard et Pecuchet*; his choreographer lover; a spiritualist who's playing Madame Arcati in a summer stock production of *Blithe Spirit*; and last, but not least, the magical arrival of the author of *Madame Bovary* himself, along with his lover, the feminist-poet Louise Colet, and you have all the ingredients for a bold and fanciful excursion into the land of love, literature and the intrepid artistic idols whom we want to adore—at least until we really get to know them. "...handsomely stimulating and...deliriously enjoyable." —NY Post. "...long passages of tangy, bubbly writing...produces what is not only Parnell's wittiest but his most mature work so far..." —Village Voice. **THE STORY:** Felix, a blocked novelist, and his noticeably younger lover, Colin, are estranged but still in love. Felix, you see, is so obsessed by his admiration for the nineteenth-century master of French letters, Gustave Flaubert, that he fails to take any interest in either Colin's burgeoning choreography career or their relationship. Their friends Ursula (a nutty summer stock actress, writer and part time spiritualist) and her husband, Howard, arrive for an outing, but while practicing her spiritual channeling Ursula accidentally conjures up Flaubert himself along with his faithful mistress of many years, Louise. They tell their startled twentieth-century hosts that they, too, have been fighting on and off about the way Flaubert neglects Louise and instead locks himself away to write for months at a time. Colin immediately sympathizes with Louise and he confides in her that he's been hoping to start an affair with a very attractive and flirtatious gardener named Jace. Eventually, because Felix and Flaubert have been spending all their time with each other discussing art and writing, tempers explode and Louise takes a shot at Flaubert, accidentally wounding Felix. Hurt feelings all around, Ursula is called back to the country house and returns Flaubert and Louise to their century. Having come through the worst, and his writer's block gone, Felix makes up with Colin, and the two begin their lives anew. 5 men, 3 women. EXTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-1328-1** **\$6.50**

**FOR LOVE OR MONEY.** COMEDY. F. Hugh Herbert. **THE STORY:** Tells of a charming and rather unsophisticated young miss who stumbles, almost by accident, into the home of a charming and sophisticated older man who is wise in the ways of the theatre and life. The theatre man is, of course, pursued by women his own age, but because of the wiles and of the appealing charm of the younger women, he is at last brought to bay, and the two decide to get married. 4 men, 4 women. INTERIOR. **FEE: \$40 per performance.** MS.  
**ISBN: 990355** **\$15.00**

**FOUND A PEANUT.** COMEDY/DRAMA. Donald Margulies. First presented by New York's Public Theatre, this strikingly imaginative and perceptive play uses seemingly minor events in the lives of children (played by adult actors) to foreshadow the more crucial demands of the "real world" which they will inhabit as adults. "It is a marvelous play full of resonance, with writing that is both dense and lucid at the same time...a thought-provoking play suffused with the poetry of reality." —NY Post. "...full of laughs of recognition at kids' hyperbole and the seriousness with which they invest what we, as adults, consider trivial." —Village Voice. "...a funny and, at times, touching account of childhood pains and pleasures." —A.P. **THE**



**STORY:** The setting is the backyard of a Brooklyn tenement on the last day of summer vacation, where a group of children aged five to fourteen (portrayed by adult actors) are at play. Finding a dying bird they decide to have a ritual burial, which leads to the discovery of a bag of money, probably buried by a reclusive miser who had recently died in the adjacent building. This discovery, in turn, results in squabbles and bitterness among the children, as the microcosm of their games gradually yields an awareness of greed, betrayal and violence—elements of life heretofore unknown to them but, regrettably, so much a part of the grownup world which they are approaching. In a sense the play, with deft irony and lively humor, marks the coming of age of the children, as the carefree innocence of youth is sobered by the emergence of emotions which, while not yet fully comprehended, will have a profound effect on their lives in the years to come. 6 men, 2 women. **EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0417-7**

**\$6.50**

**FRAGMENTS.** DRAMA. Edward Albee. An abstract look at the emotional existence of people thrown together and the attempts they make to reach to each other. "...FRAGMENTS reminds us of Albee's skill at using language to create drama within drama...Albee's language once again carves eloquent images...By the end of these fragments, Albee achieves a composite of human experience that touches us." —TheaterWeek. "This is a play for audiences who like people on bar stools and poems on cuffs. And can remain amused and detached at their own predestined doom." —NY Post. **THE STORY:** Several people sit together reading proverbs aloud to each other. From these proverbs are prompted stories of each one's past, or musings surrounding lifelong mysteries. Each tries to tell about some incident which they hope will illuminate their own being; hoping the others will understand who they are. Each story flows to the next, with a musical quality to the randomness. Albee explains it this way: "FRAGMENTS lacks plot in any established sense; there is no clear dilemma and resolution—no 'story,' no apparent sequentiality. The piece proceeds as a piece of music does—accumulating, accumulating, following its own logic. Its effectiveness, its coherence reside in what we have experienced from the totality of it. FRAGMENTS is also a very simple, straightforward piece—on its own terms, of course." 4 men, 4 women. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-1421-0**

**\$6.50**

**GIFT OF MURDER!** COMEDY/THRILLER. George Batson. Deftly combining humor and suspense, this cleverly constructed thriller brings together a cast of thoroughly charming and witty "theatre people" and plunges them into an ever-thickening plot of murder, mayhem and disguised identity. **THE STORY:** The scene is an estate cottage in the north of England, where the famous actress, Stella Cavendish, accompanied by her attractive young niece, Mary, is recuperating from a hectic season and a bit too much high living. They are looked after by a cook-housekeeper (and local character) named Wimpie and are soon joined by Dennis Mordaunt, Stella's producer and would-be suitor, and her fellow actress and arch rival, Flavia Dartega. And in the surprise appearance of Oliver Keane (Stella's former leading man) and his dashing young nephew Peter (who is immediately captivated by Mary), and both the plot and the romantic possibilities quicken. The arrival of the bustling Nurse Pepper rounds out the cast and begins the progression of chilling (and frequently funny) events (including murder, actual and attempted) leading on to the unexpected and ingeniously devised dénouement—in which the true identity of the villain is shielded until the last possible moment. 3 men, 5 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0443-6**

**\$6.50**

**GIRL GONE.** DRAMA. Jacquelyn Reingold. "The mysteries of life, death and survival in the city, of friendships among women and relationships between the sexes are explored...in Jacquelyn Reingold's GIRL GONE...the playwright display[s] admirable talent and generate[s] plenty of interest, tension and ideas." —NY Times. "...an authentic and authentically theatrical voice..." —Variety. "[A] taut and sufficiently tawdry suspense drama..." —Daily Record. **THE STORY:** Tish is a young woman who dances in a topless bar. When her best friend is brutally murdered, Tish becomes obsessed with who killed her friend and why. The action moves rapidly from the past to the present, in and out of Tish's mind from a topless bar, to a hustler's apartment, to the middle of the street, as she tries to put together a fractured world where the pieces no longer fit. Tish finds her suspect playing the saxophone in a jazz club and risks her own life by coercing him into a reenactment of the crime. In a shocking turnaround, Tish finds what she's looking for. 3 men, 5 women. **EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1471-7**

**\$6.50**

**THE GRACE OF MARY TRAVERSE.** COMEDY/DRAMA. Timberlake Wertenbaker. A picaresque, vividly imaginative play which traces the sometimes comic sometimes perilous misadventures of a young lady of good family who leaves home to seek emancipation in the streets of eighteenth-century London. Produced to critical and popular acclaim by London's famed

Royal Court Theatre. "THE GRACE OF MARY TRAVERSE is a morality play that unravels the threads of the past to examine the present...dazzlingly witty and full of ripe earthy humour..." —Plays and Players. "The play attempts to do no less than explore 'the moral cost of knowledge and the possibility of grace in an age of despair.'" —London Telegraph. "THE GRACE OF MARY TRAVERSE is the finest and wittiest play to be seen in London this year..." —City Limits. **THE STORY:** Mary Traverse, the pretty, carefully schooled daughter of a wealthy London merchant, chafes at her pampered existence, and hungers for knowledge and experience of the outside world. Leaving her father's protection she is, at first, shocked by the unbridled, dissolute life which she encounters in the teeming streets of eighteenth-century London, but under the corrupt tutelage of an embittered servant, Mrs. Temptwell, Mary is soon drawn into this new and fearsome world, first losing her virginity and then, in time, becoming a prostitute herself. Along the way she invades such staunchly male preserves as gambling dens, taverns and cockfights, and encounters a wide array of bizarre characters, culminating in a sexual episode with her own father—who, because Mary is by now so changed, does not recognize his own daughter. Fast paced, and comprised of series of heightened scenes, the play alternates earthy humor with moments of great poignancy but, in the end, yields both a sense of optimism and a parallel for our own time as Mary comes to realize that only through wisdom and self-knowledge can she, as a woman, transcend the unhappiness and despair that worldly experience has brought her and progress (or traverse) toward the true freedom and sense of purpose that she so desperately seeks. 5 men, 3 women, plus several bit parts. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-0468-1**

**\$6.50**

**A GRAND ROMANCE.** DRAMA. David Wiltse. An affecting and ingeniously conceived family drama which takes place on two levels of reality: the present day lives of an estranged wife and her aged, ailing mother; and the haunting, evocative events of the past which arise from the mother's fervid memory. First produced by the celebrated Long Wharf Theatre in New Haven, Connecticut. **THE STORY:** The place is the Nebraska home of Susan and Robert Atwater. Robert has left his wife and gone off to California with a younger woman, and Susan has taken in her aged, increasingly cantankerous mother, Harriet, who has recently suffered a stroke. As the play begins, Susan is nervously awaiting Robert's unexpected return, hoping that he will, at last, be able to return the love (and desire) that she still feels for him. But while it turns out that Robert is willing to come back to her, it is quickly evident that he is motivated by a sense of guilt and responsibility, rather than passion, and that his heart still belongs to his lover in California. Paralleling this present-day action are "dream sequences" which reveal the story of Harriet and her family: her stern, unyielding father, who treated her and her gentle, loving mother like servants; her first doomed romance with a young doctor deemed unsuitable by her father; being packed off to normal school to be trained as a teacher; her mother's agonizing death; a loveless marriage of convenience; and, at last, a moment of true, redeeming passion with the man she had continued to desire all through her life. As the play ends the lessons of the present and the past come together and, somehow, clarify the future, as mother and daughter find a depth of mutual respect and understanding they have not known before, and Susan, aware now that she must not settle for less than the "grand romance" she has always hoped for, releases Robert to return to the woman he really loves. 4 men, 4 women. **DIVIDED INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0473-8**

**\$6.50**

**THE GREY ZONE.** DRAMA. Tim Blake Nelson. Based on actual events during World War II, this truly searing play tells the story of the Sonderkommando, a small group of Hungarian Jews imprisoned at Auschwitz/Birkenau. "Most work on this subject, alas, is deplorably simple minded and predictable. THE GREY ZONE is an honorable exception." —NY Daily News. "...it takes courage to write poetry, fiction, or drama about this hardest of subjects. It is to [the author's] considerable credit that his terse, spartan play comes very close to total success." —NY Magazine. **THE STORY:** Recruited by the Nazis, a group of Hungarian Jews are promised they will live longer if they assist in the extermination of other Jewish prisoners. As if their lives in the concentration camp weren't already a living hell, these men find that assisting the Nazis in the extermination of other Jews has turned them into the living dead. Realizing they too will soon be exterminated, the group plans to blow up the crematoria with smuggled explosives, and then try to escape. But as they set their plan in motion and plant the explosives, they make a horrific discovery: While removing corpses from a gas chamber, they find a young woman who barely survived the gas. While debating whether to put her out of her misery, or smuggle her to another camp where she may live, they are caught. As the Nazis interrogate them, the girl is killed, and ultimately all but one of the Sonderkommando are put to death. The lone survivor is left to ponder his actions and the value of life for the rest of his days. 7 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1574-8**

**\$6.50**



**HALCYON DAYS.** COMEDY. Steven Dietz. "You get four years in this town, eight tops—and then your fate is decided by some Haircut-in-a-Suit who wowed 'em in Iowa and New Hampshire." **THE STORY:** In 1983, against the backdrop of the tragedy in Beirut, the most powerful nation on earth invaded the smallest country in the Western hemisphere: The United States invaded Granada. This deviously dark comedy takes us behind the scenes of this incredible invasion. This behind the scenes world is not on the island, however, it is with the speech writers and spin doctors who won America's first "public relations" war. 5 men, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1401-6** **\$6.50**

**HANNAH AND MARTIN.** DRAMA. Kate Fodor. "[HANNAH AND MARTIN] marks the emergence of an important new voice in American theater: Kate Fodor. If this first play is any indication, Fodor will eventually take her place alongside some of this country's best dramatists...[The play] challenges, entertains, enlightens. It is a nearly flawless theatrical experience." —Windy City Times. "...stunningly written and sharply lacerating...[a] soul-stirring, argumentative, deeply questioning drama..." —Chicago Sun-Times. "...[a] smart and shapely debut work...an impressive accomplishment—and something of a gift for audiences who would rather leave the theater thinking long thoughts than scratching their bellies." —Variety. **THE STORY:** HANNAH AND MARTIN is based on the relationship between the Jewish political theorist Hannah Arendt and the renowned philosopher Martin Heidegger. In Germany in the 1920s, Heidegger and Arendt have a tumultuous love affair while he is a professor and she is his admiring student. But as the National Socialists come to power, Heidegger uses his fame and brilliance to help further the goals of the party. After the devastation of World War II, Arendt, who has fled to America and become a respected public figure in her own right, returns to Germany and visits Heidegger at the home he shares with his wife. There she struggles to come to terms with his involvement with the Nazis and to understand what he still means to her. 4 men, 4 women (doubling). INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-2019-9** **\$6.50**

**THE HEIDI CHRONICLES.** COMEDY/DRAMA. Wendy Wasserstein. Winner of the 1989 Pulitzer Prize, the Tony Award, the New York Drama Critics Circle Award, the Outer Critics Circle Award, the Drama Desk Award, the Hull-Warriner Award and the Susan Smith Blackburn Prize. A significant and celebrated play, which was first presented by Off-Broadway's Playwrights Horizons and went on to become a long-run Broadway success. Funny, touching, and written with rare grace and sensitivity, the play is a moving examination of the progress of a generation, from the socially and politically activist sixties to the success-oriented eighties—a time during which the status of American women underwent profound, and sometimes unsettling, change. "...not many plays manage Heidi's feat of inducing almost continuous laughter while forcing the audience to examine its preconceptions...It's the play of the season..." —Variety. "...witty, hilarious...not just a funny play, but a wise one...I doubt we'll see a better play this season." —NY Daily News. "...a wonderful and important play." —NY Newsday. "...the writing is emotional and heartfelt, rare qualities in today's trivial theatre, and all the more extraordinary when combined with perceptive characterizations and witty dialogue." —BackStage. **THE STORY:** Comprised of a series of inter-related scenes, the play traces the coming of age of Heidi Holland, a successful art historian, as she tries to find her bearings in a rapidly changing world. Gradually distancing herself from her friends, she watches them move from the idealism and political radicalism of their college years through militant feminism and, eventually, back to the materialism that they had sought to reject in the first place. Heidi's own path to maturity involves an affair with the glib, arrogant Scoop Rosenbaum, a womanizing lawyer/publisher who eventually marries for money and position; a deeper but even more troubling relationship with a charming, witty young pediatrician, Peter Patrone, who turns out to be gay; and increasingly disturbing contacts with the other women, now much changed, who were a part of her childhood and college years. Eventually Heidi comes to accept the fact that liberation can be achieved only if one is true to oneself, with goals that come out of need rather than circumstance. As the play ends she is still "alone," but having adopted an orphaned baby, it is clear that she has begun to find a sense of fulfillment and continuity that may well continue to elude the others of her anxious, self-centered generation. 3 men, 5 women. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0510-6** **\$6.50**

**THE HERBAL BED.** DRAMA. Peter Whelan. "In his probing new play, THE HERBAL BED...Peter Whelan muses about a sidelong event in the life of Shakespeare's family and creates a finely textured tapestry of love and lies in the early seventeenth-century Stratford...Mr. Whelan is a speculative playwright with a keen sense of history." —NY Times. "In THE HERBAL BED, Peter Whelan takes the few basic facts known about Susanna Hall, elder daughter of William Shakespeare, and conjures up a whole world and a knotty moral dilemma...Whelan creates a play about relative and absolute truth, about morality,

compromise and love. The result is absorbing, intelligent and funny." —Financial Times (London). "Peter Whelan's THE HERBAL BED...[is] a marvelous piece, tender, wise and generous of spirit...Whelan has created a remarkably persuasive and touching portrait of a family in crisis. Every character comes to life and, although he doesn't appear, Shakespeare is a powerful presence...Whelan's exploration of what Susanna calls 'love's alchemy' is deeply moving. He writes beautifully..." —Daily Telegraph (London). "It is a first rate drama with interesting moral issues of truth and expediency." —NY Post. **THE STORY:** THE HERBAL BED is based on actual events that occurred in Stratford-upon-Avon in the summer of 1613, when William Shakespeare's elder daughter Susanna Hall was publicly accused of having a sexual liaison with Rafe Smith, a married neighbor and family friend. Susanna sues her accuser, young Jack Lane, for slander in the court of Worcester Cathedral. Susanna's husband, the respected physician of Stratford, John Hall, is desperate for her to clear her name in order to save his practice, and he gives her his complete support. But how can he avoid the fact that one summer's night, while he was away from Stratford, Rafe Smith was seen secretly leaving their herbal garden? Faced with political divisions within the church, the hearing in the bishop's court becomes a risky gamble as three people's private lives are held up to the glare of intense public scrutiny in this emotional thriller whose outcome is anything but certain. 5 men, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1675-2** **\$6.50**

**HOW MUCH, HOW MUCH?** COMEDY/DRAMA. Peter Keveson. A successful Off-Broadway production, this imaginative first play offers a sharp and funny critique of our money-oriented morality and the generation gap that can result. "...an absorbing play sprinkled with touches of comedy." —NY Daily News. "...held my interest continuously." —NY Post. **THE STORY:** Set in a shabby apartment on New York's West Side, the play centers on an attractive teenage boy who is rescued from a possible mugging by the very nice young daughter of shiftless parents and brought home by her for dinner. As it develops, the young man has both a knapsack full of money and some rather unique ideas about how to make more—stimulated by his knowledge of the mafia, for which his father is a well-paid lawyer. Drawing the girl and her unlikely family into his scheme, which involves producing aspirin tablets and pornography (two low overhead, high profit items), the boy soon has them all on the way to fortune. But his real intention, to impress his father and to make him stand up to the mafia chieftain in whose control he has long been, fails to be realized. When the pressure mounts the father falters, leaving his son shaken and perturbed, but surely wiser in the very cynical ways and questionable goals of this world. 5 men, 3 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0540-8** **\$6.50**

**INCORRUPTIBLE.** COMEDY. Michael Hollinger. "A lightning-fast farce, rich in both verbal and physical humor." —American Theatre. "Everything fits snugly in this funny, endearing black comedy. Hollinger understands how to balance verbal and physical humor, how to sketch personality in a few deft strokes, how to pause here and there to allow his audience to catch its breath, how to bring on a new character at just the right time, and how to write dialogue that's an artful blend of the mock-formal and the anachronistically breezy. A piece of remarkably dexterous craftsmanship." —Philadelphia Inquirer. "A farcical romp, scintillating and irreverent." —Philadelphia Weekly. **THE STORY:** Welcome to Priseaux, France, c. 1250 A.D.: The river flooded again last week. The chandler's shop just burned to the ground. Nobody's heard of the wheelbarrow yet. And Saint Foy, the patron of the local monastery, hasn't worked a miracle in thirteen years. In other words, the Dark Ages still look pretty dark. All eyes turn to the Pope, whose promised visit will surely encourage other pilgrims to make the trek and restore the abbey to its former glory. That is, until a rival church claims to possess the relics of Saint Foy—and "their" bones are working miracles. All seems lost until the destitute monks take a lesson from a larcenous one-eyed minstrel, who teaches them an outrageous new way to pay old debts. 5 men, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1787-2** **\$6.50**

**INVITATION TO A MARCH.** COMEDY. Arthur Laurents. A Broadway success. "...a most delightful high-style comedy—the kind of literate, graceful, imaginative and sharp-witted comedy our American dramatists have neglected to write of late." —NY Daily News. "It is at all times inventive and original. And, more importantly, it possesses that rare combination in our current theatre, a mind and a heart." —NY Newsday. "...a bravura display of pungent wit." —NY Times. **THE STORY:** George Oppenheimer's brief summation: "It skirts about the fairy story of *Sleeping Beauty*, but never settles for long in one mold. There is social comment on conformity and other failings of our modern civilization; there is satire of the mores of the rich and the not so rich; there is also pure, unadulterated, old-fashioned romance, a commodity too rarely hawked from our contemporary stage. The story deals largely with the conflict between summer visitors to the South Shore of Long Island and two of the permanent residents who

become entangled in their lives. The visitors, rich, sophisticated, conventional (although they would bridle at the word), have come for the wedding of a lovely young girl and a highly eligible young man. There is, however, one deterrent to this eminently suitable alliance. The bride-to-be keeps falling asleep, especially on those occasions when her intended discusses their secure and predictable future. During one of these naps another young man, poor, unambitious and unshackled, kisses the girl and wakes her up with a vengeance. From then on, there is a battle between the kissing boy's mother, as free a soul as hzer son, and the two mothers of the prospective bride and groom. And in the middle is caught an attractive man, who is inextricably involved with both camps." 3 men, 4 women, 1 boy. TWO EXTERIORS (ONE VERY SIMPLE). FEE: \$40 per performance.

ISBN: 0-8222-0575-0

\$6.50

**ISN'T IT ROMANTIC.** COMEDY. Wendy Wasserstein. A brightly witty, trenchantly observant contemporary comedy which enjoyed the unique distinction of two critically hailed Off-Broadway productions—the second a long-run, record-setting presentation which was the most successful in the history of New York's renowned Playwright's Horizons. "ISN'T IT ROMANTIC is romantic—also bright, funny, sentimental, and throughout, inching toward wisdom." —Time Magazine. "...one of the funniest and most satisfying shows in town...If Dorothy Parker were a playwright today, she might have written this endearingly acid comedy." —Variety. "...among the funniest and most inventive writers around..." —The New Yorker. "...a nouvelle cuisine comedy." —NY Times. **THE STORY:** The play deals with the post-college careers (and dilemmas) of two former classmates, a short, slightly plump would-be writer named Janie Blumberg, and her tall, thin gorgeous WASP friend, Harriet Cornwall. Both are struggling to escape from lingering parental domination and to establish their own lives and identities. In Janie's case this leads to an inconclusive involvement with a young Jewish doctor who calls her "Monkey"; while Harriet assails the world of big business and has an affair with her hard-driving (and married) boss. Told in a fast-moving series of inventive, alternately hilarious and touchingly revealing scenes, the play explores their parallel stories with uncommon wit and wisdom—resulting, ultimately, in a heightened awareness which, while not providing all the answers, goes a long way toward achieving the maturity and self-assuredness that both protagonists so desperately desire. 4 men, 4 women (plus recorded voices). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0577-7

\$6.50

**IT'S ONLY A PLAY.** COMEDY. Terrence McNally. A hilarious send-up of show business and its often bizarre practitioners, which uses the occasion of a disastrous opening night party to pile one wildly funny comic sequence upon another. Produced with great success by New York's famed Manhattan Theatre Club. "This show is without a doubt hilariously, sidesplittingly funny...These are among the funniest lines to roll off a stage in years...IT'S ONLY A PLAY deserves only a rave." —NY Times. **THE STORY:** It's the opening night of *The Golden Egg* on Broadway, and the wealthy producer (Julia Budder) is throwing a lavish party in her lavish Manhattan townhouse. Downstairs the celebrities are pouring in, but the real action is upstairs where a group of insiders have staked themselves out in the producer's bedroom, waiting for the reviews to come in. Included are the excitable young author; the brilliant but unstable director (who courts failure and is devastated when his work is well received); the pill-popping leading lady (who is hoping to revive her career after a series of flop movies); and the playwright's best friend, an egotistical but insecure comic actor who passed up a chance to star in the play for a television series—which has since been cancelled. Also present are a fawning, hypocritical drama critic (who is a closet playwright); a would-be singer working as a part-time servant; and a hard-boiled lady taxi driver who has seen it all, many times over. The good natured bonhomme with which the evening begins grows steadily bitchier—and funnier—as the reviews (all bad) come in, and those assembled seek desperately to pin the blame on each other. But, as euphoria slides into despair, the narcissism, ambition, childishness and just plain irrationality that infuse the theatre and its denizens take over, and as the curtain falls plans are eagerly afoot for their next venture—this one sure to be the hit they have all been hoping for. 5 men, 3 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0582-3

\$6.50

**JEFFREY.** COMEDY. Paul Rudnick. In this, the most out (and outrageous) romantic comedy written today, Paul Rudnick skewers every gay stereotype imaginable while fearlessly celebrating what makes the gay lifestyle so compelling and controversial. "Wildly funny...Just the sort of play Oscar Wilde might have written had he lived in 1990s Manhattan." —NY Times. "The hottest ticket Off-Broadway...even with AIDS lurking in the background, JEFFREY sparkles...Mr. Rudnick...has come up with some of the funniest lines and deftest gimmicks onstage today...He is a master of one-liners." —Wall Street Journal. "...the laughter along the way is a battle cry, a defiant expression

of who these idiosyncratic characters were before AIDS arrived, and who they will still be after it has gone." —NY Times. **THE STORY:** Jeffrey, a gay actor/waiter, has sworn off sex after too many bouts with his partners about what is "safe" and what is not. In gay New York, though, sex is not something you can avoid. Whether catering a ditzy socialite's "Hoe-down for AIDS" or cruising at a funeral; at the gym or in the back rooms of an anonymous sex club; at the annual Gay Pride Parade, or in the libidinous hands of a father-confessor, Jeffrey finds the pursuit of love and just plain old physical gratification to be the number-one preoccupation of his times—and the source of plenty of hilarity. Suddenly, just after he's reconciled himself to celibacy, Jeffrey's flamboyant friends introduce him to the man of his dreams, who also happens to be HIV-positive. What follows is an audacious and moving romantic comedy with a difference—one in which the quest for love and really fabulous clothes meet, and where unflagging humor prevails even when tragedy might be just around the corner. 7 men, 1 woman. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1402-4

\$6.50

**THE LADY FROM DUBUQUE.** DRAMA. Edward Albee. Starring Irene Worth in its Broadway production, this probing, provocative and eloquent examination of death and loss is clearly the work of a master playwright at the height of his powers. "...every line bears the name of Edward Albee. It is not only fine theater, savagely funny and affecting. But it is also his best work since *Who's Afraid of Virginia Woolf?*..." —Time Magazine. "...it has the hand of a master. It is richly worth seeing..." —NY Post. "It's a troubling evening, but an individual one by a voice unlike any other on our stage." —NY Daily News. **THE STORY:** Three young couples are playing Twenty Questions. The drinks have been flowing, so the mood has gone from good to bad in a very short time. As it happens, the hostess, who has the most abrasive tongue of all, is dying of cancer, and the party ends when her pain becomes so intense her husband must carry her to bed. After the stage is empty, a handsome, mysterious woman, accompanied by an equally handsome man, enter the house and settle in for the night. In the morning they are still there to greet the baffled young husband and his ailing wife when they come down for breakfast. Unruffled by the young couples questions, the two must also confront the guests of the previous evening. While claims are accepted that the mysterious woman is the mother of the dying wife, intriguing inconsistencies remain: Is she, in truth, the angel of death? In the end there are no neat answers, but questions raised, and debated, will reverberate in the mind long after the play itself has ended. 4 men, 4 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0628-5

\$6.50

**LAKE HOLLYWOOD.** COMEDY/DRAMA. John Guare. "...deeply felt...[LAKE HOLLYWOOD] clearly elucidates haunting motifs always present in Mr. Guare's work, and those elements germinate in your head long after the performance is over." —NY Times. "John Guare is a playwright who looks at life from angles all his own...[LAKE HOLLYWOOD] achieves an exhilarating blend of the playwright's trademark amusement at, and sorrow for, the tragicomedies of American life." —NY Post. **THE STORY:** The first act finds us on the shore of Scroon Lake in New Hampshire in August 1940. Agnes and Andrew, a soap salesman, arrive at Agnes' home which she shares with her sister, Flo. Flo would like nothing better than to have the home all for herself. Also at the lake are Flo's oddly infantile new husband, Randolph, who intends to run for office, and Randolph's mother, Mrs. Larry, who speaks with a false German accent like a B movie Marlene Dietrich. The woods around the lake are ablaze, threatening the house, and many of their belongings have been brought down to the beach, including Agnes' beloved credenza which has been in the family for some time. Agnes' Uncle Ambrose appears and shares with Andrew his tale of Spencer Tracy's visit to Scroon Lake and his dream of turning the lake into Lake Hollywood, a retreat for Hollywood stars. The second act leaps forward fifty years to find us in New York City. Agnes and Andrew, now husband and wife, are preparing for a trip to the hospital where Agnes must undergo an operation. Hildegard, their daughter, along with her husband and child, come into the City from New Jersey to drive them to the hospital, but Andrew and Agnes escape the apartment and take a walk. Along the way, they stop and have a meal at a restaurant where their waiter turns out to be a young man Agnes knew when he was a child. He is kind to them, and Agnes decides to leave the credenza to him, since no one in the family wants it. As they continue on to the hospital, we are left with the image of two people living their lives not with Hollywood magic but with the reality of their love and friendship as a couple. 4 men, 4 women (doubling). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1737-6

\$6.50

**THE LARAMIE PROJECT.** DRAMA. Moisés Kaufman and the Members of Tectonic Theater Project. "There emerges a mosaic as moving and important as any you will see on the walls of the churches of the world...nothing short of stunning...you will be held in rapt attention." —NY Magazine. "...enormously good-willed, very earnest and often deeply moving..." —NY Times.

"...an amazing piece of theatre...leaves us sadder, wiser and tentatively more hopeful..." —NY Post. **THE STORY:** In October 1998 a twenty-one-year-old student at the University of Wyoming was kidnapped, severely beaten and left to die, tied to a fence in the middle of the prairie outside Laramie, Wyoming. His bloody, bruised and battered body was not discovered until the next day, and he died several days later in an area hospital. His name was Matthew Shepard, and he was the victim of this assault because he was gay. Moisés Kaufman and fellow members of the Tectonic Theater Project made six trips to Laramie over the course of a year and a half in the aftermath of the beating and during the trial of the two young men accused of killing Shepard. They conducted more than 200 interviews with the people of the town. Some people interviewed were directly connected to the case, and others were citizens of Laramie, and the breadth of their reactions to the crime is fascinating. Kaufman and Tectonic Theater members have constructed a deeply moving theatrical experience from these interviews and their own experiences. **THE LARAMIE PROJECT** is a breathtaking theatrical collage that explores the depths to which humanity can sink, and the heights of compassion we are also capable of. 4 men, 4 women (doubling, flexible casting). **OPEN STAGE. FEE: \$60 per performance.**

**ISBN: 0-8222-1780-5**

**\$6.50**

**LARGE WINDOW ON A SMALL WORLD.** COMEDY. Maurice Hill. Blending hilarity with moments of poignancy, this delightful comedy makes great fun of the problems that arise when a shy young man is suddenly confronted with the beautiful French girl with whom he has carried on an impassioned, but long-distance correspondence. **THE STORY:** Still living with his widowed mother, at an age when most of his contemporaries are well settled into married life, Tad Snow is satisfied to pursue his job with a toy company, his chemical experiments and his busy correspondence with a sympathetic young French girl. But the time has come to exchange photos and Tad, conscious of his own rather unimpressive physique, sends off a picture of a muscular male model who lives nearby. So far so good—until his beautiful pen pal suddenly arrives from France to participate in the Miss World Subway contest, and rushes over to meet Tad in the flesh. Mistaken identity, the suspicions of a possessive mother and the disastrous efforts of well-meaning friends all contribute to the antic events that follow—but somehow things do ultimately fall into place, and all emerge happier (or at least wiser) in the end. 4 men, 4 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0633-1**

**\$6.50**

**THE LAST SUNDAY IN JUNE.** COMEDY/DRAMA. Jonathan Tolins. "A smart timely and very funny play. A mature work full of bold surprises...Mr. Tolins has provided a useful sociological service, a taking of cultural temperature at a moment when it needs to be taken...[he] succeeds smartly at his intention here, which is to express impatience with the staler elements of gay dramatic literature and to push the 'gay play' forward into its next generation of concerns." —NY Times. "A crowd pleasing cracker-jack...funny and observant." —NY Newsday. "A deftly constructed and cunningly written piece, hovering between a parody of and an homage to the gay play...There's life in the gay comedy yet!" —NY Post. **THE STORY:** It is the last Sunday in June, the day of the annual Gay Pride Parade through New York's Greenwich Village. Tom and Michael, his partner of seven years, intend to spend the day planning their impending move from the Big Apple to the upstate town of Nyack, but their plans are rerouted as one friend after another drops by to view the parade from the window of their apartment. An afternoon originally designated for shopping at Pottery Barn instead turns into a series of conversations about relationships, self-acceptance and the very meaning of what it is to be gay, eventually calling into question Tom and Michael's relationship itself. 7 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1974-3**

**\$6.50**

**THE LATE HENRY MOSS.** DRAMA. Sam Shepard. "...sparks of theatrical magic light up the dim landscape of THE LATE HENRY MOSS...[Shepard's] singular gift has been for building mysteries out of the ordinary ingredients of American family life..." —NY Times. "...theater event of the year...journey through classic Shepard country that is at once familiar and heartbreakingly new." —San Francisco Chronicle. "...a rich, intriguing play...it's amazingly self-referential, containing echoes of everything from *La Turista* to *True West*." —San Francisco Bay Guardian. "[THE LATE HENRY MOSS] has rich moments...Shepard finds gold." —LA Times. **THE STORY:** Two antagonistic brothers, Ray and Earl, are brought together after their father, Henry Moss, is found dead in his seedy New Mexico home. Henry was a harassing, arrogant drunk, and his sons have inherited his worst qualities. Ray is determined to uncover the mysterious circumstances of Henry's death. In three acts, the story of the father's last days unfolds in flashbacks. 7 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1858-5**

**\$6.50**

**LAURA.** MYSTERY. Vera Caspary and George Sklar, based on the novel by Vera Caspary. A brilliant murder mystery. **THE STORY:** When Mark McPherson first falls in love with Laura, he knows he's in love with a phantom—for Laura is dead, and he's in charge of her murder investigation. From her portrait, her letters, her personal effects and from his contacts with the three men who loved her, Mark has created an image of a woman tantalizingly alive and real. When she appears in the midst of a thunderstorm, very much alive after all, it is revealed that Laura's best friend (and rival) was the true victim of the crime. But now, all evidence seems to point to Laura's guilt. Despite his growing love for her—a love which Laura seems to return—Mark is about to pin the crime on her, when the real murderer appears and tries to do away with the girl he meant to kill in the first place—Laura. 5 men, 3 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0646-3**

**\$6.50**

**A LIE OF THE MIND.** DRAMA. Sam Shepard. Winner of the New York Drama Critics Circle Award, the Outer Critics Circle Award and the Drama Desk Award. A landmark play which, in the words of the New York Times, "...is the unmistakable expression of a major writer nearing the height of his powers." Filled with enormous vitality, and humor, the play explores the destinies of two families, linked by marriage but set apart by jealousies and distrust, to probe into the human heart and the destructiveness which it can engender. "A LIE OF THE MIND is a mesmerizing, emotionally raw play that once again pulls the view into Shepard's distinctive world of disturbed reality and hungry hearts." —Variety. "Sam Shepard's A LIE OF THE MIND, his newest and most mature work to date, is a brilliant theatrical rendering, a play of enormous emotional power and intellectual strength." —Hollywood Reporter. "Sam Shepard is surely the only dramatist alive who could tell a story as sad and frightening as this one and make such a funny play of it without ever skimping on its emotional depth." —The New Yorker. "...unforgettable." —Time Magazine. **THE STORY:** Involves two desperate families connected by the marriage of the son of one (Jake) to the daughter of the other (Beth). As the play begins Beth, brain-damaged from a savage beating that Jake has given her, is being tended by her parents, Baylor and Meg. Jake sends his brother, Frankie, to Montana to see if she is dead or alive, but Beth's father, mistaking Frankie for a poacher, shoots him in the leg and takes him prisoner. Thereafter the tensions and enmities that motivate the two families grow increasingly disturbing and dangerous. Frankie falls in love with Beth, but her brother, Mike, is bitterly determined that she no longer have anything to do with her husband or his loathsome family. Meanwhile the distraught, hysterical Jake, back home in California, is nursed by his possessive mother, Lorraine, and his sister, Sally, to whom Lorraine is openly hostile. Having gotten Jake back from Beth, Lorraine is determined to keep him with her forever, but Jake soon recovers and sets out to regain his wife. In the end, however, his will fails, and he allows Beth to stay with Frankie; Lorraine burns down her house and departs for Ireland with Sally; and Jake, bereft and alone, seeks communication with his dead father by gently dispersing his ashes into the moonlight—hoping to find order and meaning in the present by coming to terms with the haunting spectres of the past. 4 men, 4 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-0656-0**

**\$6.50**

**THE LIEUTENANT OF INISHMORE.** COMEDY/DRAMA. Martin McDonagh. "...cunningly constructed, deeply and intensely felt, bitterly blood curdling and breathtakingly funny." —Sunday Times (London). "McDonagh weaves the strands of his plot together with superb panache and his dialogue is a joy, full of debunking humor that reveals the terrorists in their absurdly dim true colors." —Daily Telegraph (London). "You can't imagine how many dramatic developments, how much horror, how much comedy, McDonagh spins as a consequence of [a] cat's death...his blackest, funniest, most violent, most absurd...play to date." —Financial Times (London). "The plot is so sublime, the script so witty and the twist at the end so clever that I was won over..." —The Stage (London). **THE STORY:** On a lonely road on the island of Inishmore, someone killed an Irish Liberation Army enforcer's cat. He'll want to know who when he gets back from a stint of torture and chip-shop bombing in Northern Ireland. He loves his cat more than life itself, and someone is going to pay. 7 men, 1 woman. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1934-4**

**\$6.50**

**LIVING AT HOME.** DRAMA. Anthony Giardina. Presented by New York's innovative Playwrights Horizons, after earlier productions by the Arena Stage in Washington, D.C., and the Provincetown Playhouse in Cape Cod. Taking place at the time of President Kennedy's assassination, the play deftly contrasts the national sense of shock and loss with the emptiness which pervades the life of the young protagonist and his family. **THE STORY:** Having dropped out of college, yet reluctant to tell his friends of his decision, John Bogle drifts aimlessly. He rejects his father's offer to take him into his business; derides his brother for his ambition; teases his younger sister and her muscle-bound boyfriend; and is unable to deal with the illness of his mother, who lies

upstairs dying of cancer. Turning aside his family's well-meant interest with flippant humor, or by reading passages from Eugene O'Neill, John's emotions rise to the surface only when challenged by a telling encounter with the sister of his brother's girlfriend and in a poignant reunion with the unappealing girl who had idolized him in his high-school days. But, in the end, John's cool buffoonery breaks down in the face of his family's continued concern, and he undergoes an emotional catharsis, pouring out, at last, the pent-up feelings and uncertainties that had been undermining his attempts to come to terms with life in the youthful present and for the years to come. 4 men, 4 women. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0682-X \$6.50**

**LIVING OUT.** COMEDY/DRAMA. Lisa Loomer. "A stellar new play. Searingly funny. Flawless direction." —The New Yorker. "Both generous and merciless, equally enjoyable and disturbing." —NY Newsday. "A bitingly funny new comedy. The plight of working mothers is explored from two pointedly contrasting perspectives in this sympathetic, sensitive new play." —Variety. "A splendid and thought-provoking slice of life. **LIVING OUT** manages to achieve in this production a specifically theatrical energy." —NY Post. "Extraordinary. **LIVING OUT** isn't just engrossing, it's important." —NY Sun. "Lisa Loomer knows how to make a thousand precisely rendered details add up to a devastatingly big picture." —Wall Street Journal. **THE STORY:** **LIVING OUT** tells the story of the complicated relationship between a Salvadoran nanny and the Anglo lawyer she works for. Both women are smart, hard-working mothers. Both want better lives for their children. The play explores what is the shared humanity between them...and what are the differences wrought by race, class and Ana's illegal status. Through Ana, we understand what it means to leave a child in another country to come here, and the potential cost of sacrificing one's own child in order to care for someone else's. Through Nancy, we understand the pressure on women today to "do it all" and the cost of making that choice. The play also looks at the prejudices and misconceptions between Anglos and Latinos. How do we make someone "the other"? What is the cost of doing so? The play is both outrageously funny and ultimately tragic. 2 men, 6 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1994-8 \$6.50**

**A LOSS OF ROSES.** DRAMA. William Inge. "...Inge...has probed gently and with sympathy into the characters...Since he writes with skill and clarity, Inge has transferred this sympathy to me." —NY News. **THE STORY:** As told by Chapman: "The setting...is a modest bungalow in a small town near Kansas City, and here lives Miss Field, a widow, and her twenty-one-year-old son...The time is 1933—the depression—and they are lucky to have jobs, she as a hospital nurse and he as a gas station attendant. The young man is petulant and demanding, and his mother is loving in a mournful way, for she wishes the boy were the man his late father was. Into the house moves a friend from long ago...a stranded tank-town actress. She finds sanctuary here in return for doing the cooking and housework; it is to be a temporary setup, just long enough for the actor she has consorted with to find another job for them in Kansas City..." The actress and the son become involved in a brief affair, and he proposes marriage, only to change his mind the following day. Heartsick, the actress returns to the life she loathes, and the son decides to strike out on his own. 4 men, 4 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0688-9 \$6.50**

**LOVE AND KISSES.** COMEDY. Anita Rowe Block. "...moments of joviality and a pervasive sense of warmth..." —NY Newsday. "...good-natured, sympathetic and likeable..." —NY Post. "...good intentions and gentle instincts..." —NY Journal-American. **THE STORY:** As George Oppenheimer described: "The Pringles, mother, father, engaged daughter and eighteen-year-old son, inhabit a comfortable house in a pleasant suburb of Detroit. The approaching nuptials of the daughter and an eligible young lawyer occupy the greater part of the family's attention until, on the day of his high-school graduation, son Buzzy Pringle announces that he has just married fifteen-year-old Rosemary Cotts with whom he has been going steady. Abruptly the attention shifts to these two. It is discovered that this is no shotgun wedding but, on the contrary, a mating of two innocents. Father Pringle is something of a meddler, a sort of gentle, male Gertrude Berg, and before he is through displaying his 'popism,' he has helped to break up the marriage of his son and daughter-in-law, the engagement of his daughter and her fiancé and his own hitherto placid alliance. In the end, however, the children decide that they are to lead their own lives. Father mends his ways and smoothes theirs and Mother tips him off that her bedroom was never really locked against him." 4 men, 4 women. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0689-7 \$6.50**

**THE LOVE OF FOUR COLONELS.** COMEDY. Peter Ustinov. Received the Critic's Circle Award as the best foreign play of the season. "...intellectual charade..." —NY Times. "A wonderfully diverting fun fest! Constantly amusing

and rewarding." —The Mirror. **THE STORY:** In the conference room of a four-power zone in Germany, four Colonels, representing their respective countries, The United States, England, France, and Russia, are apparently getting nowhere with their negotiations except deeper into a mess of red tape. A man—called the Wicked Fairy—drops in on them and invites them to accompany him to a nearby castle, which they do. Soon joined by the Good Fairy, at the castle they discover The Sleeping Beauty. Each of the Colonels sees her as his own particular ideal—the Frenchman as an eighteenth-century lass of the boulevards, the Russian as a flax-haired figure out of Chekhov, the Englishman as something virginally Elizabethan, and the American as a moll in an all-night dive. The Colonels each get a chance to waken and claim her, but they all fail, surrendering the illusion that they had long cherished. The American and the Frenchman, however, decide to stay at the castle for the next hundred years and take another chance at making their dreams come true. 6 men, 2 women. **INTERIORS/EXTERIORS. FEE: \$40 per performance.**  
**ISBN: 0-8222-0697-8 \$6.50**

**THE MAI.** DRAMA. Marina Carr. "The writing is at once gentle and raucous...capable of articulating deep-seated woes and resentments in a manner you rarely find outside Eugene O'Neill." —Observer (London). **THE STORY:** An accomplished, beautiful forty-year-old woman, The Mai has always sought an exceptional life. Robert, her cellist husband, has always felt stifled by The Mai's ideals of perfection. After seventeen years he leaves her, whereupon she sets about building a dream house in the hope that he will one day return to her. From her fairytale castle, The Mai waits by the window for her dark-haired prince to return. Set in the inspiring surrounds of the West of Ireland, on the banks of the legendary Owl Lake, we enter this world on the day of Robert's return after an absence of four years. In the midst of Mai's and Robert's troubled reunion are the idiosyncratic characters that comprise the family. Irreverent and unapologetic, the opium-smoking one-hundred-year-old matriarch, Grandma Fraochlan, presides over all. The "Spanish Beauty," as she is known, with her "ancient and fantastical memory" and mythical presence, reminds us that the past is looming ever present. Her daughters, Agnes and Julie, meddle in the affairs of their three nieces, with comical tenacity. Deeply theatrical and profoundly intense, **THE MAI** is an epic tale of love and loss, of elusive dreams shattered by vulgar but inescapable reality. 1 man, 7 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1853-4 \$6.50**

**THE MAGENTA MOTH.** THRILLER. John Patrick. A change of pace for this renowned author of comedies, the present play is a spine-tingling thriller which pits two strong-willed spinsters against a trio of cold-hearted, blood-thirsty teenage girls—who have killed already and are clearly ready to do so again. **THE STORY:** The setting is a remote mountain lodge where Dr. Polyantha Vashti Cassandra (Cassie), a world-famous anthropologist, has come to recover from a back injury. Confined to a wheelchair, Cassie is to be looked after by Grace Hollis, a fellow teacher and lifelong friend, with Grace's nephew, David, stopping by each week or so to deliver supplies and bring them news of the outside world. After David has departed the two ladies are surprised by the sudden appearance of three teenage girls, who claim to be students from a nearby college who have lost their way on a hiking trip. Hospitable at first, Grace and Cassie soon sense their visitors are not what they purport to be, and when they come across a newspaper clipping which reports a Charles Manson-like ritual slaying in a neighboring town they are shocked into awareness that their guests are the killers, for whom a statewide search is now in progress. When the girls realize that their identities are known they take their hostesses prisoner and the long night of terror begins, with Cassie and Grace using all their wits to stay alive and bring their tormentors to justice—a hope which seems to be perilously in vain until an unexpected turn of events sets things right in the final, surprising moments of the play. 3 men, 5 women. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0716-8 \$6.50**

**MARCO POLO SINGS A SOLO.** COMEDY. John Guare. First presented by New York's Public Theater, this brilliant absurdist comedy offers an antic and sometimes disquieting glimpse of what the future may hold. "Mr. Guare is one of our most inventive playwrights. He has a great wit and, perhaps more importantly for the theater, an immaculate sense of the ridiculous...a brilliantly absurdist comedy of ideas." —NY Times. "...one of the most fertile magpie comic imaginations in the theatre today." —The New Yorker. **THE STORY:** The time is 1999, the place an island off the coast of Norway. Stony McBride, a young movie director and adopted son of an aging Hollywood star, is writing a film about Marco Polo, in which, it is hoped, his father will make a comeback. Stony is also attempting to deal with his attractive wife, a former concert pianist whose lover, a dynamic young politician who has gotten hold of the cure for cancer, is also on hand. Adding to the rapidly multiplying complications are Stony's mother (a transsexual, as she later confesses); a friend named Frank (who has been in space orbit for the past five years); a maid (who is impregnated astrally by

Frank); and another friend, Larry (who is fitted with a set of mechanical legs). There is also an earthquake; the discovery of a planet; and the birth of a new hero (Stony himself?); all coming together, within the bizarre action of the play, to yield some chilling, albeit very funny, glimpses of the future that may await us all. 5 men, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0733-8 \$6.50**

**MEN'S LIVES.** DRAMA. Joe Pintauro. Adapted from the Peter Matthiessen book of the same name. "It's not fish ye're buyin', it's men's lives." The quotation from Sir Walter Scott provides the basis for the whole play, as well as its title. While the play deals with a fishing family on Long Island, it could easily be extended to the plight of fishermen anywhere; or farmers, or ranchers, or anyone else whose way of life is being lost in our ever-changing world. "The knock-out punch live theater can deliver—to jolt us into a heightened awareness of some facet of the human condition—is abundantly in evidence in **MEN'S LIVES**." —EastEnd. "We are somehow galvanized by this work, by its poetic language and its immediacy. We feel we are witnessing crucial events, and we are moved and newly inspired." —East Hampton Star. "...an evening of absorbing, touching and thrilling theater." —Southampton Press. **THE STORY:** The play chronicles the fate of a fishing family on the East End of Long Island. Walt, father of the family, is a quiet and decent man, who senses he may be the last of his line to make a living from the sea. Alice, his wife, is cut from the same cloth, giving all her strength and love of the sea to her men. Lee, their oldest son, is full of anger, realizing that the fishing life is virtually finished and that he is too old to learn a new trade. William, the youngest son, is bright, happy and stubbornly in love with the sea. Peter, a writer living in East Hampton and trying to make a living working the sea, serves as the narrator of the play as well as a friend of the family. The baymen, he tells us, have been making a good living fishing off the coast of the island for three hundred years. Over the last few decades, however, their already hard life has become tougher, as pollution, over fishing and downturns in the natural life cycles of the fish have led to ever diminishing catches. The strain on their lives is more acute with the growing population of affluent urbanites who see the East End as their weekend and summer playground. The baymen are determined to persevere despite financial troubles and loss of life, but the nail in the coffin comes as the baymen's last dependable method of catching saleable fish, a technique called haul-seining—which the Indians had taught to the baymen's ancestors—is outlawed by the New York state government. While claiming to protect the Striped Bass from over fishing, the government is really responding to pressure from the powerful sports-fisherman's lobby. The family is unable to survive this blow. Walt dies soon after, as if his heart had broken. Lee drowns in a boating accident, and, after Alice's death, William ends up mowing the lawns of the rich urbanites' weekend homes. All that remains of the family are the details that Peter captured in his journal as part of a promise to them to try and save their way of life. 7 men, 1 woman (flexible casting). UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1381-8 \$6.50**

**THE MIGHTY GENTS.** DRAMA. Richard Wesley. Presented on Broadway, this arresting, moving play tells the story of a black youth gang, once proud and hopeful, now shabby and filled with despair. "This harrowing and unforgettable drama marks the Broadway debut of one of America's finest young playwrights." —Cue Magazine. "A fascinating play...It knows no color—it is just about people who have seen the dawn go down like sunset." —NY Post. "...a playwright of sensitivity and with insights into humankind that transcend color." —NY Daily News. "...a vivid and sobering drama, passionately written and eloquently acted." —Variety. **THE STORY:** Ten years before the time of the play *The Mighty Gents* had been a power in the streets of the Newark black ghetto—proud, feared and sure of the promise of the future. But now, at thirty, the glory years are gone, and the few Gents who still acknowledge their leader, Frankie, are mired in slum defeatism and a sense of nowhere to go. Unemployed and bitter, they hang around street corners, guzzling wine and cracking jokes and deriding the two characters who symbolize what are, in truth, the only alternatives really left to them: the drunken derelict, Zeke, and the flashy small-time racketeer, Braxton. In a desperate attempt to resurrect *The Mighty Gents*, Frankie takes his men on one final raid—the robbery (and accidental murder) of Braxton. But, in the electrifying conclusion of the play, their brief victory turns to ashes and ends in the destruction of Frankie, brought about, ironically, by the despised and rejected Zeke. 7 men, 1 woman. UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0756-7 \$6.50**

**MINOR DEMONS.** DRAMA. Bruce Graham. **MINOR DEMONS** is a chilling tale of murder in a small Pennsylvania town and its aftereffects. This gripping play examines a tragic clash between a hurtful truth and an expedient lie. "MINOR DEMONS is major drama. [It] is the kind of play that reminds us why we build theaters." —Arizona Republic, who gave the play five stars. "Graham writes in an old-fashioned style that includes carefully developed

characters and a well-structured plot. He also creates nice contrasts among many roles and has a knack for naturalistic comic one-liners." —Variety. "Graham exposes the thin line between those who run and those who stay and fight and the price they pay for victory." —News of Delaware County. **THE STORY:** Deke Winters has returned to the small town outside of Pittsburgh where he grew up in an attempt to reclaim his life. For many years he was a high-powered lawyer for the Mob in Philadelphia, where he twisted the truth to free guilty clients, tried cases in the media and was often paid in cocaine. The years he spent on top have taken a tremendous toll on him: He has lost his wife, his fortune and he has forgone all custody rights to his six-year-old daughter. Now, all he wants to do is put the high-profile cases behind him, live a decent life and practice simple, boring law. But the first case to come along is a terrible murder and sexual assault, in which Deke must defend Kenny, a fifteen-year-old boy who has admitted to killing a thirteen-year-old girl. Deke's reticence in handling the case is compounded by the fact that his oldest and best friend, Vince, is now the chief of police in the town. Kenny is a particularly sick young man, but in talking with him Deke discovers that Vince did not read Kenny his rights until after the boy confessed to the killing. Kenny is guilty, but Deke can get him off on a technicality. Deke is torn between his recent vow to stay honest and follow the law—which would free a murderer and get his best friend thrown off of the police force, or lying—which would protect his friend and put a dangerous man behind bars. But lying is what Deke came home to get away from, and he feels he must tell the truth, even if it means terrible consequences. In the end, Kenny does get off. Forced out of his job, Vince also moves away, and Deke is left haunted by his choice. 5 men, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1340-0 \$6.50**

**MINOR MURDER.** MYSTERY. Reginald Denham and Mary Orr. This gripping study in murder and suspense details the careful planning and execution of a "perfect" crime. **THE STORY:** The scene is a remote ranch in the Australian outback, where Shirley, a widow, lives with her teenage daughter, Margaret. Shirley has become disturbed by the intense relationship that has grown between Margaret and her friend, Carla, the child of her late foreman, who Shirley took in after her parents' death. To eliminate Carla's influence over Margaret, Shirley decides to send her daughter to boarding school and Carla to live with relatives. This plan leaves the girls devastated. Their bond is even more unhealthy than anyone suspected, and to avoid separation the girls coolly arrange to murder Shirley, charting each step so that it will appear to be an accident. At first, it is accepted by all, including Shirley's best friend, Patricia, and her attorney, Claude. But then, with growing horror the two grown-ups unearth small inconsistencies. To get at the truth, Patricia and Claude devise a strategy as clever as the crime itself, and painstakingly stalk their quarry, who outwit them at every turn until, in the final, chilling moments of the play, an ironic twist of fate causes them to become the means of their own undoing. 3 men, 5 women. INTERIOR. **FEE: \$50 per performance. MS.**  
**ISBN: 0-8222-0760-5 \$15.00**

**MIZLANSKY/ZILINSKY OR "SCHMUCKS."** COMEDY. Jon Robin Baitz. "Never underestimate the entertainment value of the industriously amoral...Jon Robin Baitz is proving there is still life in the ethical emptiness of Lotus Land with his invigorating...new comedy, **MIZLANSKY/ZILINSKY OR "SCHMUCKS"**...It is as much a morality play as a hard-edged satire...you have to be grateful for a play as saturated in quirky social detail as this one...Mr. Baitz [does] wonders in realizing the hypnotic pull of Mizlansky's words. The play is about falling under that spell, even as you realize it's woven of polluted air." —NY Times. "**MIZLANSKY/ZILINSKY**...is loaded with wonderfully observed, delightfully sly, deceptively offhand humor. It also—and here anticipated Baitz qualities rule—has a loving heart and conscience that ultimately manage both to entertain and move us." —NY Newsday. "Jon Robin Baitz's expert new play...plays out with a fast-paced freshness that's irresistible...the real star here is Baitz's impeccable writing. Like a master craftsman, he's carved out each word and phrase for maximum effect. Yet his authorial presence is never intrusive or showy. And his humor is razor sharp." —Time Out. **THE STORY:** Set in the ever-so-sleek and slick Hollywood of the '80s, this dizzily funny, yet jarringly sober play revolves around the manic film producer Davis Mizlansky who is on the brink of being done in by the IRS. Desperate to save himself, and morals be damned (if he ever had any to begin with), he comes up with a scheme he's sure will save the day—and might just make him some money to boot. In order to make his idea work, he must convince his former partner, Sam Zilinsky, to come on board with the businessman who can make the deal to produce celebrity-narrated Bible stories for children. Mizlansky and Zilinsky square off and chaos ensues as Zilinsky confronts Mizlansky with the wreck his life has become. Is the offer of selling shares in a phony tax shelter a form of redemption? Mizlansky thinks it is. They get away with it, but Zilinsky knows it is a deeper form of betrayal. 7 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1680-9 \$6.50**

**MOUNTAIN MEMORY.** DRAMA. Romulus Linney. An allegory for the history of America, Linney takes us on a journey into the lives of a family, whose members are known only as Father, Mother and Daughter. They experience two hundred years of changing times and American history, constantly struggling to hold onto their land and their dignity in the face of great evil and temptation. **THE STORY:** The play follows the lives of a family of settlers in the Appalachian Mountains. Father has found a plot of land which pleases him greatly, despite the fact that it is on a mountain slope and not in the more fertile farming land of the valley. Mother complains but is devoted to her husband. Daughter is willing to wait and see what comes. As the family sets up their new home, a neighbor, Brother 1, enters. He is a hard working, ever struggling to get ahead man, unlike Brother 2, who likes to take it easy. A Boy lives nearby and tries to woo Daughter, who comes to love him, yet thinks he is too wild and needs to mature. She will wait, but Boy must grow up. Brother 1 comes back several times with new business proposals each time. First to buy Father's timber, then to buy the mineral rights. Father continues to refuse all offers, but Brother 2 comes in happily each time to report on what a great deal he has gotten from selling portions of his farm to Brother 1. In reality, however, Brother 2 is being driven of his land and is headed for disaster. Boy is slowly maturing. He has fought in the Civil War and seen a great deal of human nature, and Daughter is warming to him. Finally Brother 1 comes back looking to buy the land itself. He is part of a corporation now that is looking to build a mountain resort, and they want to buy the land, or, he threatens, they will take Father to court with a trumped-up claim of having an earlier deed to the land. Father is caught. He does not want to give up the land but is afraid of losing everything to this corporation. The family turns to the audience for help. The play ends with the actors introducing themselves to the audience and saying that they can do nothing to help this family. "Who will help?" they ask. 5 men, 3 women (flexible casting). UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1538-1** **\$6.50**

**MR. PETERS' CONNECTIONS.** DRAMA. Arthur Miller. **THE STORY:** Harry Peters walks into an old club, greeting what may be an old friend or a long lost brother. The club brings back memories, or creates them, and even though he is not sure which, he is there for a reason: to find out something about himself. He often asks, "What is the subject?" as if trying to prompt the answers to lifelong questions out of the walls and dusty chairs. A piano plays old music. A middle-aged bag lady sits in the back and occasionally makes remarks. He is visited by his wife, or is it? He is visited by a young couple, the woman reminding him of a lustful past. He is visited by another couple who remind him of nothing until the young girl talks to him as his daughter would. Through it all, a trip to the powder room by the other characters creates a sensation of peace, but Harry won't go there, doesn't want to. Wants to avoid it. Is the powder room heaven after the nightclub purgatory? Is Harry struggling to stay in the real world and is this play a dream as he fights for his life? Is his search for a "subject" the same as our search for meaning in our lives? Perhaps. 5 men, 3 women. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-1687-6** **\$6.50**

**MRS. LINCOLN.** DRAMA. Thomas Cullinan. First presented by Ohio's famed Cleveland Play House, this remarkably inventive and exciting play probes into the dark corners of history to reveal the bizarre but affecting story of Abraham Lincoln's widow in the bitter years after his assassination. "It is an absorbing, engrossing and literate play..." —Cleveland Plain Dealer. "...a mixture of tragedy and comedy...an evening of theatre that is both entertaining and informative." —Cleveland Press. **THE STORY:** As described in *Fine Arts* magazine: "In 1875, ten years after Lincoln's tragic death, his widow was declared insane and upon petition of her son, Robert, was confined in the Bethlehem Place Sanitarium, Batavia, Illinois, for about a year. Cullinan has set his play in the confines of this room and Mary Todd Lincoln recalls the incidents of her married life, far beyond the four walls that surround her. Cullinan's treatment is masterly. The rear curtain is divided into panels and as the mind of the woman wanders her thoughts take form. These scenes flash on from time to time as Mrs. Lincoln's wandering mind brings a new incident into focus. Always she is victimized; always each speaker is inimical in her deranged reasoning...In the second act another inmate imitates Lincoln at the doctor's orders in an effort to quiet the widow's mind. And in the final act, when time is nearing for her discharge, Robert calls on his mother and promises her a speedy release." 4 men, 4 women. STYLIZED INTERIOR. **FEE: \$40 per performance.** **ISBN: 0-8222-0786-9** **\$6.50**

**MYSTERY PLAY.** COMEDY/FARCE. Jean-Claude van Itallie. An eloquent, witty and biting satirical play by one of our theatre's most challenging and imaginative writers. Produced successfully at Off-Broadway's famed Cherry Lane Theatre. "...a continuously amusing and provoking evening's entertainment." —Village Voice. "...he is a writer of polish and modernness, the rarest and most desirable of combinations." —Women's Wear Daily. "...a witty, highly civilized comedy..." —The Bergen (NJ) Record. **THE STORY:** The action is

set in the chic living room of a U.S. Senator, during a cocktail party. Present are the Senator; his wife; his schizophrenic bisexual son (played by two actors); a beautiful young woman who may be the son's fiancée; a rather pompous Harvard professor; a quietly efficient butler; and a lady mystery writer from next door. It is the mystery writer who holds the key to the bizarre events that follow, as she explains to the actors and the audience what will happen next and what part each character will play in the action about to follow. At the snap of her fingers each sequence begins, as this one is stabbed, that one drinks poisoned coffee, another is blown up—until only the mystery writer and the true culprit remain. But, as the "corpses" keep popping up to add to the conversation, the plot continues to thicken—providing both a delightful metaphysical spoof and a scathing assessment of the social and political hypocrisy of our disjointed times. 5 men, 3 women. INTERIOR. **FEE: \$40 per performance.** **ISBN: 0-8222-0804-0** **\$6.50**

**NIGHT OF THE DUNCE.** DRAMA. Frank Gagliano. On one level the play is a chilling, suspenseful melodrama and on another a harrowing parable for our time, a warning of the continuing menace of totalitarianism. On either basis it is well written, gripping theatre, which holds the audience in thrall from first to last. "...Gagliano reminds us that drama can begin instantly. In this case terror is in the air, and we feel it right away." —NY World Journal Tribune. "...a play of enormous imagination originality, and skill..." —Cue Magazine. "...a tensely holding suspense quality..." —NY Post. **THE STORY:** Roads End Branch of the public library is a decaying, ominous place, where no one comes to borrow books any more, despite the efforts of the staff to keep it a going concern. But the tension that hangs in the air affects them too, and they bicker among themselves, egged on by the scheming young temporary staff member who has wormed his way into the head librarian's confidence. Then mysterious phone calls are received, shadowy figures lurk outside, and a pair of unknown young men drop in and prowl aimlessly about the stacks. The head librarian, Mrs. Vickers, is willing to believe that their interest is reading—until the moment of seizure suddenly threatens, and the two young men turn out to be members of a gang of toughs calling themselves the Dunces. Their purpose is to take over the library and destroy it. Surrounded and besieged, Mrs. Vickers and her staff wage a seesaw battle to protect what they have and hold back the tide of ugliness which threatens to engulf them. In the end the night of threatened evil continues unresolved, but the courage and resourcefulness which have come forth to stave off destruction remain resolute as the lights dim and the defenders wait uncertainly for the attack which is sure to come. 6 men, 2 women. INTERIOR. **FEE: \$40 per performance.** **ISBN: 0-8222-0822-9** **\$6.50**

**OLD PHANTOMS.** DRAMA. Gus Edwards. Highly imaginative and original in concept, this alternately touching and funny play examines the plight of a strong-willed black father whose desires for his children's success lead instead to their downfall. Successfully produced by New York's famed Negro Ensemble Company. "...a lucid, unpretentious, and subtle play..." —The New Yorker. "...Mr. Edwards writes with enormous sympathy and humor." —NY Times. "...it evokes the alternating moments of emotional richness and distress in family life." —NY Daily News. **THE STORY:** Shifting back and forth in time, the play begins as two brothers and their sister come together for the funeral of their father, a strongly motivated black man who had become a respected property owner in the small Southern town where they had grown up. In a series of flashbacks we meet the father, Jack Hamilton, as he tries to inculcate his values and fierce sense of pride into his children, challenging his sons to excel in whatever they undertake, and disparaging the poor young black boy who has shown an interest in his daughter. The spectre of his beloved wife, who died in childbirth, and the presence of Mavis, who replaced her in his household, also shed light on the ultimately destructive effect of Jack's autocratic ways, and the impossibly high standards he has set. Eventually the younger, brighter son falls easily into a life of crime; the older, slower brother settles for meaningless, routine jobs; and the daughter, subjugated and depersonalized by her father's demands, resigns herself to caring for him in his final years. In the end, after squabbling over the division of the estate, the three part—free at last from their father's powerful presence, yet committed, irrevocably, to the destinies which his influence has shaped for them. 5 men, 3 women. UNIT SET. **FEE: \$40 per performance.** **ISBN: 0-8222-0842-3** **\$6.50**

**ONE MONKEY DON'T STOP NO SHOW.** COMEDY. Don Evans. A light-hearted, sharply revealing and very funny examination of the life and loves of an upwardly mobile, middle-class black family. "The evening is total entertainment for the audience. You'll laugh continually at ideas, dialogue and situations." —Town and Country. "...a wildly funny and entertaining play that literally had the opening night audience howling." —Time-Off. "...a multifaceted gem any good black theatre could display with dazzling effect." —Star-Ledger. **THE STORY:** The action takes place in suburban Philadelphia, where the Reverend Avery Harrison, a Baptist preacher, clings



tenaciously to his position in the local black elite. His upwardly mobile philosophy is avidly shared by his wife, Myra (whose hilarious malapropisms, however, continually betray her ghetto origins), and by his son, Felix, a strictly brought up private school product who has suddenly discovered the joys of sex, thanks to a surreptitiously studied manual and the cooperation of a local charmer known as "Li'l Bits." Another jarring note is struck when the Reverend's countrified niece Beverly, the only daughter of his lately demised brother, arrives from the rural South with the news that she has been left in the custody of Caleb Johnson, a jive-talking, fast-living, macho type who was the partner of Beverly's father in a disreputable local nightclub. Hilarious complications ensue as the Reverend and his wife find their passions rekindled; Felix and "Li'l Bits" nervously face the prospect that she may be in a "family way"; and Beverly (who is a lot sharper than her country background might suggest) plots her conquest of the increasingly helpless Caleb. 3 men, 5 women. TWO INTERIORS/ONE EXTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0853-9** **\$6.50**

**ONLY AN ORPHAN GIRL.** MELODRAMA. Henning Nelms. The text includes a discourse on methods of preparing a drama of this nature for the stage. There are also descriptions of scenery, costumes, properties, sound effects and lighting, together with suggestions for incidental music and entr'acte entertainment. **THE STORY:** The familiar characters of old-time melodrama here play their roles up to the hilt. The most thrilling scene is that in which dynamite (planted by the villain) is about to blow all the good characters to eternity. Just in time, however, Lucy picks up the dynamite and throws it out the door. On reflection, though, it seems that the thrill just described is actually topped by the even more exciting scene in the sawmill, where Nellie, tied to a log, is approaching the circular saw which in a moment will tear her to pieces. The hero, who has been tied by the villain, is freed just in time to thrust aside the latter who draws a pistol on him and threatens to kill him if he dares touch the lever that will save Nellie. The villain fires. The hero is wounded. And, at this very instant, a friend opportunely appears to snare the villain, and Nellie is safe in the arms of her hero. 3 men, 5 women (one female part may be played as a male). FOUR SIMPLE SETS. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0855-5** **\$6.50**

**OURSELVES ALONE.** DRAMA. Anne Devlin. "Superlative...Devlin's writing is only incidentally concerned with politics...what embeds itself most forcibly in the imagination is the clarity and depth with which she charts simpler, harder and more abiding frustrations and miseries. Devlin writes with extraordinary acuteness about life's ability to dismay and confound us, and her three women are brooding and solitary figures, fully alive only in their imaginations, trapped by private yearnings which they cannot account for rationally." —London Times. "Most Irish plays tell us it is the women who suffer; this one shows it." —Guardian (London). **THE STORY:** Three women in Belfast dream of escaping the political peril that marks their lives, but cannot because of the family loyalties instilled in them and their complicated relationships with men. Frieda is a would-be singer whose pro-IRA father disowns her, sending her into the arms of a Workers' Party organizer and anti-IRA zealot. Her sister Josie is in love with an IRA leader, but ends up carrying the child of another man. And Donna, who waits five years for her lover to emerge from prison and finds that the overbearing and unfaithful man wasn't worth the wait. 5 men, 3 women (flexible casting). UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1672-8** **\$6.50**

**OVER MY DEAD BODY.** MURDER MYSTERY. Michael Sutton and Anthony Fingleton. **THE STORY:** Hard times have fallen on the Murder League. Trevor Foyle, Dora Winslow, and Bartie Cruickshank, now in their seventies, are the only surviving founders of this very proper British club that once counted Agatha Christie and John Dickson Carr among its ranks. Over the years, they've watched in dismay as their eccentric detectives, murders in locked rooms, and arcane clues have gone out of fashion. Thanks to television, people now know how real murder is committed and have seen that it is far from the elegant, stylish affairs they used to write about. Taunted by a younger colleague—a writer of violent, sexually graphic crime stories—the three elderly members of the League concoct a plan to revitalize interest in their kind of murder...by committing one themselves! Of course they plan to be caught—how else is everyone to know how brilliant their crime was unless it is solved? And after all, at their ages life imprisonment seems a small price to pay for the resurrection of their beloved mystery story. What they fail to take into account is that murder as it was done in their books was always a rather strenuous affair, and that in real life things don't always happen like clockwork—especially when there are recalcitrant chandeliers, malfunctioning rifles, and corpses in gorilla suits to deal with. At first, things go disastrously wrong for the would-be killers, then—in a breathtakingly unexpected first act climax—spectacularly right! But they are not out of the woods yet, for the inspector refuses to believe it was murder (he thinks it was suicide), and the homicidal trio must point him in the right direction without tipping their hand. There is one last, deadly unanticipated fly in the ointment, however—

a real-life killer in their midst; one who has decided our three heroes know too much. 7 men, 1 woman. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1601-9** **\$6.50**

**A PALM TREE IN A ROSE GARDEN.** DRAMA. Meade Roberts. "A PALM TREE IN A ROSE GARDEN comes very close to being brilliant...a delightful stand-out as an intimate evening." —NY Journal-American. **THE STORY:** Rose Frobisher once won a beauty contest and on the strength of that came to Hollywood. After years of frustration she settled down to keep an apartment-rooming house which she called the Rose Garden. For a while she pinned her hopes on her daughter, but Lila was not interested in getting into the movies, so Rose turned to a succession of roomers, young, beautiful, and all with a burning desire to be a movie star. One after another of these young girls disappointed her. When Barbara Paris moves into the Rose Garden, Rose again lets her hopes soar. She lends Barbara money, won't take rent from her, and sees in Barbara another version of herself. Meanwhile, Lila is interested in another roomer, Mr. Jonas, a middle-aged refugee, kindly and sensitive. But because Jonas is neither young nor handsome, Rose can't understand Lila's interest in him and, does her best to break off Lila's romance. What Rose fails to see is the desperation in Barbara, whose repeated failure to get a part brings her to an attempt at suicide. When Rose realizes that Barbara has failed, she turns again to Lila, finally acknowledging that Lila has the right to lead her own life. 3 men, 5 women. UNIT SET. **FEE: \$40 per performance. MS.**  
**ISBN: 990169** **\$15.00**

**THE PEOPLE NEXT DOOR.** DRAMA. JP Miller. Stage adaptation by F. Andrew Leslie. A powerful and provocative drama of teenage drug addiction and the generation gap. "...a tragic play that packed a powerful wallop. It told it like it is." —NY Daily News. "...a strong, well-done drama...powerful and disturbing." —LA Times. "...a searingly candid examination of the generation gap..." —NY Times. **THE STORY:** As the New York Times comments: "Mr. Miller's drama involves two middle-class families that outwardly symbolize the tranquillity of stable suburbia. But behind the green shutters and the contentment of sustained affluence lies the latent turmoil all too frequently documented in police records, the tragedy of households divided against themselves with children and parents going separate routes to common disaster. In one of Mr. Miller's families—the Masons—a sixteen-year-old girl takes LSD and worse. In the second family—the Hoffmans—the son turns out to be the wise-guy pusher coining a fortune in debasing his peers. The girl's destruction is remorselessly unfolded—the wild fantasies of trips on drugs, the filth and sordidness of an East Village pad, the unsuccessful attempts at group therapy, the pure horror of the understaffed ward for the disturbed and finally the distinct possibility that the child may face a controlled environment for the rest of her life." In a final scene of explosive fury her father lashes out against the forces that have destroyed his daughter, but it is too late—and his own share of the guilt too great. There is only the hope that others will understand—and learn from—his agony. 5 men, 3 women (plus several bits). UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0884-9** **\$6.50**

**PHAEDRA.** TRAGEDY. Jean Racine. Translated into English verse by Richard Wilbur. A brilliant new translation of Racine's last and greatest work, rendered into movingly expressive verse by the Pulitzer Prize-winning translator of Racine and Molière. Here the subject at issue is the tragic fate of a woman of noble lineage who is undone by passion, jealousy and guilt—and the implacable vengeance of the gods. **THE STORY:** Based on a legend first dealt with by Euripides (in Greek) and Seneca (in Latin) the action of the play centers on the tragic fate of Phaedra, wife of Theseus, the King of Athens, who falls passionately in love with her stepson, Hippolytus. At first Phaedra attempts to deny her attraction for the handsome young Hippolytus, but when word arrives that Theseus has been slain, Phaedra declares her love, much to the shock and dismay of Hippolytus, who is deeply enamored of another. When Theseus then returns unharmed, Phaedra realizes the extent of her grievous error, and she makes no attempt to stop her loyal servant, Oenone, from falsely denouncing Hippolytus as a would-be seducer. Furious, Theseus sends his son into exile—thereby setting in motion the inexorable series of events in which the lives of the characters spin wildly out of control and become subject to the will of the gods—who exact their tragic and inevitable retribution. 3 men, 5 women. UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0890-3** **\$6.50**

**A PLACE ON THE MAGDALENA FLATS.** COMEDY/DRAMA. Preston Jones. Blending strong drama with moments of bright comedy, this eloquent and moving play explores the growing discord between a stern, hard-working rancher and his ne'er-do-well younger brother. Successfully produced both at the Dallas Theatre Center and Off-Broadway in New York City. "MAGDALENA FLATS comes from the experiences of his youth, with its



gripping story about a hard-working cattle rancher and his misfit brother, fighting both the dust in the air and the dryness in their hearts...A lovely play by a loving man." —NY Post. "It offers additional evidence of his artful eye for the significance of local lives." —NY Times. "It's a brilliant play, the kind of theatre that makes one laugh and brings tears and lingers in the mind long after the curtain calls." —Santa Fe New Mexican. **THE STORY:** The time is 1956, the place a small cattle ranch in drought-stricken New Mexico. Carl Grey, a former prisoner of war in World War II, is struggling to make a go of it, battling the elements and worrying about providing for his pregnant wife, Charlene. His problems are not eased by his happy-go-lucky younger brother, Frank, who is often more of a hindrance than a help—and with whom Carl finds himself in growing conflict. Although leavened with humorous scenes involving their colorful neighbors, and the denizens of the Busy Bee Cafe, the core of the action focuses on the mounting tension between the two brothers which, despite Charlene's attempts at moderation, ultimately reaches the breaking point when Frank falters at a crucial moment—bringing on an explosive final scene and a split for which there is no longer any hope of reconciliation. 4 men, 4 women. **TWO INTERIORS (ONE SIMPLIFIED).** **FEE: \$60 per performance.**

**ISBN: 0-8222-0895-4 \$6.50**

**PROGRESS.** BLACK COMEDY. Doug Lucie. A lacerating, bitter but wildly funny black comedy, which offers a scathing appraisal of the social ills besetting contemporary Britain. "Not unlike Joe Orton, Mr. Lucie propels his play's action with the devices of boulevard comedy—all the better to upend pious bourgeois characters on their own turf." —NY Times. "...a brilliantly brutal and funny account of life among the caring classes in London..." —London Observer. "...some of the most viciously funny, ruefully accurate dialogue I have heard in a long time." —London Standard. "...Mr. Lucie has a savage eye, a keen ear, and acerbic pen." —The Spectator. **THE STORY:** The play is set in the London home of Will, a handsome, well-educated television-documentary researcher, and his attractive, social activist wife, Ronee, who runs a community center in South London. Anxious to match his wife's liberal concerns, Will has taken over most of the household chores, and has formed a male consciousness-raising group, whose principal interest seems to be a close examination of pornography. Ronee, however, is now involved with a female lover, and her unwillingness to expand the relationship to a ménage à trois (as Will would like) has driven a wedge between husband and wife. Further complications arise when Ronee brings home a young battered wife, Ange, whose brutish young husband soon discovers her whereabouts and tries, by force, to take her home. Also in and out of the action are the rather pathetic Oliver, who is shattered by the sudden absence of his live-in lover, Martin; a young barman named Bruce (who is Martin's new boyfriend); and Will and Ronee's boarder, Mark, a Fleet Street gutter journalist who delights in tasteless jokes and imagines himself to be sexually irresistible. Filled with bitterly funny repartee, and sudden bouts of anger and violence, it is the uneasy relationship between these characters which forms the disturbing, but revealing, heart of the play—and, when all pretenses are stripped away, demonstrates how little these middle-class activists are able to bring order to their own lives, much less to the larger society in which they are foundering. 6 men, 2 women. **INTERIOR.** **FEE: \$50 per performance.**

**ISBN: 0-8222-0920-9 \$6.50**

**QUAIL SOUTHWEST.** DRAMA. Larry Ketron. Successfully produced by New York's prestigious Manhattan Theatre Club. "This is Lanford Wilson territory—a country kin to *Hot L Baltimore*..." —NY Times. **THE STORY:** The setting is a boarding house in the mountains of New Mexico, where a group of varied characters have been thrown together by the vicissitudes of fate. They are dominated by Virginia, a strong and passionate woman, whose past is clouded in mystery. Her affair with another boarder, a bearded painter named Caldren, holds promise of happiness for them both but is suddenly disturbed by the arrival of her former lover, Brigan, a man who once commanded her as she now commands others, but who is now ill and weak. However, the memories they share are still powerful, and their effect is soon felt by all the others: Caldren; his young sidekick, Werth; Brigan's estranged wife; and the landlady's young daughter, with whom Werth has formed an attachment. In the end there are hard decisions which must be made—decisions in which illusions may be shattered, but through which must come whatever happiness these lonely people can hope to know. 3 men, 5 women. **UNIT SET.** **FEE: \$40 per performance.**

**ISBN: 0-8222-0926-8 \$6.50**

**QUILLS.** COMEDY. Doug Wright. Winner of an Obie Award. "...Doug Wright's raffish new comedy, part theater of the ridiculous, part comedy of manners and part Grand Guignol, successfully blends intentional archness, grotesque exaggeration and bold humor to create a theatrical experience of real wit." —NY Times. "Exuberant theater-making...gory, depraved, revolting and—uh-oh—sentimental. On top of all that, the play has some-

thing to say about censorship and what happens when you try to suppress art...Smirky, gross-out fun with a purpose. It's an amazing show." —Variety. "Cunningly structured and gorgeously written, with every phrase turned to a high, gleaming polish. **QUILLS** is a superb piece of writing." —Village Voice. **THE STORY:** Doctor Royer-Collard, head of Charenton Asylum, is visited by Renee Pelagie, wife of the asylum's most notorious inmate, the Marquis de Sade. Furious that her husband's sadomasochistic pornography has tarnished her reputation, she offers the Doctor any amount of money, if only her husband can be kept from writing. After confiscating the Marquis' quills and paper, the Abbe de Coulmier is surprised to find lascivious new stories circulating in public. The source? A lusty young seamstress named Madeleine has been smuggling material out of the asylum. Immediately, the Abbe bars the girl from seeing the Marquis, but ever resourceful, the Marquis pens his stories on his bedclothes in wine, blood and worse. Driven to a fury, the Abbe strips bare the Marquis and his cell, leaving nothing but stone and straw. Undaunted, the Marquis devises a fantastic plan to whisper his stories from lunatic to lunatic, until Madeleine can pen them down—but the last lunatic, in whose cell Madeleine crouches, mutilates and kills the girl in response to the Marquis' grisly tale. A riot ensues, nearly destroying the asylum, and as the second act unfolds, the Abbe is driven to increasingly desperate acts to silence the Marquis: the removal of his hands, feet, genitals and eventually his beheading. Wracked by guilt, the once humane but now murderous and sexually deviant Abbe is committed to his own asylum where he finds himself crying out for a paper and pen with which to record his own newly arisen perversions. In the last scene, the boxes containing the body parts of the Marquis tremble with pleasure. One hand snakes loose from its box...and begins to write. 5 men, 3 women. **UNIT SET.** **FEE: \$60 per performance.**

**ISBN: 0-8222-1531-4 \$6.50**

**THE RELUCTANT ROGUE (OR MOTHER'S DAY).** COMEDY. John Patrick. A very funny and fast-moving play by one of our theatre's masters of comedy. Here the action centers on an amorous young college professor who specializes in seducing the prettier of his female students—until he finds himself entrapped in the tangled web of fibs and false promises which his ardor had led him into. **THE STORY:** Reed Dolan would seem to be living in the best of all possible worlds: He is young, attractive and a professor of drama at a small college teeming with toothsome coeds anxious for good grades. Reed's specialty is inviting his better-looking students to his apartment to discuss their term papers, after which, it all goes well, the next step is a weekend at his hideaway on nearby Lake Hocapocapoo. The problem is that his amorous exploits are too successful as, much to his consternation, not one but three lovesick coeds descend on him in succession one afternoon—with Reed then struggling hilariously to keep each from discovering the presence of the others. And in (a) the unexpected arrival of an irate father who intends to shoot his daughter's seducer, and (b) the sudden reappearance of a former student who brings along her young son, claiming that Reed is the father, and the stage is set for the wildly funny finale—with Reed's desperately devious (and hilarious) alibis growing ever more outrageous as he attempts to side-step what, for a less resourceful liar, would be pure and inescapable disaster. 2 men, 5 women, 1 boy. **INTERIOR.** **FEE: \$50 per performance.**

**ISBN: 0-8222-0942-X \$6.50**

**RICHARD CORY.** DRAMA. A.R. Gurney. First presented by New York's Circle Repertory Company, this very original and perceptive play uses the sense of the famous E.A. Robinson poem as a catalyst for exploring the wellsprings of a man's life—and death. "...Gurney writes with grace and conviction..." —Cue Magazine. "What is particularly wonderful about the play is that it allows the actors enormous latitude...With this production, Circle adds another intelligent new American play to its already impressive roster." —Women's Wear Daily. **THE STORY:** Comprised of a series of vignettes and interrelated scenes, presented with a minimum of props and scenery and flowing together with resourceful theatricality, the story of Richard Cory is that of a wellborn young man who seems to have everything the world can offer. He is handsome, rich, successful in his law practice, respected in the community and an idealized husband and father. And yet, as we move ahead through the various episodes of his life, it is apparent that his good fortune has also brought him growing dissatisfaction and unease. He is disturbed by the crassness of the changes taking place in his city; by the eroding standards of his lifelong friends; by the alienation he feels from his wife and children. Seeking fulfillment he takes a mistress; he becomes involved in good works; he tries to expand his intellectual capacities—while, throughout, continuing to protect the "good name" which family and position have thrust on him. He is, and must always be, a gentleman. But perhaps, as the play so poignantly suggests, it is this very fact that leads Richard Cory, the glittering paragon so envied by all, to go home one fine day and put a bullet through his head. 5 men, 3 women. **UNIT SET.** **FEE: \$60 per performance.**

**ISBN: 0-8222-1245-5 \$6.50**

**RIGHT BEHIND THE FLAG.** BLACK COMEDY. Kevin Heelan. First produced by New York's highly regarded Playwrights Horizons, this lively, often acerbic black comedy centers on the energetic efforts of its working-class hero, Bernie, to stem the tide of materialism and immorality which, he believes, is undermining the strength of American Society. "Mr. Heelan writes caustic and witty dialogue and creates intriguing characters." —NY Times. "...furiously sad and funny play...[its] charged language has the impact and immediacy of a bullet." —NY Post. "...I think that Mr. Heelan may be a born writer..." —The New Yorker. **THE STORY:** To Bernie, a tendentious, chauvinistic air-conditioning salesman, who has lived on New York's Upper West Side for most of his life, the city—and the country—are headed for big trouble. He laments the growing incivility and violence of urban life, and looks back fondly on the virtues and self-effacing heroism personified by his hero, General Robert E. Lee. His theories are put to the test when his friend Frankie, the third-generation owner of Sammy's Barber Shop, on Columbus Avenue, is told he can name his price if he will sell out to a computer-fed pharmaceutical supply consortium, who claim that they want to be near the many fashionable bars and restaurants frequented by the neighborhood's resident yuppies. Actually, as Bernie suspects, the eager would-be buyers are drug dealers, and Bernie makes it his crusade to save Frankie from becoming a pawn of the forces of evil—which leads to a series of quirky, arresting and often anticlimactic funny scenes. But, while Bernie ultimately persuades Frankie to fight back by remodeling his barber shop into a trendy "Old-Time Barber Shoppe-Cafe," his "victory" is hardly complete, as the very people he seeks to discourage come pouring in anyway, unleashing a high-tech drug operation so sophisticated that, ironically, it becomes virtually unstoppable. 7 men, 1 woman. UNIT SET. **FEE: \$50 per performance.**

ISBN: 0-8222-0950-0

\$6.50

**ROCKET TO THE MOON.** DRAMA. Clifford Odets. "Mr. Odets fills his stage with people who are quivering alive." —NY Post. **THE STORY:** Tells of a woman whose physical and spiritual wants are disarmingly normal—a sort of anomaly in our modern, complex city life. This woman finds herself between a dentist who is unhappily married, and an old gentleman who has everything to offer her except youth. Of plot in the ordinary sense, there is very little, but with characters such as Mr. Odets draws, there is no necessity for a story in the conventional sense. The play is brilliantly written and offers and extraordinary opportunity for the depiction of human beings at odd with themselves and their environments. 6 men, 2 women. INTERIOR. **FEE: \$60 per performance. MS.**

ISBN: 990227

\$15.00

**SHOOTING STARS.** COMEDY. Molly Newman. A brash, fast-moving study of a women's basketball team on tour in small-town mid-America. "The play is a wonderful comedy built around female banter and a strong strain of truthfulness." —Rocky Mountain News. "SHOOTING STARS is a brash and breezy piece that focuses less on action than interaction." —Boulder Sunday Camera. "...genuinely funny...Audiences are going to love SHOOTING STARS." —Westword. **THE STORY:** The time is Christmas week, 1962, the place a locker room in a rundown, small-town gymnasium, where a touring women's basketball team, "The Shooting Stars," is getting ready to face off against a local men's team. High-spirited and mostly Southern, the girls quickly emerge as distinct personalities as, amid the very funny banter and horseplay, we learn about their personal "hangups" and the lives they left behind to join the group. The entrance of the team's paternalistic owner-manager, Cassius, adds a further dimension to the action as he parcels out assignments, rides herd on their diets, and persuades their star center, Wilma, to forego election to the Basketball Hall of Fame lest the honor divide the loyalties of the team. But then, when Cassius is felled by a sudden, fatal heart attack, "The Shooting Stars" must, for the first time, decide their own fate—whether to give up or go on, whether to really become a team or to acknowledge that, without the guiding hand of Cassius, they are hopelessly adrift. How they rise to the occasion is both funny and moving and, as the play ends, will bring audiences to their feet as the seven women, dazzling in their blue and silver uniforms, set off to the cheers of the waiting crowd—determined to win and keep on winning. 1 man, 7 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1023-1

\$6.50

**SIN.** COMEDY. Wendy MacLeod. Originally produced in Chicago and vividly rendered on the New York stage, SIN's main character, Avery, seems, like an Ibsen hero, condemned to a life of ostracism as she goes through her life throwing the truth in everyone's face, whether they like it or not. "MacLeod's quick mind and sharp tongue...create scene after scene of biting humor and sharp insight...devilishly funny." —Chicago Tribune. "At a time when Greed and Sloth have brought moral death to Broadway, this original work could properly be renamed VIRTUE." —Wall Street Journal. "One of the most beguiling premieres to come out of the Goodman Studio...SIN

beguiles audiences with a compelling blend of humor and pathos..." —Chicago Daily Herald. **THE STORY:** Set in San Francisco on the eve of the earthquake of 1989, SIN is a contemporary morality play featuring "Avery Bly on High," a helicopter traffic reporter who is trying to keep herself above life's messiness. Avery says, "From the sky, the world is perfect," but on the ground she is surrounded by people who are less than perfect. Her soon-to-be-ex-husband is a charming alcoholic, her roommate is a glutton, she's trapped daily in a helicopter with an envious coworker, and her blind dates are disasters. It takes her dying brother to make her see that pride is the deadliest of sins, and it takes an Act of God to bring her back down to Earth. 6 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1561-6

\$6.50

**THE SISTERS ROSENSWEIG.** COMEDY. Wendy Wasserstein. Winner of the 1993 Outer Critics Circle award for Best Broadway Play. A captivating portrait of three disparate sisters reuniting after a lengthy separation and coming to terms with their differences, respect and love for one another. "The laughter is all but continuous." —The New Yorker. "Funny. Observant. A play with wit as well as acumen...In dealing with social and cultural paradoxes, Ms. Wasserstein is, as always, the most astute of commentators." —NY Times. "This is a simply lovely, funny play, and such family values benefit from small revelations." —NY Post. **THE STORY:** Sara Goode, an enormously successful American woman working as the British representative of a major Hong Kong bank, is about to celebrate her fifty-fourth birthday, and she isn't exactly too happy about it. Firmly ensconced in her lovely London home, she leads a quiet, almost cold, expatriate life with her daughter, Tess. For the birthday celebration, her two sisters, Gorgeous Teitelbaum (Dr. Gorgeous, loving housewife and mother, of Newton, MA, who has her own call-in radio advice program and hopes to make the leap to TV), and Pfeni Rosensweig (peripatetic third-world travel writer, alas, unmarried), are expected to arrive at any moment. As if this weren't causing Sara enough stress, Mervyn Kant shows up at her door, and she doesn't even know the man, who, at first sight, is instantly smitten with her. Mervyn is a furrier, and a friend of Geoffrey's, the on again, off again, bisexual lover of Pfeni. After her sisters arrive for the celebration, Tess, and her boyfriend, Tom, turn up and advise her that they're planning on rushing off to his ancestral Lithuania for reasons of political protest. Next to arrive is Nicholas, the stuffy Brit whom Sara has been "seeing" although he seems somewhat anti-Semitic. All of this adds up to a rather interesting evening, which leads to unexpected romance, suspected partings, recriminations, reconciliations and, above all, newfound love and acceptance. 4 men, 4 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1348-6

\$6.50

**SLEEPING DOGS.** BLACK COMEDY. Neal Bell. A highly theatrical and biting acerbic black comedy, which blends absurdist humor and wild flights of fantasy in its revealing expose of a phenomenon encountered far too often in contemporary society: corporate crime and dishonesty. "...it's kooky, canny, tragic and triumphant..." —7 Days. "...Bell has a way with sharp dialogue and clever setups..." —BackStage. "Making the everyday an incredible dream, he invites us to wake and imagine saner alternatives." —Village Voice. **THE STORY:** The play begins on the roof of a Manhattan office building where Park, a hard-driving (and dishonest) insurance executive, and Sling, his protégé, are discussing the dire trouble Park has gotten them, and the company, into by selling policies to bogus clients (Judge Crater, Jimmy Hoffa, Amelia Earhart, to name a few) and then pocketing the proceeds after declaring them dead. Sling, who confides that his wife is pregnant and he is suffering from terminal brain cancer, is also the holder of one of Park's worthless policies, an aggregation of problems which he solves by leaping from the roof—only to turn up later in the play as a grisly ghost who communes with Park's dissatisfied suburban wife, Sally. But, for Park, the more pressing concern is to retrieve a collection of incriminating computer discs which are locked up in his sealed office, a maneuver which involves a burnt-out, sleazy private detective and Park's brash, sexy secretary (who is not overly pleased to find her own name on one of Park's phony policies). Trying to keep one step ahead of the SEC auditors, and the police, Park flirts with the idea of absconding to Argentina, but his fate is ultimately sealed by his vengeful wife, the moribund family dog, Nana (played by an actress in a shaggy sweater) and, in the final essence, by his own consuming ennui as he contemplates the wreckage which greed—and betrayal—have made of his once grandiose dreams. 5 men, 3 women. UNIT SET. **FEE: \$50 per performance.**

ISBN: 0-8222-1042-8

\$6.50

**SOLOMON'S CHILD.** THRILLER. Tom Dulack. An engrossing and penetrating drama which deals with the "deprogramming" of a young man who has become captive of a bizarre religious sect—and with the family turmoil that caused his alienation from his home and parents. "Hooray, hooray. The Broadway theater has shaken itself out of an alarmingly prolonged slumber

with a nifty thriller called *SOLOMON'S CHILD*..." —NY Daily News. "...engrossing and provocative." —BackStage. **THE STORY:** Determined to regain his son, who has joined a religious cult which has come to dominate his mind and soul, Allen Solomon, a medical research scientist, has arranged to have the young man, Shelley, kidnapped and brought to his summer cottage in the Catskills. Once there Shelley is turned over to the not-so-tender mercies of one Nicodemus Balthazar, a cynical, hard-drinking, grandiloquent, failed evangelist who, for a fee of \$10,000, has promised to free Shelley from his dangerous obsession. Concerned about the illegality of his actions, Professor Solomon contacts his ex-wife, hoping that she will condone his tactics—but their meeting founders in dispute, and serves only to point up the tense, unhappy relationship which contributed to Shelley's alienation from his self-centered and overly ambitious parents. But the core of the action centers on the fascinating and often outrageous Balthazar, and the unorthodox procedures he employs in his tense battle for Shelley's spirit and soul. His ultimate, hard-won victory is a moment of shattering emotional impact, and a moving lesson about both the dogged resiliency—and fragility—of the human psyche. 6 men, 2 women. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-1051-7 \$6.50**

**SOMETHING CLOUDY, SOMETHING CLEAR.** DRAMA. Tennessee Williams. A deeply felt, unstintingly honest study of love and loss, drawn from the playwright's own personal history. "...Williams' plays are carved in the cavern of his soul and in the caves of his own experience." —NY Post. "...the playwright is back writing about a protagonist he really knows—himself." —NY Times. **THE STORY:** The scene is a beach shack on Cape Cod, during the summer of 1940, where August, a fledgling playwright, is rewriting the play intended for his Broadway debut. He is distracted by his infatuation for Kip, a handsome Canadian dancer and draft dodger, who is visiting with a wealthy and protective young girl named Clare, reputedly his sister. When Clare, who is not all she claims to be, goes off with a gangster friend, August takes advantage of her absence to lay suit to the sexually ambivalent Kip. But while he wins his case, there is as much pain as pleasure in their liaison, as Kip proves to be both terminally ill and unable to reciprocate August's obsessive passion. And, as a counter theme, August must also negotiate with the fawning, penny-pinching producers, whose crass commercialism he turns aside with a fierce defense of his artistic integrity. In the end we know that his play, like his sexual compulsion, will come to grief—but we are also aware that the artist, and the vision he must pursue, will remain undaunted and undiminished despite all the obstacles and frustrations that surely lie ahead. 5 men, 3 women. **INTERIOR/EXTERIOR. FEE: \$75 per performance.**  
**ISBN: 0-8222-1475-X \$6.50**

**SOPHISTRY.** DRAMA. Jonathan Marc Sherman. An elite liberal arts college in New England reels when a beloved, eccentric professor is charged with sexually harassing a disturbed male student. "...a light comedy with dark undertones about everyday college life in the 1990s...Mr. Sherman's voice is too fresh to be caged into standard, hand-me-down dramaturgy." —NY Times. "...an authentic flavor of life on campus in the '90s...with superbly realistic dialogue and believable characters brought to vivid life..." —UPI. "...talent and promise are apparent in [Sherman's] *SOPHISTRY*. The perceptiveness, the sharp ear for the comedy in everyday speech, the willingness to tackle rough subjects are all present in this play...Sherman's talent and intelligence inspire hope." —NY Daily News. **THE STORY:** The subjective nature of truth within sexual relationships is the theme of this play about college life in modern-day America. The self-absorbed lives of a group of students at a small New England college are disrupted when they're suddenly forced to deal with a crisis: Philosophy professor Whitey McCoy is accused of seducing a male student, Jack Kahn. Both Whitey and Jack tell the story, each from their conflicting memories, leaving everybody in doubt as to what is true. This alleged sexual harassment story is mixed with slices of student life as everybody gossips, takes sides, and eventually forgets all about Whitey and Jack. The students are too busy drinking, smoking pot, and trying to sort out their romantic longings and sexual obsessions as they try to come-of-age within the intimate hotbed setting of a contemporary college campus, with all of its confused trials, anxious tribulations, pressures, compromises, and politically incorrect dangers. 5 men, 3 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1347-8 \$6.50**

**SOUTHERN EXPOSURE.** COMEDY. Owen Crump. **THE STORY:** It's azalea season in Natchez, Mississippi, and the annual pilgrimage of tourists are swarming through the historic mansions. In Mayweather Hall, Penelope Mayweather, a once beautiful Southern belle, is horrified by the tourists who are led through her home by an energetic guide at fifty cents a head. But the money isn't enough to keep Penelope from the clutches of those "Dawnyankees" down at the bank. Thus when a young author, John Salguod, turns up, she is persuaded to take him as a roomer. However, it develops that John is visiting under an assumed name because he has written a book banned in Natchez. The locals consider it a gross libel on their

way of life, but it is a bestseller everywhere else. Penelope's frantic efforts to keep him hidden from her neighbors are frustrated when Carol, her soon-to-be married, pretty young cousin, comes to spend the night. When her parents discover she stayed a second night, scandal looms. The irate parents, blaming Penelope, threaten to take over Mayweather Hall, which they can do by forcing foreclosure through the bank. But meantime John finds Penelope's diary which she wrote over a period of forty years, giving embarrassing details about most of the town's citizens. John's publisher arrives on the first morning of the Pilgrimage and offers Penelope a fabulous sum for her memoirs. Carol is in love with John, and at the end the two are married, and Mayweather Hall is out of hock! (22 tourists are called for, 8 men, 14 women. All are speaking parts. The tourists are necessary, but it is easy to omit several, or to add some.) 3 men, 5 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990234 \$15.00**

**THE SPIRAL STAIRCASE.** MYSTERY/DRAMA. F. Andrew Leslie, from Mel Dinelli. Based on David O. Selznick's famous motion picture, written by Mel Dinelli. **THE STORY:** As thunder and rain echo offstage the town Constable arrives at the isolated Warren household to report another in the series of apparently unprovoked murders that have shocked and terrified the village. Without exception the victims have been young girls—and all with a noticeable defect or imperfection of some kind. Because of this there is fear for the safety of Helen, companion of the bedridden Mrs. Warren, who has been unable to speak since undergoing the shock of witnessing her parents' horrible death some years before. The telephone wires have been downed by the storm; the Constable has stopped by in person to check on Helen's whereabouts—but neither Mrs. Oates, the housekeeper, nor Professor Warren, scholarly stepson of Mrs. Warren, has seen or heard from her since she went into the village earlier in the day. Their fears are allayed, however, when Helen, in the company of young Dr. Parry, is brought safely home. But the threat of danger still exists, for the murderer remains at large and his cleverness has denied the police any solid clues as to his identity. Warning everyone to stay behind locked doors, the Constable goes back into the storm leaving Helen to the care of the others. One by one, however, her protectors leave—or seem to—and as Helen's isolation grows, so does the threat of the killer's visit—leading to a dénouement of chilling intensity. To say more would blunt the excitement of this thrilling climax where everyone, and most of all Helen, remains in doubt-filled suspense until the final, shocking moments of the play. **NOTE:** The Play Service only handles the United States licensing rights for this play. 4 men, 4 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1065-7 \$6.50**

**THE SUITORS.** COMEDY. Jean Racine. Translated by Richard Wilbur. **THE STORY:** One of the most hilarious French plays ever written, Racine's only comedy (1688) tells of a judge named Nigaud who has lost his mind from overwork and yet is possessed with the desire to go to court and try cases day and night. His son, Léandre, abetted by Petit-Jean (the judge's porter) and Leclerc (the judge's clerk), does his best to confine him to his house and to deny access to litigious persons—such as Chicanneau and the Countess of Pimbesche—who wish to consult him regarding their current lawsuits. The mad judge, however, threatens constantly to escape, and the situation is resolved only when Léandre persuades his father to stay at home and be the presiding judge of his own household—beginning with an uproarious trial of the family dog for filching a capon from the kitchen. That plot, which Racine adapted from Aristophanes' *The Wasps*, is interlaced with a love-intrigue out of the commedia dell'arte. Léandre loves his neighbor, Isabelle, who is imprisoned in the house of a father (Chicanneau) who reserves all his money for legal squabbles and will not give her a dowry. A good part of Act Two consists of an intricate hoax in which Léandre and Leclerc, disguised as a magistrate and bailiff, get the better of Chicanneau and make possible the happy ending of Act Three. At the close of the play, Judge Nigaud is looking forward to many more intramural trials, and Léandre is betrothed to the spirited and charming Isabelle. 6 men, 2 women. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1804-6 \$6.50**

**SUSPECT.** DRAMA. Edward Percy and Reginald Denham. A very effective psychological drama, produced in New York and London. Has proved widely popular with colleges and little theatres. **THE STORY:** The enigmatic Mrs. Smith, living in a remote part of England with her housekeeper, finds herself once again subjected to suspicion in connection with a murder case in which she was tried years before, and from which she was discharged, the verdict being "not proven." All would have been well if her son had not fallen in love with the daughter of a newspaper man who in his youth had covered the trial, and now suspects Mrs. Smith. The play becomes a battle between Mrs. Smith and her housekeeper, on the one hand, and those, on the other, who are determined to see in Mrs. Smith the accused murderess. But just as Mrs. Smith faces what seems like defeat, she courageously—fighting for her son's happiness—turns the tables on her opponents, persuades her

oppressors that the marriage should take place, and eventually justifies herself. 4 men, 4 women. INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-1103-3**

**\$6.50**

**SYMPATHETIC MAGIC.** DRAMA. Lanford Wilson. Winner of the 1997 Obie Award for best play. "Lanford Wilson's idiosyncratic SYMPATHETIC MAGIC is his best play yet...chock-full of ideas, incidents, witty or poetic lines, scientific and philosophical argument...you'll find your intellectual faculties racing." —NY Magazine. "The mystery of the unexplored universe and the mystery of artistic creation begin to revolve around the more familiar mystery of life on earth and why we keep reproducing it. She does something unwise, he does something unforgivable. The result changes them and everyone in their intimate circle, irrevocably. The play ends where it started, with the scientist lecturing about the inexplicable nature of the universe and the 'dark matter' of which it seems to be largely composed; only now we've experienced what he means. Wilson has made the dark matter in human beings tangible; particularly in the scientist, whom we come to like and understand before he does something monstrous, and who remains understandable—and no monster—afterwards. The script is like a fully notated score, next to which most new plays are cursory lead sheets." —Village Voice **THE STORY:** Liz Barnard is an anthropologist studying West Coast gangs for behavior similar to African tribes. Her son, Don, is a homosexual Episcopal minister whose parishioners are poor and many sick with AIDS. Liz's daughter, Barbara, is a gifted sculptress whose current breakthrough show launches a stellar career. Barbara lives with Ian, a brilliant young astronomer and popular university professor who, along with his colorful colleague Mickey, stumbles upon a spectacular discovery at the edge of the galaxy. They want to study the find further, but the chairman of their department, Carl Conklin White, a by-the-book administrator, snatches up this startling find before all the facts are in. Along with this discovery, Ian and Barbara find that despite all precautions, Barbara is pregnant. Having agreed to no children, Barbara prepares for an abortion, but Ian wants to hold off as he has new thoughts about children and carrying on the human race. The mysteries of the universe and of human and artistic creation begin to mix for Ian and his friends. But when Barbara has the abortion, Ian becomes a person he never expected, and in front of friends and family, he attacks Barbara. His actions change everyone around him, mirroring the change in life when discovery leads the way. 5 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1630-2**

**\$6.50**

**THE TENDER TRAP.** COMEDY. Max Shulman and Robert Paul Smith. "Extremely funny..." —NY World Telegram & Sun. "Bright and amusing...considerable suspense as to how everything is going to turn out..." —NY Post. "...a skillfully contrived and very enjoyable farce...it has enough funny situations, and something even better—humor." —NY News. **THE STORY:** Has to do with Charlie Reader, a young bachelor in New York who's living the ideal life. Or so it seems to Joe McCall, an old friend of his from Indianapolis. Charlie has an elegant apartment, a good job, and millions of girls—all eager to bring him food, tidy up his apartment and fall in with his every wish. The girls are all good-looking, all ladies, and all slightly on the mature side. Joe, who's come to New York because he thinks he's discovered a cure for the common cold, is very much taken with Charlie's set-up and more than somewhat envious. He finds himself becoming interested in Sylvia Crewes, the nicest of Charlie's girls, while Charlie, in the meantime, finds himself getting more and more involved with Julie Gillis, a luscious young morsel just out of college. Julie is in love with Charlie, but she's determined he's going to do things the way she wants them done, which Charlie isn't too enthusiastic about. Charlie juggles his girls till one frantic evening he finds himself engaged to both Julie and Sylvia, and one amusing scene after another results until he finally manages to get rid of the wrong young lady and marry the right one. 4 men, 4 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1118-1**

**\$6.50**

**THAT'S IT, FOLKS!** COMEDY. Mark O'Donnell. Described in the New York Times as a "Looney Tunes version of the apocalypse," this wildly comic farce about the end of the world, was first presented with great success by Playwrights Horizons. "...at a time when our preoccupation with doomsday is in danger of becoming a new form of narcissism, this writer's brazenly cheeky attitude is a healthy antidote." —NY Times. "It is a mark of Mark O'Donnell's skill that he manages to crowd an entire world on the last day of its existence into the narrow confines of one small room..." —NY Magazine. "There is the brain of a genuine wit behind O'Donnell's writings..." —Village Voice. "...an earth-shattering, rib-busting comedy..." —BackStage. **THE STORY:** Set on "the last day on earth," this explosive farce details the reactions of a particularly zany household to the unexpected news that the world is about to end—first their disbelief and then their relief that they will no longer have to worry about refilling ice trays. Among

those present are Eden, a pure-spirited girl who is trying to communicate with other planets so that she can exchange recipes; her boyfriend, Otis, a satanist who speaks in verse and aspires to become the Antichrist's personal secretary; a suicidal nymphomaniac who works for a fashion magazine which is all cover and no text; her last pick-up, Zed, a money-mad opportunist whose ambition is to be a magazine cover boy; and a senile ghost who cannot quite grasp the fact that he is dead. As promised the world does expire, with distant planets looming into view; ominous radio voices broadcasting doomsday reports; two hard-hatted angels industriously sweeping up the post-apocalypse detritus; and, in the end, one lone, dazed survivor (Zed) left behind trying to figure out what went wrong—and why. 6 men, 2 women. INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-1128-9**

**\$6.50**

**TIES.** DRAMA. Jeffrey Sweet. This richly imaginative and probing play explores the problems created for himself—and others—when a down-on-his-luck New York theatre director is invited to teach and direct at a small Midwestern college. "It's an original work that's also the genuine article, a drama of solid craft and sensitive artistry..." —Chicago Tribune. "Sweet has an uncanny knack for dialogue that unobtrusively leads you into his characters. TIES is a must-see." —Chicago Guide. **THE STORY:** Invited by an old friend, who is now a faculty member, to guest-direct a student production at a small Midwestern college, Walker, whose New York theatre career has reached a standstill, warily accepts. Sharp-witted, humorously caustic and bohemian in conduct, Walker quickly shakes up the tightly knit academic community, which his candor sweeps across like a hurricane. While hard-pressed to fathom Walker's laid-back nature, the others, students and faculty alike, quickly find themselves confiding in him, and emotional attachments soon develop—principally one between Walker and his friend's divorced sister, an affair which dashes the hopes of another young professor and yet is doomed, for both, by the ghosts of past loves. In time the central questions are whether Walker will accept an offer to stay on at the college, and, beyond that, how he will deal with the possibility of another kind of love put forth by his old friend—and it is in the working out of these questions that the warmth and wit and sensitivity of this deftly written play are realized to their fullest. 6 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1149-1**

**\$6.50**

**TODAY I AM A FOUNTAIN PEN.** COMEDY. Israel Horowitz. Based on stories by Morley Torgov. The first of a trilogy of warmhearted, gently funny plays dealing with Jewish home life in Sault Ste. Marie, Ontario, in the 1940s. This first play centers on the coming of age of Irving Yanover, a precocious, musically gifted pre-teenager, who chafes at the strictness (and hypocrisy) of his parents, and the unreasoning opposition encountered by Annie, their young Ukrainian housekeeper, in her romantic aspirations. "...wide in its appreciation of family values and the yearnings of youth." —NY Times. "Israel Horowitz has created a warm, funny yet penetrating study of the age old struggle between the double standard of adult behavior and the absolutes of right and wrong taught to children." —BackStage. "It is a poignant comedy, as warm as the Yanover home, sweet without being cloying, gentle, and even wise." —NY Newsday. **THE STORY:** Talented and precocious, Irving Yanover, at the tender age of ten, is both a piano prodigy and, at times, a thorn in the side of his orthodox parents, who lament his unaccountable predilection for bacon. But knowing that his mother and father indulge a similar passion (while dining out at a Chinese restaurant), Irving can only question their double standard. But even more upsetting is the unhappy fate of Annie, the Yanovers' young Ukrainian housekeeper, whose romance with a young Italian immigrant is bitterly opposed by her staunchly old-world parents—even though everyone knows that Annie's father is an enthusiastic devotee of Italian opera. Happily, however, these and other problems are delightfully resolved, with wit, gentle humor and a warm sense of humanity which will endear the play to audiences of all faiths and backgrounds. 5 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1529-2**

**\$6.50**

**TOYS IN THE ATTIC.** DRAMA. Lillian Hellman. A Broadway success by one of our theatre's major playwrights, this powerful and revealing drama builds steadily in tension as it probes into the intrigue and deceit which lie beneath the outwardly calm surface of a Southern town. "Brilliant. Lillian Hellman's most hellishly hypnotic drama...a shock you can't shed." —NY World-Telegram & Sun. "Head and shoulders above the level of the season." —NY Times. **THE STORY:** Two sisters living together in a small Southern town dream of touring Europe one day—but their plans are continually thwarted by the need to bail their ne'er-do-well brother out of a series of misfortunes. They are surprised then, and even oddly distressed, when the brother suddenly turns up with a large sum of money, enough to pay off the mortgage on the family homestead and to send his sisters on their grand tour. As it happens, however, the brother's good fortune stems from a plot devised by the spiteful wife of a local millionaire, and when the brother's wife discovers

this, and jealously tells all, the scheme is shattered and the brother savagely beaten. In the end the sisters regain the dependence of their brother—but at a price far greater than they would have willingly chosen to pay. 4 men, 4 women, 3 extras. **INTERIOR/EXTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1163-7 \$6.50**

**TRACERS.** DRAMA. John DiFusco, et al. Conceived by John DiFusco; written by the original cast: Vincent Caristi, Richard Chaves, John DiFusco, Eric E. Emerson, Rick Gallavan, Merlin Marston, and Harry Stephens, with Sheldon Lettich. A powerful, unsettling and ultimately devastating account of the Vietnam War, written (and first performed) by men who were there. Successfully presented in Los Angeles, Chicago, New York and London by the Vietnam Veterans Ensemble Theatre Company, the play evokes both a sense of the horror and futility of war itself, and a renewed awareness of the misguided, if well-meant, policies which allowed a "police action" to escalate into a trauma which divided the nation. "This is an evening in the theater you should not miss—both as a theatregoer and as a person." —NY Post. "...a jivey, at times funny, language that combines timeless military lingo with rock 'n' rock cadences, drug jargon, pidgin Vietnamese and English, and an almost surreal litany of profanity." —NY Times. "A land mine of a play that blows complacency to shreds." —Newsweek. "Eventually, every one of these soldiers, whether dead or merely dented, becomes one of our casualties, someone we sacrificed to this dreadful, unnecessary war." —NY Magazine. **THE STORY:** A composite or collage of interrelated scenes, the play follows the lives of a group of "grunts" as they move from basic training, on to combat in Vietnam, and finally to the shattering realization that their lives will be forever affected by the horrors that they have witnessed—and been a part of. Dealing with the grim realities of the battlefield—free-fire zones, trip wires, drugs, body bags, rat-infested bunkers and the ever-present stench of death—the men become increasingly isolated from the "outside world" and from a society that finds honor in such mindless violence and destruction. Ultimately the play, through its gut-wrenching verisimilitude, becomes a moving and eloquent plea for sanity and forbearance, as it assails our minds and hearts with the grim message of what can happen when conscience is overruled by expedience, and clear reason by a warped sense of national purpose. 8 men. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1164-5 \$6.50**

**ULYSSES IN TRACTION.** COMEDY. Albert Innaurato. A biting and very funny satire of academic theatre, and the professors, playwrights and performers who flourish there. Presented Off-Broadway by the renowned Circle Repertory Company. "...original and scathing and humorous." —The New Yorker. "Flawlessly accurate satire..." —Cue Magazine. "The playwright has a sweet satiric touch...unsentimental and unforgettably true." —NY Post. "...fierce and funny." —NY Times. **THE STORY:** The place is the rehearsal hall in the theatre complex of a large Midwestern university. The time is 1970, and as those assembled in the hall proceed with rehearsal of a student play, a violent race riot is taking place outside the locked doors. Those besieged include the graduate student author of the play; the head of the department and the acid-tongued actress with whom he is having an affair; the alcoholic director of the play; a campy homosexual faculty member; an over-intense young student actor; and a frustrated female playwright turned stage manager. The work being rehearsed is a ridiculously sentimental parody of a Vietnam War play, and as the problems of interpreting it effectively increase, the students and faculty members break off to scuffle, fight, reminisce and to air the grievances, desires and disappointments which beset them all. What results is very funny, but it also reveals, beneath the humor, the unhappiness and sense of failure which these people feel—the knowledge of their mediocrity in retreating to the safe sterility of university theatre without ever having braved the demands and dangers of the real world—and the real theatre—beyond. 5 men, 3 women. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-1187-4 \$6.50**

**THE VAST DIFFERENCE.** Jeff Daniels. "...it's the work that tags playwright Jeff Daniels as an important American comic voice..." —Detroit News. "...a minefield of a play that is ferociously written...bristles with satirical darts, mile-a-minute entrance-exits and madcap surrealism that never obscures this comedy's deeply serious undertone..." This is a playwright in love with ideas and ethics, a playwright who mates ideological fearlessness with a blooming gift for words and stagecraft." —Ann Arbor News. **THE STORY:** George Noonan needs a vasectomy. As a flight attendant and the father of five girls, George turns a routine visit to his urologist into a psychotherapy session about life, the insignificance of the modern-day man and the vast difference between stewards and stewardesses. 6 men, 2 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1762-7 \$6.50**

**WAIT UNTIL DARK.** MYSTERY/DRAMA. Frederick Knott. A Broadway hit, this masterfully constructed thriller moves from one moment of suspense to another as it builds toward an electrifying, breath-stopping final scene. "WAIT UNTIL DARK is a tense thriller." —NY World-Telegram & Sun. "Frederick Knott is a master craftsman..." —Women's Wear Daily. "...a first rate shocker...the suspense drama we've long awaited eagerly." —NY Post. **THE STORY:** A sinister con man, Roat, and two ex-convicts, Mike and Carlino, are about to meet their match. They have traced the location of a mysterious doll, which they are much interested in, to the Greenwich Village apartment of Sam Hendrix, and his blind wife, Susy. Sam had apparently been persuaded by a strange woman to transport the doll across the Canadian border, not knowing that sewn inside were several grams of heroin. When the woman is murdered the situation becomes more urgent. The con man and his ex-convicts, through a cleverly constructed deception, convince Susy that the police have implicated Sam in the woman's murder, and the doll, which she believes is the key to his innocence, is evidence. She refuses to reveal its location, and with the help of a young neighbor, figures out she is the victim of a bizarre charade. But when Roat kills his associates, a deadly game of cat and mouse ensues between the two. Susy knows the only way to play fair is by her rules, so when darkness falls she turns off all the lights leaving both of them to maneuver in the dark until the game ends. 6 men, 1 woman, 1 girl. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1216-1 \$6.50**

**THE WASH.** DRAMA. Philip Kan Gotanda. Tradition collides with the ever-changing landscape of contemporary American culture when a Japanese-American marriage of forty-two years dissolves, leaving a husband and wife torn between what their Japanese upbringing demands of them and the happiness their American sense of self-fulfillment urges them to pursue. "...Gotanda's extremely simple and sensitive play captures most of the ludicrous aspects and bitter failures two people feel at the dissolution of a marriage..." —Drama-Logue. "There is a quietude and even a fragility about many of the scenes...a play that is small in scale but has broader relevance for families, especially Asian-Americans." —NY Times. **THE STORY:** Nobu Matsumoto has separated from his wife Masi at her request, though both of them are in their sixties. Nobu's newfound bachelor life is regularly interrupted by Masi who comes by to pick up and drop off Nobu's weekly laundry as part of the duties she still feels a Japanese wife owes to her husband. Their two daughters have opposing feelings about the breakup; Marsha, the more traditional of the daughters, wants to reunite her parents, but not even Nobu and Masi's nostalgia for their courtship in a World War II Japanese-American internment camp can bring them back together again. The other daughter, Judy, who's been estranged from her father since marrying a black American, has been supportive of her mother's attempt at freedom. It is not until Masi tentatively begins a relationship with Sadao, a widower, that the severity of Nobu's traditional values reveals itself; he is inconsolable, obstinate and reclusive, leaving Kiyoko, a widowed restaurant owner who has fallen in love with him, unable to break down his defenses and get him to begin a new life with her. Finally, Masi's decision to divorce Nobu pushes him to the point where he begs her to return to him, but the marriage is irreparable, and Nobu is left at the end of the play contemplating how best to re-acquaint himself with his daughters, friends and most important, his ex-wife now that he begins to perceive that things can never again be as they were. 3 men, 5 women. **UNIT SET. FEE: \$50 per performance.**  
**ISBN: 0-8222-1222-6 \$6.50**

**THE WATER CHILDREN.** DRAMA. Wendy MacLeod. "With its mixture of romance, humor and sadness as it addresses the issue of abortion, THE WATER CHILDREN, by Wendy MacLeod, is a fascinating play." —NY Times. "THE WATER CHILDREN...is simply the most intelligent and entertaining play of the season...A work tackling the ticklish issue of abortion as viewed by assorted pro-choicers, pro-lifers, and hetero- and homosexuals holds genuine promise along with a plethora of pitfalls. It is to Miss MacLeod's considerable credit that she fulfills most of the former while side-stepping most of the latter. Her serio-comic piece is as gripping as it is amusing and, best of all, abundantly stimulates thought." —NY Magazine. "...in THE WATER CHILDREN...the writing is even handed, cogent and captivating; an articulate debate touched with...passion and astringent comedy." —Village Voice. **THE STORY:** Megan is an actress somewhere between "ingenue" and "Mom." When she loses an important role to a younger woman, her agent convinces her to take a part in a commercial for Life Force, an anti-abortion group. Megan, having had an abortion, and being a staunch liberal, is conflicted about the job. She complicates her life even more when she begins to date Randall, the organization's executive director. Megan and Randall hit it off and they try to put their personal beliefs aside, but when Randall's colleagues become militant, things suddenly become more difficult. And when Megan learns she is pregnant, it sends her on the personal journey of her life, spinning into her past, mag-

nifying her present, and leaving her completely at a loss as to her future. To get away from it all, she accepts a job in a Japanese commercial. In Japan, she learns of the shrines to the *mizuko*—the “water children.” She makes a pilgrimage to the temple and learns of Japan’s beliefs about abortion—the very reason for the temple’s being. While at the shrine, Megan meets the soul of the child she aborted those many years ago and finally makes her own peace and a decision about the child she’s now carrying. 4 men, 4 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1662-0 \$6.50

**WHATEVER.** DRAMA. Julian Sheppard. **THE STORY:** Daphne, Roy and Jen have all slept with the same man, Carlo, unsafely. Carlo had been dating Jen, and Roy and Daphne’s affairs with him had been secret. When they learn Carlo is HIV-positive, secrets find their way into the light. Daphne and Roy both start relationships with new men. Craig, whom Roy had introduced to Daphne, seems to be a solid, dependable guy. But, after a few dates, Craig learns that Daphne might be positive, and he cannot handle it. Jen meets Adam and thinks he’s perfect for Roy. Their first date is right after Roy has learned that he is HIV-positive, but Adam is willing to try a relationship. Jen learns she is negative; Daphne, that she’s positive. Everyone tries to pick up the pieces of their lives. Adam seems unaffected by Roy being positive. Craig tries to win Daphne back into his life and fails. Daphne, trying to repair her relationship with the media-hungry Jen, goes on a talk show, but due to Jen’s machinations, the appearance backfires. Jen and Daphne stop speaking. Adam reveals that he is drawn to the idea of being the one to take care of Roy when he becomes ill. Jen, racked by self-loathing, seeks to cauterize her emotions through a self-destructive act. Craig tries one last time to convince Daphne that he can be there for her. Plagued by self-doubt, she succumbs to him. Craig sees the extent of Daphne’s uncertainty and need and pulls away from her even as she clings to him. 5 men, 3 women (flexible casting). UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-1610-8 \$6.50

**WHEN YOU COMIN’ BACK RED RYDER?** DRAMA. Mark Medoff. Winner of the Obie Award and Outer Critics Circle Award. “It is a fascinating and commanding play...one of the very best plays of the season...” —NY Times. “...we are in the hands of a playwright who knows what he is doing every step of the way.” —The New Yorker. “...very skillful and very effective...” —Village Voice. **THE STORY:** The scene is an all-night diner in a sleepy Southwestern town, the time early Sunday morning, when the night attendant, young Stephen (Red) Ryder, is about to turn his duties over to his daytime counterpart, Angel. Her friend Lyle, who runs the filling station and motel across the road, stops by for breakfast, followed by an affluent young couple en route to New Orleans. With the arrival of another couple, Teddy and Cheryl, the existing calm quickly vanishes. Their car, in which they are smuggling marijuana into California, has broken down, and while they wait for it to be repaired, Teddy begins to taunt and then bully the others in the diner. With black, sardonic humor he gets at each in turn, stripping away their pretensions and exposing their innermost secrets and fears. They are soon his helpless victims, too terrified to resist as he binds and robs them before heading off down the highway, this time alone. In the end the others, after freeing themselves, realize that they have come through their ordeal without serious harm—at least physically. But for each a searing moment of truth has been faced and, in a deeper sense, they know that they have been changed more than they would have the desire, or perhaps courage, to admit. 5 men, 3 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1240-4 \$6.50

**THE WHITE ROSE.** DRAMA. Lillian Groag. In Nazi Germany, a group of students secretly try to undermine the tide of hatred by disseminating leaflets calling for the people to revolt and bring back the glories of the real Germany. When caught, each extols the virtue of life, but won’t back down from certain death. “Out of this true story, Lillian Groag...has fashioned...a play that speculates on their case earnestly, intelligently, intellectually...” —NY Newsday. **THE STORY:** In 1942 a group of students of the University of Munich chose to actively protest the atrocities of the Nazi regime and to advocate that Germany lose the war as the only way to overthrow Hitler’s regime. Asking for resistance and sabotage of the war effort, among other things, they published their thoughts in five separate anonymous leaflets which they titled “The White Rose” and which were distributed throughout Germany and Austria during the summer of 1942 and the winter of 1943. When captured, the police inspector of the town, Robert Mohr, is intrigued by Sophie, the youngest of the conspirators, and the only girl among them. Mohr, who doesn’t really take the crime of passing leaflets so seriously, knows that the Third Reich does, and is pressured by a superior, Mahler, to obtain a conviction. Mohr wants to save Sophie from certain execution and tries to get her to sign a confession saying she didn’t know what she was doing and that she was misled by the others. But Sophie counters with why she is fighting for what is right, the meaning of pride and

when it counts and the loyalty she feels to the others, especially her brother who is a leader in the group. The conversations between Sophie and Mohr, and the interrogation scenes of the other conspirators reveal a complex group of people, all clinging to beliefs that ultimately cannot be fulfilled at this point in time. In the end, all in The White Rose group are executed, and the Nazi regimes continues its devastation until the end of World War II. 7 men, 1 woman. INTERIOR. FEE: \$50 per performance. ISBN: 0-8222-1352-4 \$6.50

**XMAS IN LAS VEGAS.** DRAMA. Jack Richardson. A perceptive, sardonic and highly amusing play, which offers a telling commentary on one rather disturbing aspect of the American dream—the cherished belief that the wheels of fortune can bring quick riches and instant happiness. “...flashes of biting, comic fantasy.” —NY Times. **THE STORY:** As the New York Herald-Tribune describes: “All Americans have always been gamblers, sure that nerve and luck would see them through. Once upon a time Mr. Ewell may have been a good bit younger, with fresh decks of cards and he may be getting portly and beneath his fish-tank-green suit. But he still has hope...And Mr. Ewell has, at the moment, one last mascot, an innocent elderly lady who can, without thinking about it, make nineteen straight passes in a dice game. With her at his side he is going to burn up the town, make everyone rich, provide his daughter with the dental care she’s needed these long years and thereafter bask in the admiration of all eyes. A slight hitch develops, philosophically and over honestly dealt cards. Las Vegas is a carefully constructed paradise, with creature comforts of every obvious sort available to one and all. The desert blooms with mechanical pleasures. But every comfort, the man who runs the game warns, is designed as one more percentage-point stacked against the individual. As the pleasant little mascot begins to grasp this nettling point, she starts to fret; and the moment she starts to fret her luck runs out, taking Mr. Ewell’s confidence with it. Confidence is destroyed whenever an innocent learns what the odds really are.” In the end our hero is broke and full of self-doubt, but then the gambling fever strikes his son. The dream has become a nightmare, and the nightmare goes on. 5 men, 3 women. THREE INTERIORS (TWO SIMPLIFIED). FEE: \$40 per performance. ISBN: 0-8222-1282-X \$6.50

## 9 CHARACTERS

★ **FABULATION OR, THE RE-EDUCATION OF UNDINE.** SERIOCOMEDY. Lynn Nottage. “A self-made woman bumps roughly down the social ladder in this lively, loose-limbed satiric fable...clever and consistently entertaining, stocked with funny set pieces...” —Variety. “...a sprawling, picaresque play...robustly entertaining...punchy social insights and the firecracker snap of unexpected humor.” —NY Times. **THE STORY:** FABULATION is a social satire about an ambitious and haughty African-American woman, Undine Barnes Calles, whose husband suddenly disappears after embezzling all of her money. Pregnant and on the brink of social and financial ruin, Undine retreats to her childhood home in Brooklyn’s Walt Whitman projects, only to discover that she must cope with a crude new reality. Undine faces the challenge of transforming her setbacks into small victories in a battle to reaffirm her right to be. FABULATION is a comeuppance tale with a comic twist. 4 men, 5 women (doubling). UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-2037-7 \$6.50

★ **GRILLER.** DRAMA. Eric Bogosian. “Bogosian is a born storyteller with perfect pitch.” —NY Times. “...the master of urban anger has moved to the suburbs...GRILLER is a searing, skewering comedy.” —centerstage.net. “Bogosian reveals a keen ear for psychobabble...and a wry perspective on the hollowness of the American Dream.” —CurtainUp. **THE STORY:** In GRILLER, set in a New Jersey backyard, a barbecue gathering turns sinister and deadly. 5 men, 4 women. EXTERIOR. FEE: \$60 per performance. ISBN: 0-8222-2044-X \$6.50

★ **MURDER BY POE.** DRAMA. Jeffrey Hatcher, adapted from the stories of Edgar Allan Poe. “Playwright Jeffrey Hatcher guides us into the House of Poe, a dark space with as many rooms as there are tales. Doors and cabinets open to reveal corpses, weapons and every detail of the crime scene...These murderers and victims take the stage like figures from our nightmares. They describe and reenact their stories as if the theater were a laboratory and we were students watching humans turn themselves into experiments.” —NY Times. **THE STORY:** A dark and dreadful night. A woman in white lost within a wood. And the only shelter is a house full of murderers. Mixing fun-house tricks, Grand Guignol and a deadly game of cat and mouse, MURDER BY POE is a theatrical reimagining of some of Edgar Allan Poe’s most famous tales of terror—“The Black Cat,” “The Tell-Tale Heart,” “The Murders in the Rue Morgue,” “William Wilson,” “The Purloined Letter,” “The Mystery of Marie Roget” and “The Fall of the House of Usher.” As each haunted figure tells a story of crime and mayhem, the woman must solve the puzzle of the



house and the riddle of the man who ushers her into its mysteries. 5 men, 4 women (doubling). EXTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-2052-0**

**\$6.50**

★ **MURDERING MARLOWE.** DRAMA. Charles Marowitz. "...a beguiling and erudite thriller exploring the high price of envy, love and blind ambition." —LA Weekly. "Five minutes into the production, I found myself utterly intrigued by the drama playing out in front of me; moreover I remained intrigued, captivated even, until the curtain calls and afterwards..." —Shakespeare Bulletin. "...mordantly funny..." —LA Times. **THE STORY:** William Shakespeare, in his mid-twenties, an aspiring playwright without a foothold in London, is desperate to make his mark. The greatest obstacle to his achieving the success he believes he richly deserves is the prominence of Christopher Marlowe, the "superstar" of the Elizabethan theatre. So formidable is his envy against this charismatic playwright that he persuades himself the only way to achieve his goal is to remove Marlowe from the scene. To this end, he musters the support of Robert Poley, a man who detests the atheistic, homosexual young Marlowe. Poley and his cohort Ingram Frizer proceed to devise the plan which will dispatch the detested anti-Christ. Will's wife, Anne Hathaway, constantly rails against her feckless husband, who can provide no support for the family and who is wasting his time and measly talents in "play-making." To elude the abuse of his embittered Stratford wife, Will finds solace in his mistress, Emilia, without realizing that she is Marlowe's mistress as well. The fateful day of the murder arrives: the site, Eleanor Bull's Tavern where Poley, Frizer and another accomplice zero in on the hapless Marlowe. Sodden with drink, woozy and unsuspecting, the Cambridge poet is brutally murdered. After the fatal blows have been struck, Will reveals himself to Marlowe as the arch conspirator who has masterminded his downfall. With his last gasps, Marlowe condemns the paltriness of his dramatic rival, proclaiming his artistic superiority to Shakespeare. Marlowe's supremacy in the Elizabethan theatre has been successfully eclipsed by the conniving Shakespeare. His posters are torn from their hoardings, and Shakespeare's star rapidly begins to rise. 7 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-2034-2**

**\$6.50**

★ **THE TRIANGLE FACTORY FIRE PROJECT.** DRAMA. Christopher Piehler in collaboration with Scott Alan Evans. "Electrically directed by Scott Alan Evans, and dynamically acted by the whole company, it is one of the theatre events of the season. Everyone involved does a brilliant job in this searing play, which reminds us why theatre exists." —NY Post. "A good play is a wonderful distraction. A great play tugs at your emotional core. A truly great play does all that and also affects its audience by triggering memories and influencing one's view of events. THE TRIANGLE FACTORY FIRE is one of the plays that falls into the last category." —Off-Off Online. "The creative pieces of this puzzle—cast, director, writer and designers—come together beautifully in a collaborative blaze of sadness, energy and poignancy. One can only hope that 100 years from now we might have the same perspective on our own New York tragedy." —Broadway.com. **THE STORY:** Saturday, March 25, 1911. 4:45 P.M. In the Triangle Waist Factory off downtown Manhattan's Washington Square—where 500 immigrant workers from Poland, Russia and Italy toil fourteen-hour days making lady's dresses—a cigarette is tossed into a bin of fabric scraps. Despite desperate efforts, flames sweep through the eighth, ninth and tenth floors. Panic-stricken workers run in all directions. On the ninth floor, some make it to the fire escape, only to have it collapse beneath their weight. Others run to the exit door but find it locked—many, including the soon-to-be-married Margaret Schwartz, die with their hands on the doorknob. Dozens leap from the windows to their deaths, shocking the crowd of onlookers gathered below. And some through bravery or sheer luck make it out alive. In the space of twenty-eight minutes, the fire is under control, but 146 people, mainly young immigrant girls, have died. THE TRIANGLE FACTORY FIRE PROJECT uses eyewitness accounts, court transcripts and other archival material to create a dramatic moment-by-moment account of this historic fire and the social upheaval that followed. It culminates in the manslaughter trial of the owners, Isaac Harris and Max Blanck, whose shocking acquittal inspires new outrage across New York and the entire country, the repercussions of which shaped social, political and economic policies for decades to come. By using real words spoken by real people, from Ukrainian seamstresses to millionaire Fifth Avenue socialites, THE TRIANGLE FACTORY FIRE PROJECT paints a heartbreakingly clear picture of a disastrous day in American history and explores the human toll such a tragedy takes on us all. 5 men, 4 women (doubling, flexible casting). UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-2048-2**

**\$6.50**

★ **WHERE DO WE LIVE.** DRAMA. Christopher Shinn. "An ideal rebuttal to a mostly dismal season of new plays on Broadway has arrived, with impeccable timing, at Off-Broadway's Vineyard Theatre. It's Christopher Shinn's WHERE DO WE LIVE, an exceptionally fine new play that probes with clarity and compassion the lives of a handful of New Yorkers just before, and just after, the events of Sept. 11, 2001...Shinn captures, as no

playwright yet has, the strange, terrible continuity of those days in New York—how, for most people, little really changed, even as we were being told that everything had." —Variety. "A deeply haunting play by Christopher Shinn about a city struggling against darkness. It's not simply because its events occur either side of 9/11 that this play hits us where we live now. More disturbing is one's awareness as the play unfolds that all its talk of doing good can't preempt a fractiousness and dissonance that are part of New York's inherent beat...One can only marvel at Shinn's ability." —Variety (Wolf). "An honest, insightful, and necessary play." —A.P. "An impressive new play. A startlingly accurate theatrical appraisal of the way we live now." —Village Voice. **THE STORY:** In the summer of 2001 in New York City, two young men from the same apartment building find their lives intersecting, as each struggles to make sense of a changing world. 7 men, 2 women (doubling). **FEE: \$60 per performance.**

**ISBN: 0-8222-2033-4**

**\$6.50**

**THE ACTION AGAINST SOL SCHUMANN.** DRAMA. Jeffrey Sweet. "Jeffrey Sweet over the years has become really a masterful playwright. Always brief, pithy, he has now developed a style of concentrated dialogue in which there is not an extra syllable, and in which the key emotional moments and ideas are punched out almost with a ferocious energy. I really recommend THE ACTION AGAINST SOL SCHUMANN. It is intense, serious, highly theatrical, entertaining." —WBEZ (NPR Chicago). "...one of those deliciously meaty stories with complex characters and a substantial plot that surprises you at every corner. If THE ACTION AGAINST SOL SCHUMANN were a novel, you'd stay up all night just to finish it." —New City. "Victory Gardens—the 2001 Regional Tony Award winner—champions realistic Chicago voices such as Jeffrey Sweet, whose ACTION AGAINST SOL SCHUMANN last season chilled and moved." —Chicago Magazine. **THE STORY:** As told by The Chicago Tribune: "Jeffrey Sweet's deeply felt and profoundly moving new play confronts its characters, and its audience, with a complex moral dilemma. Sol Schumann, a devout American Jew and beloved father of two grown sons, in 1985 is accused of unspeakable crimes he allegedly had committed many years earlier. That is all the story you need to know or should know, for part of the strength of Sweet's drama is the surprising twists and turns it takes in its plot, character, psychological and moral development. Like his earlier drama *The Value of Names* this is a tale, loosely based on a real case, of children and parents. It tells of the bond that links them and of the gulf that separates them. And though Sol Schumann is the title character, the two central forces of the drama are his sons, who in the course of tracking through the maze of legal, moral and personal issues on the sins of their father, also must come to terms with their relationships with him as their father's children. An unusually thoughtful and provocative script, rich in drama (and melodrama). This is a play to remember." 5 men, 4 women (doubling). OPEN STAGE. **FEE: \$60 per performance.**

**ISBN: 0-8222-1949-2**

**\$6.50**

**AMATEURS.** COMEDY. Tom Griffin. The tangled desires and hopes of the guests at an opening night party of a New England community theater group are examined in this bittersweet and touching comedy. "...AMATEURS is more than colorful balloons against a tinted sky...[it] is really about how we distance ourselves from the pain of reality...The run-on comedy...is sharp and funny..." —Boston Globe. "AMATEURS...certainly left me laughing...It is fun to hear the sound of laughter once again..." —The Evening Times. "AMATEURS is...winsomely, wildly, wonderfully funny. So ride with the punches and enjoy the literate, charming mayhem..." —East Side Monthly. **THE STORY:** Following the opening night of the Timberly Troupers' musical about undertakers, Dorothy and her slightly daft husband, Charlie, host a gathering of actors and friends. The chic opening night party is in another part of town, but into Dorothy's living room comes a guest list that includes Nathan (a recently divorced high-school teacher who is also a very bad ventriloquist), Wayne (better at loving than acting), Jennifer (who has a sure shot at Hollywood stardom), Ernie (one of the Troupers' actors filled with ham and spite), Irene (his out of patience wife), Mona (who was in love with Wayne but has since moved on to someone else) and Paul (a well-known drama critic and friend of Dorothy's who has just broken his rule of never reviewing community theater). When Paul has a heart attack he drops his not-yet-published review before being taken to the hospital. The actors read it and confront the harsh reality of a pan. Dorothy's sweetness and patience rise above Ernie's bitter tirade, and the others trade barbs and insults as they try to control their emotions. The party becomes the setting where the dreams, loves, failures and successes of this group are explored with bittersweet humor and the relationship between risk and need is touchingly depicted. 5 men, 4 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0022-8**

**\$6.50**

**THE AMAZING ACTIVITY OF CHARLEY CONTRARE AND THE NINETY-EIGHTH STREET GANG.** COMEDY/FANTASY. Roy London. This ingenious and imaginative comedy-fantasy marked the debut of an exciting



and original playwright. **THE STORY:** Is the odyssey of Charley Contrare, who leaves home while still a boy and spends a lifetime seeking to “find” himself, to know who and what he really is. While his mother waits at home, and then eagerly packs her bags, hoping to join Charley in Hawaii, we meet Charley at ages sixteen, thirty, sixty and ninety. In this free-flowing fantasy world, filled with theatrically vivid episodes from Charley’s various “pasts,” each Charley challenges the reality of his alter egos—until, at last, the true Charley arrives, releasing his mother from her long vigil, and setting right the kaleidoscope of “amazing activities” that have comprised his multifaceted life. 5 men, 4 women. UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0023-6** **\$6.50**

**AS IT IS IN HEAVEN.** DRAMA. Arlene Hutton. “A moving portrayal of upheaval caused when the utopian existence of an 1830’s Shaker community in Kentucky is threatened by the arrival of ‘newcomers’ claiming to see angels...powerful and insightful...a thought-provoking piece, the message being that often we need not look as far as heaven to see angels here on earth...” —The Herald. “Hutton, who is best known for her charming *Last Train to Nibroc*, once again looks into a slice of Americana and a time when things seemingly were simpler while showing that even a ‘utopian’ existence such as the Shakers’ was not without complications...Hutton asks some universal questions about the nature of community and belief that are timeless and also prove to be good fodder for storytelling on stage...AS IT IS IN HEAVEN contains a story that deserves to be told.” —American Theatre Web. “What Hutton does that is so fascinating is to show us people who appear to be the very picture of goodness and brings out their eccentricities and frailties. [She] is excellent at drawing comedy from the situation...to its satisfying and inspiring conclusion.” —TheatreMania.com. **THE STORY:** A religious community is changed when a non-believer has an ecstatic experience. The 1830’s Shaker society of Pleasant Hill, Kentucky, is set in ordered ways. Their once dramatic form of worship has by now developed into routine. The arrival of Fanny upsets the harmony; the Sisters suspect her to be a “winter Shaker,” one who suddenly converts when life gets too hard on the farm. Fanny sees angels in the meadow, and soon all the young women are receiving spiritual “gifts” of songs, drawings, ideas and giggles, completely upsetting the community. The leaders question Fanny’s intentions and honesty: Is this a resurgence of the original Shaker celebration or something manufactured by Fanny so that she can remain with the Shakers? Eldress Hannah is jealous that she, the most devout of Shakers, has not been privileged to see the visions. But only the ones who question need visual proof. Whether they were heavenly or earthly, the angels were there. “Hands to Work, Hearts to God” is their motto, and in each scene the Sisters are always at tasks. The set is as simple as the Shakers: benches, baskets and laundry. Hymns sung a cappella punctuate the scenes of the play, which ends with a joyful explosion of Shaker singing and ecstatic dance. 9 women. OPEN STAGE. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1860-7** **\$6.50**

**BEST OF FRIENDS.** COMEDY. James Elward. This literate and witty comedy deals hilariously with the problems caused by the unexpected return of a long absent (and famous) writer to his family—in company with the pretty young thing he now wants to marry. “That’s what BEST OF FRIENDS abounds in—entertainment. Gaiety. Funny Lines. Wit.” —Boston (MA) Herald Traveler. “...a lot of bright, funny dialogue.” —White Plains (NY) Reporter-Dispatch. “...a very funny play.” —Portland (ME) Press Herald. **THE STORY:** As he had deserted them many years before, the family of Archer Connaught, famous author (and philanderer), receives the news of his death in a plane crash with mixed emotions. His daughter is cool and bitter; his son jumps at the chance to write the official biography; and his wife relishes the idea of basking in the reflected glory of the tributes certain to come. But then Archer turns up, alive after all, and squiring the lovely young girl, half his age, whom he hopes to marry. But first a divorce is needed, and while his wife, Kate, is seemingly compliant, the problem (or so she says) is that they were never legally married in the first place. After that the complications multiply uproariously as family skeletons are exhumed, romance blossoms in unexpected places, and our hero comes to sense both the generation gap between himself and his intended and the value of a good, loyal wife, tried and true. 4 men, 5 women. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0108-9** **\$6.50**

**BETTY’S SUMMER VACATION.** COMEDY. Christopher Durang. “Incest, dismemberment, and a laugh track as a Greek chorus...theater, praise be, can still go where other forms of art cannot...an ecstatically angry new comedy...relentlessly fierce, relentlessly funny...” —NY Times. “This is a sweet night that has little to offend any but the thinnest skinned among us.” —NY Newsday. “...the funniest new farce in years...the play lifts off from the ground of brilliantly naturalistic comedy into the stratosphere of zany satire...by far Durang’s best.” —NY Post. **THE STORY:** Betty is looking forward to her summer share at the ocean. But Trudy, whom she knows only

slightly, chatters incessantly; and then there are the other housemates—sexy lout Buck, who’s pathologically on the make with women all the time, and sweet, withdrawn Keith who carries a shovel and a mysterious hatbox and just may be a serial killer. Then the emotionally anarchic landlady, Mrs. Siezmagraff, moves in too; and she invites a crazy derelict to dinner, and, well, the vacation becomes more and more of a strain for poor Betty. Not to mention there seems to be a laugh track coming from the ceiling that no one seems able to shut up. Death, destruction, mayhem—Betty finds it all in her seaside retreat. 5 men, 4 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1766-X** **\$6.50**

**BODIES, REST AND MOTION.** DRAMA. Roger Hedden. This strikingly original play marked the arrival of a significant new voice in our theatre. Concerned with a group of laid-back young people who have yet to find their paths in life, the play combines humor and telling insights with incisive dialogue to illuminate the frustrations and lack of purpose which beset so many of the “now generation.” “The voice of a talented young playwright is a precious but fragile phenomenon.” —NY Times. “...engrossing, amusing, even poignant. An authority and sharpness to Roger Hedden’s writing bodes well.” —NY Daily News. “...an offbeat sense of humor and a personal vision.” —BackStage. **THE STORY:** The place is a small and rather run-down house in Enfield, Connecticut, the “pad” shared by Nick and Beth. Rootless and undecided about what to do with their lives, Nick keeps them going by selling TVs, but his plan (to which Beth reluctantly agrees) is to head off to the Midwest for a fresh start. As the play begins Nick is lounging about, drinking with their mutual friend (and his former lover) Carol, while waiting for Beth to return with more booze. When she arrives they discuss their imminent departure for Ohio but then, and abruptly, Nick takes off—alone—for parts unknown. Left in the lurch, Beth is drawn into a brief but fervid affair with a hip young house painter, Sid, who shows up to redecorate the house for the next tenants. But while Sid begins to take their relationship seriously, Beth does not, and echoing Nick, she sells the furniture (except for the color TV that Nick copped from his former employer) and vanishes without a goodbye. When Nick, having had a change of heart, returns, it is to an empty house which, in a very real way, symbolizes the inertia and rootlessness that have brought them all to where and what they are. As the play ends Nick drifts back into a relationship with Carol, while Sid, abandoning his buckets and brushes, goes off in search of Beth. But the lesson of the play is that nothing has really changed, nor will it until those involved find something to truly believe in and pursue. 4 men, 5 women (several roles may be doubled). INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0130-5** **\$6.50**

**BOYS’ LIFE.** COMEDY. Howard Korder. A biting funny postmodern comedy of manners, which follows the fortunes of a group of urban male “yuppies” as they attempt to come to terms with life. Produced with great critical and popular success by New York’s prestigious Lincoln Center Theater. “Howard Korder’s BOYS’ LIFE puts sexual insecurity among under-thirty males under the comic microscope and the result is a satisfying and thoughtful work by a fresh playwrighting voice.” —Variety. “...BOYS’ LIFE is the most balanced and intelligent comment on the battle of the sexes I’ve seen in a long time...” —The New Yorker. “...it makes Howard Korder a presence to take seriously in the theater.” —Village Voice. “BOYS’ LIFE is the freshest thing I’ve seen in ages.” —NY Daily News. **THE STORY:** Told in a series of fast-paced, sharply etched scenes, the play traces the misadventures of three former college buddies now seeking to make their way in the big city—and with various women of their acquaintance. There is the cynical Jack, who is already married and a father, but is not above pursuing daytime adulteries while baby-sitting in the park; the innocent, vulnerable Phil, who grows weary of not being taken seriously and concludes that being unhappy is the way things are supposed to be; and the handsome, amoral Don, who risks a solid relationship with his girlfriend by sleeping with another, simply to see if he “could get away with it.” Moving along briskly, with its mood of satirical humor brilliantly sustained, the play dissects and anatomizes the male narcissism—and protracted adolescence—which characterizes its protagonists and, in the end, makes it hilariously clear that it is actually the women who possess the qualities of “manhood” and maturity which their deluded lovers so desperately lay claim to. 4 men, 5 women. UNIT SET. **FEE: \$60 per performance.** **SPECIAL NOTE: A CD (#1092CD) with cue sheet containing the original music composed by David Yazbek for the New York production of this play is available through the Play Service for \$28.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**  
**ISBN: 0-8222-0140-2** **\$6.50**

**THE BOYS NEXT DOOR.** COMEDY. Tom Griffin. An Off-Broadway success, this very funny yet very touching play focuses on the lives of four retarded men who live in a communal residence under the watchful eye of a sincere, but increasingly despairing, social worker. Filled with humor, the play

is also marked by the compassion and understanding with which it peers into the half-lit world of its handicapped protagonists. "THE BOYS NEXT DOOR is one of the most unusual...and one of the most rewarding plays in town." —BackStage. "Griffin's play hits squarely on the truth of life with its constant interplays and shadings of triumphs and tears." —NY Daily News. "THE BOYS NEXT DOOR moves the audience to an awareness of how many things in every day life we take for granted..." —NY Times. **THE STORY:** The place is a communal residence in a New England city, where four mentally handicapped men live under the supervision of an earnest, but increasingly "burned out" young social worker named Jack. Norman, who works in a doughnut shop and is unable to resist the lure of the sweet pastries, takes great pride in the huge bundle of keys which dangles from his waist; Lucien P. Smith has the mind of a five-year old, but imagines that he is able to read and comprehend the weighty books that he lugs about; Arnold, the ringleader of the group, is a hyperactive, compulsive chatterer, who suffers from deep-seated insecurities and a persecution complex; while Barry, a brilliant schizophrenic who is devastated by the unfeeling rejection of his brutal father, fantasizes that he is a golf pro. Mingled with scenes from the daily lives of these four, where "little things" sometimes become momentous (and often very funny), are moments of great poignancy when, with touching effectiveness, we are reminded that the handicapped, like the rest of us, want only to love and laugh and find some meaning and purpose in the brief time which they, like their more fortunate brothers, are allotted on this earth. 7 men, 2 women. **INTERIOR. FEE: \$60 per performance.**

ISBN: 0-8222-0143-7

\$6.50

**BREAKFAST IN BED.** COMEDY. Jack Popplewell. Another hilarious success by England's master of light comedy. Concerned with a group of bickering relatives in competition for an aged uncle's fortune, the play is a delightful demonstration of how greed can bring out the worst—and best—in us. **THE STORY:** Joe Henderson, a hard-working but rather close-fisted widower, lives with his daughter, Mary, in the grimy, English mill town of Brimley. Joe's two married sisters, Alice and Jane, also reside in Brimley, as have all of their family—with the exception of three black sheep uncles who were asked to leave town some fifty years earlier. But now one of the uncles, Robert Oldfield, has written to announce his intention of coming back to Brimley to end his days and Joe, learning that the old man has amassed a fortune, decides to offer him a home. His sisters are easily hoodwinked into letting Joe take over the "family obligation," until they too find out about Uncle Robert's money—at which point the bickering begins. When the old gentleman arrives he finds that he is to be shuttled back and forth from home, but the mood of energetic cordiality rapidly dissipates when it is discovered that their guest is not Uncle Robert at all, but his ne'er-do-well brother, Emmanuel. A promise being a promise Joe takes the old man in, but begins to fume as his money, his liquor, his cigars and his wardrobe are blithely usurped by his boarder. Joe has had all about he can stand when Uncle Emmanuel obligingly falls down the steps of a pub and expires—but excitement flares up again when the real Uncle Robert arrives shortly afterwards. Again the competition for hospitality (and anticipated inheritance) begins, much to the increasing distaste of Joe's daughter, Mary, who wants only to marry her fiancé, Peter (Jane's adopted son), and leave Brimley and her petty relatives forever. Mary and Peter dream of buying a farm in Cornwall, but they have no money and Peter is saddled with the running of his foster father's mill. But Uncle Robert (who is really not rich at all) saves the day by deftly swindling the necessary money from his avaricious kin, after which he dies and leaves it to the lovers. So all works out happily—marred only by the announcement that uncle number three has just arrived from Australia! 6 men, 3 women. **INTERIOR. FEE: \$40 per performance.**

ISBN: 0-8222-0146-1

\$6.50

**BRIGHTEN THE CORNER.** FARCE. John Cecil Holm. **THE STORY:** An absent-minded bachelor spends his life inventing things and going to school, but he never finds time to learn everything he wants to know. He is interested also in his young nephew and the nephew's wife, and he drops in on the couple on his way South. Having money, he wants to make the young people comfortable, but is especially concerned in giving them an incentive to raise a family, and he is anxious to provide bonuses for children who will come later on. When he arrives he mistakenly identifies a charming bride, a neighbor of the young people, as his nephew's wife. For sufficient reasons, the truth is concealed. In order not to disappoint Uncle, all the young people involved must play out the comedy until almost the very end. What with this bride and that dashing in and out, and Uncle meantime happily involved in his schemes for helping his own young people, we are involved in a series of misadventures. But Uncle finally gets everything straightened out, and generously gives presents not only to his nephew and his wife but to everyone else. 4 men, 5 women (2 of the 5 women are bit parts). **INTERIOR. FEE: \$40 per performance.**

ISBN: 0-8222-0155-0

\$6.50

**THE BUNGLER.** COMEDY. Jean Baptiste Molière. Translated into English verse by Richard Wilbur. **THE STORY:** Molière's *THE BUNGLER* (1655) takes place in the Sicilian city of Messina and is a fresh, zestful verse treatment of the familiar elements of Italian popular comedy. A beautiful young woman named Célie has been traveling with a gypsy band and, shortly before the play begins, has been left by the gypsies with a rich old man named Trufaldin as security for a loan. Two young men of Messina, Lélie and Léandre, have lately been rivals for the hand of a girl named Hippolyte, but when Célie appears on the scene they are both smitten by her, and she becomes the new object of their rivalry. The warm, impetuous Lélie turns to his valet, a cunning trickster named Mascarille, for help in out-witting Léandre and in freeing the pawned Célie from what amounts to captivity. Mascarille, who loves to plot and deceive, contrives ruse after ruse in his master's interest, but is repeatedly frustrated by the blunders of Lélie—who, even when he is an informed participant in his valet's schemes, manages unintentionally to spoil them. This joke is repeated for nearly five acts, and does not grow tiresome: One delights in the resilience of Mascarille, the wondrous variety of his intrigues, and the astonishing ability of Lélie to botch them. As the result of certain discoveries, the play is able at its close to unite Lélie with his Célie, who turns out to be of gentle birth. Léandre is reunited with Hippolyte, to the satisfaction of her father, Anselme, and indeed the dénouement pleases everyone, including Trufaldin, Pandolfe (Lélie's father), and André, a former suitor of Célie's who is now revealed to be her long-lost brother. It is, as Mascarille observes, "like the ending of a comedy." 7 men, 2 women (flexible casting). **UNIT SET. FEE: \$60 per performance.**

ISBN: 0-8222-1747-3

\$6.50

**CAVE LIFE.** DRAMA. David Steven Rappoport. *CAVE LIFE* is a powerful and unusual work about a young Manhattan woman involved in a ménage à trois with her husband and her hallucination of a Neanderthal caveman. "...it is poignant, amusing, and very good theatre." —The New Yorker. "CAVE LIFE is one of the most convincing portrayals of serious mental imbalance ever written...Mr. Rappoport's evocation of the terrible futility at the heart of life with some mental illness is both brave and skillful." —NY Law Journal. "Rappoport commands an unusual theatrical vocabulary..." —Village Voice. **THE STORY:** Charleston is a young woman living in Manhattan who has a history of mental illness. She hallucinates visions of a Neanderthal caveman named Enki who seems to be more accepting and loving of her than her husband, Frank. The household is further complicated by Frank's emotionally disturbed teenage son from a previous marriage, Frank's lover Sophronia, and Charleston's disturbed mother, Irene. Charleston has become pregnant, and Enki tells her that she will have to choose between being crazy or having the baby. Frank, comes to the realization that he too has choices to face—the choice of remaining with Charleston or getting on with his life in a healthier way. Rappoport's sharp-edged humor dissects the despair, brokenness and pain of life. *CAVE LIFE* powerfully and unusually explores what Sophronia calls the "geography of good intentions," raising the questions of what we owe ourselves, what we owe others and what borders between them. 5 men, 4 women. **UNIT SET. FEE: \$50 per performance.**

ISBN: 0-8222-0192-5

\$6.50

**CAVERN OF THE JEWELS.** CHILDREN'S PLAY. John Heuer. Commissioned by the New York State Council on the Arts for production by New York City's noted Circle Repertory Company, this highly original and stimulating play brings bright humor and professional skill to its tale of selfish parents taught a lesson in life by their children. "So much of children's theater is earthbound and derivative, it dulls rather than stimulates the imagination. Therefore it is refreshing to come upon such a fanciful play as John Heuer's *CAVERN OF THE JEWELS*." —NY Times. **THE STORY:** The greedy Buncharot, a blustering tycoon, treats his son and daughter like servants while his wife clucks over him and dotes on the fortune he has amassed. Sent out to search for strawberries, the children go off to the forest, where they befriend two enchanting gnomes, Peri and Ponke, who guard the treasure of glittering jewels from which Nature draws its brilliant colors. The gnomes give their new friends a gigantic emerald, and Buncharot, once he lays eyes on it, realizes that the children have stumbled across the richest treasure in the world. He and the unscrupulous Reverend Archer plot to seize all the jewels and, for a time, they apparently succeed. But the children, along with Peri, Ponke and their woodland allies, soon outwit the thieving adults—restoring Nature's Treasure to its rightful guardians while teaching Buncharot and his cronies a lesson they will not soon forget. 2 men, 3 women, 2 boys, 2 girls. **EXTERIOR. FEE: \$50 per performance.**

ISBN: 0-8222-0193-3

\$6.50

**CELLINI.** COMEDY/DRAMA. John Patrick Shanley. Adapted from the autobiography of Benvenuto Cellini, translated by J. Addington Symonds. "[Shanley] has created a convincing Cellini, not neglecting his dark side, and a trim, vigorous, fast-moving show." —BackStage. "Very entertaining...With brave purpose, the narrative undermines chronology before untangling it...touch-

ing and funny..." —NY Times. "The play glorifies the struggle of the artist to expand the limits of his artistry, to risk personal immolation in the pursuit of creative achievement." —Variety. **THE STORY:** The play chronicles the life of the original "Renaissance Man," Benvenuto Cellini, the sixteenth-century Italian sculptor and man-about-town. Cellini's masterwork is the magnificent *Perseus*, the creation of which is the play's centerpiece. As he works, he dictates his memoirs, letting us into his life: We learn of his days in Paris and Rome, and of his beloved Florence; we also get a glimpse of the artist's bravado—he snubbed the patronage of Pope Paolo and was promptly thrown in jail; we're given accounts of his love life; and we're also teased about a couple of juicy murders. The play closes with the unveiling of the *Perseus* and leaves the audience touched by Cellini's genius. 7 men, 2 women (doubling). UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1808-9** **\$6.50**

**A CHRISTMAS CAROL.** PLAY WITH MUSIC. Doris Baizley. This adaptation of the classic story was initially produced to critical acclaim by the Mark Taper Forum. The production proved so successful that it was revived the following year...and the following and the following! "A CHRISTMAS CAROL...is a ninety-minute blitz of nonstop enchantment." —LA Herald Examiner. "A CHRISTMAS CAROL...is certainly the most gaily wrapped and most clever presentation of these holidays." —Arizona Republic. The play has been produced to similar raves (and similar return engagements) at regional theaters across the country. **THE STORY:** A highly inventive adaptation of the classic Dickens story, paired down to its essential elements. In this version, we encounter a company of traveling players about to enact the Dickens story. As the onstage trunk of supplies opens, actors and clowns spill out and roll on. The gruff stage manager and prop boy check the show's props, which are shabby and third rate, but the troupe improvises by creating a magical world of make-believe. The acting troupe soon discovers that the actors playing Scrooge and Tiny Tim have abandoned the tour; but the show must go on, and the prop boy eagerly volunteers for the part of Tim while the cynical stage manager must be forcibly drafted to play the old miser. The troupe proceeds to make their way through the tale, creating fog, snow, fire and ghosts through mime, imagination and wonderful visual effects. The rag tag players (including the stage manager and prop boy) quickly become the characters of the story, and we are pulled into the life of Ebenezer Scrooge. The Christmas Spirits work their magic and warm the heart of Scrooge, as well as the old stage manager. This is an extremely effective and easily produced version of this Christmas classic. 5-8 men, 3-6 women, 1 boy. POP UP SET, MINIMAL PROPS. **FEE: \$60 per performance. SPECIAL NOTE: A CD (#1332CT) with cue sheet containing the original music composed by Susan Seamans for this play is available through the Play Service for \$60.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**  
**ISBN: 0-8222-0208-5** **\$6.50**

**CLEVER DICK.** MYSTERY/FARCE. Charles Marowitz. An antic, tongue-in-cheek spoof which pokes wicked fun at the English class system—and at the notion that the "upper classes" live lives of erotic decadence, indulging in arcane sexual pleasures that the envious laboring classes can only read—and dream—about. In the present instance there is also a murder to be solved, some rather complicated relationships to be sorted out, and justice (of a sort) to be done. **THE STORY:** The action begins at a stately home in rural England, where Colonel Calvarley, the lord of the manor, suddenly expires (or seems to) after sipping a glass of (apparently poisoned) Sauterne. His body is discovered by Hannah, the housekeeper, and Harold, the houseboy, which leads to the arrival of Inspector Farcus of Scotland Yard and his assistant, Potts, two working-class types who have little sympathy for the decadent lifestyles of the landed gentry. After putting the Colonel in the freezer for safekeeping, the Inspector sets about investigating the circumstances of his death, which brings into suspicion all the others at the manor. There is Alan Hobbiss, the Colonel's business partner (who stands to inherit their equestrian outfitting business); his wife, Berenice (played by a male actor, and smitten with Harold, the houseboy); Charles Appley, the Colonel's legal advisor (who is carrying on with Lady Calvarley); and Lady Calvarley herself (who is hardly dismayed by the Colonel's apparent demise). As their investigation progresses, Farcus and Potts are surprised to find that the Colonel was given to whipping Harold (to their mutual pleasure) and that Harold, despite his cockney accent, is actually a well-born son of privilege trying to escape his upper-class background. And, as it turns out, the Colonel is not actually dead, although, in the second act, after his shocking reappearance, he does manage to expire for real, after a sip of (this time) properly poisoned brandy. The second investigation doesn't fare much better than the first as Inspector Farcus' credentials are called into question; Charles and Lady Calvarley decamp for Spain; Potts takes up with Harold, who decides to accept his inheritance after all; and Farcus himself is persuaded to stay on at the manor by Hannah—who turns out to be the

Colonel's possible murderer, his secret lover, and, ironically, his heir as well. 6 men, 3 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0216-6** **\$6.50**

**THE CREATION OF THE WORLD AND OTHER BUSINESS.** COMEDY/DRAMA. Arthur Miller. An important and remarkable play by a master dramatist which, with eloquence and compassionate humor, goes to the very roots of human guilt and responsibility: the Biblical struggle between God and Lucifer, with Adam and Eve and Cain and Abel as their pawns. "...the sparkle, intellectual bite and stimulating impact that a new dissertation on an ageless subject should have." —Variety. "...Miller is reaching for new insights into the human dilemma..." —Cue Magazine. "...imagination and an unexpected vein of humor..." —NY Post. **THE STORY:** Dividing his play into "three questions on the human dilemma," the author begins with a charming and gently humorous retelling of Adam and Eve (and God) in the Garden of Eden. After their expulsion from paradise, Eve gives birth to Cain, watched over by a scheming Lucifer—who seeks to share the power of a God now angered by the errant ways of his creations. In the concluding portion of the play, with mounting dramatic intensity, Cain kills his brother, Abel, and is sent out as a wanderer, as the final dilemma is explored: "When every man wants justice, why does he go on creating injustice?" Throughout the action, which alternates scenes of sprightly humor with absorbing confrontations between God and Lucifer and God and his fallible creations, the striking pertinence of the play becomes ever more clear. It is a parable for our time, and all time, rich with philosophic insights and alive with vivid theatricality. 8 men, 1 woman. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0249-2** **\$6.50**

**THE CRIPPLE OF INISHMAAN.** COMEDY/DRAMA. Martin McDonagh. "Beneath the volley of barbs and loopy postures lies the same bedrock of wistfulness and exasperation that makes *Beauty Queen* so poignant. Mr. McDonagh has again created characters for whom the line between cruelty and kindness is slender...the script features some unsettlingly surprising demonstrations of both affection and aggression." —NY Times. "McDonagh's...comic talent appears unlimited, and he also has a way...of mixing up his humor with a touch of the poet and a profound sense of tragedy always dangerously lurking on comedy's untidy fringe. In short, young McDonagh is a playwright to reckon with..." —NY Post. "...McDonagh's storytelling style...has the clarity and power of fable. Each character enters not only with his own idiosyncrasy but with his own distinct idiom. McDonagh skillfully juggles rhythms and repetitions so as to illuminate the sadness, defensiveness and longing for connection underneath the characters' badinage." —The New Yorker. "McDonagh...is at root an Irish realist in the tradition of Synge, O'Casey, Friel and Billy Roche. He is also a born storyteller with a precocious sense of dramatic structure." —London Times. "Mr. McDonagh [is] a realist with rich gifts...[He] is immensely talented and bizarre." —NY Observer. **THE STORY:** Set on a remote island off the west coast of Ireland in 1934, **THE CRIPPLE OF INISHMAAN** is a strange comic tale in the great tradition of Irish storytelling. As word arrives on Inishmaan that the Hollywood director Robert Flaherty is coming to the neighboring island of Inishmore to film *Man of Aran*, the one person who wants to be in the film more than anybody is young Cripple Billy, if only to break away from the bitter tedium of his daily life. 5 men, 4 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1663-9** **\$6.50**

**CURSE OF THE STARVING CLASS.** DRAMA. Sam Shepard. Winner of the Obie Award. A major work by one of our theatre's most respected and celebrated writers, this award-winning examination of the dislocations of contemporary American society was produced with great success in both London and New York. "Shepard has fashioned a play of eloquent intensity, whirlwind farce and resonantly poignant insight." —Time Magazine. "Sam Shepard has taken a giant step with his new play, the latest in a long line of macabre and often brilliant excursions into his personal nightmare-view of America." —Cue Magazine. "...it will be recalled as an important step in a major playwright's career." —NY Post. **THE STORY:** The setting is a farmhouse somewhere in the American West, inhabited by a family who have enough to eat, but not enough more to satisfy the other hungers that bedevil them. The father is a drunk; the mother a frowzy slattern; the daughter precocious beyond her years; and the son a deranged idealist who wants something better but has no clear idea of how to attain it. The action is filled with changes and counter-changes as the family decides to sell the house to raise money; the mother talks of running off to Europe or Mexico, but ends up asleep on the kitchen table; the father sobers up and tries to take control; the daughter is blown up in the family car; and the son is brutalized and bloodied by the evil forces besetting them. In the end of the play its people become a metaphor for the underside of American life—the benighted innocents forever pursuing a diminished dream, and the illusion

of fulfillment which remains ever beyond their reach. 7 men, 2 women.  
**INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0261-1 \$6.50**

**THE DAY ROOM.** DRAMA. Don DeLillo. The first play by one of America's most successful and respected novelists, this surreal comedy is both perplexing and consistently amusing as it probes the limits of reality through a Pirandelloesque examination of a bizarre sequence of ambiguous events—and people. First presented by Harvard's noted American Repertory Theater, the play went on to successful Off-Broadway production by the Manhattan Theatre Club. "THE DAY ROOM is an intellectual mystery, a metaphysical comedy, and absurdist riddle." —Boston Herald. "...a cheerful, often hilariously wicked, commentary on life and death, both seen in terms of a theatrical event." —NY Post. "DeLillo gives his characters incisively lunatic commentaries on death, the nature of illness, the hierarchical abuses of power and on reality itself." —San Francisco Chronicle. **THE STORY:** The play opens in a brightly lit hospital room occupied by two men. One, the amiable Budge, does Tai Chi exercises while trying, without much success, to strike up a conversation with his taciturn roommate, Wyatt. Then, slowly but inexorably, their world begins to spin away from reality as they are visited by a series of fellow patients and hospital staffers, all of whom, it turns out, may not be what they seem. Oddly normal, but also oddly frightening, it is soon apparent that they have strayed in from the psychiatric ward of the adjacent Arno Klein Wing, and are all quite mad. In the second act, which is set in the day room of the psychiatric ward, the same performers reappear, but with different identities. Some of them, claiming to be actors, transform the room into a tacky motel suite in which a play-within-the-play is to take place; others become tourists searching for the renowned "Arno Klein Theater Company"; and one man, strait-jacketed and tied in a chair, "becomes" a television set. At last Arno Klein himself appears, and proves to be the man (Budge) who started the play. So, in the end, we have come full circle, with appearance and reality, madness and normality, still tantalizingly undefined, and with the growing conviction that all the world may indeed be no more than a stage—and all its inhabitants merely players. 6 men, 3 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-0278-6 \$6.50**

**DAY STANDING ON ITS HEAD.** DRAMA. Philip Kan Gotanda. Reality mixes with the past to arouse and comfort a man going through the crises of entering middle age. "Philip Kan Gotanda's DAY STANDING ON ITS HEAD is a wonder...It's a beautiful piece of theater...Gotanda has strung his elements together with imagination, grace and sensitivity...he imparts such a fresh, buoyant and humorous touch to the work that it shines with a poignant loveliness, like an array of Japanese lanterns glowing against a dark blue sky." —Oakland Tribune. "...a journey as witty and engaging as it is indirect...elements of fantasy and reality and life and death become tangled in tantalizing ambiguity." —San Francisco Examiner. **THE STORY:** Harry Kitamura, a successful law professor, begins to find his life unraveling when he starts researching a paper about his involvement in a campus strike in the early 1970s. Odd characters with violent and overt sexual impulses begin to invade his night dreams, eventually spilling over into his waking life. Soon he is unable to distinguish between the two worlds, sending him on an uncontrollable ride of obsession and ultimate revelation. The 1960s, the Red Guard, Eric Clapton and a Japanese Peggy Lee impersonator all make their presences known in this tale of a heart lost and a heart found. 5 men, 4 women (flexible casting). **UNIT SET. FEE: \$50 per performance.**  
**ISBN: 0-8222-1398-2 \$6.50**

**THE DAY THEY SHOT JOHN LENNON.** DRAMA. James McLure. Comprised of a deftly blended series of encounters between a group of strangers who assemble at the site of John Lennon's assassination, the play captures the sense of shock and uncomprehending loss which followed that awful event. First produced by the McCarter Theatre in Princeton, N.J. "...we're transported right back to that December 1980 day of mourning when the songs of an era took on sad, new ironies, and when no one could think of the right words to express an unexplicable loss." —NY Times. **THE STORY:** The action of the play takes place in the street in front of the Manhattan apartment house where John Lennon was shot to death. Deeply moved and shocked by this awful event, many New Yorkers spontaneously assembled there to pay tribute to their slain idol, and it is from the interwoven stories of a cross section of these people that the author builds his play. Included are a young advertising executive and a "women's libber" who had both been at Woodstock; a group of high-school students preoccupied with romantic disputes and entanglements; a pair of Vietnam vets with larceny in mind; an elderly Jewish man from a neighboring building who mistakenly thinks that the murder victim was Jack Lemmon; and a hip young black would-be comic who, it turns out, is the son of the old Jewish gentleman's doorman. Through the interaction of these people, sometimes humorous, sometimes moving, sometimes menacing, the author points up the larger significance of the event which has brought them together—the

shockwave which was felt across the nation by this further evidence of the violence and ugliness lurking in our communal soul. 7 men, 2 women.  
**OPEN STAGE. FEE: \$50 per performance.**  
**ISBN: 0-8222-0279-4 \$6.50**

**DEAD GIVEAWAY.** SUSPENSE. Mary Orr and Reginald Denham. A clever and ingeniously crafted study in suspense by two masters of the genre. First presented Off-Off-Broadway by the Apple Corps Theatre. "...just about the niftiest original presented by the company to date...you are in for one hell of a suspenseful evening..." —BackStage. "...clearly the work of professionals in the craft of crime writing." —NY Times. **THE STORY:** The setting is the living room of a boarded-up hunting lodge in rural Ohio, the secret hideaway of a prominent U.S. Senator. A young couple, on the run after having accidentally killed a gas station attendant during a robbery, break into the lodge to hide out—only to be discovered by the Senator when he arrives for a surreptitious tryst with another man's wife. Thereafter the plot begins to twist and turn ingeniously as the young couple, aware that they have caught the Senator in a compromising situation, blackmail him for \$5,000—only to have the tables turned on them when the Senator discovers the body which they have hidden in the lodge and realizes that the peril of discovery is as great for them as for him. Meanwhile his new lady friend, knowing that the Senator has presidential aspirations, decides to exploit his predicament for her own advantage. Needless to say the complications multiply steadily as the various protagonists try to outwit each other, leading, in the end, to an unexpected but ironically fitting dénouement. 5 men, 4 women. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0283-2 \$6.50**

**DEMOCRACY.** COMEDY/DRAMA. Romulus Linney. From two novels by Henry Adams and the administration of Ulysses S. Grant. This skillfully theatrical adaptation mixes Adams' tales of love and ambition in Washington with scandals from the Grant administration in a manner at once sardonic, knowing, yet affectionate. "...the play abounds with laugh-provoking observations." —Milwaukee Sentinel. "...a thoughtful piece built solidly on history..." —Richmond Times-Dispatch. "...as timely as the headlines coming from Washington these days." —Richmond News Leader. **THE STORY:** In the presidential society of Washington in the spring of 1875, two beautiful American women are courted by two dashing American men. Madeline Lee, a wealthy widow from New York, and Esther Dudley, an agnostic photographer from Washington, are pursued by Silas Raitcliffe, Senator from Illinois and candidate for the presidency, and by the Reverend Stephen Hazard, a handsome Episcopal priest whose spellbinding oratory packs his church. Around them move Baron Jacobi, the cynical Bulgarian Ambassador; Esther's unmarried Aunt Lydia, who played at the feet of George Washington when she was a child; Mrs. Essy Barker, an outrageous female lobbyist; and the President and his wife, the world-famous Grants themselves, innocent, blundering and touching. The two women must decide whether to marry the two men, knowing they will also marry what their men believe, about America, about religion, about final truth and untruth, about success and reality. Their courageous decisions, in two highly charged scenes, are the same; they will not marry men they may or may not love, but whose fundamental beliefs they cannot share. Henry Adams' comic vision of American democracy is scathing, passionate, funny, and in the deepest and best sense, loyal to his country. 4 men, 5 women, extras. **UNIT SET. FEE: \$50 per performance.**  
**ISBN: 0-8222-0299-9 \$6.50**

**DISCIPLES.** DRAMA. Charles Marowitz. An absorbing and strikingly original work which deals with the life and legacy of the controversial psychiatrist Wilhelm Reich, whose radical theories brought him into conflict with the scientific community of his time and with society in general. Produced by Boston's widely respected American Repertory Theatre, the play employs innovative theatrical techniques and engrossing discourse to capture the full sweep of Reich's meteoric rise to prominence—and his equally dramatic downfall. **THE STORY:** Begins in the mid-1950s at the institute in Rangeley, Maine, which the famed scientific innovator Wilhelm Reich has established after fleeing from Hitler's Germany. He is visited by a Dr. Andre, from the Sigmund Freud Archives, who wants to interview him about his early association—and later falling out—with the master. As their conversation progresses it becomes apparent that Dr. Andre has also begun to harbor doubts about many of Freud's theories, but his request to stay on at Rangeley and work with Reich is less than enthusiastically received—for reasons which become apparent as the action of the play, through flashbacks, explores the development, and disintegration, of Reich's singular career. We learn of his early apprenticeship under Freud, and of his gradual disagreement with many of the older man's concepts; and of his years in Vienna and Berlin, when his radical theories about primal energy and the liberating force of the human orgasm first brought him into conflict with the medical/scientific establishment. His initial acceptance, and later rejection, of communism is also explored, as is his contro-

versal use of his "orgone box" to treat cancer patients, a practice which, eventually, results in his trial and imprisonment by the United States government. As the play ends Reich, fatally broken and slipping into paranoia, is visited in his penitentiary cell by spectres from his past, including President Eisenhower and, in particular, Sigmund Freud, who, at last, concedes Reich's brilliance but also cautions him that radical thought will continue to be resisted as long as political and economic power remains in the hands of the uninspired and the ill informed—and that a great man's closest disciples, as they seek progressively to make their own voices heard, will invariably become his most dangerous and destructive detractors. 9 men (doubling possible). UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0313-8**

**\$6.50**

**EARTH AND SKY.** THRILLER. Douglas Post. Winner of the L. Arnold Weissberger Playwriting Competition sponsored by New Dramatists, this play received its world premier at Second Stage in New York City. This exciting thriller examines the seedy urban underworld where murder leads to an indistinct demarcation between law enforcement and law infringement. "Douglas Post's *EARTH AND SKY* is a case of film noir onstage. The devious U-turns in the plot continue past the evening of this taut new thriller." —NY Times. "...it is thoroughly engrossing, holding you fast for about 100 intermissionless minutes...a genuine cop thriller, with devious plot turns, tough, corner-of-the-mouth, Chandler/Hammett-style dialogue, and enough surprises to startle rabbits out of holes let alone hats." —NY Post.

**THE STORY:** *EARTH AND SKY* is a poetic thriller about a would-be poet and part-time librarian named Sara McKeon whose lover of ten weeks, David Ames, is found dead one hot August morning in the city of Chicago. It appears that David, owner and manager of an expensive art-deco restaurant, may have been involved in several illicit activities including kidnapping, rape and murder. Unable to believe that the man she gave her heart to was a killer, and outraged that the police seem to have closed the book on the case, Sara begins her own investigation of the crime and is led deeper and deeper through the urban labyrinth into the contemporary underworld. As the detective story moves forward in time, scenes from the love affair take us back to the moment when Sara and David first met. Finally the plots converge, and Sara finds herself face to face with the person who murdered her beloved. 6 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-0348-0**

**\$6.50**

**EDWIN BOOTH.** DRAMA. Milton Geiger. **THE STORY:** As described by New York News: "...this work by Milton Geiger is filled with episode and circumstance as it tells of a great Shakespearean actor whose own life was as profound a tragedy as any of the dramas he played. As a narrative, *EDWIN BOOTH* is excellent...shows a ranting, hard-drinking, insane and imposing actor, Junius Brutus Booth, the elder, being cared for on his tours by his small son, Edwin. Father tells son he will never become an actor, for he is too slight of stature, and too lacking in a grand manner. Nevertheless, the lad determines to follow the stage. This is a splendid, exciting beginning...As an actor, he feels he has two handicaps—the great reputation of his late father and his own notion of how Shakespeare should be acted. Perhaps because he isn't big enough to yell convincingly, he thinks acting should be quiet and almost casually natural...The stage...is so arranged with the dressing table, fragments of Shakespeare's settings and a rocking chair which symbolizes a home anywhere, that changes of place and time can be instantaneous. And so it is possible for us to follow Booth through the remainder of his life and to his death at 16 Gramercy Park..." 6 men, 3 women. UNIT SET. **FEE: \$40 per performance. MS.**

**ISBN: 990272**

**\$15.00**

**THE EINSTEIN PROJECT.** DRAMA. Paul D'Andrea and Jon Klein. "A compelling play of ideas done in a superbly theatrical style...This is provocative stuff...dealing with large concepts in an entertaining and theatrical way, it deserves mighty praise in an era of tiny-minded plays." —Minneapolis Star Tribune. "...a riveting, intensely theatrical production..." —Berkshire Eagle. "...total theater...invigorating...scenes of shattering emotional intensity..." —newberkshire.com. "...a provocative script...stimulating, intelligent theater...the subtleties of the images simply take your breath away...triumphant..." —CurtainUp. "Drop everything! To see what theater is when it soars...It will engage your mind and touch your heart." —Theatre Notes. "...a riveting and engrossing play..." —WBRK Radio. "...stimulates the mind while being richly entertaining..." —Advocate. **THE STORY:** *THE EINSTEIN PROJECT* is a highly theatrical journey into one of the most fascinating minds of the modern age. It rejects iconic clichés about Albert Einstein in order to reveal the true man—a dynamic, Shakespearean personality, driven by passion, fear and anger. Theatrical techniques involving movement, music and visual images—a Japanese tea ceremony, a picnic with physicist ghosts—convey his mental and emotional struggles. Humorous "newsreels" flicker to show the growing celebrity and absurdity of the Einstein "phenomenon." In the happy early days Einstein creates physics on the spot with mem-

bers of the Uranium Club and spends his free time sailing with his emotionally disturbed son, Edward. But he increasingly finds himself at odds with the new nationalism of Hitler's Nazi Party—especially when embodied by his chief competition, the brash young genius Werner Heisenberg. Einstein's fear and fury result in the abandonment of Edward—and an escape to America. In the second act, at the height of World War II, Einstein wonders if his old friends are developing atomic weapons for Hitler. Ironically, it is possible that Heisenberg and the other German scientists have successfully resisted such weapons research and trust that Einstein will do the same. But the U.S. government and ominous rumors from Europe feed Einstein's fear until he breaks down and urges President Franklin Roosevelt to develop atomic weapons for use against Germany. As a result, one of the most famous pacifists of all time is forced to go counter to his own beliefs. And to Einstein's horror, atomic bombs are dropped on a country he didn't even consider—Japan. The climax of the play finds Einstein reunited with his mad son, Edward, trying to sail in the atomic storm that he helped unleash. His discovered love for Edward gives him hope that we can stop the storm. 8 men, 1 woman (flexible casting). **FLEXIBLE SET. FEE: \$60 per performance.**

**ISBN: 0-8222-2025-3**

**\$6.50**

**THE ENCLAVE.** DRAMA. Arthur Laurents. This Off-Broadway entry by one of our theatre's most admired and successful writers brings wit and sophistication to its resourceful examination of the often touchy subject of homosexuality. "Mr. Laurents writes in an attractively hard-edged style, with jokes cracking like ice in extra-dry martinis." —NY Times. "Arthur Laurents has turned to the subject of homosexuals and society's problem in accepting them in its conventional midst." —NY Post. **THE STORY:** A group of congenial friends have restored several adjoining houses in one of New York's more attractive neighborhoods, and plan to move in en masse—setting up a sort of urban commune. However, one of their number, a confirmed bachelor, has resolved to confront the others with the fact of his long-concealed homosexuality and to bring along his young male lover as a permanent addition to the group. Although his friends have always prided themselves on their tolerance and openmindedness, they are outraged, and the enclave itself is imperiled. But as, in the developing crisis, the particular nature of each other character is exposed and explored, it is evident that they are not above reproach themselves—and the ultimate lesson of the play is one of forbearance and understanding and the need for fairness in judging those whose lifestyle may diverge from the conventional. 6 men, 3 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0359-6**

**\$6.50**

**ETTA JENKS.** COMEDY/DRAMA. Marlane Gomard Meyer. **THE STORY:** Language and metaphor play a large part in bringing to life the darkly comic story of *ETTA JENKS*, a cautionary tale of a young woman's journey to Hollywood. Etta arrives in Tinseltown like millions before her with the dream of becoming a star, but when her dream fails to materialize she takes a job working for Ben, a friendly pornographer. Ben assures her that many famous actors and actresses began their careers in skinflicks, plus you can make a lot of money. Etta needs money, but her boyfriend, Burt, warns her that doing things for money is never a good idea. Etta discounts his advice and finds that she likes the work. She's good at it. Because of this Etta does indeed become a star in the persona of Lana, but when she decides the time is right to pursue her legitimate career she's given a reality check by Spencer who assures her that doing porn will have ruined her chances of serious film work. Spencer, also a porn-movie producer, has been having trouble with his recruiting agent, James. James keeps losing the women, and so Spencer offers the job to Etta. Early on Etta befriends an amateur metaphysician named Sheri who works along with her as an extra. Sheri is obsessed with the notion of being able to disappear, transforming matter into energy at will. This notion is ultimately her salvation when by all appearances she is lured to Mexico by James to work for Ben in a snuff film. Etta hears of Sheri's disappearance and exacts her revenge on Ben, her first employer and the murderer not only of Sheri but of Etta's dreams. Afterwards, Etta realizes that she has to get out. She is packing her office when a beautiful young psychotic, Shelly, comes to Etta for work as a dominatrix. She tells Etta that Sheri sent her and that Sheri is alive and well and teaching a class on out-of-body experience down in Mexico. The moment at the end of the play where reality and fantasy blur is pivotal for Etta, for in it we realize that following our dreams is just as valid a journey as settling for what we think is possible. More than a morality tale where salvation lurks at the edge of a dark resolution, *ETTA JENKS*, with a generous dose of humor and irony, provides a "how to" guide for ruining your life and in the process provides answers to life's most important question. 5 men, 4 women (doubling). UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1910-7**

**\$6.50**

**FAMILY DEVOTIONS.** DRAMA. David Henry Hwang. A biting, probing play which centers on the conflict between a Christianized Chinese-American fam-

ily and a pagan Chinese relative who comes to visit them in their lush California home. **THE STORY:** Ama and Popo, two elderly and devoutly Christian Chinese sisters, escaped with their family from China just before the Communist revolution. Their younger brother, Di-Gou, however, believed in the revolution, and returned to China. The two curmudgeonly sisters now live in Bel Air, California, with their daughters, Joanne and Hannah, and their daughters' prosperous husbands, Wilbur and Robert. The married couples have completely embraced some of the worst aspects of being American, waste and total self-involvement. Their children, however, Jenny and Chester, are not this way and are preparing their own escapes by one going to college and the other taking a job with the Boston Symphony Orchestra. The whole family eagerly awaits a visit from Di-Gou, who the sisters have not seen in over thirty years. When he arrives it is clear he is not the man his sisters remember: a religious young man who went out on a tour of China with a Christian evangelist and who had converted the family. Now Di-Gou does not believe in God, and when his sisters go so far as to tie him up and beat him to try and remove the "demon spirit" from his body, he reveals that the evangelist they have revered for so long was a fake with an illegitimate child. They refuse to believe this, but Di-Gou pursues the matter and even asks them to return to China and Chinese ways. But this request, along with the shock of the religious revelation, kills the elderly women. As their daughters react in horror, Di-Gou slips away and Jenny and Chester also begin to make their exits. 4 men, 5 women. DIVIDED SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0265-4**

**\$6.50**

**FAREWELL, FAREWELL, EUGENE.** COMEDY. John Vari, with Rodney Ackland. Presented in London and New York. "...tightly written, pungent with human interest, laced through with risible bits..."—Variety. "...a triumphant union of farce and near tragedy."—London Observer. **THE STORY:** How do you say "farewell" to someone who never appears in the first place? Let the action speak for itself: The time is 1915; the place a shabbily genteel basement apartment on Manhattan's Lower East Side. Its denizens are Gert and Minnie Povis, the former quite correct and slightly formidable, the later not above sneaking a clandestine bottle of beer or reliving her brief but happy days as a member of a third-rate opera company. The sisters supplement a small income by turning out handpainted greeting cards, which Cousin Peonie merchandises through her acquaintances in the "outside world." One of these is Chuck Bailey, who is in love with Peonie but out of favor with Gert. He does move a lot of greeting cards, however, which means more money for the growing fund in the "Visit to Eugene Box." Brother Eugene, we might add, has been off in Africa for a rather long time doing nobody knows what. All this, of course, has its complications, which runs something like this: Gert manages to break up Peonie's romance; Peonie vanishes; a baby is left on the doorstep; the authorities take the baby away despite the pleas of Gert and Minnie. But then the pendulum swings back: Chuck redeems himself; Peonie returns; Minnie gets slightly tiddly on liqueur-filled chocolates; Chuck and Peonie decide to get married and adopt the baby. As for brother Eugene, he is exposed for the worm he is by a certain letter not meant for his sisters' eyes, and they decide not to visit him after all—so it is farewell, and perhaps good riddance too. 3 men, 6 women. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-0385-5**

**\$6.50**

**THE FOLDING GREEN.** COMEDY. Howard Moss. "Mr. Moss has a nice turn of phrase and a lively mind...his play has originality and wit."—Boston Herald. **THE STORY:** Elena, the richest woman in the world, devises a scheme in which she plays dead and then assumes a different identity in order to spy on her possible heirs, which include a greedy daughter and son-in-law from middle America; a companion, Ramona, who is almost as old and as clever as Elena; a ward who spends most of her time answering her second-class mail; a young doctor substituting for Elena's usual physician; a painter friend, female, who has a loft in Hoboken; and two minor characters, a woman and a man, who keep cropping up at seances, and may be either genuine spirits or hired actors. A sort of modern-day Volpone, **THE FOLDING GREEN** is a play of wit and language whose targets are greed and contemporary conceptions of money, art, medicine, love, sex, and of dying. 3 men, 6 women. TWO INTERIORS. **FEE: \$40 per performance. MS.**

**ISBN: 990356**

**\$15.00**

**FORCE CONTINUUM.** DRAMA. Kia Corthron. "The creator of this intense...new play is a singular voice among American playwrights...exceptionally eloquent..."—NY Times. "...a rich subject and a wise attitude."—NY Post. **THE STORY:** Dece, twenty-four, lives with his grandfather. He is the third generation of black police officers in this family: His parents were both cops—his mother died of cancer when Dece was ten; his father was killed by gunshot when Dece was eleven. Dece's partner, Flip, is vaguely racist but basically a good cop, husband and father of five. Dece always conceals his many worries with a laugh; on the job his biggest fear is the Buy and Bust—posing undercover as a customer for drug dealers. His grandfather tries to reach Dece through his own experience, espousing the virtues of community policing—

cops knowing the people. Dece, feeling it's a whole new world now, is dismissive. Dray, sixteen, lives with his sister Mrai, a mother of two small children, teacher, and asthmatic. Dray is a typically lazy teen and a talented painter. He becomes the victim of police brutality, leaving him paralyzed. Dece and Flip find Mrai in her car, dazed from too much cold medicine and extreme stress. The officers mistake her for a junkie or mentally ill. Tensions escalate leading to Mrai's accidental death from asphyxiation, related to her asthma and the officers' negligence. Dece and Flip are briefed by a representative of the Patrolmen's Benevolence Association. They are freed, but Flip can't live with the guilt. While Dece gets drunk in a bar, Flip goes to the bathroom and puts a bullet through his head. Dece has a new partner: a woman. Flashback: Dece's father returns home late; he'd been part of the brutal killing of a "perp"—a fifteen-year-old boy. Present: Dece at a Buy and Bust becomes emotionally drawn into the personal ordeals of a perp; mistaking undercover Dece for another perp, two uniformed cops (one black, one white) shoot and kill Dece. Grandfather now all alone. Thinks about the night Father returned from the brutality episode—and killed himself. 6 men, 2 women, 1 boy. **FEE: \$60 per performance.**

**ISBN: 0-8222-1817-8**

**\$6.50**

**FORCE OF NATURE.** DRAMA. Steven Dietz. "FORCE OF NATURE, the clever new play by the remarkably prolific Steven Dietz, is one of those savvy period adaptations that provides an erudite evening of old-fashioned theater, while simultaneously offering its audience a decent helping of contemporary relevance. This smart new take on Goethe's *Elective Affinities* should have a bright future across the country."—Variety. "Dietz's retelling [of Goethe's story] is nimble and theatrically fluent...a taut, thematically-honed exploration of the order of marriage versus the disorder of passions."—National Post (Canada). **THE STORY:** A play of extravagant romance and combustible desire, **FORCE OF NATURE** brings together the "perfect couple"—Edward and Charlotte—with two persons from their past: a beautiful young woman and an older man, Edward's best friend. Beneath the placid exteriors of their lives, a storm is awakening—a rush of dangerous passions which shall alter their lives forever. Freely adapted from Goethe's *Elective Affinities*, **FORCE OF NATURE** is a lush, eloquent drama about the consequences of desire and the power of destiny. 5 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1890-9**

**\$6.50**

**FULL MOON.** DRAMA. Reynolds Price. This lyrical tale of young, hesitant love, weaves passion and yearning with the ageless fear of growing up. Two motherless young adults approach marriage with the safety of their father's need tugging at their sleeves, as well as the loving push from their fathers guiding their hearts. **THE STORY:** By the light of a full moon, Kerney has just received a marriage proposal from Kip, who swears his love for Kerney over and over as he has done so many times. But before Kerney will marry him, he must swear off seeing Ora Lee, the daughter of Kip's maid, Sarah, who raised Kip since his mother died. When Kerney's own mother died, when she was very young, the butler in her house, Walter, took to watching over Kerney and likes the idea of marriage with Kip. Even her father, John, seems to be in favor of the idea. But Kerney must still contend with her own fears and the thought of leaving the safety of her home. Her father, John, in admitting to Kerney he would be just as happy if she lived out her life with him, tugs at her heart; but John tries to show her that life has stages and he is willing to be there for her in this new stage if she does not abandon him. Not having her mother around while growing up, Kerney also feels the loss in learning what it means to be happy as a wife, so when her mother comes to her in a dream and seems to push her toward starting a new life with Kip, Walter encourages her to interpret the dream as her mother's wish. Kip, acting on what he knows he must do, tells Ora Lee he can no longer see her. Ora Lee reacts with venom, but both begin to bury a love that were it not interracial, might have blossomed for life. Kerney finally accepts Kip, willing to believe his love, and Kip accepts Kerney with all her fears as the moon again sheds light on their embrace. 4 men, 5 women. UNIT SET. **FEE: \$50 per performance. MS.**

**ISBN: 990350**

**\$15.00**

**GENERAL SEEGER.** DRAMA. Ira Levin. The compelling story of a U.S. Army General whose life has come to a moment of sudden and unexpected crisis. "A pulsing, utterly human and frequently exciting play about Army life."—Women's Wear Daily. "Levin has spun his tale expertly and tautly."—NY News. "...written with suspenseful skill..."—NY Journal-American. **THE STORY:** As described by Thomas R. Dash: "This hot and humid Saturday in July is a great day for General Seeger. A new recreation building on an Army post in a New England State is to be dedicated to the memory of his heroic son, Lieutenant Seeger, who was killed by saving two green recruits from an exploding hand grenade. But just before the ceremonies are to commence, the Lieutenant's widow, Helena, arrives from San Francisco, as tragic as Electra from the Greek tragedy, ominous-sounding, and determined to reveal truth. The truth, as she sees it, is that her husband was no hero, that the ceremony would be a sham and a mockery, and that the lieutenant killed himself to escape the Army. She blames



it all on the domineering, selfish father who dictated every step for his son and who is making it a ceremonial for himself rather than one for his allegedly heroic son. Under Helena's remorseless logic and flinty resolve to expose the truth, the General begins to wilt. He, in turn, takes up the investigation, probing the captain who was his son's friend at the Point and the colonel who was an eyewitness to the tragedy. Now a new area of conflict opens up. General Seeger, after learning the bitter truth, insists on calling off the dedication. The army brass is just as insistent that the program go through as scheduled." His ultimate decision, which goes against that of his superiors, means the destruction of a lifetime career but, with it, the triumph of a noble spirit. 7 men, 2 women, many bits. UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-0437-1

\$6.50

**GINT.** DRAMA. Romulus Linney. GINT is Linney's retelling of Henrik Ibsen's poetic drama, *Peer Gynt*, now set in Appalachia. "GINT" is a celebration and re-creation of *Peer Gynt*...the play is both utterly faithful to its original and a joy in itself." —The Journal of The Ibsen Society of America. "The play has speed and humor. Romulus Linney has been loyal, almost reverent, to Ibsen's text." —Klassekampen (Norway). "Behold a small miracle!...This version of the story can clearly and dramatically involve today's audience, perhaps even more so than *Peer Gynt*." —Shepherd Express (Milwaukee). **THE STORY:** GINT unfolds like a strange dream, beginning with Pete Gint, a ragged young man in the Appalachian Mountains in 1917, who spends most of his time lying, drinking and getting into trouble. Gint is determined to become "something great grand and glorious," but he's not sure just what that is. The first act follows Gint's sexual misadventures with a married woman and a woman who turns out to be a razorback hog, but Gint's true love is Sally Vicks. At first Sally disdains Gint, finding him rough and loud, but slowly he wins her over. As they move into a humble mountain cabin, however, the hog woman shows up with Gint's bastard son. Not wanting Sally to be hurt or disgraced by "this nastiness," Gint decides to leave Appalachia and travel far away. Years pass, and the second act finds Gint at seventy-five and a billionaire. He has called together several other powerful billionaires for he has a dream of founding a new country, based solely on corporations. The billionaires have other plans, however. They have secretly taken over Gint's companies and he is cast out and goes back into the wilderness. Gint then begins a nightmarish journey home, battling lunatics and devils until he arrives back in the arms of Sally Vicks, who accepts him and all his past history. 4 men, 5 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1711-2

\$6.50

**GIVE ME YOUR ANSWER, DO!** DRAMA. Brian Friel. "ANSWER, whose title is taken from a popular song of the 1890s ("Bicycle Built for Two"), is a timeless play that understands that life may be more about asking the questions than finding the answers." —NY Daily News. "Most good new plays have, if you're lucky, one or two complex three-dimensional characters. GIVE ME YOUR ANSWER, DO! has six." —Time Out. "Taken literally, it's gripping, thanks to the nasty fury of Friel's language. Taken symbolically, it's even more so, with the daughter symbolizing the stunted, corrupt artistic lives of all parties concerned." —USA Today. **THE STORY:** The play is set in the home of the impoverished Irish novelist, Tom Connolly, and his wife, Daisy, whose lives are overshadowed by their permanently hospitalized daughter. They are visited by Daisy's parents and by the successful novelist, Garret Fitzgerald, and his wife, Gráinne. The question at the heart of the play is: Will Connolly sell his manuscripts to a Texas university (as Fitzgerald has just done) and thus acquire some much-needed money? This is a story of people inextricably bound together and of the loves and hates that proximity generates. 4 men, 5 women. EXTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1748-1

\$6.50

**GOLDEN CHILD.** DRAMA. David Henry Hwang. "There is a quiet though highly theatrical intelligence at work in GOLDEN CHILD...The play is composed of many...small moments of grace, which are not often seen on our stages, certainly not on Broadway." —NY Times. "An undoubtedly personal work...Hwang has a lovely time contrasting differences in culture, gender, generation and religion..." —Variety. **THE STORY:** In the winter of 1918, progressive Chinese landowner Eng Tieng-Bin's interest in Westernization and Christianity sets off a power struggle among his three wives, which will determine the future of his daughter, Ahn, Tieng-Bin's favorite, his "golden child." 2 men, 4 women, 3 men or women (flexible casting). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1682-5

\$6.50

**G.R. POINT.** DRAMA. David Berry. A powerful, lacerating and important play, which conveys, with chilling effect, the true nature of the dehumanizing war in Vietnam. Produced initially by the renowned Phoenix Theatre, in New York, and then presented on Broadway. "...an indelible theatrical experience." —Hollywood Reporter. "It's an effective, moving drama about

an American soldier who learns how to attain inner peace while learning how to make war..." —Variety. "...powerful, moving, honest and firsthand play." —Newsweek. **THE STORY:** The "G.R." of the play's title stands for "Graves Registration"—the point where the bodies of Vietnam combat victims are brought for processing before burial. Joining the unit involved in tending to this gruesome duty is Micah Broadstreet, a New England aristocrat and Ivy League graduate, recently drafted. Although it seems unlikely that Micah will be accepted in a unit comprised of two blacks, a Puerto Rican, a Greek-American and a hillbilly, he soon joins them in pot smoking and, more important, survives a hellish fire-fight in which he kills for the first time. But the more he fits into the life of the unit, the more his values erode. His increasingly explicit letters to his mother undoubtedly contribute to the heart attack which ends her life, and he confesses, with some shame, to having experienced sexual pleasure in the act of killing. In the end, through Micah and the others, the playwright captures the real horror of Vietnam—the insidious way in which it robbed human life of its dignity and dimension, and led decent young men to commit acts that, in another time and place, would have filled them with remorse and horror. 8 men, 1 woman. UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-0467-3

\$6.50

**GRAND PRIZE.** COMEDY. Ronald Alexander. "When [the author] works himself around to discussing the advertising business, he is devastatingly funny." —NY Times. "Certain to be a winner..." —NY Journal-American. "A very funny play," —NY World-Telegram & Sun. **THE STORY:** The story tells about a private secretary, Lu Cotton, employed by and constantly trying to discourage the amorous advances of her attractive, charming millionaire boss, Mr. Robert Meredith. Lu's life becomes humorously complicated when Mr. Meredith forces her to appear on a TV show, and she wins the grand prize: the right to be her boss' boss for twenty-four hours. Meredith arrives at her one-room walk-up apartment and suggests that he start working for her as soon as possible. Outraged by this invasion of her privacy, yet attracted to him, she turns the tables and forces her boss to become her domestic. She makes him rinse her laundry, wash her dishes, and shouts orders at him as though she were a five-star general. Meredith vows vengeance and the basic poor girl, rich man conflict is established, then further involved and heightened with laughter by the advent of Lu's bright, beautiful girlfriend (Kate Wilson) who loves men, and the entrance of Lu's ad-man fiancé, who hates Brooks Brothers clothes. From this point in the first act the play takes off on a hilarious spoof of everything and everybody, including: television, romance, psychoanalysis, the advertising business and amateur songwriters. After three acts of merriment it concludes happily for all concerned. 6 men, 3 women. INTERIOR. FEE: \$40 per performance.

ISBN: 0-8222-0472-X

\$6.50

**THE GRAND TOUR.** DRAMA. Elmer Rice. **THE STORY:** Nell Valentine is a no longer young school teacher, who for the first time in her sheltered life falls desperately in love during the course of a summer tour through Europe. Nell has planned this trip as a climax to long years of hope and preparation. But Ray Brinton, who has fallen in love with her and hopes to marry her, must tell her that not only is he already married but he is a fugitive from justice, having stolen money from his own bank. Nell is ready to marry him in spite of everything, until Ray's wife appears on the scene and shows she is still deeply attached to him. Only then does Nell see that the romance must end. Nell insists Ray return to his family, and offers all she has to help him keep out of jail. Then she quietly steps out of the picture, leaving Ray and his wife together, and goes on to finish her trip, alone. The last scene is the classroom at Nell's school. She presents an illustrated travelogue to her students, describing her trip. Beneath the superficialities of her comments, emerges the undertones of her experience. This has not embittered her, and in her closing words she emerges as a more mature and understanding woman than when she set forth. 6 men, 3 women. INTERIOR/EXTERIOR. FEE: \$40 per performance. MS.

ISBN: 990354

\$15.00

**A GRAVE UNDERTAKING.** COMEDY/DRAMA. Lloyd Gold. Chosen to inaugurate the Bicentennial Season of American Plays at Princeton's McCarter Theatre (N.J.), this arresting, darkly humorous and highly original play introduced this writer to our theatre. "Mr. Gold has written a richly textured play full of certain density, surprising in the strength of its emotions, rewarding in the range and scope of its imagination. Undoubtedly Mr. Gold is a playwright to be reckoned with." —NY Times. "At twenty-five, Lloyd Gold shows a genuine feel for drama...and the McCarter has a small gem on its hands." —Time Magazine. **THE STORY:** The time is Mardi Gras, the place a New Orleans funeral parlor. As the action begins, in a wildly farcical scene, a bereaved family, accompanied by a young priest, is reviled and driven away by the irate funeral director—a man who, while dealing with death, can only regard it with ridicule and disdain. As it happens the funeral director, a widower, has a young daughter who, born with a damaged heart, is doomed to an early death, and his apparent brusqueness is the only and best way he



knows how to prepare her for her fate. Moved by her plight the fledgling priest attempts to offer spiritual guidance to the frail girl, and a gentle, romantic attachment grows between them, despite the father's objections. Eventually the girl, accompanied by the priest and her father's best friend, an alcoholic doctor, realizes her dream of going out into the world—and to Mardi Gras. It is for her a crowning happiness. But it is also a final one—a journey away from death and yet to death, and to a release which all who cared for her may now share. 7 men, 2 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0478-9 \$6.50**

**GREAT SOLO TOWN.** COMEDY/DRAMA. Thomas Babe. Originally written for a group of young actors at the Yale Drama School, and then successfully produced in both Chicago and San Francisco, this inventive, funny, and ultimately moving play focuses on the sobering moment when a group of lively, rebellious young people learn of the assassination of Robert Kennedy. **THE STORY:** The play is comprised of two distinctly separate yet interconnected acts, in which a group of high-spirited young people learn first of the shooting, and then the death, of Robert Kennedy. The action begins in a park, where several teenagers—male and female—talk tough; rail against their parents; and experiment with drugs and sex. Their actions seem almost aimless and random on this warm spring night, until the news that Kennedy has been gunned down leaves them stunned—and unable to comprehend the meaning of this awful act. In the second act a young couple go home together, joined by another boy. Sex is on their minds, but they are distracted by the droning TV set which monitors the ebbing life of the mortally wounded Kennedy. When word of his death finally comes their emotions give way at last in a flood of anger and confused bitterness. But, as they reach out to console and somehow reassure each other, the young couple decide that it is love, rather than mere sex, which draws them together. And as the other boy leaves they prepare to go to bed—hopeful of a meaningful and lasting relationship, but also fearful and unsure that this can be possible in a world so filled with sudden violence and mindless destructiveness. 5 men, 4 women. **UNIT SET. FEE: \$40 per performance.**

**ISBN: 0-8222-0485-1 \$6.50**

**GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE.** DRAMA. Moisés Kaufman. **GROSS INDECENCY** uses trial transcripts, personal correspondence, interviews and other source materials to tell the story of the downfall of the great man of letters whose artistic genius has long been overshadowed by the scandal surrounding his imprisonment. "His style was his umbrella, his armor, his all-purpose defense system, and for many years it seemed to shelter Oscar Wilde most effectively. There came a moment, however, in 1895 when the playwright was betrayed by his own wit, after which he would never again be able to gain control of his life. In the absolutely gripping **GROSS INDECENCY: THE THREE TRIALS OF OSCAR WILDE**, written and directed with a scintillating style of its own by Moisés Kaufman, that moment is identified with such startling precision and clarity that it feels like the inexorable moment of reversal in a classic tragedy." —NY Times. "A triumph...truth, purity, and simplicity suffuse [this] thoroughly engrossing new play...sweeps away cobwebs and distortions, allowing complex, credible human beings to emerge from history." —Washington Post. "A dazzling coup de theatre, at once compelling history and chilling human drama." —Time Magazine. "Stunning...taut, shattering, yet delightfully exuberant...altogether fascinating." —NY Newsday. **THE STORY:** In early 1895, the Marquess of Queensberry, the father of Wilde's young lover, Lord Alfred Douglas, left a card at Wilde's club bearing the phrase "posing sodomite." Wilde sued the Marquess for criminal libel. The defense denounced Wilde's art and literature as immoral, leading the prosecuting attorney to declare, "It would appear that what is on trial is not Lord Queensberry but Mr. Wilde's art." In the end Queensberry was acquitted, and evidence that had been gathered against Wilde compelled the Crown to prosecute him for "gross indecency with male persons." With Wilde's arrest, his hit plays running in London's West End were forced to close, and Wilde was reduced to penury. A second trial ended in a hung jury with Wilde's impassioned defense of "the love that dare not speak its name," prompting a third trial. In the third and decisive trial, Wilde was convicted and sentenced to two years imprisonment at hard labor. He was separated forever from his wife and children, and wrote very little for the rest of his life. In addition to Wilde, Douglas and Queensberry, characters ranging from Queen Victoria to London's rent boys, to a present-day academic are assembled to explore how history is made and how it can be so timely revisited in the theatre. 9 men (flexible casting). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1649-3 \$6.50**

**GUS AND AL.** FANTASY. Albert Innaurato. A clever, funny and brilliantly executed fantasy in which a disheartened contemporary playwright (Albert Innaurato), smarting at the obtuse and destructive criticism to which his work is subjected, is suddenly projected back in time to Vienna in 1900, to compare fates with another misunderstood artist—the composer Gustav Mahler. First presented by New York's Playwrights Horizons as part of its experimental New

Theatre Wing, the play went on to successful mainstage production a season later. "The blend of mocking autobiography and freewheeling fantasy makes for a bubbly brew..." —NY Magazine. "...it begins with a sense of genuine malaise and it ends in a spirit of eloquent affirmation. This is a heartening journey for a play—or a playwright—to make." —NY Daily News. "His fantasy and jokes are irresistible...GUS AND AL's mixture of drollery, satire, and anguish is commandingly balanced by Innaurato." —Village Voice. **THE STORY:** As the play begins Al (in reality the author himself) has had another opening—and another crushing set of bad notices. Discouraged and wishing he were elsewhere, Al tinkers with a bizarre time machine concocted by his roommate, Kafka (a gorilla), and suddenly his wish is granted as he finds himself, dazed and dislocated, in the parlor of Gustav Mahler, one of his idols. The place is Vienna, the time 1900, and Mahler too is struggling to establish himself in the face of critical animosity and public indifference. Once the shock of Al's outlandish arrival has been absorbed, he and "Gus" find that they are kindred spirits, and soon Al becomes a member of the household, along with Mahler's smitten housekeeper, Natalie; his young sister, Justine; and eventually the beautiful, free-spirited Alma, who is destined to become Mahler's wife (much to Natalie's annoyance). Filled with subtly revealing and frequently hilarious scenes, the play is both a wry comment on the artist's lot and also a fascinating exploration of the creative mind and spirit. Along the way there is even a brief visit with Sigmund Freud (who is trying to help Mahler untangle his romantic confusion) and the latter's gardener (whom Al recognizes as his own grandfather as a youth) before Al is returned to the present as abruptly as he left it—perhaps not a happier but certainly a wiser young man. 5 men, 4 women. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0489-4 \$6.50**

**HAGAR'S CHILDREN.** DRAMA. Ernest A. Joselovitz. Presented by New York's prestigious Public Theatre, following enormously successful productions in San Francisco, Denver and Washington, D.C., this deeply moving and engrossing drama explores the crises which beset the residents of a home for emotionally disturbed children. "...abrasively astonishing...a special theatrical experience that touches reality with pain and understanding." —NY Times. "...derives its appeal from the power and sympathy of the writing..." —Hollywood Reporter. "...carries weight and interest..." —NY Daily News. **THE STORY:** The time is Christmas Eve, the place Bridgehaven Farm, a home for emotionally disturbed teenagers. As preparations for the holiday celebration begin, under the guidance of two compassionate and concerned counselors, a young black man called Oliver and a Jewish woman called Esther, we are increasingly aware of the alienation and resentment the young inmates feel toward society in general and their parents in particular. The depth of their estrangement is revealed first in small crises, tantrums and disputes, and then, more shockingly, through the brutal killing of a pet lamb. The investigation of this crime is conducted by the children themselves and culminates in a highly emotional scene in which they come to realize that they have taken a real step towards rehabilitation and are closer rejoining the world from which they had so bitterly withdrawn. 6 men, 3 women (3 of the men and 2 of the women are teenagers). **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0491-6 \$6.50**

**THE HANDS OF ITS ENEMY.** DRAMA. Mark Medoff. Employing an imaginative, Pirandelloesque play-within-a-play format, this compelling, suspenseful work brings together a group of volatile, creative people under conditions in which the dramatic elements of the play they are rehearsing are soon paralleled in the real lives of the participants—with emotionally shattering results. First presented in Los Angeles, the play went on to successful Off-Broadway production by the Manhattan Theatre Club. "...a superbly crafted theatre piece whose story unfolds with the skillful suspense of a good thriller." —Hollywood Reporter. "...gripping...as the play develops it gathers momentum..." —NY Post. "...Medoff creates the kinds of climaxes that explode with drama." —Christian Science Monitor. **THE STORY:** The place is a university resident theatre in the Southwest, where a brilliant but unstable former faculty member, Howard Bellman, has returned to direct a new play after a stay in a drug and alcohol rehabilitation center. The play, a first effort by a talented deaf writer named Marieta Yerby, purports to be about a woman who shot her alcoholic husband because he beat her—but the intuitive, probing director quickly senses that Marieta has withheld a key element in her story, an element which could change the work from a "little revenge piece" into a "big play about domestic violence." Despite her resistance, Bellman sets out to extract the truth from Marieta, a process in which his relentless, bullying tactics soon threaten both his own position and the future of the project itself. But, as the pressure mounts, the unique nature of the collaborative process is brilliantly underscored and, when Marieta eventually confesses that the real story is of her rape by her drunken father, the resulting emotional catharsis both chastens the participants and frees them to find new levels of artistic expression. In the end the truth becomes the play—or vice versa—and those involved, in delving ever more deeply and unsparingly into the meaning of

their shared enterprise, must also, for better or worse, come to confront the truth about themselves as well. **NOTE:** This play is particularly suitable for production by those groups who have presented this author's *Children of a Lesser God*. 4 men, 5 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-0494-0 \$6.50**

**THE HASTY HEART.** COMEDY/DRAMA. John Patrick. A Lindsay-Crouse production in New York. "A fine, funny, strangely fascinating play. Tense, touching and tender," —*Journal-American*. **THE STORY:** THE HASTY HEART tells of a wounded Scottish soldier whose last few weeks of life, spent in a convalescent ward of a hospital in the Orient, are changed by the sympathetic treatment his fellow patients try to give him—and his stubborn rejection of this. The man's extreme independence of spirit nearly wrecks the good intentions of those who want to make him happy, but at last—particularly after he falls in love with the nurse—he learns the great lesson of love for his neighbor. 8 men, 1 woman. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0501-7 \$6.50**

**THE HEIRESS.** DRAMA. Ruth Goetz and Augustus Goetz. Suggested by Henry James' novel *Washington Square*, this play, produced twice on Broadway, has proved an enormous success. "THE HEIRESS has a wealth of treasures to bestow; it would be foolish to abstain from one's share in them." —*NY Daily News*. **THE STORY:** The background of the play is New York in the 1850s and the basic story tells of a shy and plain young girl, Catherine Sloper, who falls desperately in love with a delightful young fortune hunter. Catherine's lack of worldliness prevents her from realizing that the young man proposing to her is not entirely drawn to her by her charm. Catherine's father, a successful doctor, sees through the fortune hunter and forbids the marriage, but his daughter proposes an elopement which fails to materialize because the young man knows most of her expected fortune will go elsewhere if he marries her. Catherine retires into a little world of her own. But the fortune hunter turns up once more and again proposes to her. For a moment, Catherine leads him to believe that she will accept him, but when he calls by appointment, she locks the door, blows out all the lights and allows him to realize that she will not be fooled for the second time. 3 men, 6 women. **INTERIOR. FEE: \$60 per performance. SPECIAL NOTE: A CD (#2315CD) with cue sheet containing the original music by Robert Waldman for the Broadway production is available through the Play Service for \$25.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**  
**ISBN: 0-8222-0511-4 \$6.50**

**HIDE AND SEEK.** THRILLER. Lezley Havard. Presented on Broadway with Elizabeth Ashley in the featured role. Set in a long abandoned farmhouse, which is being refurbished by its new owners, this suspense-filled and gripping play blends present terror with past mysteries as it probes into the chilling secrets which the old house yields only at great peril to the present occupants. "...cleverly contrived to keep audiences gasping as the unexpected ceaselessly unfolds." —*Variety*. "Any Broadway season is better off with a new suspense thriller..." —*NY Post*. "Broadway's newest and finest fist clenching, scrunching in your seat, richly complex, beautifully acted thriller." —*CBS-TV*. **THE STORY:** After eighteen years of marriage Richard and Jennifer Crawford are finally about to become parents and have moved from the city to an old farmhouse, which they are trying to restore before the baby arrives. He still commutes each day, while she stays in the country supervising the shambling handyman and cook who work for them. At first it is mostly the slow pace of restoration that nags them, but a general sense of unease begins to build as the old house seems to be resisting their intrusion. The lights fail, the plumbing malfunctions, a fey neighbor stops by with an odd gift (a prayerbook for the burial of the dead), and her poet husband ominously warns Jennifer that she should go back to the city before it is too late. Further complications arise when they are joined by Richard's ne'er-do-well brother and his fiancée, but it is the silent little girl whom Jennifer claims she has seen swinging in the backyard who brings on the chilling climax of the play—in which the real and the supernatural clash with disturbing and breath-stopping results. 4 men, 4 women, 1 girl. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0516-5 \$6.50**

**HOCUS POCUS.** COMEDY. Jack Popplewell. A favorite in England, this rollicking comedy will be equal delight to American audiences. **THE STORY:** Having come into a small inheritance, Vicar Simon Ross generously decides to spend it all repairing his venerable but rather tumble-down church. Not having a head for figures, he innocently runs up bills far in excess of his available finances and soon finds himself in a fix. His fiancée, Janet Jones, sees only one way out—Simon's twin brother, Peter. The idea does not sit well with Simon, for while he and his brother are identical in appearance (and doubled by the same actor), they are completely different in every other way and, for that matter, they cordially dislike each other.

Still, Peter is a successful financier, reputedly a millionaire. The question is whether Peter will cooperate, but it so happens that this worthy is having some business difficulties of his own, and Simon's plea comes at an extremely advantageous time. He is only too glad to escape to the country for a while, provided that Simon will agree to impersonate him at a potentially stormy stockholders' meeting which Peter has been dreading. So the switch is made. After Simon's retiring presence, the breezy Peter is a revelation to Janet, but then Simon manages to work his own magic with his brother's innamorata, a warmhearted strip-teaser named Bella Newell. From then on, the plot thickens uproariously as the two brothers attack each other's problems vigorously—and by their own devices. 4 men, 5 women (of the 4 men, one is doubled). **INTERIOR (DIVIDED). FEE: \$40 per performance.**  
**ISBN: 0-8222-0522-X \$6.50**

**HOLIDAY FOR LOVERS.** ROMANTIC COMEDY. Ronald Alexander. "Charming and funny." —*NY Journal-American*. "Ronald Alexander has done it again, as in *Time Out for Ginger* he has come up with a good, clean family comedy that keeps even sophisticated audiences amused." —*Catholic News*. **THE STORY:** Is the carefree story of the Dean family—Father, Mother and twenty-year-old daughter, Betsy—from Minneapolis, who embark on their first European holiday, to soak up some old world charm and visit with a twenty-three-year-old daughter, Meg, who's been studying music abroad for three years. The situation becomes hysterical when they arrive in Paris, and the quick tempered Mr. Dean finds he doesn't speak enough French to make the elevator man understand he wants to get to the lobby. His wife discovers the fabulous fashions; Betsy encounters a handsome American painter—and love; and the plot complicates when beautiful Meg arrives with a charming, suave, French maestro who, Father is certain, has taken romantic advantage of his daughter. We follow the family to Spain, where Mr. Dean sees his first bullfight and is booed out of the stadium. We travel with them to Rome, where Mr. Dean learns to understand Europe—and his own family! The romance of the two girls in the atmosphere of Latin Europe supplies the chief involvement of the comedy. 4 men, 5 women. **INTERIORS. FEE: \$40 per performance.**  
**ISBN: 0-8222-0525-4 \$6.50**

**THE HOUND OF THE BASKERVILLES.** MYSTERY/DRAMA. F. Andrew Leslie, from the novel by Sir Arthur Conan Doyle. A taut, easy-to-stage version of the classic thriller, widely regarded as the greatest of the Sherlock Holmes adventures. **THE STORY:** Perhaps the most famous and popular of the Sherlock Holmes mysteries, this gripping tale deals with the curse of the Baskerville family—and the fiendish killer-hound which stalks its members. As the action begins Sir Charles Baskerville has died under mysterious circumstances, and his nephew and heir, the young Sir Henry, has been threatened even before his arrival at Baskerville Hall. Enlisting the aid of Sherlock Holmes he sets out for his ancestral home on the Devon moor in the company of Dr. Watson, Holmes' trusted colleague, a journey which brings him to danger, mystery and a series of events which build steadily in menace and suspense. Hard pressed to protect his charge, and to fathom the strange mishaps which beset him, Dr. Watson is much relieved when Holmes himself appears—to trap the diabolical killer who stalks Sir Henry and to unravel the fascinating mystery which accounts for his evil actions. 6 men, 3 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0536-X \$6.50**

**THE IMAGINARY CUCKOLD, OR SGANARELLE.** COMEDY. Jean Baptiste Molière. Translated into English by Richard Wilbur. A model Molière farce of misunderstanding and mistaken identity, that grows more tangled with every passing scene. The play takes so many twists it seems all of the knots will never be untied, and all the characters reconciled. Richard Wilbur has once again provided a sparkling new translation of the comic French master's work. **THE STORY:** Gorgibus wants his daughter, Celie, to marry a rich man, Valere, instead of Lelie, whom she loves. Celie, lamenting this turn of events while her beloved is away, faints. Her maid catches her and calls out for help. Sganarelle, who happens to be passing, runs over to hold Celie while her maid runs for aid. Sganarelle's wife, however, sees him holding Celie and suspects the worst. She finds a portrait of Lelie, dropped by Celie when she fainted, and admires his good looks. Sganarelle returns and sees his wife gazing at the portrait, and he too suspects an affair. They argue and run off just as Lelie arrives home, after hearing rumors of Celie's wedding plans. Sganarelle enters again, holding the portrait, and Lelie is shocked. He asks Sganarelle how he came to have the portrait, and Sganarelle replies that he took it from his wife. Sganarelle's wife comes back and finds Lelie now ready to faint, so she invites him into their home to rest. Sganarelle, of course, then sees Lelie with his wife, and his suspicions are confirmed. But Celie also sees Lelie leaving the house, and approaches Sganarelle, who tells her that Lelie has cuckolded him with his wife. Celie is stunned and decides that she will then marry the rich man. The two, now estranged lovers, then meet and are trading recrimina-

tions, when Sganarelle returns in full armor and carrying a sword, ready to kill Lelie, but lacking the courage. Sganarelle's wife then enters and upbraids Celie for stealing her husband away. None of the offended lovers are specific in their accusations, and confusion reigns until Celie's down to earth maid resolves everything by asking some direct questions and setting everyone straight. Things still look bleak for the young lovers, however, as Gorgibus still insists that Celie marry the rich man, but just then Valere's father arrives to announce that he has discovered that his son married secretly four months ago, freeing Celie and Lelie to marry after all. 6 men, 3 women. EXTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-1331-1**

**\$6.50**

**THE IMMORALIST.** DRAMA. Ruth Goetz and Augustus Goetz. Based on the novel by Andre Gide. Successfully produced both on Broadway and Off-Broadway. **THE STORY:** An unusually honest and perceptive treatment of a difficult theme—homosexuality. The New York Times wrote: "THE IMMORALIST is an admirable piece of work... It is the story of a scrupulous and pleasant young man who marries a neighborhood girl against his best judgment. Over his head hangs the memory of a scandal at school when he was eleven. He has never dared hope that he is free from the 'abominable crime' for good. But he marries her in desperation. The rest of THE IMMORALIST describes the slow destruction of the marriage during the year they live in a corrupt village in North Africa. For him it is a joyless descent into a segregated and hated society. She, in turn, faces the loneliness of a woman who has offered love that cannot be accepted." The wife having learned that she is to bear a child returns to France, where her husband follows her, in the hope of finding in his old home one place where his own kind will not seek him out. Together the two of them face their future, armed only with their own courage and strength. 7 men, 2 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0555-6**

**\$6.50**

**IN A NORTHERN LANDSCAPE.** DRAMA. Timothy Mason. A haunting, emotionally charged memory play by one of the American theatre's most gifted writers, which explores an incestuous relationship between a brother and sister, and the dire consequences which it brings to both family and friends. First produced by the Actors Theatre of Louisville as part of its Humana Festival of New American Plays. "With searing economy and an unerring sense of structure, Mason carefully builds the suspense in his horror story to a harrowing climax of retribution and murder." —Hollywood Reporter. "He makes his characters affectionate and appealing, ordinary and unusual at the same time." —LA Times. "...a rich dramatic atmosphere pulsing with interesting characters." —Boston Globe. **THE STORY:** The play takes place in a Minnesota farming community in the 1920s, where Samuel Bredahl, a young college student, lives with his puritanical, Bible-quoting mother; his dryly academic father, who is a professor of philosophy at the local college; and his sensitive, restless sister, Emma. The setting shows a burned-out farmhouse, once the Bredahl home, and now a chilling reminder of the cataclysmic events which, as told in flashbacks, underscore the action of the play. Bored and isolated, Samuel and Emma are drawn ever more closely together and apart from their stern parents and Samuel's boorish fellow students. When Emma's cherished rabbits are torn apart by the wild dogs which roam the countryside she turns to her brother for consolation, and it is her public declaration of the love which follows that leads to the crucial events which foreshadow the play—in which the outraged townspeople incinerate the Bredahl home, driving Samuel into the jaws of the wild dogs and leaving his family to ponder their roles in these tragic happenings and the lifelong retribution which they must face as a consequence. 7 men, 2 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0558-0**

**\$6.50**

**INSURRECTION: HOLDING HISTORY.** COMEDY/DRAMA. Robert O'Hara. "...bold, intimate and outrageous. It is as dangerous and daring as it is playful and knowing. Robert O'Hara's voice is unique and overflowing with theatrical invention." —George C. Wolfe. "Extraordinarily, vastly entertaining, fearlessly free and off-the-wall and yet deeply meaningful, Robert O'Hara's INSURRECTION is one of the most amazing new plays in recent years." —San Francisco Post. "...one seriously hilarious and hilariously serious play...remarkably exciting, deeply provocative, comically profound..." —San Francisco Examiner. "...[a] time-bending comic fantasia...toying with accepted notions about history, race and sexual identity..." —NY Times. **THE STORY:** "INSURRECTION: HOLDING HISTORY is a wild, thrilling ride down one of history's darkest, scariest corridors. Robert O'Hara employs a language of wicked wit, of deliberate and immensely provocative outrageousness to speak to a vast, bloody, unapproachable outrage. He shatters the funereal hush that usually surrounds the representation of atrocity and holocaust, in the process waking his audience up. He knocks us out of the respectful, repetition-dulled stupor with which we are accustomed to contemplate slavery, eschewing and, even better, savaging all clichés. Through comedy, poetry and pure chutzpah, he teaches us all over again how to be truly frightened and appalled. This is a gor-

geous, fresh and vital play from a very exciting playwright." —Tony Kushner. 5 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1771-6**

**\$6.50**

**JITTERS.** COMEDY. David French. A warmhearted, lively and truly hilarious examination of backstage shenanigans by one of Canada's leading playwrights. Dealing with the trials and tribulations of a provincial theatre company as it approaches opening night of its latest production, the play will strike a responsive chord with all who have suffered through this agonizing/exhilarating process. "For anyone who has any knowledge of the life of the theatre, French has caught its moods, anxieties and foibles to a lunatic nicety." —NY Post. "...a sparkling Canadian comedy to rank up there with the best of them...comedy of character, filled with bitchy wit, warmth and affection." —Toronto Star. "...a sparkling gem of a comedy...what JITTERS offers is such delight we'd like it to go on much longer. Hilarity is in short supply these days." —Drama-Logue. "...an insider's affectionate tribute to the theatre as a flawed way of life...JITTERS is an almost perfect comedy of its kind." —NY Times. **THE STORY:** The play begins on the set of *The Care and Treatment of Roses*, an ambitious work by a budding young local writer, which is now in final rehearsal by a provincial Canadian theatre company. Animosity has already developed between the featured actress, a fading beauty who has worked extensively in the U.S. and hopes to make a comeback, and her leading man, a local celebrity who has been fearful of venturing afield and who resents his co-star's haughty airs. Among the others present are a veteran character actor who cannot retain his lines; the male juvenile, who attends a wedding before opening night and turns up soused; a tyrannical stage manager; an eager, if overly diplomatic young director; and the novice playwright, who radiates quiet desperation. Whatever can go wrong does so, but the show, despite all, goes on, even though the New York producer who has promised to attend never arrives, and the surprisingly good (if somewhat sententious) opening night notices set the cast members at each other's throats—all lending special credence to a remark by one of the actors who, when the rattled director implores his cast to behave like adults, replies: "We're not adults, we're actors." NOTE: The Play Service only handles the United States licensing rights for this play. 6 men, 3 women. TWO INTERIORS. **FEE: \$60 per performance.**

**ISBN: 0-8222-0591-2**

**\$6.50**

**THE JOHNSTOWN VINDICATOR.** COMEDY. Quincy Long. First produced at New York's Harold Clurman Theatre, this fast-paced, brilliantly imaginative farce about strange doings at a small-town newspaper deals with events as antic as they are original: Son shoots father (or does he?); father falls dead; local paper writes it up. Just another day at The Vindicator! But this time Jack, the city editor, faces the deadline of his life. Will he nail the story? His reporters are incompetent, and his love life's a mess. But how can he fail? After all, his mother loves him, and that's the "Waikiki" of it—the very "Waikiki" of it. "Mr. Long has his own style of wackiness. THE JOHNSTOWN VINDICATOR is a kick." —NY Times. "...one of the most uniformly excellent productions Off-Off-Broadway in the last several seasons." —Plays International. **THE STORY:** The news that a local evangelist has been murdered throws The Vindicator into the crisis it's been putting off for years. Jack, the city editor, grapples with the secrets of his dubious parentage, and manages to alienate Janet, his ace staffer, in the process. JJ, the cub reporter, stumbles in and out of competence, while Pepper, JJ's nubile girlfriend, bypasses competence altogether and breaks into print—profoundly irritating the veteran Hump, who proceeds to drink himself out of a job. Carl, the 6 men, 3 women. INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0599-8**

**\$6.50**

**JOINED AT THE HEAD.** DRAMA. Catherine Butterfield. A reflection on life and friendship, joining the real and the imagined, this play opens walls onstage and invites the heart to join with the players. "...incontestable achievement..." —NY Magazine. "...refreshing talent..." In a manner related to that of Tom Stoppard and John Guare, the work deals enticingly with truth and fiction...a striking accomplishment..." —NY Times. **THE STORY:** Maggie Mulroney is on a promotional tour for her novel *Joined at the Head* when she gets an invitation to visit with her old high-school flame, Jim, and his wife (also named Maggie) who is dying of cancer. The two women strike up an immediate friendship notwithstanding the total disparity in their characters: Maggie the novelist is intensely self-examining and analytical while Maggie, even in the throes of her illness, retains a warm and giving response to the world and others. Maggie acts as the play's narrator from time to time, commenting upon the process of her writing while also shrewdly dissecting her relationship to her former boyfriend's wife. As Maggie's illness becomes the central question in all their lives, Jim and Maggie begin to confront their own assumptions about mortality, ambition and what it means to make a truly lasting impression in this world. In this riveting portrait of self-awakening, art and life come fluidly to interact as Maggie's instinct for the fictitious collides with a newfound yearning to relate to

life with the immediacy of her newest, closest friend. 4 men, 5 women (flexible casting). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1334-6

\$6.50

### THE LAST MEETING OF THE KNIGHTS OF THE WHITE MAGNOLIA.

COMEDY/DRAMA. Preston Jones. One of the three independent plays comprising the celebrated *A Texas Trilogy*. A comic masterpiece—colorful, perceptive and continuously uproarious—which depicts the sad/funny death throes of an outdated Southern fraternal order. “Jones’ uncanny ear for local idiom and his obvious delight in people’s idiosyncratic behavior make this a richly funny play.” —Cue Magazine. “Jones’ characters are hilarious and painfully real...” —Hollywood Reporter. “It firmly establishes Preston Jones as one of the most significant playwrights of our time.” —Bergen Record. THE STORY: A fraternity of Bradleyville’s “good ole boys,” which meets in the now decrepit Cattleman’s Hotel, the Knights of the White Magnolia has long since lost sight of its espoused concern with patriotism and racial purity and has become an excuse for a handful of cronies to share a game of dominoes and a spot of liquid refreshment. Having dwindled steadily in membership, the lodge has unaccountably found a new recruit from a neighboring town, and his appearance gives the remaining members a chance to resurrect their ancient “mystic” initiation rite, an event which, for all its intentional seriousness, becomes one of the wildest, funniest scenes imaginable. However, in the end the inevitable disillusionment sets in—sending the would-be applicant scurrying for home and leaving the others to contemplate the wreckage and loss of still another glory that once was. 9 men. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0637-4

\$6.50

LEVITATION. DRAMA. Timothy Mason. A haunting and evocative memory play, presented with great critical and popular success by Off-Broadway’s renowned Circle Repertory Company. Dealing with a young man’s return to his childhood home, the play mingles real and imagined characters, as it helps him to come to terms with the finality of death—and the brevity of life. “It is a thoughtful, thought-provoking, exciting play.” —NY Post. “...Mason has shaped a subtle and delicate evolution from apparent realism into...something else.” —Village Voice. THE STORY: The place is the front porch of a comfortable old house in suburban Minneapolis, the time a summer night in the late 1970s. Arriving home unexpectedly to visit his family, Joe, a would-be playwright who earns his living working for a newspaper in New York City, finds the house locked and apparently deserted. Then his father, a retired minister who has been sitting in the backyard watching for shooting stars, suddenly appears, followed in turn by other family members and friends. Included are Joe’s mother; his sister and her young son; a favorite former teacher of his father’s (who, by Joe’s calculation, should have died years before); Orville Wright (who really can’t still be alive); and Joe’s male lover, Ira, a flippant young Jewish caterer from New York who, unaccountably, seems to get along famously with the others. As the action progresses the line between the real and the imagined becomes progressively more blurred until, in the play’s deeply affecting final moments, Joe comes to accept both the fact of death and the transitoriness of life, and to realize that the two are a continuum in which our loved ones are never lost to us as long as memory persists. 6 men, 3 women. EXTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0654-4

\$6.50

### THE LILIES OF THE FIELD. DRAMA. F. Andrew Leslie, from the novel by William E. Barrett.

The motion picture version of this touching, warmly humorous story won international acclaim and brought Sidney Poitier the Academy Award as best actor for his portrayal of Homer Smith. THE STORY: Having decided to travel about the country after his discharge from the army, Homer Smith has fixed up a bed in the back of his station wagon and headed west, his plan being to stop for a day’s work here and there as the spirit moves him. Rolling through a parched valley in the remote Southwest he encounters a group of nuns working in the dusty fields, and his offer to help them for hire is quickly accepted. His job is to fix a leaky roof, but when the time comes to discuss payment the rather imperious Mother Superior seems to understand even less English than usual. Although he has every intention of insisting on his pay and moving on, Homer stays for supper, and then another day, and another. Almost without realizing it he is drawn into the life of the nuns—giving them English lessons, buying food for their table, driving them to Mass, singing to them in the evenings and, most important, coming to share the dream of building the chapel which is Mother Maria Marthe’s fondest hope. But the project proves to be a burdensome and discouraging one, and as the weeks wear on Homer, with no bricks, no pay and no real hope for success, loses heart and resolves to go. He leaves, but just as Mother Maria Marthe is convinced that God sent Homer to her in the first place, so does she know in her heart that he will return—and he does. With the help of the local farmers and the gift of many adobe bricks, the chapel becomes a reality and

Homer, despite his staunch Baptist background, is invited to sit in the front pew for the first Mass to be said in it. But his work is done, faith has earned its reward, and he is free to go—this time for good. Yet even as he heads off into the quiet night the meaning of what he has accomplished begins to flourish and grow, creating a legend which, in time, brings fame and success to the nuns and instills in their hearts a lasting gratitude for the simple man who saw their need and gave unselfishly of himself to meet it. 4 men, 5 women. NOTE: In the version offered here, the role of Homer Smith may be played by either a black or a white actor. OPEN STAGE WITH MOVABLE PROPS. FEE: \$60 per performance.

ISBN: 0-8222-0665-X

\$6.50

THE LIVELY LAD. COMEDY. Quincy Long. “Part surreal black comedy, part cautionary moral fable...Quincy Long’s THE LIVELY LAD immerses viewers in a strikingly fresh alternative reality, playing fast and loose with conventional theatrical expectations while consistently obeying its own loopy internal logic. Long’s play posits a quasi-Victorian-era secret society in which unlucky males are gelded to become companions for upper-class debutantes, à la eunuchs in an *Arabian Nights* harem. This blunt metaphor for human cruelty proves wickedly hilarious in an unlikely but spectacularly effective stylistic marriage between formal comedy of manners and savage modern parody (think Oscar Wilde by way of Joe Orton), spiced with sardonic songs and live musical accompaniment.” —LA Times. THE STORY: Jonathan Van Huffle, a wealthy but weak-willed widower, has promised his immensely spoiled daughter, Little Eva, a eunuch for her birthday. All the other girls have one. It’s an absolute requirement in her society, where the daughters of the wealthy are introduced to the joys and perils of sophistication by their personal eunuchs. The trouble is, Jonathan has also fallen in love with the scrumptious but scrupulous Miss McCracken, a progressive waitress at a tea shop who is adamantly opposed to the castration and sale of human beings. How can Jonathan reconcile the powerful desires of his daughter and his beloved? With the help and hindrance of a pair of nutty household servants, Little Eva goes on to triumph at the ball, though not in the way she or anyone else expects in this faux-Victorian comedy with songs. 6 men, 3 women. INTERIORS. FEE: \$60 per performance.

ISBN: 0-8222-1967-0

\$15.00

LOOKING FOR NORMAL. COMEDY/DRAMA. Jane Anderson. “Jane Anderson’s bittersweet transgender domestic comedy-drama...is thoughtful and touching and full of wit and wisdom. A real audience pleaser.” —Hollywood Reporter. THE STORY: Roy and Irma have been married for twenty-five years. They have two children. They live in the heartland. They’re respected members of their church and their community. When Roy and Irma go to their pastor for marriage counseling, Roy confesses that he’s a woman trapped in a man’s body and would like to have a sex change. As would be expected, Irma throws Roy out of the house. But their bond as a couple is stronger than either of them imagined, and eventually Irma finds a way to make peace with this unfathomable situation and accept her transformed husband as her lifelong mate. They not only have to wrestle with the meaning of their marriage, they must deal with the delicate dynamics of their family as well. Roy is burdened by his father’s stubborn assessment of his manhood and his mother’s sad acceptance of life’s cruelties. Irma, in the midst of menopause, is struggling with her adolescent tomboy daughter, Patty Ann, who is raging against the injustices of her own budding hormones. And the grown and absent son, Wayne, who has always bemoaned his father’s emotional limitations, is now outraged by his father’s desire to be a woman. Overseeing it all is Roy’s legendary grandmother, who left her husband and son to pursue her own sexual and emotional needs. The play explores the complexities of marriage, family and deconstructs the very notion of love. 5 men, 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1857-7

\$6.50

THE MADERATI. COMEDY. Richard Greenberg. A highly original and bitingly witty absurdist comedy, which pokes wickedly perceptive fun at New York’s young, affluent and often vapid literary and artistic set—the “mad literati.” First produced by Manhattan’s widely renowned Playwrights Horizons. “There is wit, visual comedy, and an air of promise.” —NY Magazine. “...full of good, funny, exciting things...” —Village Voice. “THE MADERATI is young and sharp and frisky...” —The New Yorker. “...full of wit and funny characters...” —NY Daily News. THE STORY: Focusing on the self-centered concerns of a rather inbred group of Manhattan “yuppies,” the action of the play deals with the ultimately hilarious misunderstandings that arise when one of their number, a frustrated, somewhat overweight and definitely suicidal poet named Charlotte, is temporarily detained in a mental hospital. The news of Charlotte’s plight is misunderstood by the couple to whom it is reported (Dewy, an ambitious would-be photographer, and Ritt, her stockbroker husband, who is given to sudden “epiphanies”) and assuming that Charlotte has died they eagerly impart this privileged information to the others in their set. This leads to a series of

inventive and brightly satiric scenes as the “news” is passed along (with incremental exaggeration) from couple to couple, and culminates in an impromptu get-together honoring the “deceased” at which Charlotte herself shows up as a surprise guest! Among the others involved in the antic doings are a literary couple, Chuck and Rena (who first reported Charlotte’s absence); a sexually ambivalent publisher who affects an English accent; a young poet who tends to fall asleep without warning; a man-crazy feminist named Cuddles Molotov; and the current object of her desire, a “hunky” and faithless method actor, Danton, whose primitive grunts apparently have an aphrodisiac effect on the other women present, and whose hilarious obtuseness gives a fine point to the overall irony of the play. 5 men, 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0713-3

\$6.50

**MAN FROM NEBRASKA.** DRAMA. Tracy Letts. “...an austere and moving portrait...” —Time Magazine. “[a] tremendously mature and multifaceted portrait of the American...at the dawn of the 21st century...goes to the very core of this country’s identity.” —Chicago Sun-Times. **THE STORY:** A luxury sedan, a church pew and visits to a nursing home form the comfortable round of Ken Carpenter’s daily life. And then one night, he awakens to find that he no longer believes in God. This crisis of faith propels an ordinary middle-aged man into an extraordinary journey of self-discovery. This wickedly funny and spiritually complex play examines the effects of one man’s awakening on himself and his family. 4 men, 5 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-2017-2

\$6.50

**MARGIN FOR ERROR.** MELODRAMA. Clare Boothe Luce. **THE STORY:** The Nazi Consul in New York is so odious that he tries to force his secretary to commit suicide so that he will not reveal the Consul’s theft of funds. Certain facts of importance to the German government have been leaking out of the Consul’s office, and he is being recalled to Berlin. Knowing of his wife’s affection for an American newspaper man, the Consul suspects her of being the informer, and he threatens to deport her to Germany unless her lover brings out new headings in his favor. In addition to the stolen funds, The Consul has accepted bribes from a Dr. Jennings, whose daughter and son-in-law are in a concentration camp, supposedly to set them free. When the Doctor finds the Consul has failed to keep his promises, (his daughter has died and his son-in-law has gone insane) he shoots the Consul as he sits listening to a blaring radio speech of Hitler’s. All of the other’s in the room had their backs to the Consul so no one saw the crime committed. As he attempts to solve the crime a vastly entertaining Jewish policeman slips in some of the shrewdest and most humorous ribbing you will find anywhere. To add to his bewilderment, it is revealed that the Consul has also been stabbed and poisoned! 7 men, 2 women. INTERIOR. FEE: \$40 per performance. MS.

ISBN: 990328

\$15.00

**MARIE AND BRUCE.** COMEDY/DRAMA. Wallace Shawn. Sophisticated, highly original, and often frank in its language, this comedic study of confusion and pain in a modern marriage. “MARIE AND BRUCE is the best play I’ve seen this season, a play that sees, hears, smells and tells more about the way we really live now than any American play in years.” —Newsweek. “The play is unique and true, its author special.” —Cue Magazine. “He has a true comic gift not only for the bizarre incident, but also for thumbnail-sketches and even the portrait of a relationship.” —NY Post. **THE STORY:** As the play begins Marie and Bruce, a young married couple, are still in bed, he sleeping soundly, she exhorting him and vowing that she will put an end to their marriage. It seems that she had thrown away his ancient typewriter, which precipitated an ugly scene, but there is more to their problem than this. However, when Bruce wakes and prepares breakfast, he seems impervious to her insults and blithely unconcerned about her threats to leave him. Later, in a hilarious party scene (where some of the guests are impersonated by man-nequins) Marie and Bruce mingle with a bizarre assortment of New York “types,” while she tries to muster the courage to make the final break. Then, after they have adjourned to a Chinese restaurant (with a rather coarse, but very funny group at the next table) Marie finally boils over, and attempts not only to leave Bruce but virtually to destroy him. But, again, Bruce reacts as though he has barely heard her and she, in turn, realizes that it is his weakness, his vulnerability, which makes her need him. Their marriage, they both know, is terrible—and, of course, it will last forever. 5 men, 4 women (several roles are doubled). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0734-6

\$6.50

**MARISOL.** DRAMA. Jose Rivera. Winner of the 1993 Obie Award. An apocalyptic urban fantasy which urges society to “wake up” and somehow find a way to recover the long-lost and much-needed compassion for our fellow man, as this is the only way to save our world. “...Rivera’s play is angry, fearsome, fantastic, and poetically frenzied, without surrendering either its sanity or its mordant sense of humor...It’s a cry from the poet’s

heart.” —Village Voice “...Rivera’s cruelly slanted world view...is fascinating.” —NY Post. “...Rivera’s dialogue is poetically powerful...” —Back-Stage. “...the writing has the potential to tickle a bruised city audience awake with the dark absurdities of our current malaise...” —NY Newsday.

**THE STORY:** Marisol Perez, a young Latino woman, is a copy editor for a Manhattan publisher. Although she has elevated herself into the white collar class, she continues to live alone in the dangerous Bronx neighborhood of her childhood. As the play begins, Marisol narrowly escapes a vicious attack by a golf club-wielding madman while traveling home on the subway. Later that evening Marisol is visited by her guardian angel who informs her that she can no longer serve as Marisol’s protector because she has been called to join the revolution already in progress against an old and senile God who is dying and “taking the rest of the universe with him.” The war in heaven spills over into New York City reducing it to a smoldering urban wasteland where giant fires send noxious smoke to darken the skies, where the moon has not been seen in months, where the food has been turned to salt, and water no longer seeks its level. Alone, without her protector, Marisol begins a nightmare journey into this new war zone where she is attacked by a man with an ice cream cone demanding back pay for his extra work on *Taxi Driver*. Marisol finds herself on the streets, homeless, where her many encounters include a woman beaten for exceeding her credit limit and a homeless burn victim in a wheelchair looking for his lost skin. With the apocalypse well under way, the angels have traded in their wings for Uzis and wear leather motorcycle jackets and fatigues. As the action builds to a crescendo, the masses of homeless and displaced people join the angels in the war to save the universe. 1 man, 4 women (flexible casting). UNIT SET.

FEE: \$60 per performance.

ISBN: 0-8222-1374-5

\$6.50

**MARVIN’S ROOM.** DRAMA. Scott McPherson. Winner of the 1991 Dramatists Guild Hull-Warriner Award and the John Gassner Award. Winner of the 1992 Outer Critics Circle Award for Best Off-Broadway Play and the Drama Desk Award for Best Play. A hilarious and wondrous account of one woman’s commitment to loving others first, and her belief that giving such love has made her life unbelievably rich, even as she faces her own death. “...one of the funniest plays of the year as well as one of the wisest and most moving. When the American theater gains a new voice this original, this unexpected, you really must hear it for yourself.” —NY Times. “...written with a blazing, tender accuracy that grips you with the force of revelation...” —Village Voice. “...the themes of death, love, duty, care and service are frugally intertwined in a play of considerable emotional resonance. Laughing one minute, we are shuddering with a stealthy empathy the next. Death has rarely seemed more interesting or love so complex.” —NY Post. **THE STORY:** Bessie lives in Florida where she cares for her aunt and ailing father, Marvin. Aunt Ruth has several collapsed vertebrae and has to wear an electrode pack on her waist with which she can both control her constant pain and open and close her garage door at will. Unable to speak, and confined to his bed for years, Marvin’s only entertainment comes from someone bouncing beams of sunlight, reflected from a small mirror, around his room. Bessie learns amidst all this illness that she has leukemia and that her only hope is to contact her long-estranged sister Lee to see if her bone marrow is compatible for a transplant. Lee reluctantly makes the trip to Florida from Ohio, bringing along her two sons, one of whom has just been released from an institution after a wave of arson. The reunion of the sisters is uneasy at best, with long-buried recriminations coming to the surface even as love slowly overwhelms Lee’s veneer of selfishness and glib denial. Bessie’s challenge becomes to reunite Lee and her son Hank before he rejects her forever for her years of neglect. One by one, Lee and her sons are tested for the transplant, but none of them will be able to donate to Bessie who, for the moment, seems to have gone into remission. Against Lee’s urging that Bessie take it easy, Bessie refuses to condemn Aunt Ruth and her father to nursing homes, claiming that only by caring for them herself will she make her own illness bearable. During a trip to Disneyland, Bessie collapses. Lee and Hank, however, have finally begun to communicate as a result of Bessie’s attentions to them both. As the bad news accumulates, the play ends with Bessie taking shelter in her only refuge: In answer to her father’s cries of discomfort, she selflessly abandons her own despair and helps him to bounce the day’s remaining sunlight around his room. 5 men, 4 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1312-5

\$6.50

**MICKEY.** COMEDY/FANTASY. Mary Chase. Created especially for and about children, this imaginative and whimsical examination of the “generation gap” juxtaposes make-believe and reality through a unique theatrical touch—a combination of live actors and puppets. “MICKEY was written and designed to be a children’s play, but adults who can still look with childish eyes will love it...Mary Chase has another winner.” —Denver (Colo.) Rocky Mountain News. “There’s lots of fun in it; fun sparkling with tears.” —Denver (Colo.) Rocky Mountain Journal. **THE STORY:** As outlined in

the Rocky Mountain Journal: "At five, Mickey, a vain and homely girlchild, being taken to visit a farm couple, Mr. and Mrs. Potts, had refused to return to her mother's house and had been left to continue her life with the Potts. The real reason for wanting to stay had been her stumbling on a fairy castle embedded in the hill behind the farm. It is occupied by a Duchess, a General, and an English nobleman, all with beautiful manners. These little folk are puppets; they seem true fairies in their elaborate castle. Mickey has become their pet; they have tremendous love for children—more possessive than parents' love, actually, and they are stricken when, at twelve years of age, Mickey is to be taken away by her mother, her younger brother Colin and sister Nancy. The Potts have sold the farm; Mickey must go home...The Duchess, the General and Sir Edward, however, plan to retrieve Mickey. They dig a tunnel all the way into Mickey's closet in town and lure her, her brother and sister back to them. But now in the tunnel, the children are transformed into Little People too. They become puppets, carved and dressed to resemble the actors who play Mickey, Colin and Nancy. Reality does as it should in a fairy tale—it goes away." And fantasy reigns, until Mickey and her family come to terms, and live happily ever after. 3 men, 3 women, 1 boy, 2 girls, plus 8-10 puppet characters. MULTIPLE SIMPLE SETS. **FEE: \$40 per performance.**

**ISBN: 0-8222-0752-4**

**\$6.50**

**A MIGHTY MAN IS HE.** COMEDY. Arthur Kober and George Oppenheimer. Produced on Broadway after an extended cross-country tour, starring Nancy Kelly. **THE STORY:** The "Mighty Man" of this gay, frivolous comedy is a wealthy, aristocratic theatrical producer, and a wolf. The story as told by Atkinson (NY Times): "The theatre producer, Alexander Smith (who never appears on the stage), has been deceiving his wife with Mrs. Clyde, a lady of advanced views in Sands Point. Alex is cracked up in an automobile accident en route to New York. At first the lady's travelling case, found in the wrecked car, seems to be the property of Mrs. Clyde. Mrs. Smith coyly cons her into coming to the Smith apartment. When Mrs. Clyde arrives, they both discover that the traveling case belongs to someone else. Mr. Smith has not only been two-timing his wife; he also has been three-timing her. For the rest of the evening A MIGHTY MAN IS HE shows how the wife and the No. 1 mistress combine against the little chippy in slacks who has been replacing both of them." 4 men, 5 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0757-5**

**\$6.50**

**THE MILK TRAIN DOESN'T STOP HERE ANYMORE.** DRAMA. Tennessee Williams. A powerful study of an aging and dissolute woman, whose excesses have robbed her of the ability to accept, or even comprehend, the proffered redemption embodied in the young poet who appears at her villa. "Tennessee Williams' most arresting drama..." —NY Daily News. "Fascinating tragicomedy." —NY Mirror. "Tennessee Williams is to me our greatest living playwright." —NY Newsday. **THE STORY:** As George Oppenheimer describes: "We first encounter Mrs. Goforth in one of her three villas on the Southern coast of Italy frantically endeavoring to complete her memoirs before her death. However, there is still life in the old girl as she bullies her attractive female secretary, spits venom at a visitor whom she dubs "the witch of Capri," makes propositions to a handsome young itinerant poet over half her age, and dictates night and day, either to the secretary or to any number of tape recorders scattered about the premises, her rapid and ridiculous memories which she believes will form an important social commentary...To the triple homes of Mrs. Goforth comes Chris Flanders, the young poet, who because of his past presence in the company of so many elderly women at the time of their deaths has won the mocking nickname of "the angel of death." At first we take him to be, as does Mrs. Goforth, a hustler who is willing to sell his poems, his mobiles, or his body to susceptible and lonely ancients. To Mrs. Goforth, who has lived a full and promiscuous life and is in mortal fear of relinquishing it, Chris comes as an answer to a carnal prayer, a last fling before she is forced to face ultimate loneliness. Then she discovers that he is unwilling to give in to her seductions at any price, that his is a spiritual nature which seeks only to allay her fears and soothe her pain. Until almost the very end she refuses to believe in his virtue. Her life has been so hedged in viciousness that she cannot accept readily anything but venality." **NOTE:** The version of the play contained in this acting edition is one which was specifically revised by the author for release to the nonprofessional theatre. 5 men, 4 women. **UNIT SET. FEE: \$75 per performance.**

**ISBN: 0-8222-0758-3**

**\$6.50**

**MONEY AND FRIENDS.** DRAMA. David Williamson. "His script is witty—also laced with acid." —Time Out. "...Williamson is never less than clever, can wield a scalpel that occasionally even turns comedy into satire...extremely deft with funny lines..." —LA Times. "...the characters are so perfectly drawn and the dialogue so dense with implication and authenticity—one is left laughing at the tragedy of greed, selfishness and unrealistic expectation." —The Bulletin. **THE STORY:** Peter, a professor

of pure mathematics, weekends at Crystal Inlet as do most of his friends: Conrad (a star television reporter) and his wife Jaquie; Stephen (a surgeon) and his wife Penny; Alex (a mega-lawyer) and his wife Vicki; and Margaret, a history professor, Peter's closest friend. Peter and Margaret are the exceptions to wealth and marriage—his wife passed away and her husband left her for a younger woman. As this weekend begins, Margaret is a little more bitter than usual and Peter is a little more accommodating as they've both got something bothering them. During drinks one evening, Margaret, fed up with the "tribe," gets a little too nasty, ending the evening on a sour note. Margaret's honesty prompts Peter to tell her that he's about to lose everything unless he can come with \$40,000 to cover a failed loan. She insists he tell everyone and ask for their help, but he refuses and makes her promise not reveal anything. The weekend progresses, and taking Margaret's lead, Peter attempts some honesty, starting with her. He tells Margaret to stop picking up younger men, and then goes on to inform his other friends what he really thinks, leaving them stunned. Initially, except Margaret, they never want to see him again, but soon realize that what Peter did was actually good for them. Realizing that Peter is really their best friend, Alex and Vicki plan a surprise party in his honor. In light of these plans Margaret can't keep quiet and spills the story of Peter's financial trouble, suggesting they should loan him \$40,000. Despite their wealth, however, they'd rather die than part with any of their money, even to help their friend. In the end, all are forced to make decisions regarding Peter's debt, and as money initially tore them apart, it will inevitably bring some of the friends back together again. 5 men, 4 women. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-1580-2**

**\$6.50**

**THE MOST FABULOUS STORY EVER TOLD.** COMEDY. Paul Rudnick. "Line by line, Mr. Rudnick may be the funniest writer for the stage in the United States today...One-liners, epigrams, withering put-downs and flashing repartee: These are the candles that Mr. Rudnick lights instead of cursing the darkness, although he does a lot of cursing, too...a testament to the virtues of laughing...and in laughter, there is something like the memory of Eden." —NY Times. "Funny it is...consistently, rapaciously, deliriously...easily the funniest play in town." —Variety. "...there is no one writing for the stage today who is capable of more acid quips or hilarious rejoinders than Rudnick...Even if there's a part of you that will be chagrined by this play's uncertain attitude toward religious beliefs, you will find yourself laughing uncontrollably throughout the evening." —NY Daily News. **THE STORY:** A stage manager, headset and prompt book at hand, brings the house lights to half, then dark, and cues the creation of the world. Throughout the play, she's in control of everything. In other words, she's either God, or she thinks she is. Act One recounts the major episodes of the Old Testament, only with a twist: Instead of Adam and Eve, our lead characters are Adam and Steve, and Jane and Mabel, a lesbian couple with whom they decide to start civilization (procreation proves to be a provocative challenge). Act One covers the Garden of Eden, an ark, a visit with a highly rambunctious Pharaoh and finally even the Nativity. Along the way, Mabel and Adam invent God, but Jane and Steve are skeptical. This brings about the Flood, during which Steve has a brief affair with a rhinoceros and invents infidelity. No longer blissful, Adam and Steve break up only to be reunited as two of the wise men at the Nativity. Act Two jumps to modern day Manhattan. Adam and Steve are together again, and Steve is HIV positive. It's Christmas Eve, and Jane is nine months pregnant even though she always thought of herself as the butch one. The two women want to marry and want Adam and Steve to join them in the ceremony. A wheelchair-bound, Jewish lesbian Rabbi from cable access TV arrives to officiate. The ceremony is interrupted as Jane gives birth, and Steve confides to Adam that his medication isn't working and that he'll probably not survive much longer. Bound by their long life together, and the miracle of birth they've just witnessed, the two men comfort each other even though they know their remaining time together will be short. 4 men, 5 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1720-1**

**\$6.50**

**MY LIFE.** DRAMA. Corinne Jucker. An eloquent and affecting memory play, in which a young man "travels in time" from his adulthood back to his adolescence, seeking the clues which will let him know at last who and what he truly is. "...Jucker's gift for prose that coruscates on the ear, that seems at the same time perfectly natural and wittily turned." —Village Voice. "...a lot of compassion, intelligence, wit and warmth—things a play can never have too much of." —Cue Magazine. "...an absorbing evening of theatre." —NY Post. **THE STORY:** Poses a fascinating set of questions: Why do we become what we are? And if we were able to go back in time, and deal with unanswered questions, would we really know any more about ourselves? Edward Howe, a young physicist whose life has reached a point of stasis, endeavors to discover his true self by recreating the people and events of his past: his parents; himself when younger; his first love; and the grandfather he hardly knew. As the play progresses the people of his fantasy, made real, coexist with those of his present life: his parents grown older; and the girl



with whom he is now involved; until a mosaic of mingled actions begins to form. But while the orchestration of his emotional rebirth expands Eddie's self-knowledge, it also teaches him that some scars never heal and that, although he may come to understand the past, he can never undo its power to influence the present, and the future, be it for good or ill. 5 men, 4 women. UNIT SET. FEE: \$40 per performance.

ISBN: 0-8222-0800-8

\$6.50

**NED CROCKER.** COMEDY. Robin Short. A suspenseful comedy suggested by a boy's story by Louisa May Alcott, this charming and lively play will be of particular interest to younger groups. Complete acting edition with suggested incidental music for Sleigh Ride, Boys' Fisticuffs, Chinese Punch and Judy Show and Holiday Quadrille interludes. **THE STORY:** The place is rural New England, the time the latter part of the nineteenth century. Ned Crocker, a twelve-year old trained from infancy as a bare-back rider, runs away from the circus and works as a stable boy for a young New England spinster. Miss Emily believes that home and fireside can solve any boy's problems, but she discovers that a "liberty horse" cannot be set to pulling a pony wagon without running into trouble. Ned's father, "The Great Scarlatti," had met with a serious accident in the Main Top, and as a result of running away the boy is left without a contract for the following season, just when he most needs it. The complications are resolved in a surprise ending that has a Yankee lawyer stealing a Christmas Tree and a jolly Irish housekeeper dancing the quadrille with Santa Claus. Exceptionally well written with interesting and appealing characters—excellent family entertainment. 3 men, 2 women, 2 boys, 2 girls. INTERIOR. FEE: \$40 per performance.

ISBN: 0-8222-0807-5

\$6.50

**NIGHT AND HER STARS.** DRAMA. Richard Greenberg. A probing study of greed and power, exploring America's need for a hero; the transformation of the new medium of television as a subversive power; and the corrupting influence of fame. Based on the real events of the legendary Congress inquiry into the Quiz-Show scandals of the 1950s. "...Greenberg has lavished on his densely themed work some gorgeous language, keen wit, and smart thinking..." —Village Voice. "Mr. Greenberg has provided some lovely, subtly shaded moments for Mr. Van Doren and Mr. Stempel in which the men realize that television has forever changed their sense of what they know and how they know it." —NY Times. **THE STORY:** Herbert Stempel is the first winner of the big money quiz show *21* and the man who took a dive for the scandal's more famous victor, Charles Van Doren. Orchestrated by *21*'s producer Dan Enright—a television incarnate, an abstract force of evil who persuades both Stempel and Van Doren to cheat—we watch both of the exceptionally gifted contestants fall from grace and analyze each of their weaknesses. Stempel sells his soul for an attempt to be an actor; Van Doren tries to break away from his life governed by strict rules and expectations from a family with ideals he struggles to meet. Enright, also serving as the play's glib, seductive narrator, has the uncanny ability to reveal each of the contestants' vulnerabilities and manipulates them to a profitable end, the audience siding with him at every scheming turn. At the end of Congress' probe into the scandal, Charles Van Doren confesses his guilt as Stempel throws his head back and sobs the bitter laughter of revenge as well as defeat. Van Doren retreats to his father's country house, and in a touching moment, like a stroke victim recovering his use of words, identifies all of the species of trees that surround the house, as he reconnects to his family. 7 men, 2 women. (flexible casting) UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1500-4

\$6.50

**NIGHT WATCH.** SUSPENSE. Lucille Fletcher. An outstanding Broadway success, this ingeniously devised thriller builds steadily in menace and suspense until the final, breath-stopping moment of its unexpected, "twist" ending. "A most superior thriller...which from its first blood-curdling scream to its last charming surprise is a first-class example of its genre." —NY Times. "...Miss Fletcher knows exactly what she is doing, goes about her business with gratifying swiftness and comes up with a finish worthy of one of Roald Dahl's little nifties." —NY Daily News. "The call for a good American mystery melodrama was answered last night...fulfills all the requirements for an evening of satisfying menace and mystification." —NY Post. **THE STORY:** Unable to sleep, Elaine Wheeler paces the living room of her Manhattan townhouse, troubled by unsettling memories and vague fears. Her husband tries to comfort her, but when he steps away for a moment Elaine screams as she sees (or believes she sees) the body of a dead man in the window across the way. The police are called, but find nothing except an empty chair. Elaine's terror grows as shortly thereafter she sees still another body—this time a woman's—but by now the police are skeptical and pay no heed to her frantic pleas. Her husband, claiming that Elaine may be on the verge of a breakdown, calls in a lady psychiatrist, who agrees with his suggestion that Elaine should commit herself to a sanitarium for treatment. From this point on, the plot moves quickly and grippingly as those involved—Elaine's old friend and house guest Blanche;

the inquisitive and rather sinister man who lives next door; and the nosy German maid Helga—all contribute to the deepening suspense and mystery of the play as it draws towards its riveting and chilling climax. 5 men, 4 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0826-1

\$6.50

**NINOTCHKA.** COMEDY. Melchior Lengyel. The modern classic, long a great favorite on the European stage, is familiar to American audiences through the motion picture version starring Greta Garbo. It is also the basis for the successful Broadway musical comedy *Silk Stockings*. **THE STORY:** As long as East and West fail to meet, this comedy of a beautiful young Russian girl in sinful Paris will go on being as fresh and stimulating as tomorrow's headlines. 6 men, 3 women. INTERIOR. FEE: \$40 per performance. MS.

ISBN: 990154

\$15.00

**NORTH SHORE FISH.** DRAMA. Israel Horowitz. An Off-Broadway success which finds earthy humor—and genuine pathos—in the hard-scrabble lives of a group of unskilled (and underpaid) workers in a faltering Gloucester fish packing plant. Ostensibly dealing with the mundane events of their working day, the play gradually and skillfully exposes the tensions which lurk below the surface: the petty intrigues, sexual longings and fear of losing their livelihoods that affect them all. "...one of the most absorbing, powerful plays in town." —NY Daily News. "Angry, passionate, raw, funny and sad...Here's a play that cuts right to the bone of its characters." —Variety. "...vivid microcosm of a society confronting the facts of obsolescence." —NY Times. "...humor touched with tears." —BackStage. **THE STORY:** Set in a fish packing plant in Gloucester, Massachusetts, the action of the play centers on the daily routine of the workers, mostly women, who have come to regard North Shore Fish as a way of life. But despite the ribald humor, juicy gossip, and boisterous horseplay that enlivens their working day, the women are aware that there are signs of impending trouble. Once a thriving enterprise which processed the daily catch of the local fishing fleet, the company is now reduced to repacking frozen fish imported from Japan, and the layoffs have already begun. Despite the bravado of the phillandering plant manager, who makes a futile last ditch effort to keep the plant open by attempting to persuade an officious lady health inspector to "look the other way," their worst fears are realized when the manager concedes defeat and announces that North Shore Fish will soon be replaced by a fitness center. The workers, like so many others across the nation whose jobs have been lost to industrial obsolescence and foreign competition, are shaken but not surprised, and while they accept their fate stoically there is also a sense of helplessness and defeat which brings great poignancy to the final moments of the play. These are good, spirited people, whose hard work and dedication have come to nothing—and they are powerless to do anything about it. 2 men, 7 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0831-8

\$6.50

**OF MICE AND MEN.** DRAMA. John Steinbeck. This outstanding drama was very successful on Broadway and has become one of our most consistently popular titles. A tremendously moving study of the character of two roving farmhands, one of whom—"with the strength of a gorilla and the mind of an untutored child"—unwittingly murders a woman, and is killed by his friend to prevent his falling into the hands of the law. **THE STORY:** Two drifters, George and his friend Lennie, with delusions of living off the "fat of the land," have just arrived at a ranch to work for enough money to buy their own place. Lennie is a man-child, a little boy in the body of a dangerously powerful man. It's Lennie's obsessions with things soft and cuddly, that have made George cautious about who the gentle giant, with his brute strength, associates with. His promise to allow Lennie to "tend to the rabbits" on their future land keeps Lennie calm, amidst distractions, as the overgrown child needs constant reassurance. But when a ranch boss' promiscuous wife is found dead in the barn with a broken neck, it's obvious that Lennie, albeit accidentally, killed her. George, now worried about his own safety, knows exactly where Lennie has gone to hide, and he meets him there. Realizing they can't run away anymore, George is faced with a moral question: How should he deal with Lennie before the ranchers find him and take matters into their own hands? 8 men, 1 woman. TWO INTERIORS/ONE EXTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0838-5

\$6.50

**THE OLDEST LIVING GRADUATE.** COMEDY/DRAMA. Preston Jones. One of the three independent and remarkable plays collectively entitled *A Texas Trilogy*. A powerful, moving and yet consistently humorous study of an often cantankerous but thoroughly lovable old curmudgeon whose spirit remains unbowed even in the face of approaching death. "...the most deeply felt play of the trilogy. Its characters are fully drawn, and their clashing values summarize the glory and the tragedy of a face of America that Preston Jones knows well and loves best." —Cue Magazine. "Preston Jones has created no less than a masterpiece." —Bergen Record. "It is an extreme-



ly funny play and an extremely touching one.” —NY Daily News. “...enthraling theatre.” —Variety. **THE STORY:** The locale, once again, is Bradleyville, Texas, where Colonel Kinkaid, a crusty World War I veteran now confined to a wheelchair, regales anyone who will listen with tales of “Black Jack” Pershing and his days of campaigning in France. His son, an aggressive wheeler-dealer, learns that the Colonel is the oldest living graduate of Mirabeau B. Lamar Military Academy, and when the school comes forth with the idea of holding a celebration in honor of the old man, the son persuades them to do so in Bradleyville—hoping to benefit from the resulting publicity. But getting his father to agree to the plan, and to parting with a piece of property which the son covets for commercial purposes, are other matters. Resolute to the end, Colonel Kinkaid resents being the “oldest living anything” and, with his dying breath, continues to resist the loss of his ideals to expediency, and to a way of life which he can only regard as shoddy, second-rate and lacking in the values which he has striven to uphold. 6 men, 3 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0845-8 \$6.50**

**OLDTIMERS GAME.** COMEDY. Lee Blessing. Set in the locker room of a minor league baseball team, on the occasion of the annual “Oldtimers Game,” this absorbing, perceptive and genuinely funny play explores the antic doings which occur when former “stars,” young “comers” and those doomed to perennial banishment in “Triple-A ball” are thrown together. First produced by Actors Theatre of Louisville as part of the Festival of New American Plays. “...sentimental and funny...The play I enjoyed most at this year’s New American Play Festival...” —International Daily News. **THE STORY:** The place is the locker room of the Northshore (Minnesota) Otters, a Triple-A baseball club struggling through a lackluster season. It’s the day of the annual Oldtimers Game, and several former Otters are on hand, including “Old John” Law, a Hall of Famer; Dave Pearl, now a star center fielder in the big leagues; Jim Nealy, a once promising player who retired early because of injury; and Crab Detlefson, whom the others have difficulty recalling, despite his tales of daring-do on the field. The present-day Otters are represented by Sut Davis, a talented (but impatient) young hitter who wants desperately to move up to the majors; the catcher, Harry Nix, whose sharp tongue (and fondness for booze) have hindered his career; the agile shortstop, Jesus Luna, who is resigned to being marooned in the minor leagues; and their long-suffering manager, Cal Timmer, a seasoned veteran who, despite all, still believes that the Otters are destined for greatness. And, finally, there is the rookie owner, Mr. Thompson, an aggressive advertising executive who “loves to win” and has some rather bizarre ideas about how to achieve his goal. A sudden rainstorm interrupts the game and brings the players together in the locker room, where moments of humor and poignancy are mingled as the “has-beens” and the “would-bes” play cards, guzzle beer, and talk of the past, or the future, as the case may be. “Old John” nurses a bad back; Sut Davis laments hurting his knee while showing off for Mr. Thompson; and Harly Nix, learning that his contract will not be renewed, trashes the manager’s office. As the play ends some new (and unexpected) shifts are announced—but it is evident that, for most of the Otters, the more things seem to change, the more they will really remain the same. 9 men. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0843-1 \$6.50**

**ONCE MORE WITH FEELING.** COMEDY. Harry Kurnitz. “Explosively funny.” —NY Mirror. **THE STORY:** The central figure is a symphony conductor, a perfectionist, but also one possessed of a temper that causes him to bang instruments on the heads of his musicians, break batons by the scores and tear the shirts off his fiddlers as a form of constructive criticism. His ex-wife, who was never legally married to the conductor, who now wants a divorce, finds herself on the French horns of a dilemma. The conductor’s agent, a colorful fellow addicted to larceny, perjury and skullduggery in the interest of a client and his commission. Knowing that the lady in the conductor’s life is the only female who can tame him long enough for the sponsors of an orchestra to sign him, he finally brings the two together and out of the resulting cacophony finally creates harmony.” 8 men, 1 woman. (doubling). **INTERIOR. FEE: \$50 per performance. MS.**  
**ISBN: 990172 \$15.00**

**OVERTIME.** COMEDY. A.R. Gurney. **OVERTIME** begins where Shakespeare’s *The Merchant of Venice* ends, but now we are in contemporary times and Venice feels very much like America. “...Gurney piles up insults atop stereotypes atop genuine cultural observations with the cheerful delicacy of a sociological pastry chef.” —NY Newsday. “...Gurney is one of the most astute observers of the American scene, and **OVERTIME** reflects his acute perceptions.” —NY Daily News. **THE STORY:** Portia, a once-rich society girl, is about to celebrate her victory in the recent trial and her marriage to Bassanio. As the party is beginning, however, she is reminded of her own financial difficulties by her accountant, Salerio, who is secretly in love with her. She shrugs off his warnings, but her wedding reception begins to fall

apart on its own. Antonio, who turns out to be gay, is knocked down by Bassanio, who blames his impulsiveness on his Irish background. Gratiano, who is African-American, and Nerissa, who is Latina, become impatient playing subservient roles and seek out the company of their own people. Lorenzo discovers that his attraction to Jessica is based on a kind of reverse stereotyping, while Jessica decides to liberate herself from her traditional upbringing. Shylock arrives with some surprises of his own. He persuades Portia to try to put the community back together, and after a number of twists and turns, the evening ends with a tentative attempt to celebrate a new kind of Venice on a more open and diverse basis. 6 men, 3 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1540-3 \$6.50**

**PATRICK HENRY LAKE LIQUORS.** DRAMA. Larry Ketron. This imaginative and absorbing play, which enjoyed successful productions both Off-Off-Broadway and in leading regional theatres, probes into the interlocking lives of a richly varied group of people in a small town in Tennessee. “Hats off to Larry Ketron for a truly splendid new play!...a work filled with wonderful characters and superb dialogue.” —Long Island Times. “...a feeling for local language, for that particularity of speech and gesture that helps define character.” —NY Times. “Larry Ketron is a writer of great potential, with a keen sense of character development.” —Show Business. **THE STORY:** The setting is the local liquor store in Patrick Henry Lake, Tennessee, a sleepy mountain town suddenly jarred awake by the return of Leif, an ex-Marine whose father was once the most powerful man in the area. He was also killed by lightning while having a tryst with the mother of Leif’s girlfriend, and the effect of that tragic event is still felt. The mother and her husband are now hopeless alcoholics, and their daughter is committed to their care. But it is the arrival of an outsider, a mysterious prophet-like stranger named Mickey, which brings the action to focus, and illuminates the shared experiences which tie together all the various, and disparate, characters who people the play. And, in the end, it is also Mickey, through his unsuspected involvement in Leif’s own past, who impels matters to their inevitable, and dramatically moving, conclusion. 5 men, 4 women (plus 2 male bit parts). **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0881-4 \$6.50**

**PERIOD OF ADJUSTMENT.** SERIOCOMEDY. Tennessee Williams. The first full-length comedy by the playwright whom many consider to be the finest of our times. “It is, quite simply, a resounding success. It has warmth and wisdom, and hilarious good humor...” —NY Journal-American. “There are lines that sparkle with freshness of insight. There are scenes that erupt with laughter. There are affecting passages of barely articulated tenderness.” —NY Times. “It’s a believable evening, it’s probably even a wise one. And the heart, which the author has plainly got, is wonderfully protected by humor.” —NY Herald-Tribune. **THE STORY:** As described in the New York Times: “Mr. Williams is telling the story of two marriages at points of acute crisis. One couple has just broken up after five years together. The other has not been able to come to terms in one day of wedlock. Both couples are living through a period of adjustment. The phrase is tinged with irony. The play examines the sources of the crisis. Ralph Bates, a former war hero, has in-law trouble. George Haverstick, a war buddy who unexpectedly visits him on Christmas Eve with his bride of a day, has the shakes; his difficulty seems to be a fear of impotence. The end is happy, as comedy requires. The four go to bed—in the right combinations.” In calling his play a “serious comedy,” Mr. Williams puts his finger on its most unique aspect, for this is a work which combines a humorous viewpoint with deep-seated concern for a very real human situation. 4 men, 5 women. **INTERIOR. FEE: \$75 per performance.**  
**ISBN: 0-8222-0887-3 \$6.50**

**PIG.** DRAMA. Tammy Ryan. “A compelling realistic portrait of a working-class family.” —BackStage. “A gut wrenching, teeth clenching drama.” —CurtainUp. **THE STORY:** It is the day before Labor Day, 1990, four months before the Gulf War and the Robinsons are having a barbecue. Jason, the prodigal son who’s been in the Navy since a violent confrontation with his father, has just called from the airport, announcing that he’s on his way home. Jason’s family—his parents Jack and Irene, his sisters Jeanann, Maureen and Peggy, and Aunt Bernice and Uncle George—await his arrival as they drink, joke, sing Girl Scout songs, threaten each other with playing Charades and otherwise stake out their territories. Jason arrives with presents for his family from around the world, and a freshly killed pig in the garbage bag to roast, creating a stir at the party and forcing emotions to rise. After Santos, the next door neighbor, casts doubt as to what’s really in the garbage bag, Jason takes his family hostage and forces them at gun point to play a life and death game of Charades. 4 men, 5 women. **UNIT SET. FEE: \$50 per performance.**  
**ISBN: 0-8222-1600-0 \$6.50**

**THE PIGMAN.** DRAMA. E. Andrew Leslie, from the novel by Paul Zindel. A perennial favorite in book form, this lively and revealing study of the relation-

ship between two high-spirited modern teenagers and an aging widower is offered here in a fast-paced, easily produced stage version. **THE STORY:** Bored with school, Lorraine and John search for other activities to fill the time. One of these (random phone calls) leads to a meeting with a retired widower, Mr. Pignati, whose hobby happens to be collecting china, glass and marble pigs. Although their contact with Mr. Pignati is instigated by the selfish intention of collecting money for a bogus "charity," Lorraine and John soon find themselves drawn into the older man's life. Counterpointed by scenes with their parents, their relationship with "The Pigman" moves steadily and surely from casual visits to deeper involvement to, inexorably, tragedy. But, throughout the fast-moving action, a seed of understanding is nurtured—leading on to a growing sense of compassion and "coming of age," that is strengthened and enhanced in the final, poignant moments of the play. 6 men, 3 women, boys and girls. (2 of the male roles are bit parts). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-0894-6**

**\$6.50**

**THE PRIMARY ENGLISH CLASS.** COMEDY. Israel Horowitz. A hilarious comedy of true originality. "...a gem of an idea...a soufflé with a clever recipe and a taste you will not forget in a hurry." —NY Times. "Wonderfully funny, gloriously observant..." —NY Magazine. "...the playwright has erected a comic Tower of Babel that has the audience in stitches." —Hollywood Reporter. "...a tour de force of stunning originality." —Village Voice. **THE STORY:** The setting is a classroom where an eager young teacher is about to tackle her first assignment—teaching basic English to a group of new citizens, not one of whom speaks the same language as another. Included are an excitable Italian, an over-eager Frenchman, a near-sighted German, an elderly Chinese woman and a Japanese girl. The one thing that they manage to convey to each other is that their respective names all mean "wastebasket," but, struggle as she will, the teacher, Debbie, is hard-pressed to bring them beyond this point of communication. Fortunately the voice of an offstage translator enables the audience to understand what those onstage cannot comprehend, but this does not help the sorely pressed Debbie, whose frustration is increased by her fear of a mugger lurking outside the door. Rigid and pedagogical at first, she becomes more frantic and desperate as her lack of success with her charges mounts, and the wonderfully funny misunderstandings multiply, until, at last, all self-control (and sanity) vanish into total, and totally hilarious, panic. 5 men, 4 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0913-6**

**\$6.50**

**RECKLESS.** COMEDY/DRAMA. Craig Lucas. Produced Off-Broadway by the Production Company, this richly inventive and often startling dark comedy marked the arrival of an exceptionally imaginative and resourceful young playwright. Filled with bizarre characters and events, the play reflects the fractured life-styles which have become the norm for so many in our tenuous times. "With RECKLESS...Mr. Lucas has given us a bittersweet Christmas fable for our time. *It's a Wonderful Life* as it might be reimagined for a bruising contemporary America in which homelessness may be a pervasive spiritual condition rather than a sociological crisis...RECKLESS...has a simple emotional pull akin to that of a Crosby ballad born of the lonely World War II home front, it yanks us through every conceivable absurdist hoop, fracturing narrative, language and characterization on the way to its rending destination." —NY Times. **THE STORY:** At home on Christmas Eve, Rachel is informed by her guilty husband that he has hired a hitman to kill her, and she must flee for her life—which she does by scrambling out the kitchen window and into the snowy night. She meets and joins up with Lloyd Bophotelophti, a true "original" who has changed his name to avoid alimony payments and who now lives with a paraplegic named Pootie (who also pretends to be deaf in order to get double disability). Rachel then wins \$100,000 on a TV game show and begins a series of picaresque escapades involving numerous psychiatrists and, eventually, an ill-fated reunion with her husband. In the end Rachel becomes a therapist herself, treating her own child (who fails to recognize her) and is led more and more to ponder whether the modern world might not be a vast conspiracy designed to systematically undermine her own increasingly shaky sanity. 4 men, 5 women (many roles are doubled). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-0937-3**

**\$6.50**

**RECLINING FIGURE.** COMEDY. Harry Kurnitz. A satire on art collectors and dealers, the play is written with "...a flair for epigram," according to the New York Journal-American. Atkinson called it "...a funny comedy...refreshing." —NY Times. The New York Post called the author "...one of the great hilarious wits of his time." **THE STORY:** As told by Kerr in the New York Herald-Tribune: "Playwright Harry Kurnitz has hit upon a background that generates its own chaos: the sleek, effusive and cheerfully dishonest world of the art experts. He has set up a gullible millionaire who keeps ten-cent cigars in a twelve hundred dollar spice chest and who is fond of collecting the recent masters. He runs him afoul of a high-pressure dealer who is given to crying like a baby when parting with his treasures, a hard-drinking 'restorer' with a talent for forgery and a soft-headed young salesman with high

ideals and, unfortunately, a hot property on his hands. The chicanery pyramids with an easy logic, throats are cut with casual charm," and the intrigue mounts delightfully as romance and art mix to everyone's satisfaction. 8 men, 1 woman. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0939-X**

**\$6.50**

**A ROOMFUL OF ROSES.** COMEDY/DRAMA. Edith Sommer. "...moving...funny." —NY Times. **THE STORY:** As told by Kerr in the New York Herald-Tribune: "Nancy Fallon has, some eight years back, run off with a foreign correspondent, leaving a seven-year-old daughter at the mercy of an unloving father. The bitter father has been at work on the child these long years past. Now he is thinking of marrying again, and Bridget is temporarily shipped off to her mother. When Bridget comes, she is a chillingly defensive, arrogantly independent customer. She has been taught that it is most unsophisticated to mention one parent in the presence of the other, she is sure that it is unwise ever to love anyone, and she is eating her heart out in her defiant loneliness." Bridget's mother and her new husband are eager to have Bridget remain with them, as are a group of kindly neighbors. Dick and his sister Jane, who live next door, do their best to make friends with Bridget, who insists on remaining aloof. Eventually she succumbs to their genuine friendliness, and is about to go with Dick to a dance when his old girlfriend from out of town turns up and Bridget is left without a date. At the same time she discovers her father's reasons for sending her on the visit, and the new world she's begun to build with other people falls apart. However, the love and understanding of her mother and the friends in her new home at last make an impression, and Bridget realizes that she is really wanted here—and that this is where she wants to stay. Dick comes back, aware now that he prefers Bridget to the old girlfriend, and Bridget is at last part of a real family. 3 men, 5 women, 1 small boy (1 of the men and 2 of the women are teenagers). **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0963-2**

**\$6.50**

**THE RUNNER STUMBLES.** DRAMA. Milan Stitt. A powerful and compelling play, which had the unique distinction of receiving both Off-Broadway and repertory productions prior to its critically hailed Broadway presentation. "...an absolutely fascinating play...one of the best first plays I have seen in a long time. It got to me, and I cried." —NY Times. "...his story of repressed passions flames up with scorching intensity." —Cue Magazine. "...a new, serious, well-made, and continuously interesting American play..." —The New Yorker. **THE STORY:** A young nun has died under mysterious circumstances in a remote parish in northern Michigan, and her superior, Father Rivard, has been charged with her murder. The action alternates between interrogations, testimony and scenes from the past which reveal that Father Rivard, who had been banished to the small, up-country parish, fell in love with Sister Rita; and when circumstances forced her to move into the rectory with him, his anguish became unbearable. Their relationship, inevitably, spelt tragedy, but not until the explosive and surprising climax of the play is the full extent of their sacrifice made clear and the identity of the murderer revealed. 5 men, 4 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-0975-6**

**\$6.50**

**SANTA FE SUNSHINE.** COMEDY. Preston Jones. This warmhearted comedy, set in an artists colony in New Mexico, offers a close and very funny examination of the local art scene, and the colorful characters who people it. "...Jones has written a perceptive and very successful comedy...light, heady and satisfying." —Dallas Morning News. "The strength of Preston Jones' vitality as a playwright springs from his theatrical flair, as once again was evident in SANTA FE SUNSHINE." —Dallas Times Herald. "...continues his flair for dialog that's appealing to audiences and suited to his funny characters." —Variety. **THE STORY:** The place is Santa Fe, New Mexico, the time, the late 1950s; and the scene is the adobe house of Gino Bruno, a genial but largely untalented sculptor who believes that, at long last, he has created a masterpiece. His long-time friend, an equally bumbling painter named Claude Nordley, refuses to look at Bruno's sculpture, and professes to hate everybody and everything—except himself, and the cheap local wine known as "Santa Fe Sunshine." In fact no one gets a peek at Bruno's creation until it is unveiled at a disastrous party arranged by a scheming gallery owner and attended by a rich hillbilly art patron and an assortment of resident oddballs: a homosexual poet; a wood carver skilled at faking local artifacts; a college-girl folk singer; and her over-intense boyfriend, a would-be writer. As the wine flows, and personalities clash, the play reaches its very funny climax—in which all present learn something about life, themselves and the vagrant nature of the muses they would serve. 6 men, 3 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0986-1**

**\$6.50**

**A SCENT OF FLOWERS.** DRAMA. James Saunders. A truly brilliant and haunting "memory play," rich in humor and poignance. "...a literate, delicate and lovely fantasy, filled with the kind of wonder that has been so con-

spicuously absent from our theatre of late." —NY Newsday. "...dazzling...consistently entertaining." —NY Times. "...gracefully written dramatically effective..." —Variety. **THE STORY:** As New York Newsday comments: "When we first come upon Zoe, there is a strange ambience about her. She watches while a coffin is brought in by two comic and appealing young cockney assistants to Scrivens, the most dignified and comforting of undertakers...And little by little we come to realize that it is the body of Zoe that is in the coffin and that only her spirit is about. From then on, there are alternating scenes of her past, when she was very much alive, and of her present. These transitions are as effortless as the smooth passages from comedy to drama, and Mr. Saunders' play is filled to the brim with both." In the end it is a portrait not only of a premature death but of life, and love, and the poignant failure of those who reach out to help but cannot retrieve the loss to which they have unwittingly contributed. 6 men, 3 women. UNIT SET. **FEE: \$40 per performance.**

ISBN: 0-8222-0995-0

\$6.50

**SCHOOL FOR HUSBANDS.** COMEDY. Jean Baptiste Molière. Translated into English verse by Richard Wilbur. America's Poet Laureate has crafted another gem in his continuing series of highly successful translations of Molière's French masterpieces. **THE STORY:** Two brothers, Sganarelle and Ariste, have been named guardians of a deceased friend's two daughters, to raise and even marry if they see fit. Ariste has raised Leonor with great freedom, allowing her to go to parties, indulging her whims and leaving her free to marry whomever she chooses. But Sganarelle has raised Isabelle quite differently, keeping her a virtual prisoner and intending to marry her, no matter what she desires. Ariste has tried to convince his younger brother that this will only inspire Isabelle to seek escape from him. Sganarelle believes that if she was given the same freedom as her sister she would immediately cuckold him. Meanwhile Sganarelle's young neighbor, Valere, has fallen in love with Isabelle from a distance, and she with him. Isabelle tricks her guardian into delivering secret messages to Valere by playing on Sganarelle's fears of suitors for her affections, and Sganarelle unwittingly delivers message after message, thinking Isabelle is spurning Valere's love. In the end Isabelle disguises herself as Leonor, goes to Valere's house while Sganarelle happily fetches a magistrate to marry them. Believing his views of Ariste's rearing of Leonor has been proven correct, Sganarelle drags his brother out of his house to view the wedding. When Sganarelle discovers that he has been the victim of this deception however, he is shocked and swears off women forever. 6 men, 3 women, Unit set. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-0998-5

\$6.50

**THE SCHOOL FOR WIVES.** COMEDY. Molière. Translated into English verse by Richard Wilbur. A resounding popular and critical success on Broadway, starring Brian Bedford, in a Tony Award-winning performance, this facile and witty new version of Molière's classic comedy shares honors with Mr. Wilbur's translations of *Tartuffe* and *The Misanthrope* for its brilliance and theatrical viability. "It once more shows that Molière can be funny, blithe and totally enchanting." —NY Times. "...warmth, the richness of smiling humanity and a marvelous quality of humorous zest." —NY Post. "...a thing of joy...a carefree, happy and sparkling romp to be seen and enjoyed by young and old alike." —NY Newsday. **THE STORY:** Fearing cuckoldry above all else, Arnolphe has painstakingly trained the guileless Agnes from childhood to become his obedient and faithful wife. Although he has carefully shielded her from the outside world, romance finds her in the form of the dashing Horace, son of one of Arnolphe's best friends. Unaware of who his rival is, the trusting Horace enlists Arnolphe's aid in wooing Agnes—that leads to a series of hilarious and inventive twists and turns of plot, until the inevitable conclusion is reached: The wily Arnolphe is duped into outwitting himself, and young love, as it will, carries the day. 7 men, 2 women. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-0999-3

\$6.50

**THE SECRET AFFAIRS OF MILDRED WILD.** COMEDY. Paul Zindel. Marking an imaginative new departure for its Pulitzer Prize-winning author, this madcap, bizarre comedy (which starred Maureen Stapleton in its Broadway presentation) blends poignance, fantasy and offbeat hilarity in detailing the exploits of its wonderfully wacky heroine. "...an immensely funny, imaginative, inventive comedy..." —ABC-TV. "...an original talent for believable comic dialogue..." —Cue Magazine. "...comically irresistible..." —A.P. **THE STORY:** In the tiny living quarters behind the Greenwich Village candy store which she operates with her husband, crowded with her forty-year collection of movie magazines, Mildred Wild has virtually escaped from reality into the dream world conjured up by the 3,000 movies she has eagerly devoured. And when the outside world does intrude—via her husband; his meddling sister; their hard-boiled landlady; the mincing butcher from next door; or the foreman of the wrecking crew sent to tear down the building—Mildred meets each crisis with a hilarious fantasy-scene drawn from her precious lode of old movies. As the action

moves swiftly ahead to its delightfully unpredictable climax, Mildred's life is further complicated by such unlikely visitors as a bulldozer, a nun, King Kong, and a super efficient TV camera crew, all adding to the merriment and, ultimately, to the poignancy which infuses the play and the touching, funny escapades of its kooky, lovable and totally enchanting heroine. 4 men, 5 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-8222-1007-X

\$6.50

**SEEKING THE GENESIS.** DRAMA. Kia Corthron. "...what makes [Corthron's] drama an occasion of great joy is the presence of a unique and powerful voice in the theater. Not since the emergence of August Wilson has there been a playwright who has created language in such a fever of fervent poetry...speaks with stunning dramatic urgency and emotional clarity." —Chicago Tribune. **THE STORY:** Six-year-old hyperactive Kite "flies" about the room. His mother, C Ana, is advised by Kite's teacher to give Kite Ritalin to help him settle down. The teacher also ominously warns that if Kite isn't treated with drugs at an early age, he could as a teen manifest traits attributable to a "violence" gene; i.e., he could grow up to be like his gangbanging sixteen-year-old brother, Justin. C Ana's niece, Cheryl, a college student tutoring Kite and his eight-year-old shy sister, Kandal, agrees with the teacher; Cheryl lost all three of her brothers to street violence and desperately seeks any solution to stop the killing. C Ana refuses the drugs until Kandal's birthday party is interrupted by gunshots flying through the room. Justin, who'd always kept "work" separate from home, is stunned, walks out. Cheryl takes C Ana to one of her professors, who explains the biological processes resulting from the intake of cerebral drugs and expresses his own enthusiasm regarding this direction in psychiatry. Justin, a math whiz, tries to drop gangbanging for retail but chokes on the too-simple arithmetic test, believing they must all be trick questions. His best friend, Mitch, a bold, playful teen, doublecrosses boss Sac, which makes Justin suspect and leads to Sac's wounding Justin. Meanwhile, under the influence of Ritalin, Kite loses sleep and weight, becomes dazed and isn't improving academically. Justin is angry about Kite and confronts his mother; he now finds out that the ulterior motive behind the drug is the long-term prevention of violence—implying Justin is what he is because of some cerebral defect. In a scene in which the swelling tension between C Ana and Justin, C Ana and Cheryl, and Cheryl and Justin regarding Kite's welfare reaches a screaming climax, Kite enters, claiming that he was "bad" today because he didn't take his pills; he needs his pills to be "good." 4 men, 3 women, 1 boy, 1 girl. UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1818-6

\$6.50

**SEMI-DETACHED.** FARCICAL COMEDY. David Turner. The version of the play offered here has been specifically "Americanized" for publication by the Play Service. A fast-moving, biting satirical farce-comedy which achieved notable success in London and on Broadway. Concerned with the unprincipled manipulations of a lower-class family "moving up" in our materialistic society. "...larger than life, often funnier and always more brutal." —NY Times. "...a mixture of laughter and venom..." —NY Newsday. "...a bruising, boisterous satire on status-seeking, executed with the grand flourish of Restoration comedy." —NY World-Telegram & Sun. **THE STORY:** The Midways, spurred on by father Fred, are a family on the move. Thanks to his energetic success in selling insurance they have put their humble beginnings behind them and have established themselves as solid members of the burgeoning middle class—but greener pastures still lie ahead. Turning each new opportunity to his advantage Fred moves onward and upward, maneuvering his youngest daughter into marriage with the insipid scion of a wealthy family—but trouble erupts when April, the married daughter, announces that she intends to divorce her spineless hubby because of a supposed indiscretion, and because of the fact that he stands to be disinherited by his rich uncle's impending marriage. Taking command, with wife Hilda as his trusting lieutenant, Fred plunges vehemently into the fray and, despite a few desperate moments when his Machiavellian cunning threatens to desert him, pulls all the chestnuts out of the fire with masterly and unerring self-concern. It all works out his way—or does it? As the play ends we sense that even Fred, that paragon of expediency, is beginning to wonder a bit about whether the real values in life might lie elsewhere than in the goals which he has been so furiously pursuing. 5 men, 4 women. INTERIOR. **FEE: \$40 per performance.**

ISBN: 0-8222-1009-6

\$6.50

**THE SERVANT OF TWO MASTERS.** FARCE. Carlo Goldoni. Translated and adapted by Jeffrey Hatcher and Paolo Emilio Landi. "Nothing short of brilliant...SERVANT does commedia proud! Gags, wisecracks, sly sexual references, acrobatics...this is the real thing!" —Milwaukee Journal-Sentinel. "A circus of styles tumbling backwards, forwards and sideways...full of ancient, hooting laughs zapped together with up-your-alley anachronisms. Shower flowers on director Paolo Landi and Jeffrey Hatcher for their re-working of the eighteenth-century Italian script. Broad, bold, whacked-out and wild! A tour de farce! Unforgettable, undiminished delight!" —Milwaukee Weekly.

**THE STORY:** A cross between traditional Italian commedia and postmodern vaudeville, this new version of Goldoni's classic pits the madcap servant Truffaldino against masters, mistresses, lovers, lawyers and twenty-seven plates of meatballs. Imagine a Bob Hope or Woody Allen comedy written by Monty Python and performed with the physical bravura of Chaplin or Keaton—with places in the script for ad-libs and audience participation. 6 men, 3 women (flexible). UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1847-X**

**\$6.50**

**SHERIDAN OR, SCHOOLED IN SCANDAL.** DRAMA. David Grimm. "...smart, ambitious, sharply intriguing...Grimm's ability to craft these intricate entanglements...is indeed impressive." —Variety. "It is an age-old question, but one always worth a fresh, inventive revisit: Is it possible to sink below the level of redemption?...SHERIDAN OR, SCHOOLED IN SCANDAL asks that ancient question anew...It asks it well...and, while offering no definitive answer, poses the question with such style and cheek that the mere asking seems enough." —Press-Enterprise. "...a darkly comic view of the politics and scandals of the times, with ironic parallels to the present..." —LA Times. **THE STORY:** Set in a London rife with gossip, blackmail and political intrigue during the reign of mad King George III, this darkly comic tale follows the development of the friendship between famed playwright, theatre manager and politician Richard Brinsley Sheridan and young poet Lord Byron. In this complicated world where everybody seems to be doing the wrong thing for the wrong reason, Sheridan comes to confront the classic choice between doing the right thing and suffering personally, or betraying his conscience and profiting from it. 6 men, 3 women (doubling). UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1803-8**

**\$6.50**

**SING ME NO LULLABY.** DRAMA. Robert Ardrey. Produced at the Phoenix Theatre in New York. The New York Times called the play "...stirring...absorbing...[Ardrey] writes with directness, perception and power. The third act of SING ME NO LULLABY constitutes the most forceful statement anyone has made in the theatre for ages." **THE STORY:** As Atkinson tells it: "some Illinois college friends of 1938 who have a country reunion at Christmas of the present time. As students, most of them had what were known as progressive political ideas in 1938. One of them, a brilliant mathematician, placed his faith in Soviet Russia then. The Stalin-Hitler pact shook all that faith out of him in 1939. By the present time he is one of the dispossessed. Because of his college political associations, no one will employ him, no one will rent him an apartment, no one will associate with him, no one will clear him, no one will adjudicate his case. Mr. Ardrey doesn't solve the problem. But the contribution he has made in the last act is a clear and perceptive statement of this nameless, formless situation and an estimation of what it is doing to America...Mr. Ardrey...is a man of principle and taste. In SING ME NO LULLABY he has performed the function of a writer. He has found the words to describe something that is vague and elusive but ominous. And he has got far enough away from political recriminations to state it in terms of character and the life of the spirit." 6 men, 3 women. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-1032-0**

**\$6.50**

**SMALL CRAFT WARNINGS.** DRAMA. Tennessee Williams. Presented Off-Broadway to great critical and popular acclaim, this eloquent and deeply affecting play offers our master playwright at the top of his form. "...moments of intense beauty. Easily the best drama Off-Broadway this season, it conclusively affirms Williams' special power to hold and move an audience." —Variety. "...from the man who is the greatest living playwright in the Western world." —Time Magazine. "...the liveliest and most controlled play that Tennessee Williams has written in years." —The New Yorker. **THE STORY:** The scene is a rundown bar on the Southern California coast, where a group of lonely and disparate individuals, rejected by "normal" society, come together in their need for human contact and understanding. One by one each tells his tale with poetic eloquence and force, revealing the desperate emptiness of his existence, and inspiring a moving compassion of rare dimension. In the final essence, the characters become embodiments of the fears that lurk in all of us, and the frailties that so often make us less than we would wish to be—both in our hearts and in the eyes of others. 7 men, 2 women. INTERIOR. **FEE: \$75 per performance. MS.**

**ISBN: 0-8112-0461-8**

**\$15.00**

**THE SMILE OF THE WORLD.** DRAMA. Garson Kanin. A Playwrights' Company production in New York. A serious and deeply felt drama which is a moving love story and likewise a commentary on human relations. 5 men, 4 women. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-1048-7**

**\$2.95**

**SOMEONE WAITING.** MELODRAMA. Emlyn Williams. Produced on Broadway. "...a drama of murder and revenge which stretches suspense

from the first moments of the first act to the final line of the third act...soundly wrought. As an addict of the psychological thriller, I had a fine time." —NY News. **THE STORY:** As Chapman describes, the play deals with "a stuffy English motor magnate with an evil look to him, and he is married to Miss Landis. They have adopted and brought up Hardy. Hardy is a problem boy. He has failed in his law exams and he hates his adopted father. He also is upset because his best friend has just been hanged for murdering a servant girl in this very apartment, and he thinks his friend was innocent. So in comes Carroll, with gentle good manners and a baffled look, as the new tutor hired to get the boy through the law exams next time. He is, one soon learns, the father of the boy who was unjustly hanged for murder. He has come here to administer justice all by himself to whomever it was in this house who really did the killing. You can take it from there...Before the evening is over you will find you have been misled several times—but never dishonestly, for playwright Williams has his tidy mind and is an honorable trickster. And if you can guess beforehand what will happen at play's end you are smarter than I am." 4 men, 5 women. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-1054-1**

**\$6.50**

**THE SPA.** COMEDY. Edward Chodorov. After a play by Ferenc Molnar. **THE STORY:** A romantic, bittersweet comedy set in pre-World War I Austria-Hungary, the story deals with Olympia, a charming young princess of the Austro-Hungarian Empire, who is visiting a spa with her mother, the Princess Clementine. Clementine smokes cigars and is concerned with keeping her family in line with the Emperor's wishes, which means no falling in love; it simply isn't done by anyone who has the good fortune to be a Plata-Ettingen. But Olympia is interested in an attractive young man, Captain Kovacs, and her entire family finds this a matter of great concern. Her older cousin, the Countess Lina, has summoned the family lawyer to the spa to help discover whom and what this Captain Kovacs is. Olympia's father arrives, and what began as a casual relationship becomes cause for tremendous turmoil. The clamor reaches its peak when it's learned that Captain Kovacs is not Captain Kovacs at all, but an impostor—a very charming young man who goes from resort to spa, fleecing guests at cards and appearing in a variety of disguises. Only a year before he had charmed Olympia's father with his gift for cards. But by the time this comes out, Olympia is in love with Kovacs, and he with her. Her enraged family decides to carry her off to Venice, away from temptation, and Dinglemann, the devoted butler, is told to keep a special watch over Olympia. Dinglemann has always had a soft spot for Olympia, and he has great sympathy for her feeling for Kovacs. So when Kovacs suggests to Dinglemann that in Venice the Princess Olympia should attend some choral concerts sponsored by Count Spinoza—his Venetian alias—Dinglemann is very happy to promise to see that Olympia gets to the "concerts." 6 men, 3 women. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-1063-0**

**\$6.50**

**THE STEWARD OF CHRISTENDOM.** DRAMA. Sebastian Barry. "Magnificent...the cool, elegiac eye of James Joyce's *The Dead*; the bleak absurdity of Samuel Beckett's lost, primal characters; the cosmic anger of *King Lear*..." —NY Times. "Sebastian Barry's compassionate imaging of an ancestor he never knew is among the most poignant onstage displays of humanity in recent memory." —Variety. **THE STORY:** The fifth play in a cycle of plays about the author's Irish family, **THE STEWARD OF CHRISTENDOM** is a freely imagined portrait of the author's great-grandfather, Thomas Dunne, the last Chief Superintendent of the Dublin Metropolitan Police, an organization devoted to the British crown but then disbanded after the Irish war of independence of the 1920s. Considered by some to be a traitor to Ireland, and after some seven years of confinement in the County Home, Dunne is a broken man, both mentally and physically. Alone in a barren room, barely clothed and in little control of his faculties, Dunne, at seventy-five, reenacts scenes from his past, taking refuge in the memory of his three daughters and a son who died in World War I. The parallels between Dunne's family life and the political life of Ireland are all too apparent. Chaos and murder resulted from the revolution, and Dunne could only stand watching as his way of understanding the world dissolved. Similarly, he was an aloof father who couldn't tell his son how much he loved him until it was too late. Near the end of the play, the arrival of Dunne's daughter, Annie, puts the last nail in the play's thematic coffin as her anger and resentment over her father's neglect compete with her pity for this elderly man who now needs her the way a baby needs its mother. Bereft of any solution to his life, Dunne recounts a childhood memory about his own father, in which he seems to be asking us for forgiveness and understanding. 5 men, 4 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1609-4**

**\$6.50**

**THE STORY.** DRAMA. Tracey Scott Wilson. "A singular new voice...deeply emotional, deeply intellectual, and deeply musical..." —The New Yorker.

"...a conscientious and absorbing new drama..." —NY Times. "...a riveting, tough-minded drama about race, reporting and the truth..." —A.P. "...a stylish, attention-holding script that ends on a chilling note that will leave viewers with much to talk about." —CurtainUp. "...a crisp, incisive, immensely enjoyable play..." **THE STORY:** An ambitious black newspaper reporter, Yvonne Wilson, goes against her editor, Pat Morgan, to investigate a murder and finds the BEST story...but at what cost? Wilson explores the elusive nature of truth as the boundaries between reality and fiction, morality and ambition become dangerously blurred. 2 men, 7 women (doubling, flexible casting). UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1998-0**

**\$6.50**

**SUBURBIA.** DRAMA. Eric Bogosian. Music by Eric Bogosian. First presented as part of Lincoln Center Theatre Company's festival of New American Plays. "SUBURBIA...is among the best plays of the season...one of those rare must-sees...Bogosian's themes cover escape and re-invention, the American dream...and the American nightmare. This is ambitious stuff and the brave ending has an unexpected twist leaving the air suffused with tragedy. Yes, a must-see!" —NY Post. "Like the charismatic performer/writer himself...his SUBURBIA characters seethe with large caustic doses of humor, anger and angst...there's no denying Bogosian's crackling intelligence, his rejection of easy sentimentality, and the way he often does capture the cadences of alienation." —NY Daily News. **THE STORY:** The parking lot of a mini-mall convenience store is the private domain of three men in their very early twenties: Jeff, Buff and Tim. Jeff is a sometime student, Buff an easygoing party animal and Tim a virtual alcoholic Air Force vet. They talk trash, harass Nazeer, the Pakistani owner of the store and revel in their high-school glory days. They drink beer, get high, eat Oreos. Jeff ponders his problematic relationship with his artist girlfriend, Sooze, and Buff fantasizes a relationship with Sooze's best friend, Bee-Bee, a nurses' aide on the critical ward of the local hospital. The focal point of this evening is the arrival of an old high-school chum, Pony, and his female associate, Erica. Since Pony left Burnfield (the name of this fictional suburban town), he has gone on to become semi-famous fronting for a band that has an album on the charts and a video on MTV. In the course of the evening, all of the friends congregate in the parking lot. Once Pony arrives in his black limo, fascination with his success metamorphoses into jealousy, then flowers into bitter anger. New liaisons evolve as Buff succeeds in wooing Bee-Bee; Tim discovers his splenetic misanthropy is a turn-on for Erica; and Pony turns Sooze's restlessness to his advantage. The building tension between the friends is accentuated with absurd physical moments and sheer violence: Sooze performs her piece for the group; Tim beats up Nazeer; and Buff gives new definition to the term "wrecked." As the next day dawns, some of the group have found their way out of Burnfield while the rest are left to deal with a tragedy that could have been any of them. 5 men, 4 women. EXTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1428-8**

**\$6.50**

**TERMINAL CAFE.** COMEDY/DRAMA. Jon Tuttle. Inspired by the real town of Madrid, New Mexico, TERMINAL CAFE is a gripping and touching look at the life and death of a very small town and its inhabitants. Ultimately the play is about surviving in changing times as progress leaves victims in its wake. **THE STORY:** In the tiny town of San Gabriel, New Mexico, is the Terminal Cafe where the locals hang out complaining about life, each other, and the food while dreaming about something better. There's the Terminal's tough owner, Ro; the town Super, McKay, from back east; Kate and Ben, the town spitfire and the town tough guy, destined to be together; Dawson, the town pup with more heart than brains; Joe, an illiterate widower, raising his teenage son, BB; the fancy and intriguing Carly, new in town and vague of means; and Floyd, half Navajo, as old or older than the town itself. These are simple people; their lives, up to now, have been untouched, almost pure, yet they have passion for life and for one another, with naïveté that can be charming as well as devastating. About all San Gabriel can offer, besides the cafe, is a coal mine, which barely keeps the town alive. But after Pearl harbor is bombed, and World War Two becomes a grim reality, the town's mine becomes important both to the War effort and to the mysterious goings on at Los Alamos (where the Manhattan Project is based). The interest in the mine is a blessing to some and a curse to others who see beyond the immediate revitalization the town. At first everything seems good and even the Terminal prospers, but greed, corruption and mismanagement get a stranglehold on the town as the testing of The Bomb, silently, deadly, has its own effect on it too. The Terminal's beloved watchdog succumbs to the poisoning; Ro and Dawson's daughter is born with birth defects, though they don't realize radiation was the cause; there is a disastrous accident at the mine when safety is compromised to produce more coal for Los Alamos. In the end, of course, the war is won, but San Gabriel is left a casualty, with its few local survivors as ghosts in a ghost town. 6 men, 3 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1497-0**

**\$6.50**

**THREADS.** DRAMA. Jonathan Bolt. Produced by New York's famed Circle Repertory Company, this deeply felt and engrossing work marked the emergence of an important new playwright. Set in a North Carolina mill town, the play focuses on the estrangement of a struggling young actor who returns home to be with his dying mother. "...his play is exquisitely written, some of the surest writing I've come across in a new play for some time." —Women's Wear Daily. "...thoughtful and sensitive probing of the human condition." —Christian Science Monitor. "...he has created a play of outstanding quality, merit, and promise of important future works." —Scriptwriter Magazine. **THE STORY:** Returning to the grubby North Carolina mill town in which he had grown up, a would-be Hollywood actor, Clyde Owens, rejoins his younger brother, his estranged father, and his frail, sensitive mother, who is dying of cancer. Lionized by his old friends, most of whom now work at the mill, he is treated like a celebrity—although the truth is that his acting career has long since reached a dead end. When Clyde announces that he plans to stay on and take a job at the mill old tensions reemerge—the disappointment of the mother, who had dreamed of a better life for her son; and the bitterness which Clyde feels toward his mill-hand father, whose coarseness contrasts painfully with the artistic pretensions of his mother. Her death brings the play to its moving climax, in which father and son, if not reconciled, come to a compassionate understanding of their differences and an acceptance of the need to follow their separate paths in life. 5 men, 4 women. DIVIDED SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1137-8**

**\$6.50**

**TO FOOL THE EYE.** FARCE. Jeffrey Hatcher. A new adaptation of Jean Anouilh's *Leocadia*. "Under Hatcher's pen, the tale keeps its French accent but crackles with the wit and charm of America's old 'screwball comedy' films...All is springtime and light inside the Guthrie Theater, where Hatcher's sunny look at an old play makes you want to drive home with the windows wide open...a happy contagion that spreads through the audience like a fresh breeze...Guthrie audiences haven't laughed as loud, as hard, or as consistently in years." —St. Paul Pioneer Press-Dispatch. "Hatcher's clever humor relies on ironic wit and a keen eye for poking fun at the absurdity of pompous arrogance...This flavor fills a script that clearly reflects Anouilh's themes of memory's aching beauty and the preference humans have for infatuation over real-life love. A delightful farce that intelligently wonders about the nature of love, artifice, the eye's perception rather than the heart's reality, and the delicate distortion of memory." —Minneapolis Star Tribune. "Delightfully frothy. Jeffrey Hatcher's adaptation of Jean Anouilh's *Leocadia* is wonderfully clever." —Minneapolis/St. Paul City Pages. "Anouilh is dancing here with his favorite theme, the interplay between illusion and memory. Hatcher interprets *Leocadia* as a featherweight idyll...infusing the play with a tart and distinctly American wit...light and nimble." —Variety. **THE STORY:** In this new adaptation of Jean Anouilh's 1940 romantic comedy, Amanda, a poor hat maker from Paris, is invited to a chateau by an eccentric duchess to spend a weekend trying to make her suicidal nephew, Albert, forget about the death of his great love, the divine Leocadia. Amanda, it turns out, is a dead ringer for the dead woman, and if she can convince Albert that she is his lost love for just three days, then Albert just might not kill himself. A gossamer tale of love and trickery, in which a fake can give more pleasure than the real thing. 7 men, 2 women (optional 4-piece M/F Gypsy band). INTERIORS/EXTERIORS. **FEE: \$60 per performance.**

**ISBN: 0-8222-1846-1**

**\$6.50**

**A TOUCH OF SPRING (OR AVANTI!).** ROMANTIC COMEDY. Samuel Taylor. Dealing with love and red tape and the magical atmosphere of Rome in the spring, this delightful witty comedy (presented on Broadway as *Avanti!*) went on to phenomenal success in London in the newly revised version offered here. "...it is warm and funny and, above all, civilized." —NY Newsday. "...delightful, romantic and adult..." —Women's Wear Daily. "This frolic is such fun! Samuel Taylor has written a joyous comedy." —London Evening News. "Escape into spring for a lovely fling." —London Daily Express. **THE STORY:** As the New York *Post* outlines: "It is set in a real Rome. A Rome you really miss...It is set there because a young, conservative, slightly stuffy American businessman has come to retrieve the body of his father, who was killed in an automobile accident. Confronted with bureaucratic pasta and accustomed to his own business power, he blusters futilely until the arrival of a 'professional assistant'—a young Italian who, for a fee, will cut through any red tape. And though we have seen this character, more or less, in many stories about Americans in Italy, Mr. Taylor has created him extra special wonderfully. He is a pimp for all sexes and all variations, and takes his own sex any way you choose. He deals with the bureaucracy as he deals with life—optimistically, high spiritedly and with a sure knowledge of his own childishness. The American businessman also meets a young lady, as he would have to in such a play. She is the daughter of his father's lover, who was killed in the car accident. Nor should it come as a surprise to anyone that they have an affair,

that the young man is married, that his wife unexpectedly arrives and that he leaves agreeing to meet her for a month in Italy. Just as her father and her mother had been doing for twelve years...So then what it adds up to is grown-up entertainment...so well done and so basically diverting that it can only be taken for the pleasurable thing it is." 7 men, 2 women. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-1161-0** **\$6.50**

**THE TRIP TO BOUNTIFUL.** DRAMA. Horton Foote. First presented on television and then produced on Broadway. "THE TRIP TO BOUNTIFUL...is the rarest of theater experiences, an evening which will prove an indelible memory...Horton Foote has done, and done beautifully, the one thing it is important for a playwright to do. That is, provide the disciplined material for expert actors to completely capture an audience and hold it through the evening." —NY World-Telegram. **THE STORY:** This is the poignant story of Mrs. Watts, an aging widow living with her son and daughter-in-law in a three-room flat in Houston, Texas. Fearing that her presence may be an imposition on others, and chafing under the rigid and selfish supervision of her daughter-in-law, Mrs. Watts imagines that if she can get away and return to her old home in the town of Bountiful, she is sure to regain her strength, dignity and peace of mind. So she attempts to run away, and when she reaches a bus station on the last part of her short journey, she falls into the hands of a sheriff whom her son and daughter-in-law have put on her trail. The sheriff, a kindly fellow, allows her to complete the final stage of her journey, so she proceeds to Bountiful and makes a lonely pilgrimage to the scene of her old home. Only too soon she learns that the friends of her youth have all died or scattered, and her home is no longer the spacious mansion of her memories but a crumbling wreck. But she has the supreme satisfaction of plunging her hands into the strength-giving earth, and this leaves her with a sense of that strength and dignity that will give her the courage to survive. When her son and daughter-in-law appear on the scene to take her back to Houston, she consents to return quietly, secure in the knowledge that the remainder of her existence will be enriched as a result of her last contact with Bountiful. 6 men, 3 women, extras. **SIMPLE stylized SETS. FEE: \$60 per performance.**  
**ISBN: 0-8222-1174-2** **\$6.50**

**TRUE CRIMES.** DRAMA. Romulus Linney. A dark look at America's fascination with real life, celebrity killers and its effect on our souls. When murder is romanticized and murderers become famous, does everyone else come to believe it is all right to kill in order to get ahead? **THE STORY:** Logan Novel is a lazy man, given to reading aloud from various "True Crime" magazines which fascinate him. Fortunately for him, he is also very attractive to women and has mistresses who support him. Mary Sparks clings to Logan the most, but she is married to a rich older man, Soony Sparks. Vangey, Logan's mother, comes up with a plan to set Logan working for Soony, so that Logan and Mary can continue their affair, gain Soony's trust, and after his imminent death, move onto the farm. With a little help from natural herbs, Soony dies and Mary and Logan marry. Everything is fine until Nancy, Soony's daughter from his first marriage, seduces Logan and becomes pregnant. To keep Nancy quiet, Mary and Vangey scheme to marry her off to the son of a good family and send the bastard child to an orphanage. But after the baby is born, Mary, Vangey and Ab, Logan's father, force Logan to kill the child. Before the marriage comes off, however, Sawdust, the seemingly slow-witted handyman, reveals himself to be a very sly con artist, and blackmails them into giving him nearly all the cash they have in order to buy his silence about the killing. Logan, consumed with guilt over what he has done, seems ready to tell the world of the crimes committed until Vangey reminds him of his complicity. Realizing things will fall into place if he says nothing, in the last moment of the play, as the neighboring family approaches to discuss the wedding, Logan silences his confessional urges and waves to them in welcome. 5 men, 4 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1537-3** **\$6.50**

**UNCLE VANYA.** DRAMA. Anton Chekhov. Translated by Robert W. Corrigan. 5 men, 4 women. **INTERIORS. FEE: \$40 per performance. MS.**  
**ISBN: 990182** **\$15.00**

**UNCLE VANYA.** DRAMA. Anton Chekhov. In a version by Brian Friel. "This UNCLE VANYA, which Friel worked up from a literal translation by Úna Ní Dhubhgaill, is a fresh, stripped-down take on the 1899 Russian play. With a sharp ear, Friel tightens the diction; with a dramatist's eye, he sharpens the confrontations...Friel has magically managed to find a Friel in Chekhov and a Chekhov in Friel..." —NY Post. "Friel and Chekhov constitute a fine match...Friel [makes] of...a century-old play a contemporary plea for mercy and grace." —Variety. **THE STORY:** Two lives, Uncle Vanya and his niece Sonya, are at the core of this play. They work their small estate, live frugally and keep their emotions tightly reined in. Then they are visited by a relative, Professor Serebryakov, and his beautiful young wife, Elena. Vanya falls helplessly

in love with Elena, Sonya with a local doctor—and their lives implode. 5 men, 4 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1750-3** **\$6.50**

**UNCLE VANYA.** DRAMA. Anton Chekhov. In an English version by Jean-Claude van Itallie. The addition of this present translation to Mr. van Itallie's new English versions of *The Sea Gull*, *The Cherry Orchard* and *Three Sisters*, completes the cycle of Chekhov's most significant works. With his accustomed skill and sensitivity, Mr. van Itallie has again brought new vitality and currency to one of the glories of the modern theatre. **THE STORY:** The scene is a country estate in the declining days of Czarist Russia, the home of an old and ailing professor, his young wife, and various other family members. For years the estate, under the management of Uncle Vanya, brother of the professor's first wife, has yielded a modest income, but now, with the professor older and bored, he offers the idea of selling the estate and investing the money in bonds—a prospect most unsettling for those who have come to regard the place as their home. Counterpointed against the professor's unrest are the situations of others in the family: his daughter Sonya's unrequited passion for the local doctor, Astrov, who visits often; Vanya's love for the professor's young wife; and her own unspoken attraction to another. Throughout there is the bittersweet, deeply human aura of real people helplessly in thrall to events and feelings beyond their control. In the end the estate is not sold and, as the summer wanes, the professor and his wife depart, leaving the others to settle back into the uneventful but bearable routine that has become their way of life. 5 men, 4 women. **INTERIOR/EXTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-1587-X** **\$6.50**

**UNCOMMON WOMEN AND OTHERS.** COMEDY/DRAMA. Wendy Wasserstein. This striking and exceptional play was presented by New York's renowned Phoenix Theatre, and then selected for the PBS "Theatre in America" series on nationwide television. Affecting, funny and perceptive, the play delves into the lives, loves and aspirations of a group of seniors at a prestigious Eastern women's college. "...funny, ironic, and affectionate comedy...Miss Wasserstein is an uncommon young woman if ever there was one." —The New Yorker. "...the real triumph of UNCOMMON WOMEN is that you leave the theatre caring deeply about its characters." —NY Post. "...hilarious, touching, witty, insightful, and a lot of other nice things." —Cue Magazine. **THE STORY:** Comprised of a collage of interrelated scenes, the action begins with a reunion, six years after graduation, of five close friends and classmates at Mount Holyoke College. They compare notes on their activities since leaving school and then, in a series of flashbacks, we see them in their college days and learn of the events, some funny, some touching, some bitingly cynical, that helped to shape them. Each of the group is a distinct individual, and it is their varying reaction to the staid, sheltered and often anachronistic university environment (with its undercurrent of sometimes darker personal desires and conclusions) gives the play its special meaning for today's young women as they go forth into the changing and often disquieting world that awaits them after graduation. 9 women. **UNIT SET. FEE: \$60 per performance. SPECIAL NOTE: The sheet music (#4690MU) for the song used in this play is available through the Play Service for \$2.00 per copy, plus shipping. There is no additional fee for the use of this music in performance.**  
**ISBN: 0-8222-1192-0** **\$6.50**

**WEB OF MURDER.** MYSTERY/COMEDY. Jonathan Troy. A gripping and suspense-filled murder mystery in which the tension is deftly relieved, at the right moments, by the zany doings of some of its characters. Set in a brooding Victorian mansion high on a remote bluff above the Pacific Ocean, the play centers on the rich and eccentric Minerva Osterman, who has called together her potential heirs for the advance reading of her will. She knows that it will please some and disappoint others—unless they take the sinister steps necessary to protect their interests. **THE STORY:** Having been confined to a wheelchair for many years, the ailing and irritable Minerva Osterman has turned her isolated mansion into a virtual prison not only for herself but for her spinster daughter, Stephanie her long-suffering housekeeper, Nora, and her personal physician, Dr. Adler. Fearing that her death may be imminent, Minerva has drawn up her will and summoned her two nieces, Mary and Belle, so that she may confront all her possible heirs in person and watch their reactions as the will is read. She asks her nieces to come alone, but they arrive with their respective fiancés, whom Minerva grudgingly allows to stay. Before revealing the contents of her will, however, she has the mysterious Dr. Adler put her into a hypnotic trance, during which she picks up a deck of cards and turns over the three of clubs—the card of death. Her prediction is that someone in the room will die before the weekend is over—a prediction that comes true when she herself dies of a spider bite. After that, more bodies turn up, and fear and suspicion grow among the remaining. The will disappears, a diabolic plot is revealed, and then, at last, the murderer is unmasked—in a chilling, exciting climax that is held off until the final perilous moments of the play. 4 men, 5 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1227-7** **\$6.50**



**A WIND BETWEEN THE HOUSES.** COMEDY. Maurice Hill. First produced at the Don Juan Playhouse, in Santa Fe, New Mexico, this prize-winning comedy combines warmth and hilarity in a delightful study of a "pixilated" widow who keeps her late husband's ashes in an urn on the mantelpiece and acts as if he were still alive—much to the consternation (and embarrassment) of her friends and family. "...enough merriment to keep the audience laughing throughout the evening." —Santa Fe New Mexican. "This genuinely amusing, whimsical comedy blew itself into an enchanting final curtain." —Los Alamos Monitor. **THE STORY:** Gracie Martin is a dear little old lady who has found consolation after the death of her beloved husband, Henry, by placing his urn of ashes on the mantelpiece and chattering away to it as though Henry were still with her. This eccentricity is accepted easily by her old friend, Amelia, a garrulous neighbor who always says good morning to Henry when she visits. Not so, however, with Gracie's two selfish children, John and Sheila, who fear that gossip about Gracie's behavior will ruin their social and political futures. Matters are brought to a head on a Sunday visit when a little boy passes by to look at the "looney" he's heard lives there. John and Sheila concoct a plot to get rid of the ashes with a shocking act that plunges Gracie into tragic despair. Sheila, brought to her senses by the realization of the wicked thing she's done, devises a wild but effective scheme to remedy the situation and the final curtain descends on a radiantly happy Gracie. 4 men, 5 women, 1 boy. **INTERIOR/SIMPLIFIED EXTERIOR. FEE: \$40 per performance. MS. ISBN: 0-8222-1260-9 \$15.00**

**WINDSHOOK.** DRAMA. Mary Gallagher. **THE STORY:** When Marlin Carroll sells the family farm without telling his son, he sets in motion an inexorable trap for his two children—the idealistic Rafe, and the strong, beautiful Ruby, who cling with equal stubbornness to their opposing dreams. The sale of the farm brings in two strangers who become catalysts for the events that follow: Evan Brooks, a wealthy young investor and developer, and Dylan, a handsome, lonely drifter who survives by telling people what they want to hear. As Ruby and her desperately unhappy mother, Ceelie, both look to Dylan for magical escape, Rafe determines to buy back the farm at any cost. Dylan falls in love with Ruby, but his longing for a home grows as strong as his need for her. When Brooks—the man with all the money—is also attracted to Ruby, the whole family, along with Dylan, begin to see her as the answer to their prayers. As the characters are entwined in threads of anger and violence, their conflicting dreams and needs converge in a catastrophe that changes them forever. 5 men, 4 women. **UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-1596-9 \$6.50**

**A WOMAN WITHOUT A NAME.** DRAMA. Romulus Linney. A lyrical, moving and deeply felt study of a simple, God-fearing woman who surmounts a life beset by tragedy and disappointment to find self-recognition and fulfillment. Based on the author's novel, *Slowly, by Thy Hand Unfurled*, and first produced by the Denver Center Theatre Company, the play combines starkly simple staging and choreographical movement to achieve its stunning impact. "...it's an exquisite piece of playwriting—streets ahead of the average stuff you see around town." —NY Post. "A WOMAN WITHOUT A NAME is a hauntingly moving ode to an unusual human being." —Denver City Edition. "It's the kind of play that leaves you awed, pensive and affected." —KQVD Denver. "...stimulating and absorbing." —Variety. **THE STORY:** The place is a small American town. The time 1900. As the play begins the characters enter and seat themselves in a semi-circle of antique chairs. The last to enter is the Woman, who carries a ledger (her journal) from which she starts to read. It is quickly evident that the journal is not only a record of the Woman's daily life, but also a measure of her intellectual and emotional growth as she copes with the trials and tribulations with which she and her family are beset. As her story unfolds, the various characters involved in each episode leave their chairs and enter the action, while the others watch in silence. The Woman is sorely tried as she loses one daughter to a bungled abortion, another to a brain tumor and a son to TB. But, despite all, she manages to grow in learning and strength of character; to deal with her husband's descent into alcoholism; to forgive the young doctor whose clumsiness caused her daughter's death; and to accept the malevolence of her surviving son, who holds her responsible for the tragedies that the family has suffered. In the end the play is a study in compassion, determination and the indomitability of the human spirit—soaringly depicted through the character of a simple, unschooled woman who, in coming to terms with herself, and her life, was able to achieve a freedom and sense of being that her "betters" would never know. 5 men, 4 women. **OPEN STAGE. FEE: \$50 per performance. ISBN: 0-8222-1269-2 \$6.50**

**WORLD OF MIRTH.** BLACK COMEDY. Murphy Guyer. "Perverse hilarity! The characters are irresistible in this complex network of secrets and betrayals." —NY Times. "This darkly comic play delivers." —A.P. "A world of wonder that's hard to resist." —Time Out. **THE STORY:** When the self-

described "family" of the World of Mirth carnival hits a streak of bad weather and bad luck, their response is fearfully un-family-like. The play begins three days after Kaspar Kelly, the carnival owner, has forcibly retired Oscar the Frog Boy, a twenty-year veteran of the freak tent. At the time, Sweeney, the dunk-cage clown and Oscar's best friend, begged his fellow carnies to kick in a few dollars to help keep Oscar on the midway; but pleading poverty, they refused. That night Oscar committed suicide, a fact Sweeney will not let them forget. Empowered by his own indifference, an indifference born of booze, grief and a nagging doubt, Sweeney has turned the taunts and insults he normally reserves for "marks" against the carnies themselves. But what begins as gleeful ridicule turns to wanton vindictiveness when one of his more reckless antics leaves him bloodied and betrayed. With savage spite he sets out to punish and destroy the entire carnival by exposing its every lie and self-delusion. At one point his embittered cynicism prompts him to deny even the existence of love itself. But ultimately it is love—blind, passionate, desperate love, that destroys him. 7 men, 2 women. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1845-3 \$6.50**

**WRITE ME A MURDER.** MYSTERY/DRAMA. Frederick Knott. A long-run success in both New York and London, this study in suspense sets forth a "perfect crime" with such diabolical cleverness that audiences will be kept guessing until the final curtain. "...as neat a tying-up of clues, hints, deeds and misdeeds as the probing mystery fan could ask." —NY World-Telegram & Sun. "...builds steadily, amusingly and suspensefully and reaches a swift and convincing climax." —NY Times. "...continuously interesting in the twists and curlicues of its plot." —NY Women's Wear Daily. **THE STORY:** Howard Taubman's comments: "Mr. Knott has set his latest beguilement for murder-mystery aficionados in Rodingham Manor, an ancient but rather rundown stately house of England...there are two Rodingham brothers, sons of the lord of the manor who wastes no time in dying offstage of natural causes. There is a blunt old party in tweeds, the family doctor, a woman but peppery in a healthy English way. There is shrewd, ruthless, self-made Charles Sturrock who knows where the main commercial chances lie. And there is his appealing young wife, Julie. Julie would like to be a writer and has a way with character. David Rodingham is a writer whose forte is plot. Intent on wheeling and dealing in land values, Sturrock finds it useful to encourage David to help his wife write a tale about murder. The collaborators are attracted not only to letters but also to romantic ideas, and the seemingly unaware Sturrock at one point assists in dreaming up a perfect crime. Clive Rodingham, the older brother, is something of a playboy. As the heir he sells off the manor to Sturrock and takes off for an heiress in Texas. He returns fairly late in the proceedings, minus wife and funds. Here the plot thickens. Although Mr. Knott makes no secret of the murderer and the homicidal technique, the reviewer's code enjoins silence on the story development and dénouement. It is enough to say that Mr. Knott keeps you with him." 7 men, 2 women. **INTERIOR. FEE: \$50 per performance. ISBN: 0-8222-1279-X \$6.50**

**YEARS AGO.** COMEDY. Ruth Gordon. **THE STORY:** "Me," who is Ruth Gordon Jones (later famous as Ruth Gordon), is a young girl living with her retired sea-captain father and her mother near Boston. "Me" is determined to go on the stage, but Mama and Papa are aghast. Papa wants "Me" to be a physical culture instructor, and "Me" loathes the idea. Papa brings the forbidding Miss Glavin to the house and that lady's enthusiasm for physical culture creates in "Me" a violent antipathy. Idolizing the popular actresses of the day, and determined not to lead a domestic life or become a teacher, "Me" gets a chance to interview a theatrical manager, and though this leads to nothing directly, "Me" has determined to go to New York and be an actress. With the tacit consent of Mama, "Me" at last faces Papa, expecting a battle royal. Papa, however, who is a man of determination, admires "My" spunk and, realizing that "Me" is determined to follow her own career, pawns his most beloved possession, his spyglass. At the end, Papa and Mama see "Me" off to New York. 4 men, 5 women. **INTERIOR. FEE: \$50 per performance. SPECIAL NOTE: The piano/vocal music (#5005MU) for the two songs necessary for production of this play is available through the Play Service for \$2.00, plus shipping. There is no additional fee for the use of this music in performance. ISBN: 0-8222-1285-4 \$6.50**

**THE YOUNG MAN FROM ATLANTA.** DRAMA. Horton Foote. Winner of the 1995 Pulitzer Prize. "Here is a simple, immensely satisfying play, crafted with elegance, alive with feeling, holding a mirror up if not to nature, at least to the next best thing, our concept of nature. Not to be missed." —NY Post. "The shimmering pleasures of THE YOUNG MAN FROM ATLANTA sneaks up on you...[the play] seduces us with rich accumulation of textures [Foote] ladles on character and period nuances with a density unparalleled in any living playwright." —NY Newsday. "THE YOUNG MAN FROM ATLANTA doesn't soothe or lift any hearts. It's tough, one of Mr. Foote's most serious and scathing works." —NY Times. "Horton Foote is an Ameri-



can original...[a] longtime chronicler of comings and going in fictional Harrison, Texas. Sometimes maddening, this is...a beautifully wrought and very moving play.” —Variety. **THE STORY:** In her review of the play, Marian Burkhardt explains the story: “In *THE YOUNG MAN FROM ATLANTA*, a kind of elected ignorance has skewed the past and narrowed the future, for the Kidders, Lily Dale and Will. The two are attempting to cope with the death of their only son, Bill, who, unable to swim, walked into a lake in Florida and drowned. Lily Dale takes refuge in religion. She persuades herself that Bill’s death, in spite of its circumstances, was an accident. At the prompting of Randy, the ‘Young Man from Atlanta,’ who, though he never appears, is nonetheless the catalyst of the play’s action, believes as well that her son lived in the faith she herself professes. Will is made of tougher stuff. He acknowledges his son’s suicide and wants none of Lily Dale’s pseudo-comfort. But he has his own illusions, a belief that a hard-working, competitive, optimistic all-American go-getter like himself can triumph by achieving ‘the best and the biggest,’ and that the best and the biggest house in Houston, into which he has sunk his savings, can paper over the bitterness of Bill’s death. But he discovers that his job, the center of his life and his pride, is no longer his and that his kind of competitiveness cannot get him the bank loan he needs to start his own business. He discovers that his wife has not only communicated with the Young Man, as he has forbidden her to do, but has given Randy some \$50,000 to ‘tide him over.’ This discovery only intensifies the pain of a previous realization that his son gave the Young Man money also. And he discovers the strength and endurance of his own body, which he has trusted as he has trusted his wife, has let him down, too, for he suffers a heart attack. This shattering of his life’s facade compels him to realize that his life’s core is an illusion. His single-minded pursuit of the American dream has left his wife not only childish but lonely, and it has denied him his son. Will chooses not to ask the Young Man why his son gave him the money. He does not want to know. Will and Lily Dale are reconciled. She will teach music. He will work at the lesser job his former boss offers him, and she will obey him, he hopes, even though she will cling to Randy, who for her, no matter what she now knows, is ‘the sweet boy’ who comforted her. ‘Everything will be all right,’ Will tells his wife. He will settle for what is merely ‘all right’ because the ‘the best and the biggest’ is as empty as the Young Man’s lies.” 5 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1483-0**

**\$6.50**

#### 10 CHARACTERS

★ **THE CONTROVERSY OF VALLADOLID.** DRAMA. Jean-Claude Carrière. English version by Richard Nelson. “Jean-Claude Carrière’s fierce attack on [the Catholic Church] for its policies on human slavery makes for a refreshing change. Although based on a Spanish papal tribunal of 1550, Carrière’s stern historical drama hits a resounding contempo note with its revelations of how the church agonized over its ultimate conclusion that indigenous American natives were children of God after all—after invading their land, destroying their culture, plundering their natural resources and subjecting thousands of people to servitude, torture and death.” —Variety. **THE STORY:** Imagine a time when the Catholic Church had the right to determine whether or not you were human. In a sixteenth-century Spanish monastery, the fate of millions of American natives from an ocean away hangs precariously in the balance. *THE CONTROVERSY OF VALLADOLID*, an exciting new masterwork by French playwright and screenwriter Jean-Claude Carrière, brings to light the shocking real-life debates whose outcomes are still felt today. 8 men, 1 woman, 1 child. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-2068-7**

**\$6.50**

**ALL BECAUSE OF AGATHA.** COMEDY. Jonathan Troy. Filled with bright, funny dialogue and a cast of thoroughly delightful characters, the play deals with the hilarious plight of a young couple who move into a centuries-old house, only to find that it is haunted by a distressingly capricious, maddeningly tenacious yet undeniably appealing witch. **THE STORY:** Being a cartoonist, Duff O’Hara can live where he chooses and, at the urging of his young bride, Joan, this turns out to be historic Salem, Massachusetts. They are both taken by the charming old house that is shown to them; although Duff evinces misgivings when the real-estate man reluctantly admits that the house has one rather bizarre feature which has discouraged previous tenants from staying on—it is visited each year by a slightly destructive witch named Agatha Forbes. But Joan wants the house, witch and all, so they settle in. Things go so well that by the time Agatha’s annual visitation is due Duff and Joan decide to make a party of it, and hopefully a farewell one for Agatha. Joan’s Aunt Thelma comes to visit in time for the festivities for which the next door neighbors, Dr. Randolph and his mother (a medium who calls herself Madame La Solda), are also invited. Inasmuch as Agatha is a local legend the newspaper sends its star reporter, Flip Cannon, along to cover the affair, but the atmosphere of gaiety soon vanishes when the witch herself arrives in a cloud of smoke and bad temper. Impatient from the outset, Agatha makes

no bones about the fact that she wants everyone out of the house, although she does mellow to the extent of admitting that if she had a choice she would rather forego her enforced yearly visits and stay wherever it is witches live out eternity. She even goes along with Madame La Solda’s occult attempts to dissolve the commitment that binds her, but when this fails Agatha loses patience and repeats her evacuation order. As no one will cooperate, she then exercises her special powers and casts a spell which, to everyone’s dismay, makes them actually become, temporarily, as they secretly wish themselves to be. The results are uproarious. But Joan, fortunately, keeps her wits about her and solves the riddle of how to free Agatha from her house-haunting obligation—which she does in the nick of time and to the relief of all. 4 men, 6 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0015-5**

**\$6.50**

**ALL MY SONS.** DRAMA. Arthur Miller. A tremendously impressive drama that received the Drama Critics Award for the best new American play of the season. **THE STORY:** Is concerned with the fortunes of the Keller and Deever families. During the war Joe Keller and Herbert Deever ran a machine shop which made airplane parts. Deever was sent to prison because the firm turned out defective parts, causing the deaths of many men. Keller went free and made a lot of money. The twin shadows of this catastrophe and the fact that the young Keller son was reported missing during the war dominate the action. The love affair of Chris Keller and Ann Deever, the bitterness of George Deever returned from the war to find his father in prison and his father’s partner free, are all set in a structure of almost unbearable power. The climax showing the reaction of a son to his guilty father is fitting conclusion to a play electrifying in its intensity. 6 men, 4 women. EXTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0016-3**

**\$6.50**

**AMERICAN NOTES.** DRAMA. Len Jenkin. A kaleidoscopic, surrealistic overview of contemporary America, set forth in the bizarre, highly theatrical style which characterizes this writer’s distinctive voice. Produced by New York’s highly regarded Public Theater, the play employs brilliantly imaginative avant-garde techniques to highlight both the dreams—and delusions—which infuse and motivate our modern world. “Twice as ingeniously written as any play in town...” —Village Voice. “...it has a cumulative, atmospheric effect, tantalizing our senses at the same time it creates a haunting iconographic world...” *AMERICAN NOTES* is itself sui generis—bearing the unmistakably original signature of Len Jenkin.” —NY Times. “...a mythic vision of America...” —Drama-Logue. **THE STORY:** The play is made up of a series of concurrent actions, some set in a tacky motel, some elsewhere, involving a group of disparate but curiously related people. There is the young night clerk, Pauline, who studies her high-school English Lit notebook, while growing increasingly fearful of the unseen and unwanted suitor who lies in wait in the motel parking lot; a raucous carnival barker touting his giant crocodile, Bonecrusher; a pair of seedy bar denizens who occasionally break into song; a dim-witted handyman, Chuckles, who performs pointless errands; a deranged scientist who believes that he is in contact with creatures from outer space; an abandoned woman who waits restlessly for a lover who will probably never return; and a mysterious drifter, Faber, who, somehow becomes the catalyst which fuses all these divergent elements into a cohesive, and often wildly funny whole. And, in so doing, makes the play both an encapsulation of the American myth and, at the same time, a telling comment on what is right—and wrong—with this myth. 7 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-0033-3**

**\$6.50**

**AMERICAN PRIMITIVE (OR JOHN AND ABIGAIL).** DRAMA. The words of John and Abigail Adams put into sequence for the theatre with addenda in rhyme by William Gibson. First presented by the Berkshire Theatre Festival, in Stockbridge, Mass. (with Anne Bancroft), and then at Ford’s Theatre, in Washington, D.C., this striking documentary drama illuminates a vital and stormy period in our nation’s founding through its compelling portrait of two remarkable individuals: John and Abigail Adams. “...Mr. Gibson’s principal achievement: not merely ‘bringing history to life,’ but creating two lives that happen to be in history.” —National Observer. “...full of humanity and love...” —NY Times. **THE STORY:** As the words drawn from their letters, diaries and books reveal, John and Abigail Adams were singular people: proud, loving, articulate and filled with the dedication and spirit required to share in the forging of a nation. Through their words, with rhymed addenda spoken and acted by the company, the stuff of their lives—and the drama of the Revolutionary War, the Continental Congress and the Declaration of Independence—are made eloquently and vividly real on the stage. Blending history and humanity into a vital theatre piece, the play offers a lesson for our time, and all time, and a memorable experience to be shared and not soon forgotten. 4 men, 4 women, 1 boy, 1 girl. OPEN STAGE. **FEE: \$40 per performance.**

**ISBN: 0-8222-0035-X**

**\$6.50**

**ANGEL IN THE PAWNSHOP.** COMEDY/FANTASY. A.B. Shiffryn. **THE STORY:** Lizzie finds contemporary life abhorrent. Out of innocence she marries a man who turns out to be a gangster. When she discovers this she runs away and finds sanctuary in a pawnshop run by an old man whom she knew and trusted as a child. The gunman tracks Lizzie down, but the pawnbroker, sick and lonely, determines to shelter her with his life if need be. Lizzie lives in a world of memories fostered by her innocence and romantic other-worldliness. But the pawnbroker and a young writer friend convince her that life now is better than a dead past. With the help of the writer, with whom she has fallen in love, she faces the world of reality. The play moves toward a final gripping conflict as a showdown between the forces of good and evil becomes imminent, and the pawnbroker, knowing that goodness and faith in humanity are not always sufficient, kills the gangster. 8 men, 2 women. **INTERIOR. FEE: \$40 per performance. MS. SPECIAL NOTE: The music (7928MU) in the play is available through the Play Service for \$7.50 per set, plus shipping.** ISBN: 990286 **\$15.00**

**ANNA CHRISTIE.** DRAMA. Eugene O'Neill. This famous play is one of the best known of all of the playwright's works. **THE STORY:** A character study of a young woman who falls in love and her struggle to deserve the love she inspires. 8 men, 2 women (plus a few extras). **TWO INTERIORS/ONE EXTERIOR. FEE: No fee for performance.** ISBN: 0-679-76395-3 **\$11.95**

**ANYBODY OUT THERE?** COMEDY. John Patrick. A wildly farcical comedy, one of this renowned author's fastest and funniest, which deals with the uproarious metamorphosis of a shy little milkmaid into a fearless hero after he has been told (erroneously) that he has only six months to live. **THE STORY:** Poor Oliver Pankey is a born loser; his landlady charges him when someone else breaks his window; his fiancée leaves him for a married man; his boss at the bank cuts his pay when he asks for a raise; and a thief takes everything he has—including his only suit. And, as the last straw, when he visits a doctor to check on the results of a blood test the files get switched and he is told that he'll be dead within six months. Fed up, and reconciled to his fate, Oliver turns into a raging lion, performing feats of dazzling bravery and ending up as the new branch manager of the bank. He even agrees to help the FBI by becoming a sitting duck for a gangland shoot-out—only to learn, at the eleventh hour, of the doctor's horrendous error. Needless to say our stalwart hero's knees turn suddenly to jelly, but the action spins zany on, deftly finding its way to a happy—and hilarious—conclusion. 7 men, 3 women. **UNIT SET. FEE: \$60 per performance.** ISBN: 0-8222-0058-9 **\$6.50**

**THE ARMORED DOVE.** COMEDY. Nord Riley. "...bright-hearted...everything sparkles..." —Palm Beach Daily Times. **THE STORY:** The Air Force desperately wants a new missile system, lest Congress give the money to the Navy. The inventor of the system, however, has just been divorced and his ex-wife now controls the company. She informs the Air Force, however, that she is not interested in making weapons, so the top brass devises a strategy to subject her to the charms of the Air Force's most attractive officer. He and a young lieutenant visit the divorcee posing as writers from a business magazine, and soon they are getting along swimmingly. But the young Lieutenant is soon won over to the lady's viewpoint, falls in love with her daughter and resigns his commission. On top of that, the divorced couple are really still in love. In the end they reconcile, the Air Force gets its missile system, and all turns out happily. 5 men, 5 women. **INTERIOR. FEE: \$40 per performance. MS.** ISBN: 990294 **\$15.00**

**BABYLON GARDENS.** DRAMA. Timothy Mason. An unflinching view of life in contemporary urban America. In the lives of one young New York couple, the loss of their firstborn creates the need to take in and nurture others, even strangers. The results of this are devastating. "...an impressive...play worth taking seriously." —NY Post. **THE STORY:** Bill and Jean are a young couple living in New York's East Village, struggling to overcome the death in childbirth of their firstborn. Bill's job as a nurse-anesthetist brings him face to face with life's harsh realities on a daily basis. Jean is a painter valiantly endeavoring to paint again. Day after day she brings her easel to the East River where she finds a good urban landscape to paint and where one day she also finds Hector, a young boy who fishes there, and who Jean tries to take under her wing. While Bill finds solace in the memories of his elderly patients and in helping Opal, a homeless woman, Jean attempts to get to know Hector, only to have him turn on her in a scene of terrifying violence. Retreating to a world of her own as a result of the attack, Jean remains city-shocked and incapable of action. Bill, needing to commit himself to something, no matter what, brings Opal to live in the room he and Jean had been preparing for their lost child. 5 men, 5 women. **UNIT SET. FEE: \$50 per performance.** ISBN: 0-8222-1369-9 **\$6.50**

**BEFORE IT HITS HOME.** DRAMA. Cheryl L. West. Winner of the Helen Hayes Award for best new play. The story of a black bisexual jazz musician whose double life endangers both himself and his loved ones. "...relentlessly observant and ruthlessly forthright..." **BEFORE IT HITS HOME** shows that there are things about AIDS we haven't grasped yet—as playwrights, audiences, and people." —NY Magazine. "BEFORE IT HITS HOME...is not a play about victimization...It is instead an authentic, at times almost hysterical wake-up call to the black community, sounded from within." —NY Times. "West...[speaks] only from a center of pure, compassionate rage." —Village Voice. **THE STORY:** Wendal, a jazz musician who has never managed to make it big, has just been diagnosed with having the AIDS virus. To a string of questioning doctors, he indignantly denies having had any sexual relations with others but by the end of the first act we see him in two simultaneous bedroom scenes, one between him and his fiancée, Simone, who is pregnant, and one between him and his male lover, Douglas, who is actually a married man and father. In these combined scenes, Wendal's denial and confusion are painfully obvious as he tries to hide the truth about his health from both of his partners; he seems especially intent to hide from Douglas the extent of his undisclosed promiscuity. In the second act, Wendal has drifted away from both Simone and Douglas, unable to sustain the lies that had been keeping his two worlds apart and in balance. He returns home to his mother and father, but upon confiding the truth to them, he is abandoned by his mother who, in a wrathful explosion of raw emotion, indicts Wendal for immorality and takes with her his teenage son from a previous marriage. Wendal's father, however, overcomes his facade of masculine pride and takes up caring for Wendal in his final days, eventually enacting a tentative reconciliation between the family members only in time for Wendal to die. The final image of the play lingers as Simone reappears, her own health and the life of her unborn child in question. 4 men, 5 women, 1 boy. **FEE: \$60 per performance.** ISBN: 0-8222-1322-2 **\$6.50**

**BEYOND THE HORIZON.** DRAMA. Eugene O'Neill. One of the most popular O'Neill plays. **THE STORY:** The introspective and sensitive Robert falls in love with Ruth, who is engaged to his brother, Andrew; she marries Robert, and Andrew goes to sea. Ruth later discovers that her marriage has been a mistake and that she is still in love with Andrew. Three years pass, and Robert, sick and disillusioned, fails to make a go of the farm. Andrew returns, but brings with him only disillusion to Ruth and Robert. The latter, who yearns for the romance his brother is supposed to have enjoyed, sees in Andrew only an unimaginative materialist. 6 men, 4 women. **ONE INTERIOR/TWO EXTERIORS. FEE: No fee for performance.** ISBN: 0-8222-0112-7 **\$6.50**

**BLACK GIRL.** DRAMA. J.E. Franklin. Winner of the Drama Desk Award. First produced by the Henry Street Settlement's New Federal Theatre, and then a long-run success at Off-Broadway's Theatre de Lys, this eloquent and affecting play tells its story of a young girl's struggle to find a better life with rare honesty, revealing insights and a fresh, disarming humor. "...a skillfully drawn domestic drama, moving in its simplicity...an inspirational play to truly exceptional quality." —Variety. "...a forceful and important new voice." —NY Post. "...Miss Franklin has a compelling sense of language, a nice way with humor, and a dramatic vitality that demands an emotional response." —Cue Magazine. **THE STORY:** Trapped in a life which can lead nowhere, Billie Jean has dropped out of school and secretly taken a job as a dancer in a local bar, her ultimate goal being to become a ballet dancer. But her ambitions bring her into conflict with her envious sisters, both of whom have been locked into dreary marriages too early, and her mother, who has given up on her own children and now lavishes her care and affection on her "foster daughters"—industrious girls to whom she has transferred her own frustrated hopes. Billie Jean must fight a multiplicity of prejudices—family, sex, color, class and economic—to win an education and forge her own identity. But with her grandmother's strength and trust to embolden her, Billie Jean breaks free, establishing at last a tenuous but hopeful relationship with her mother and taking the first sure steps toward a life which will, at least, be of her own making. 2 men, 6 women, 1 boy, 1 girl. **INTERIOR. FEE: \$50 per performance.** ISBN: 0-8222-0125-9 **\$6.50**

**BREATH, BOOM.** DRAMA. Kia Corthron. "Ms. Corthron has created a vivid world, believable and eye-opening, a place worthy of a dramatic visit, where no one would want to live but many have to." —NY Times. "...rich with humor, terse vernacular strength and gritty detail..." —Variety. **THE STORY:** Fourteen years in the life of Prix, a Bronx native, from her ruthless girl-gang leadership at sixteen through her coming to maturity at thirty. But children do not become violent in a vacuum: As a small child Prix was raped by her mother's longtime lover—being with the family on and off from the time Prix was two until sixteen—while her mother lived in a blind denial world. Amidst all the brutality Prix is still a kid with her own dreams and delights: fireworks. In the course of the play Prix is locked in teen jail with a lonely outcast, and later in a women's facility with a white woman who thinks

she's black Prix comes to face old demons: conversations with the mother's lover, long dead; a chance meeting with a woman who has spent her adult life in a wheelchair because of a confrontation with Prix in their teens; at twenty-eight, an old woman by gang standards, being on the other side of punishment by the fourteen-year-old daughter of a "sister" Prix used to kick around; and ultimately coming to terms with the mother Prix hasn't seen in thirteen years. 1 man, 9 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1849-6 \$6.50**

**BUTTON, BUTTON.** COMEDY. Maurice Clark. **THE STORY:** Button Alexander Woodhouse's socially prominent family consider him unbalanced. He would rather be considered a useless eccentric than spend his youth in a mad quest for stocks and bonds. He tries to limit his ambition to easy chairs, good food and homely philosophy, but there are conflicting forces around him. Soon he is beset by wealthy women who try to force their hobbies upon him. He runs away from an antique collector only to bump into a girl with some new variety of free verse, and evades his brother with a bag of golf clubs only to fall into the hands of an amateur psychologist who needs him to experiment on. But much worse than any of these obstacles to his peace of mind is a pretty housemaid with a practical mind and genuine love for the easygoing and delightful Button. Their elopement at the end from his "stuffed shirt" environment into her world of self-respecting workers is a scene of delightful romance, and Button's parting shots at the Woodhouse family brings on a hilarious bit of satire. 5 men, 5 women. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 990303 \$15.00**

**BUY ME BLUE RIBBONS.** COMEDY. Sumner Locke Elliott. Produced on Broadway. A light comedy about theater business and the production of a professional show. An illuminating character study. **THE STORY:** Jordan Sable, at eighteen, is a forgotten child movie idol, attempting a comeback via the stage. Against the advice of his agent and friend, Liz Kendall, he buys a swashbuckling verse play about pirates in which he plans to star on Broadway, hires a top producer and a female star and embarks on a colossal publicity campaign to launch himself in the play. He is abetted in this by Daisy, his mother, an overwhelming and dizzy woman who was once a Ziegfeld girl. His father, a hosiery tycoon, has always opposed Jordan's career, and the parents have divorced over this disagreement. During a hilarious rehearsal scene, Jordan is found totally inadequate as the pirate chief and is forced out of his own production, his hated rival replacing him and scoring a hit, which leads to a Hollywood contract. Jordan, penitent and defeated, vows he will retire forever, but Liz talks him into starting again, at the bottom, and he accepts a small bit in a revival of Hamlet, "having learned his lesson that one cannot "buy" success. 4 men, 6 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0169-0 \$6.50**

**CHASE ME, COMRADE!** FARCE. Ray Cooney. A long-run London success. Topical and perceptive, as well as outrageously funny, the play deals with a Russian ballet dancer who decides to defect to the West, and the wildly misguided efforts of his British friends in trying to provide sanctuary for him from the various authorities, British and Russian, who would prefer to see him on his way back to Moscow. "Splendidly funny...agonies of helpless laughter." —Guardian (London). "A storm of laughter." —Financial Times. "Family entertainment deluxe. A riotous time." —Yorkshire Post. **THE STORY:** Holding a top secret post in the Ministry of Defense, Commander Rimmington, of Her Majesty's Navy, must watch appearances, and he is not always pleased by the carryings-on of his impulsive daughter, Nancy. Her latest escapade begins when her friend, ballerina Alicia Courtney, arrives breathlessly to announce that the great Russian dancer, Petrovyan, has decided to defect to the West—and that she has smuggled him out of London in the trunk of the Commander's car. The first question is how to distract the Commander while Petrovyan is sneaked into the house, but then, after the Commander goes off fishing, the problems really begin to mount. An official appears with a coded message for the Commander and, in an attempt to get rid of him quickly, the Commander is impersonated by Nancy's fiancé, Gerry Buss. As they try to hide Petrovyan, the trumped-up stories and assumed identities mushroom hilariously, while agents from the Russian embassy lurk outside in the bushes, the local constable blunders in at the wrong time, the government official gets pleasantly tipsy, and Gerry suddenly finds himself face to face with the man he is impersonating. Then, miraculously, a chance for Petrovyan's escape emerges out of the tumult. But after all the riotous confusion, including being stuck halfway out of the chimney, Petrovyan has had enough. Concluding that the English must be mad, he opts for the sanity of State control—so back to Moscow, leaving his would-be benefactors to straighten out the mayhem still churning in his wake. 7 men, 3 women. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 992163 \$15.00**

**CHOPIN IN SPACE.** COMEDY. Phil Bosakowski. An exceptionally inventive, funny and stimulating play. First presented by the Yale Repertory The-

atre, and then produced Off-Broadway, the play makes highly imaginative and theatrical use of artistic and political elements in the life of Frederic Chopin to point up some disquieting parallels in our own time. "Phil Bosakowski is a cunning humorist. There are enough verbal, visual and musical jokes in his CHOPIN IN SPACE to keep you thinking for a long time about passion, inspiration, politics, religion, history and—since this is an affectionate tribute to the playwright's Polish origins—nationality." —NY Times. "Unique, risky, and inventively staged, it manages to be avant-garde without being pretentious, to have a point of view without being pedantic." —Yale Daily News. **THE STORY:** Ranging across two centuries and jumping from Paris to Warsaw to Washington, D.C., and back to Paris, the action of the play is a tumbling procession of heightened short scenes, mostly very funny and all strikingly inventive, which dramatize the plight of the artist (Chopin) who seeks to use his fame and talent to serve his beleaguered homeland (Poland) in its fight for freedom and national identity. Both a Polish hero and an international celebrity, Chopin is sometimes permuted into Lech Walesa, while others in the play move from being famous personages of Chopin's time to such diverse and modern figures as Hitler, Eleanor and Franklin Roosevelt, Ronald Reagan and Pope John Paul II—plus a friendly, yet clearly menacing Russian bear. In the end the forces of destiny overwhelm the opposition—but not the spirit—of the frail artist who, in describing his own death and burial, makes it clear that his heart still beats for Poland—and for freedom from oppression wherever and whenever it may occur. 7 men, 3 women. UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0209-3 \$6.50**

**A CLEARING IN THE WOODS.** DRAMA. Arthur Laurents. One of the most discussed plays of recent times. **THE STORY:** A CLEARING IN THE WOODS is in a sense a fantasy—in which a multitude of times and experiences are telescoped into a single moment. The entire life of a young woman is shown during the course of the play. Atkinson, in the New York Times, describes the heroine of the play: "She is Virginia, the afflicted woman, who cannot make peace with life, and is tormented with memories of the past. She is trying to find a clearing in the woods; she is trying to find peace in her past and find the place where the pain began. In the persons of other actors...Mr. Laurents shows Virginia at various stages in her career, beginning with childhood, and including the several men in her life, beginning with her father. They are phantoms from the past. Until the final scene of release, they weave in and out of her mind in various phases of conflict, failure and misunderstanding." In some of the finest writing he has done, Mr. Laurents takes Virginia through her entire emotional life until, through her own courage and the understanding love of a young scientist, she arrives at knowledge and acceptance of her own nature. 5 men, 4 women, 1 small girl. UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0215-8 \$6.50**

**COLD SWEAT.** DRAMA. Neal Bell. A probing and often wryly humorous play about the psychological aspects of death, by one of our most challenging and innovative playwrights. Successfully produced in both Los Angeles and New York (by Playwrights Horizons), the play traces the postwar life of an army surgeon who returns from Vietnam determined to sort out her tangled feelings about death, as well as the broader issue of how the dying are treated by a fearful society. "...Bell is an intelligent, quick-witted writer who makes his characters, both living and dying, worth listening to..." —LA Times. "...an ambitious, extended series of philosophical riffs...moments of both soaring lyricism and mordant wit..." —The Register. **THE STORY:** Frustrated in her attempts to deal honestly with terminal patients, Dr. Alice Franklin is dismissed from one hospital and moves on to another, only to find herself faced once again with the same dilemma—a cancer patient who is held hostage to the fervent beliefs of her husband, a faith healer who is convinced that there is really no such thing as death. All those close to Alice also seem to draw her further into a confrontation with mortality: Her father is dying; her relationship with her mother grows more strained as a result; and she begins an affair with another doctor just as he learns that he too has cancer. Alice writes a successful book about her work with the terminally ill and, in a series of spare, sharply drawn scenes, she is brought face-to-face with such complex issues as life after death, New Age medicine, and euthanasia, as well as the realization that her increasingly radical approach to these subjects could have a harmful effect on her life and career. She remains throughout, however, a consistently courageous and witty heroine, whose search addresses, with compassion and insight, questions of such universality that they will linger in the mind long after the play has ended. 6 men, 4 women. UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0227-1 \$6.50**

**THE DARK AT THE TOP OF THE STAIRS.** DRAMA. William Inge. "A moving, perceptive and effective drama." —NY Post. "William Inge...possesses a kind of magic, it is the magic of language, of never using a false word or phrase..." —NY Newsday. **THE STORY:** Oppenheimer: "In this latest play Mr. Inge has taken us back to the early 1920s and into the home of the Flood

family in a small Oklahoma town. Here we find Rubin, a traveling salesman for a harness firm, Cora his sensitive and lovely wife, Sonny their little boy and Reenie their teenage daughter... The plot of Mr. Inge's comedy drama is less one story than a series of short stories—the fight between a husband and wife; the fear of an overly shy young girl on going to a dance; the problems of an introverted little boy who feels that the whole world, including his family is against him; the outwardly peaceful and inwardly corroding marriage of Cora's rowdy sister; the tragedy of a military school cadet whose mother has never provided him with a home and who suffers from the stigma of being a Jew in an alien community. What Mr. Inge is saying, with a power and tenderness of speech, is that there is dark at the top of everyone's stairs, but that it can be dissipated by understanding, by tolerance, by compassion and by the brand of companionship that demands not conformity but love... For Mr. Inge has made in his play a statement of faith for all people who, if they accepted it, would live in a far better world." 3 men, 2 women, 3 boys, 2 girls. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0271-9**

**\$6.50**

**DARK HAMMOCK.** MELODRAMA. Mary Orr and Reginald Denham. **THE STORY:** In a remote part of Florida Coral Platt, a sinister woman has married a man considerably older than she. For reasons sufficient to her, she wants him out of the way and plans an ingenious though slow murder by poison. She has succeeded in making it seem that Marvin is dying through natural causes. However, she is forced unexpectedly to play hostess to two women who have come to Florida. The women stay longer than they planned because they have begun to suspect what Coral is up to. In a series of exciting scenes they discover just what is going on and prevent Marvin's death. 6 men, 4 women. **INTERIOR. FEE: \$40 per performance. MS.**

**ISBN: 990246**

**\$15.00**

**DARK RIDE.** COMEDY/DRAMA. Len Jenkin. A brilliantly conceived and highly theatrical experience in absurdist drama, in which the audience is taken on a wild and funny metaphysical journey into the fertile imaginations of the diverse characters whose bizarre stories are deftly interwoven into the fabric of the play. "The trip itself, like a spooky show in a carnival tunnel, is full of bright, surprising images, scary and funny." —Village Voice. "...funny, rich, erudite, playful, assured." —Soho News. "Few playwrights have Jenkin's skill at theatrical sleight-of-hand...it supplies an ingenuity which cannot fail to stimulate both the theatre and the theatregoer." —NY Daily News. **THE STORY:** Is comprised of a series of vignettes involving characters who, at first, appear to bear no relation to each other. A mysterious figure gives a scholar an ancient manuscript to translate; a thief steals an enormous jewel; a woman assures us that life is all coincidence; a dream-like waitress serves her customers all manner of thoughts and suggestions but no food. The images created are bizarrely funny and provocative and, in time, coalesce into a pattern of driving concerns and obsessions which come into focus when the various characters finally meet at an oculists convention in Mexico City. Phantasmagoric and convoluted, the play is a journey which, in the final essence, transcends the physical world to explore the seat of true reality—the inner recesses of the mind. 6 men, 4 women. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0273-5**

**\$6.50**

**DEAR FRIENDS.** DRAMA. Reginald Rose. Now available in the author's own stage adaptation, this probing, absorbing study of marital turbulence was a television milestone in its special, full-length production on the CBS Playhouse. Concerned with well-meaning friends who try to reunite an estranged couple, the play blends irony, humor and moments of high drama as it reveals in turn the secret ills which beset the marriages of the "dear friends" who would set another's house in order. **THE STORY:** With the intention of patching up the dissolved marriage of a pair of their friends, three couples assemble for a party at the apartment of Douglas and Sally Lambert. The estranged couple, Michael and Lois Graves, arrive separately—with no hint that the real purpose of the party is to get them to reconcile. When it becomes apparent what their friends' motive is, they decide to leave. But at their friends' pleading they stay—not only to discuss their own problems, but to expose the skeletons in the other couples' closets as well. Gradually, tensions and antagonisms begin to erupt. One by one, the "dear friends" lash out at each other until the facade of affection and kindness is stripped away. What is left is brash reality: to probe into the lives of others is to risk the disquieting examination of one's own failures. 5 men, 4 women (1 bit part for a girl). **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0287-5**

**\$6.50**

**DEAR RUTH.** COMEDY. Norman Krasna. One of the most popular comedy hits of modern times. **THE STORY:** Using the name of her elder sister, a young girl carries on a romantic correspondence with an overseas soldier. When the soldier returns he finds that his distant lover is already engaged, but, through a series of hilarious complications and plot twists, the elder sis-

ter becomes entirely convinced that her original engagement was a mistake and decides, at the very end, to marry the soldier anyway. 5 men, 5 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0288-3**

**\$6.50**

**DEARLY DEPARTED.** COMEDY. David Bottrell and Jessie Jones. Not since *Steel Magnolias* has a more colorful and dysfunctional group of Southern eccentrics gathered below the Mason-Dixon line. When the patriarch of the Turpin family keels over dead in the first scene, the struggle to get him buried involves the whole clan, including the not-so-grieving widow who wants to put "Mean and Surly" on the tombstone. "If you were amused by the kind of bucolic mayhem of... *Greater Tuna*, this more ambitious trip down a rustic main street could be just your dish of cola." —NY Post. "Dearly Departed is drop dead funny." —NY Daily News. **THE STORY:** In the Baptist backwoods of the Bible Belt, the beleaguered Turpin family proves that living and dying in the South are seldom tidy and always hilarious. Despite their earnest efforts to pull themselves together for their father's funeral, the Turpin's other problems keep overshadowing the solemn occasion: Firstborn Ray-Bud drinks himself silly as the funeral bills mount; Junior, the younger son, is juggling financial ruin, a pack of no-neck monster kids, and a wife who suspects him of infidelity in the family car; their spinster sister, Delightful, copes with death as she does life, by devouring junk food; and all the neighbors add more than two cents. As the situation becomes fraught with mishap, Ray-Bud says to his long-suffering wife, "When I die, don't tell nobody. Just bury me in the backyard and tell everybody I left you." Amidst the chaos, the Turpins turn for comfort to their friends and neighbors, an eccentric community of misfits who just manage to pull together and help each other through their hours of need, and finally, the funeral. 4 men, 6 women (double casting). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1303-6**

**\$6.50**

**DEVOUR THE SNOW.** DRAMA. Abe Polsky. A riveting courtroom drama drawn from the harrowing saga of the ill-fated Donner Party, some of whose members perished (and were cannibalized by the others) while snowbound in the Sierra Nevada mountains. Presented to great critical and popular acclaim by New York's noted Hudson Guild Theatre. "...a powerful piece of theater." —NY Post. "Polsky has written powerful dramatic scenes of confrontation..." —Hollywood Reporter. "...an undeniable dramatic fascination." —NY Times. **THE STORY:** The action takes place at Sutter's Fort, in northern California, in 1847. Lewis Keseberg, a German emigrant and survivor of the tragic Donner Party expedition, has brought a suit for slander against several other survivors, who have accused him of being a grave robber and murderer. As the trial testimony proceeds the awful facts of the expedition's demise are revealed—the heavy snows which trapped them in the mountains; the starvation and death of women and children; the desperation which drove the few survivors to cannibalize the corpses of the dead. Keseberg does not deny the horror of what occurred, or the madness which made him a party to it, but he cannot live with the accusation that he deliberately killed for food and that he robbed the graves of the deceased. Ultimately he wins his case, but not before it is made eloquently clear that all involved will be burdened until the end of their lives with the terrible, numbing anguish of what they went through. 7 men, 2 women, 1 girl. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0304-9**

**\$6.50**

**THE DIARY OF ANNE FRANK.** DRAMA. Frances Goodrich and Albert Hackett. Adapted from *Anne Frank: The Diary of a Young Girl*, edited by Otto Frank. Winner of the 1956 Pulitzer Prize, Tony Award, Critics Circle Award and virtually every other coveted prize of the theatre. Very few plays have moved the Broadway critics to write such glowing notices, receiving the unanimous acclaim of all the top New York reviewers. The New York Times said: "A lovely tender drama... Strange how the shining spirit of a young girl now dead can filter down through the years and inspire a group of theatrical professionals in a foreign land." The New York Herald-Tribune said: "The precise quality of the new play at the Cort is the quality of glowing, ineradicable life—life in its warmth, its wonder, its spasms of anguish and its wild and flaring humor... Francis Goodrich and Albert Hackett have fashioned a wonderfully sensitive and theatrically craftsmanlike narrative out of the real-life legacy left us by a spirited and straightforward Jewish girl... as bright and shining as a banner." The New York Post called it: "...a moving document on the stage." The New York Daily News said: "There is so much beauty, warm humor, gentle pity... in THE DIARY OF ANNE FRANK that it is difficult to imagine how this play could be contained in one set on one stage... this is a fine drama." 5 men, 5 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0307-3**

**\$6.50**

**THE DIARY OF ANNE FRANK (KESSELMAN).** DRAMA. Frances Goodrich and Albert Hackett. Newly adapted by Wendy Kesselman. In this gripping new adaptation by Wendy Kesselman, from the original stage play by Goodrich and Hackett, newly discovered writings from the diary of Anne

Frank, as well as survivor accounts, are interwoven to create a contemporary impassioned story of the lives of people persecuted under Nazi rule. This is an adaptation for a new generation able to confront the true horrors of the Holocaust. "Undeniably moving. It shatters the heart. The evening never lets us forget the inhuman darkness waiting to claim its incandescently human heroine." —NY Times. "An extraordinary theatrical adventure! Go and remember." —NY Post. "...new DIARY is chillingly honest about the Holocaust. Wendy Kesselman's work has restored the terror." —NY Daily News. "Wendy Kesselman's finely textured new DIARY tells a deeper story. A sensitive, stirring and thoroughly engaging new adaptation." —NY Newsday. "A powerful new version that moves the audience to gasp, then tears." —A.P. "The new version presents Anne Frank's story with an unflinching view of the Holocaust and its aftermath. It must be seen." —Gannett. "One of the year's ten best." —Time Magazine. **THE STORY:** In this transcendently powerful new adaptation by Wendy Kesselman, Anne Frank emerges from history a living, lyrical, intensely gifted young girl, who confronts her rapidly changing life and the increasing horror of her time with astonishing honesty, wit and determination. An impassioned drama about the lives of eight people hiding from the Nazis in a concealed storage attic, **THE DIARY OF ANNE FRANK** captures the claustrophobic realities of their daily existence—their fear, their hope, their laughter, their grief. Each day of these two dark years, Anne's voice shines through: "When I write I shake off all my cares. But I want to achieve more than that. I want to be useful and bring enjoyment to all people, even those I've never met. I want to go on living even after my death." This is a new adaptation for a new generation. 5 men, 5 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1718-X** **\$6.50**

**A DOLL'S HOUSE.** DRAMA. Henrik Ibsen. Adapted by Frank McGuinness. Winner of the 1997 Tony Award for best revival. "New, raw, gut-twisting and gripping. Easily the hottest drama this season." —USA Today. "Bold, brilliant and alive." —Wall Street Journal. "A thunderclap of an evening that takes your breath away." —Time Magazine. "The stuff of Broadway legend." —A.P. **THE STORY:** Nora Helmer is a vibrant young housewife who nonetheless suffers from a crippling dependency on her husband of eight years. He, Torvald, has always done the thinking for the both of them. In order to save Torvald from a debt, and to spare his masculine pride, Nora arranges a loan without his knowledge, and does so by forging a signature. The inevitable revelation of the crime results in an unexpected reaction from Torvald: Rather than being grateful to Nora, he is incapable of accepting the pride and self-sufficiency she demonstrated in taking care of him, and he accuses her of damaging his good name. The illusions behind their marriage are exposed, and Nora wakes to feelings of self-awareness for the first time in her life. Torvald is not the man she thought she knew. They are husband and wife, yes, but they are strangers as well. And in one of the most famous, and scandalous, climaxes in all of nineteenth-century drama, Nora leaves her husband and children, determined to forge a new identity from the one she has always known. 4 men, 4 women, 2 boys. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1636-1** **\$6.50**

**DRACULA.** DRAMA. Steven Dietz. **THE STORY:** "I want your fear. For your fear, like a current, rushes through your body. Your fear makes your heart pound, it renders your veins rich and full. Your fear hemorrhages deliciously within you." This new adaptation restores the suspense and seduction of Bram Stoker's classic novel to the stage. As Count Dracula begins to exert his will upon the residents of London, they try to piece together the clues of his appearances—in a valiant attempt to save themselves from a hideous fate. Rich with both humor and horror, this play paints a wickedly theatrical picture of Stoker's famous vampire. 6 men, 4 women (flexible casting). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1549-7** **\$6.50**

**THE ECCENTRICITIES OF A NIGHTINGALE.** DRAMA. Tennessee Williams. One of our master playwright's most hauntingly beautiful plays, as produced on Broadway, and now made widely available for the first time. "This is a warm, rich play full of that compassion and understanding and that simple poetry of the heart that is Mr. Williams at his shining, gentle best." —NY Times. "...representative of Williams at his most wonderful...the sheer poetry of his language still comes with surprise." —NY Post. "...a powerful, more often than not heart-rending tale of a spinster undone by dreams...some moments exhale a poetry beyond description." —NY Magazine. **THE STORY:** The action takes place in Glorious Hill, Mississippi, shortly before the First World War. Alma Winemiller, a sensitive and lonely young woman, has become increasingly restive and disturbed by the fear that she will remain a spinster. Hemmed in by her stern minister father, and her deranged mother, she makes a final, and almost desperate attempt to win the man of her choice—a young doctor whose social-climbing mother frowns on his attachment to Alma. The play centers on the complex relationship between these

two; her touching attempts to sway his emotions; and his uncertainty as to where his heart should lead him. In the end there is to be only one truly beautiful moment between them—for neither can break the ties of family and position which draw them apart and which, inevitably, defeat Alma's hopes for a new and fuller life. 5 men, 5 women. **UNIT SET. FEE: \$75 per performance.**  
**ISBN: 0-8222-0349-9** **\$6.50**

**END OF SUMMER.** DRAMA. S.N. Behrman. "It is wholly captivating." —NY Times. **THE STORY:** Leonie Frothingham is a rich woman, who cannot see that the old order has been displaced by a new era. Leonie's daughter, Paula, makes an effort to adjust herself to a world in which economic inequality has caused deep unrest. She is engaged to a penniless young radical, Will Dexter. Leonie, estranged from her husband, is captivated by Dr. Rice, a brilliant psychoanalyst. But Paula then reveals to Leonie that Rice made love to her as well. In the end Leonie finds herself alone, realizing that her wealth can't give her happiness. Paula is forced to the same conclusion when Will tells her that until he earns a position of his own, he will not marry her. Yet these women are not left entirely without hope, for Leonie will undoubtedly find in the brilliant young Dennis someone to lean upon, and Paula may see her problem through, too. Leonie's estranged husband, Sam, who at last gets divorce and marries again, comes into the story, showing us the viewpoint of a man who married first for money, and then broke away in order to achieve independence and some degree of happiness. 7 men, 3 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990270** **\$15.00**

**EVERYBODY'S GIRL.** COMEDY. John Patrick. Successfully produced at Florida's Royal Poinciana Playhouse, this exuberant comedy has to do with a marvelously zany character who is nominated as "Mother of the Year" —until it is revealed that she has never bothered to attend to the trifling matter of marriage. But it's all respectable enough, as it turns out, and as funny as only the author of *The Curious Savage* and *Everybody Loves Opal* can make it. "Dialogue in the play crackles...The stage is full of action." —Miami Herald. "A bright new story angle, excellent casting and a homespun twist to humor give the play a refreshing flair that is likely to keep audiences rollicking for a long time." —Miami Times. "...contrived to make audiences laugh..." —WLIZ radio. **THE STORY:** As the critic of the Miami Times describes EVERYBODY'S GIRL and its central character: "Vivian Vance is the key to the plot. She plays a kookie 'widow' living in a town called Harmony, and her activities range from being mayor to running the local home for wayward girls. Due to the unlikely incident of a Japanese duck landing in her back yard, she comes into small recognition, and enough for a newspaper man to come out to do a story. When he finds out she has five sons in a prison camp in North Vietnam, he decides here is a chance for fame and a fast buck, and launches a campaign to have her named Mother of the Year. But this fine distinction is hilariously corrupted when it is revealed she was never, ever married." This bit of information comes as a shock to all, including her five strapping sons (who have been released from the prison camp for diplomatic reasons) and the White House (where she has been invited to receive Presidential recognition). But fortunately there is an explanation for it all, which removes any suggested blot on American motherhood and sets the stage for the rollicking climax of the play. 8 men, 2 women (of the men, many are bit parts). **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0368-5** **\$6.50**

**THE EXONERATED.** DRAMA. Jessica Blank and Erik Jensen. Winner 2003 Drama Desk and Outer Critics Circle Awards. "The #1 play of the year...intense and deeply affecting..." —NY Times. "Riveting. Simple, honest storytelling that demands reflection." —A.P. "Artful and moving...pays tribute to the resilience of human hearts and minds." —Variety. "Stark...riveting...cunningly orchestrated." —The New Yorker. "Hard-hitting, powerful, and socially relevant." Hollywood Reporter. **THE STORY:** Culled from interviews, letters, transcripts, case files and the public record, **THE EXONERATED** tells the true stories of six wrongfully convicted survivors of death row in their own words. In this ninety-minute intermissionless play, we meet Kerry, a sensitive Texan brutalized on death row for twenty-two years before being exonerated by DNA evidence; we meet Gary, a Midwestern organic farmer condemned for the murder of his own parents and later exonerated when two motorcycle-gang members confess. We meet Robert, an African-American horse groomer who spent seven years on death row for the murder of a white woman before evidence emerges that the victim was found clutching hair from a Caucasian attacker. We hear from David, a shy man with aspirations to the ministry, bullied into confessing at eighteen to a robbery/murder he had nothing to do with, scarred from a youth spent in prison and struggling to regain his faith; and from Sunny, a bright-spirited hippie who, along with her husband, spent seventeen years in prison for the murder of two police officers—while another man confessed and was ignored by the courts. And we meet Delbert, a poet who serves as the play's center, convicted of a rape/murder in the Deep South of the 1970s and later freed when evidence surfaced showing that

he was not even in the town when the crime occurred. Moving between first-person monologues and scenes set in courtrooms and prisons, the six interwoven stories paint a picture of an American criminal justice system gone horribly wrong—and of six brave souls who persevered to survive it. 7 men, 3 women. OPEN STAGE. **FEE: \$60 per performance.**

**ISBN: 0-8222-1946-8**

**\$6.50**

**FANCY MEETING YOU AGAIN.** COMEDY. George S. Kaufman and Leueen MacGrath. **THE STORY:** In the words of Walter Kerr (Herald-Tribune): "...an attractive and energetic female...has spent 5,000 years tracking down her man, without ever trapping him into matrimony. We first meet her in a wedding gown, in the year 1952, as she is about to make a marriage of convenience with somebody else. But she cannot go through with it," and she chucks the prospective bridegroom. "This is the cue for the first of several flashbacks, and we pick up our determined lass in the stone age, begging to be tapped by her negligent cave man. Later, we see her as a Roman slave-girl, still on the trail, hot for her lover whose current reincarnation has turned him into a shepherd boy." In her contemporary manifestation Amanda Phipps discovers that the art critic Heybore, who has come to interview her, is none other than the man she has been in love with for five millennia. Ultimately Amanda meets the fate she has awaited for so many centuries. 6 men, 4 women. THREE INTERIORS. **FEE: \$40 per performance. MS.**

**ISBN: 990263**

**\$15.00**

**THE 49TH COUSIN.** COMEDY. Florence Lowe and Caroline Francke. "The people...are such a truly sweet lot...that I'd like to think that they were still carrying on, somewhere, after the curtain has gone down." —NY Herald-Tribune. "...exceedingly funny lines..." —NY Newsday. **THE STORY:** As outlined in the New York Mirror: "It is based on [Lowe's] reminiscences of her late grandfather...Isaac Lowe was a cantankerous, opinionated man. He founded a synagogue in Syracuse at the turn of the century and almost wrecked it. His possessiveness and prejudice kept his three daughters on the verge of spinsterhood until they revolted against his tyrannical ways. Being of German Jewish stock, Isaac looked down on Russians, Poles, Austrians and Hungarians. When one of his daughters defied him and married a young Russian salesman, he was irate. He was even more so when another became engaged to a Gentile school principle. Isaac thought the Lord had deserted him. He tried to turn atheist. But in the end, everything came out all right. The generosity of others made him see the error of his ways. A lightning bolt that hit the temple also helped...The title refers to the fact that if we believe in Adam and Eve, we're all cousins—forty-ninth or farther removed." 7 men, 3 women. INTERIOR. **FEE: \$40 per performance. MS.**

**ISBN: 990345**

**\$15.00**

**GENERAL GORGEOUS.** FANTASY. Michael McClure. A brilliantly imaginative science fiction fantasy which uses larger-than-life comic book superheroes as a metaphor to explore the meaning of heroism and the timeless conflict of good and evil. "...an enchantingly theatrical play..." —San Francisco Chronicle. "It's flashy, it's humorous, and it's unpredictable. Moreover it's eminently theatrical..." —The Advocate. "...an alchemical fantasy, blending imaginary and animal characters in a science fiction world." —Stanford Spectrum. "It's great fun, a great trip." —Golden Gate University Journal. **THE STORY:** Striving for admission to the League of Superheroes, General Gorgeous is repeatedly thwarted by domestic hassles or by confrontations with The Blue Mutant, an arch villain who bends every effort to locate The Secret—a source of power which, he mistakenly believes, is hidden in Gorgeous' futuristic digs. As it turns out, The Secret is actually in the possession of General Gorgeous' father, Roar, a retired Superhero who is visiting from Florida with his wife, Mouse Woman, and who is shortly kidnapped and tortured by The Blue Mutant. The battle is joined as General Gorgeous tackles The Blue Mutant, seeking to rescue his parents, vanquish evil, and protect The Secret—while, at the same time, squabbling with his wife, Angela (who wants to start a family); mollifying his nubile mistress, Lilah; and trying to make his philosopher friend John Paul aware that the pretty servant whom he is smitten by is really a panda bear and not a woman. In the end virtue is gloriously triumphant, but not before some telling points are made about good, evil and the transmuting power of love. 4 men, 6 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0436-3**

**\$6.50**

**THE GHOST OF RHODES MANOR.** MYSTERY/COMEDY Jean Lee Latham. **THE STORY:** Rhodes Manor is a strange old house and rumored to be haunted. Mrs. Rhodes, the owner has long been absent and a forbidding housekeeper, Deborah Cass, is the sole tenant. A letter from "an unknown friend" brings Helen Underwood, a mystery writer, to the manor in search of firsthand material. She rents the house for the weekend and brings Mary Fitzgerald, her efficient secretary, (who publicly pretends to be "Helen Underwood" to spare the timid Helen from publicity) and Glory, her maid. But two others have preceded them, Marcia Stone and Alda Iverson, a professional hypnotist. These two are prepared to take a hand in whatever happens in the

eerie old house. Tillie Van Winkle, a perky old woman who wants to be a detective, also arrives at the Manor, and Biddy Hagerty, vigorous sheriff, come having been summoned by the housekeeper. Mrs. Rhodes also turns up, in reply to a letter from Deborah, which the housekeeper, strangely, insists she did not write. Nor did she rent the house to Helen. As the fast-moving story unfolds, it becomes evident a sinister force is bent on putting Helen Underwood out of the way; but since Mary pretends to be Helen, peculiar things happen. 10 women. INTERIOR. **FEE: \$40 per performance. MS.**

**ISBN: 990347**

**\$15.00**

**A HANDFUL OF RAINBOWS.** COMEDY. Jonathan Troy. First produced at the Glendale (CA) Centre Theatre. A captivating and warmhearted comedy about life in a Hollywood boarding house, where an engaging group of "hopefuls," young and old, await the "big break" that will sweep them on to success and stardom. **THE STORY:** Marion and Meg Bradford, two ex-actresses, have made their Hollywood boarding house a second home for the aspiring performers who live with them. The mortgage is invariably behind and the menus could stand improvement, but the two sisters offer their guests a sincerity of interest and compassion rare in the movie capital. Marion writes plays and Meg watches TV, but they both share the ups and downs of their boarders, a varied and intriguing group, to say the least. Into this lively setting comes Laura Williams, a lovely young actress glowing with talent and determination. A romantic triangle forms, Marion sells a play to a movie producer, and then tragedy strikes when Laura is injured in an automobile accident. But in the end all is set right, and everyone finds his or her "rainbow," and the "pot of gold" which awaits. 4 men, 6 women. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-0493-2**

**\$6.50**

**THE HIDDEN RIVER.** DRAMA. Ruth Goetz and Augustus Goetz. From the novel by Storm Jameson. "A bang-up melodrama." —NY World Telegram & Sun. "...driving, biting, stinging whiplash of a play...above all it is a stirring drama." —NY Herald-Tribune. **THE STORY:** Beckley describes: "It all takes place during twenty-four hours in a quiet French house on the Loire when an Englishman returns to visit the family that sheltered him during the desperate days of the war. His return coincides with the return from prison of the eldest member of the family, who was locked away five years for continuing during wartime an old friendship with a German general, as intellectual if not as completely immured in the peaceful pre-war world as he. Behind everybody and every action stands the figure of a resistance leader, Robert, who was captured at Orleans in 1944 and tortured to death by the invaders. He peers out of the grief-pained eyes of his mother, the guilt-clouded vision of the senior brother of the house and the Englishman who counts him a friend. All of these people are driven by an anguished need to identify his betrayer..." 7 men, 3 women. INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0515-7**

**\$6.50**

**THE HOLOGRAM THEORY.** THRILLER. Jessica Goldberg. "Her ability to craft honest, engaging, unapologetic portraits of young adult life sets her apart as a playwright...Goldberg seems destined for a considerable measure of success...Goldberg's a skilled, intuitive creator of character." —Village Voice. "The play wrestles with all the hard issues confronting contemporary young adults: identity, disaffection and familial duty, to name just a few...Goldberg has a good sense of the existential struggles that plague the lives of her young characters." —NY Newsday. "Does Jessica Goldberg's play live up to its advanced billing as an epic thriller that propels us into 'the ruthless and seductive landscape of Manhattan's underground party scene'?...Indeed, Ms. Goldberg's script has all the earmarks of a thriller." —CurtainUp. **THE STORY:** A beautiful, young Trinidadian artist, Patsy, is awakened one night to a vision of her twin brother, Dominic, whom she hasn't seen in five years. Unbeknownst to Patsy, he has been murdered, and his restless ghost summons her to unravel the mystery of his death and what was once his life. Patsy travels to the decadent, seductive and terrifying underworld of New York City and finds herself in a foreign world—a vast landscape of club kids, cops and jaded journalists. As she learns more about the brutal world her brother once inhabited, as well as his own brutality, Patsy struggles with complex feelings about her past, familial obligations and the spirit world. This epic ten-character play is written in a series of short scenes, very much like the fragmented pieces of a hologram. It is a riveting and thought-provoking thriller, a contemporary urban myth concerning moral decline and the futile search to restore order. 6 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1776-7**

**\$6.50**

**IT'S BEEN WONDERFUL.** COMEDY. John Patrick. "A witty, sophisticated comedy of manners, which offers a devastating (and very funny) inside look at the cynical machinations of the 'beautiful people.'" —Hollywood variety. **THE STORY:** Married to a successful stockbroker and comfortably ensconced in a lavish Long Island mansion, Paula Reid is nevertheless bored—until the success of her novel suddenly catapults her to celebrity status. Her very sexy book also attracts Hollywood's interest and leads to a



weekend party at her estate attended by, among others, a successful producer (whom, it turns out, Paula had known years ago before he changed his name); his sharp-tongued wife; a faltering English film director of uncertain sexual leanings; and a famous movie queen whose notorious behavior has earned international notice. The action centers on the producer's desire to do the film version of the novel (while changing it totally) and the film star's determination to play the lead part (although it calls for an actress of half her years). Also on hand, to join in the increasingly tangled developments, are Paula's long-suffering husband, her wise-cracking younger brother, and the film star's pretty young secretary who, ironically, is just the right age to play the novel's leading character. Amid the bitchy, glittering dialogue things begin to fall apart with hilarious ease only, and happily, to fall back in place again when the inevitable "moment of truth" arrives—an event which, in its sobering honesty, provides some very real and valuable lessons for them all. 6 men, 4 women. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0580-7 \$6.50**

**JOHN LOVES MARY.** COMEDY. Norman Krasna. A great favorite, this delightful comedy is being produced constantly by university and little theatres. **THE STORY:** John Lawrence, who has been overseas three years, is welcomed home by the charming Mary McKinley. These two are and have been in love with each other. John's life had been saved while he was overseas by his buddy Fred Taylor. Fred returned home a year before John, and John brings him what should be a pleasant surprise—news that he has married Lily, an English girl Fred had fallen in love with and who could not hope to get to America for years unless as the wife of a G.I. John therefore marries her and plans to deliver her to Fred. John hopes to get a quick divorce from Lily and marry Mary. Mary and her family have, of course, no notion what has happened, and John is up against it when Mary and her family insist upon an immediate wedding. Matters are not helped when it is learned that Fred has, meantime, not only married but is an expectant father. John and Fred get in touch with a former officer of their acquaintance and have him pretend to call John for special extra service for six weeks out West. This plan also falls through, and in despair, Mary and her family agree that John has lost interest in his fiancée. Things look hopeless until it turns out that Lily was actually married to the same officer whom the boys have induced to order John back to duty. That officer had sent word to Lily of his "unfortunate" death. The jig is up, and all ends happily. 7 men, 3 women. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0595-5 \$6.50**

**JOURNEY TO THE DAY.** DRAMA. Roger O. Hirson. An Off-Broadway success, this affecting play is an engrossing study of a select unit of mental patients undergoing group therapy. "...a triumph on the stage." —NY Journal-American. "...consistently absorbing and remarkably believable..." —Women's Wear Daily. "...interesting, moving and always holding writing..." —NY Daily News. **THE STORY:** As described by John G. Mitchell, the play "...concerns itself with six mental patients in group therapy at a state hospital, with the psychiatrist who directs their sessions, and with their mutual journey toward the day of recovery. The development of each character, from the first sullen groping session, builds scene by scene to the final meeting of the group. The patients begin to understand one another and their own problems. Even Martha, the girl who chooses to remain mute, registers an awareness of a world outside herself. Shirley Knight, Jack Hollander, Flora Campbell, Paul Sand and Peter DeVise etch memorable portraits in their respective roles: the religious girl stained by guilt, the abrasive extrovert, the frustrated mother, the confused kook, the mama's boy." And, while the psychiatrist is doubtful of his assignment at the outset, his dedication and concern bear fruit when he is able to send one of his patients home for a trial visit—a milestone for all of them in their journeys toward the day of eventual recovery and reinstatement to society. 5 men, 4 women, 1 boy. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0601-3 \$6.50**

**KING OF HEARTS.** COMEDY. Jean Kerr and Eleanor Brooke. "Wry, fresh and funny," —NY Times; "...a series of deliriously comic lines," NY Journal-American. "Some of the funniest and wittiest dialogue that has been heard in the local theater for a very long time...almost constantly filled with a flow of rapidly paced talk that is at the same time hilarious, pointed, biting and original...this sardonic tale of the come-uppance of a comic strip artist represents contemporary stage humor at a high peak of invention." —NY Post. **THE STORY:** Larry Larkin draws a comic strip and, to put it bluntly, would take all prizes as the world's No. 1 egoist. Larry is engaged to his secretary, Dunreath Henry, a very nice girl, who sees Larry as he sees himself—not as everyone else sees him. To create a triangle, Francis X. Dignan then appears; ostensibly he's to draw Larry's strip while Larry takes a month off to honeymoon with Dunreath; but Dignan immediately decides his purpose in life is to save Dunreath from what he calls "the fate worse than the fate worse than death." There's also Norman, a small boy from

Australia, whom Larry adopts to show what a good guy he really is. Dignan and Norman, between them, eventually manage to convince Dunreath that she's really in love with Dignan, and the three of them go off together while Larry happily broods on his own greatness. 6 men, 2 women, 2 small boys, 1 dog. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0616-1 \$6.50**

**KINGDOM COME.** DRAMA. Amlin Gray. A powerful and deeply affecting play about Norwegian immigrant settlers coming to America in the mid-nineteenth century, and the tremendous hardships, both physical and emotional, which they endured. First produced with resounding success at the Milwaukee Repertory Theatre. "...a beautiful play...special in its ability to move people and leave a strong human impact on its audience. The physical and especially the psychic suffering experienced by these Norwegian pioneers reaches and touches us in the best traditions of good drama...one can't help but be moved by the vivid humanity of it all..." —Milwaukee Journal. "...it resonates, in script and production, with universal meaning." —San Francisco Chronicle. **THE STORY:** Begins in Norway, where the stern Lutheran Church teaches that emigration to America is sinful and that anyone who defies the church's stand will be punished by a vengeful God. Two brothers, Jens and Thomas Ansen, who live with a third brother, Kal, on his farm, defy the church and leave for Wisconsin when Kal announces his intention to marry, as Kal's farm is too poor to support so many people. The Pastor Dagsrood is furious because their departure will encourage others to leave, and he accuses the preceptor of the church, Harstad, of weakness in teaching God's will. But Harstad, dubious that America is such a swamp of irreligion as the church contends, informs Dagsrood that he too has decided to emigrate, in answer to the call sent by some Norwegians in Wisconsin for a pastor. His defiance persuade others who are suffering poor harvests to leave Norway as well, including Kal Ansen and his young bride, Kaja. The second act dramatizes, with stunning effectiveness, the settlers' struggles in seeking a new and better life in a strange and often hostile country, and the strength which enables them to surmount not only obstacles like blizzards and locusts but also, in the words of the Milwaukee Journal, "the tortured consciences and twisted faith that tormented the immigrants' spirits and minds." 8 men, 2 women (many roles can be doubled). **UNIT SET. FEE: \$50 per performance.**  
**ISBN: 0-8222-0614-5 \$6.50**

**LA BÊTE.** A COMEDY IN VERSE. David Hirson. Winner of the 1992 Olivier Award for best comedy of the year. This inventive and remarkably funny play makes it seem as if Molière had returned to the present day. "LA BÊTE...begins with a bang that can make even a jaded New York audience abruptly spring to attention. No, one won't soon forget...LA BÊTE, which takes the brave chances so rare in new American plays." —NY Times. "There are a lot of laughs...And Hirson's way with a couplet...is smart and amusing." —NY Post. **THE STORY:** The play is set in France in 1654 and revolves around an upheaval in a famous acting troupe. Elomire, the troupe's renowned leader, is furious because Prince Conti, the troupe's patron, is forcing a street performer, Valere, upon them. Elomire finds Valere and his work to be revolting and base, while Bejart, the troupe's second in command, is worried about offending the Prince, and, thereby, losing their patron. Valere is a terrible bore, who loves nothing more than the sound of his own voice, which he amply demonstrates at his first entrance, where upon he delivers an uproariously funny and extended monologue. Elomire can barely withhold his contempt, but Valere is completely unaware of the barbs tossed his way. The Prince arrives, anxious to see how Elomire and Valere are getting along, having high hopes for their union. The Prince feels Elomire's work has grown stagnant and that the troupe needs new blood. Elomire, convinced that Valere will never be able to work in an ensemble situation, challenges Valere to present one of his plays with the rest of the troupe assists as a compatibility test. The strategy backfires, however, as Valere not only works well with the troupe, but the troupe finds themselves enchanted with Valere and his high jinks theatrics. Seeing this, the Prince immediately offers Valere a place with the troupe over Elomire's protests. Elomire, unable to compromise his artistic principles, strikes out on his own. 6 men, 4 women, servants (non-speaking). **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0621-8 \$6.50**

**THE LADIES OF THE CAMELLIAS.** COMEDY. Lillian Groag. "A play with a light touch, a witty tongue and a powdered, perfumed façade of glamour...This is like luxuriating in a warm, scented bubble bath with a guilty sense of indulgence...but [Groag's] play has substance. She doesn't pummel us with it, but it's there, in Mme. Sarah's tribute to theatre, 'It is here that people come to hear the truth,' and in her insistence, 'Civilization changes the world, not bombs.'" —Drama-Logue. "...just the right touch of slapstick, maximizing its deliberate and delightful artifice...In the best tradition of other theater-centric comedies such as *Light Up the Sky*, *The Royal Family* and *Enter Laughing*, Groag's play concentrates on the comical foibles of eccentric theater folk." —LA Times. "...a juicy tour de farce for actors..." —Variety.



**THE STORY:** A hilarious farce about an imagined meeting in Paris, 1897, between the famous theater divas Sarah Bernhardt and Eleonora Duse. The two actresses—who were the biggest and most temperamental stars of their day—were scheduled to perform back-to-back productions of the play *The Lady of the Camellias* by Alexandre Dumas. Duse's production will be performing in Bernhardt's theater, and the two women are in their own dressing rooms at the theater, though they have yet to meet. The members of both acting companies expect huge fireworks between the two grand dames, and do what they can to avoid being in the way. Into this tense situation comes Ivan, a young Russian anarchist who threatens to blow up everyone in the theater—especially the two divas—unless his comrades are released from prison. Bernhardt and Duse must meet and greet each other for the first time as they are taken hostage by the armed Ivan, yet remain the ultimate theater professionals. Ivan's ranting aside, the anarchist seems to know an awful lot about the theater, raising suspicions amongst the actors. Indeed, Ivan turns out to be a new breed of theater person, someone who the actors and playwright deride as useless and as a passing fad: a director. In a salute to the community of actors, Benoit Constant Coquelin, who is playing Cyrano De Bergerac, sneaks into the melee, and, in full costume, challenges Ivan to a duel. A rapier is no match for a gun and bomb, so it is theatrical dialogue they all must use to try and convince Ivan to let them go. When word arrives that the authorities will not trade the lives of even such famous actors for their prisoners, Sarah, feeling sorry for Ivan, offers to give him a letter of recommendation to a theater in a faroff country and show him how to escape through her secret passageway. As the other actors leave the stage, Bernhardt and Duse are left alone. They drop their facades and speak to each other as equals, for just a moment, before they return to glory before the crowds. 7 men, 3 women. INTERIOR.

**FEE: \$60 per performance.**

**ISBN: 0-8222-1501-2**

**\$6.50**

**THE LAST OF THE THORNTONS.** DRAMA. Horton Foote. "...wonderful and heartbreaking...finds a cosmic poetry in the rhythms of old age..." —NY Times. "...made with delicacy, craft and much care..." [THE LAST OF THE THORNTONS] makes the kind of quiet inroads into our hearts that music does. By the end you're surprised at how deeply—and almost imperceptibly—you've been affected." —Variety. **THE STORY:** Not only does town busybody Fannie Mae bring medication to the residents of a nursing home in Harrison, Texas, she also brings the gift of gab and a thorough command of local knowledge, useful among folks who are inclined to forget the year of their birth or their religion. Her conversation starters allow the home's residents to swap stories and reminisce about their lives, revealing rich and complex histories that both burden and sustain them in the present. Alberta Thornton is one such resident. At sixty she seems too young to be here, but she was admitted after suffering a breakdown. Nervous and distracted, she continually talks of returning to her condominium in Houston, but she seems no more likely to leave the home than any of the other residents, who also talk of the places they once lived and the lives they had there. Like melancholy chamber music, *THE LAST OF THE THORNTONS* carries you along with a sad sense of humor to a poignant conclusion. 3 men, 7 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-1805-4**

**\$6.50**

**THE LITTLE FOXES.** DRAMA. Lillian Hellman. A milestone in American drama. **THE STORY:** Picture a charming home in the South. Into this peaceful scene put the prosperous, despotic Hubbard family—Ben, possessive and scheming; Oscar, cruel and arrogant; Ben's dupe, Leo, weak and unprincipled; Regina wickedly clever—each trying to outwit the other. In contrast, meet lonely intimidated Birdie, whom Oscar wed for her father's cotton fields; wistful Alexandra, Regina's daughter; and Horace, ailing husband of Regina, between whom a breach has existed for years. The conflict in these lives has been caused by Ben's ambition to erect a cotton mill. The brothers still lack \$75,000 to complete the transaction. This, they hope, will come from Horace, who has been in a hospital with a heart ailment. Horace is beset by his relatives the first hour of his homecoming, but refuses to commit himself. Desperate, Leo and his father, Oscar, plan for Leo to take \$80,000 worth of bonds from Horace's safe-deposit box. However, knowing that he is to be short-lived, Horace has his box brought to him. Discovering the theft, he informs his wife that he has willed the bonds to her. He promises to say nothing about the theft, calling it a loan. Cruelly, Regina recalls their unhappy married life, causing Horace to be stricken with a severe attack. Regina refuses to get his medicine upstairs, hoping that the effort of climbing may prove fatal. Horace collapses. Then Regina blackmails her brothers into giving her 75% of the business instead of their planned 33 1/3%, or she will reveal their theft. We feel, however, that crafty Ben holds the trump card by his parting remark, "What was a man in a wheelchair doing on a staircase?" 6 men, 4 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0677-3**

**\$6.50**

**M. BUTTERFLY.** DRAMA. David Henry Hwang. Winner of the Tony Award, the Drama Desk Award and the Outer Critics Circle Award as Best Broadway Play. A brilliant theatrical tour de force which, in its Broadway production, became an immediate critical and popular success. Drawn from real-life events, involving the strange tale of a French diplomat who carried on a twenty-year relationship with a Chinese opera star without (he contended) being aware that his "perfect woman" was really a man, the play becomes a powerful metaphor for the exploration of deeper themes; the perception of Eastern culture by the West, and the persistent romanticism which clouds and inhibits that perception. "With *M. BUTTERFLY* David Henry Hwang joins the first string of American playwrights. This is an audaciously imaginative play, big in conception and theme, and a satisfying instance of a talented writer hitting full stride." —Variety. "Of all the young dramatists at work in America today, none is more audacious, imaginative, or gifted than David Henry Hwang..." —The New Yorker. "It will move you, it will thrill you, it may even surprise you. It is a play not to be missed, and it is a play once caught that will never be forgotten." —NY Post. **THE STORY:** Bored with his routine posting in Beijing, and awkward with women, Rene Gallimard, a French diplomat, is easy prey for the subtle, delicate charms of Song Liling, a Chinese opera star who personifies Gallimard's fantasy vision of submissive, exotic oriental sexuality. He begins an affair with "her" which lasts for twenty years, during which time he passes along diplomatic secrets, an act which, eventually, brings on his downfall and imprisonment. Interspersed with scenes between the two lovers are others with Gallimard's wife and colleagues, which underscore the irony of Gallimard's delusion and its curious parallel to the events of Puccini's famous opera *Madame Butterfly*. Combining realism and ritual with vivid theatricality, the play reaches its astonishing climax when Song Liling, before our very eyes, strips off his female attire and assumes his true masculinity—a revelation which the deluded Gallimard can neither credit nor accept and which drives him finally—and fatally—deep within the fantasy with which, over the years, he has held the truth at bay. 7 men, 3 women (3 of the 7 men are non-speaking roles). UNIT SET. **FEE: \$60 per performance. SPECIAL NOTE: A cassette tape (#3006CT) with cue sheet of the original music composed by Lucia Hwang for the New York production is available through the Play Service for \$50.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**

**ISBN: 0-8222-0712-5**

**\$6.50**

**THE MAN IN THE DOG SUIT.** COMEDY. Albert Beich and William H. Wright. From the novel by Edwin Corle. This gently hilarious comedy has found great favor among nonprofessional groups, even as it was produced on Broadway. "...charming...a happy vehicle for the Cronyns." —NY Journal-American. **THE STORY:** Oliver is being groomed by his in-laws for a position in the family business: banking. Shy and ineffectual under ordinary circumstances, Oliver discovers that he can be bold and independent when wearing the dog costume he had acquired for a masquerade ball. Donning it on the proper occasions, he can even outface his in-laws. They, in turn, are appalled at the thought of Oliver's wearing the dog suit in public. When he wears it to work at the bank he's told he must choose between the dog suit and his job. To his delight, he discovers that his wife is as bored with their stuffy life as he is, and they suddenly decide to head for the great woods of Oregon, where Oliver can pursue his dream of being a tree surgeon. The in-laws are shocked, except for one: As Oliver leaves, his brother-in-law takes over the dog suit, and another hilarious rebellion is apparently on its way. 6 men, 4 women. INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0723-0**

**\$6.50**

**THE MANDRAKE.** COMEDY. Niccolo Machiavelli. Translated by Wallace Shawn. A long-run success at New York's Public Theater, this rollicking, fast-paced, sometimes bawdy and always hilarious translation brings new life to Machiavelli's classic comedy. "...the most stimulating theater in town...pure magic." —NY Times. "Anticlerical satire—even in the very days of the dread Machiavelli himself—can rarely have had it so good, or been so naughtily enjoyable." —NY Post. "...a well-nigh perfect play...it is merry and will make you merry" —The New Yorker. "...howlingly funny..." —Hollywood Reporter. **THE STORY:** Set in sixteenth-century Florence, the play blends songs and robust action in detailing the hilarious lengths to which the smitten Callimaco goes in winning the favors of Lucrezia, the beautiful young wife of the rich and aged lawyer, Nicia. Enlisting the aid of the artful trickster Ligurio, Callimaco is passed off as a doctor who has devised a magic potion which, he promises Nicia, will make the heretofore childless Lucrezia conceive. But the catch is that the first man who sleeps with her after she takes the potion will die. Lucrezia's gullible mother and a venal friar, Brother Timothy, are also persuaded to help overcome Lucrezia's scruples against bedding down with a man not her husband (and who needless to say, turns out to be Callimaco in disguise). The resulting twists and turns lead on to nonstop high spirits and hilarity until, in the end, everyone gets exactly what he hopes for and, quite possibly, deserves. 6 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-0728-1**

**\$6.50**

**MARRIAGE.** COMEDY. Nikolai Gogol. English version by Barbara Field. A sparkling version of Gogol's classic farce, premiered with great success by the Guthrie Theater in Minneapolis and then presented by the Yale Repertory Company in New Haven. A biting satirical study of social foibles in nineteenth-century Russia, the play is equally pertinent—and funny—in application to present-day American society. "...an extraordinary piece of theatre." —Minneapolis Tribune. "...we are helpless not to laugh." —Minneapolis Star. "In a word, MARRIAGE is a delight." —New Haven Register. **THE STORY:** Deciding that it is time he was married, Podkolin, a long-time bachelor (and minor court councillor) engages a matchmaker, Fiolka, to find him a wife of suitable social status—not to mention fortune. Fiolka comes up with Agafya, the spinster daughter of a wealthy merchant, who is seeking a husband of demonstrably higher social position. Podkolin deigns to visit the charming Agafya, only to discover that the bustling Fiolka has rounded up four other suitors as well, which leads to some unseemly—and hilarious—bickering among the preening competitors. The suitors are all quite different (one enormously fat, one painfully skinny, one terribly tiny, another notoriously prissy), which enriches the farcical contretemps that result—and adds to the relish with which Podkolin's sidekick, the scheming Kochkariev, sets about winning Agafya for his friend. In the end he succeeds, but perhaps too well, as he also provides Podkolin with a glimpse of what marriage really entails and, as the curtain falls, the terrified would-be suitor makes his escape—leaping unceremoniously from a second story window, and back to the comforting routine of blissful bachelorhood. 6 men, 4 women. TWO INTERIORS. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0735-4** **\$6.50**

**THE MARRIAGE OF BETTE AND BOO.** COMEDY. Christopher Durang. Winner of the Obie Award. A brilliant and coruscatingly funny dissection of marriage and the family in contemporary—and Catholic—America, by our theatre's master satirist. A critical and popular success in its production by New York's Public Theatre, the play is both devastatingly perceptive and wildly comic as it skewers its assorted victims with joyfully relentless precision. "THE MARRIAGE OF BETTE AND BOO is the best play of a depressing season, but it would be an adornment to any season." —Village Voice. "Once more he is demonstrating his special knack for wrapping life's horrors in the primary colors of absurdist comedy." —NY Times. "...Durang has the ability of making the real absurd and the absurd real." —NY Post. "Christopher Durang, the humorist and satirist, has rarely written anything funnier or more serious than his mordant comedy THE MARRIAGE OF BETTE AND BOO...a brimming cornucopia of brilliant lines." —The New Yorker. **THE STORY:** As the play begins Bette and Boo are being united in matrimony, surrounded by their beaming families. But as the further progress of their marriage is chronicled it becomes increasingly clear that things are not working out quite as hoped for. The birth of their son is followed by a succession of stillborns; Boo takes to drink; and their respective families are odd lots to say the least: His father is a sadistic tyrant, who refers to his wife as the dumbest woman in the world; while Bette's side includes a psychotic sister who endures lifelong agonies over her imagined transgressions and a senile father who mutters in unintelligible gibberish. For solace and counsel they all turn to Father Donnelly, a Roman Catholic priest who dodges their questions by impersonating (hilariously) a strip of frying bacon. Conveyed in a series of dazzlingly inventive interconnected scenes, the play moves wickedly on through three decades of divorce, alcoholism, madness and fatal illness—all treated with a farcical brilliance which, through the author's unique talent, mines the unlikely lodes of irony and humor residing in these ostensibly unhappy events. 5 men, 5 women. UNIT SET. **FEE: \$60 per performance.**  
**SPECIAL NOTE: A CD (#3078CD) with cue sheet containing the original music composed by Richard Peaslee for the New York production is available through the Play Service for \$60.00, plus shipping. The non-professional fee for the use of this music is \$10.00 per performance.**  
**ISBN: 0-8222-0736-2** **\$6.50**

**MONTHS ON END.** COMEDY. Craig Pospisil. "MONTHS ON END [is] a triumph. I can't say I've seen a more refined exercise in ensemble theater than Craig Pospisil's MONTHS ON END. The multiple symmetry of this dazzlingly charming show about relationships is a triumph in itself: twelve scenes spanning twelve months, ten actors intertwining as friends and/or relatives in a show that's a marvel of thespian equality...Pospisil's play...could in fact be broken down into twelve one-acts, all of which could stand on their own. And yet these twelve vignettes all form crucial pieces in the eternal puzzle known as human relationships, an area in which the playwright displays an assured knowledge that spans deep sorrow to unbounded happiness." —Ann Arbor News. "[There are] dozens of hilarious moments in writer Craig Pospisil's MONTHS ON END." —City Pulse. "MONTHS ON END rings with emotional truth, humor...[An] endearing contemplation on love...entertaining and satisfying." —Oakland Press. **THE STORY:** In a series of comic scenes—one for each month of the year—we follow the intertwined worlds of a circle of friends and family whose lives are poised

between happiness and heartbreak. The circle centers around Phoebe and Ben, who are engaged to be married. But Phoebe worries her Beatles-obsessed fiancé may not be the right man for her, and Ben's no help planning the wedding because he's distracted by a friend's illness. Even so, Elaine is jealous of her friends' relationship, especially since none of hers last more than five dates. She's ready to give up on love until she meets the eternally optimistic Walter, whose only flaw may be that he's married. Walter's gruff brother, Nick, is single, but when he proposes to Paige on a beach her answer is to scream and drop the engagement ring in the sand. Heidi, Phoebe's post-feminist sister, delivers a comic gem of a commencement address in May that starts as a tribute to the graduates' parents but degenerates into a hysterical tirade against them. Come June, Phoebe's wedding day meltdown isn't helped by her mother Gwen's complaints, or her father, Chris, who, trying to calm her fears, tells Phoebe to "Pretend you're in an airplane that's crashing..." Walter and Nick and their friend Tony battle hilariously in July over what they find sexy about women (but it's not what you think). As the year draws to a close, a fight over The Beatles threatens to break up Ben and Phoebe, but the death of Ben's friend bonds them more strongly together. The funny and touching December scene finds Walter and Nick still as different as siblings can be but finally united by their failed relationships...and the New York Yankees. The diverse scenes and characters in this winning play come together to create a delightful theatrical experience encompassing a range of emotions from happiness to sorrow and everything in between. 5 men, 5 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1892-5** **\$6.50**

**MRS. SEDGEWICK'S HEAD.** COMEDY/DRAMA. Tom Griffin. "It's hard not to resort to some of the 'Hollywood Hype' the play takes on, to note its impact, but [the play] indeed is: Riveting! Startling! and Not to be Missed!" —East Providence Post. **THE STORY:** Johnny Simmons, a successful screenwriter, is sent to prison for the mercy killing of his brother. During his incarceration he writes a novel—in his mind—totally memorizes it, and upon his release writes it down verbatim and has it published under a pseudonym. It is a huge success and Hollywood comes calling. The novel is purchased by an independent producer who hooks up with a studio. Although the novel is published under a pseudonym, the studio insists Johnny write the screenplay. Secrets can't be kept. The studio sends a young female exec and the slimy producer to Johnny's cabin to convince him that he's the only one for the job. What at first seems like a screamingly funny and scathing Hollywood comedy soon turns into a rather dark and brooding look at selfishness and self-loathing. The ruthless Hollywood moguls and the seemingly innocent locals ultimately clash, showing both sides in a harsh light, proving that if one is not capable of a mercenary lifestyle, one is nothing but a victim. 8 men, 2 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1542-X** **\$6.50**

**THE MUSICAL COMEDY MURDERS OF 1940.** COMEDY. John Bishop. An ingenious and wildly comic romp which enjoyed a long and critically hailed run both on and Off-Broadway. Poking antic fun at the more ridiculous aspects of "show biz" and the corny thrillers of Hollywood's heyday, the play is a nonstop barrage of laughter as those assembled (or at least those who aren't killed off) untangle the mystery of the "Stage Door Slasher." "...a kind of crossbreeding of Charles Ludlam *The Mystery of Irma Vep* and Terrence McNally *It's Only a Play* seasoned with a soupçon of *Noises Off*." —NY Times. "...enormous fun...Its strength comes in part from the sheer diamond wit and diamante showbiz glitter of Bishop's writing. Even his corn is succulently served." —NY Post. "...Bishop gives us a nakedly silly and relentlessly convoluted murder-mystery plot, with twist piled on twist till you have to give way and start laughing at the silliness...it's hugely enjoyable." —Village Voice. "MURDERS is the intelligent person's kind of nonsense." —NY Magazine. **THE STORY:** The creative team responsible for a recent Broadway flop (in which three chorus girls were murdered by the mysterious "Stage Door Slasher") assemble for a backer's audition of their new show at the Westchester estate of a wealthy "angel." The house is replete with sliding panels, secret passageways and a German maid who is apparently four different people—all of which figure diabolically in the comic mayhem which follows when the infamous "Slasher" makes his reappearance and strikes again—and again. As the composer, lyricist, actors and director prepare their performance, and a blizzard cuts off any possible retreat, bodies start to drop in plain sight, knives spring out of nowhere, masked figures drag their victims behind swiveling bookcases, and accusing fingers point in all directions. However, and with no thanks to the bumbling police inspector who snowshoes in to investigate, the mystery is solved in the nick of time and the "Slasher" unmasked—but not before the audience has been treated to a sidesplitting good time and a generous serving of the author's biting, satiric and refreshingly irreverent wit. 5 men, 5 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0792-3** **\$6.50**

**MY THREE ANGELS.** COMEDY. Sam Spewak and Bella Spewak. Based on *La Cuisine des Anges* by Albert Husson. "A completely captivating comedy."

—Philadelphia Inquirer. “Exudes a welcome and congenial air of humanity.” —Christian Science Monitor. “Engaging and pleasant preposterous comedy.” —NY News. **THE STORY:** The scene is French Guiana, a region where on Christmas day the temperature has graciously dropped to 104 degrees. Three convicts are employed as roofers by a family, whose roof is in desperate need of maintenance. On the way from France is an evil-minded cousin to oust the father of the family from his business and his cold-blooded nephew, who is jilting the father's daughter for an heiress. The three convicts—two of them murderers, the third a swindler—take the visitors on. All three have warm hearts, and are passionate believers in true justice. Possessing every criminal art and penal grace, they set matters right and in so doing redeem themselves as real life angels to the grateful family. 7 men, 3 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0802-4** **\$6.50**

**NINE ARMENIANS.** DRAMA. Leslie Ayvazian. “...Ayvazian's obvious personal exploration...is evocative, and her picture of an American Life colored nostalgically by an increasingly alien ethnic tradition, is persuasively embedded into a script of a certain supple grace...” —NY Post. “...NINE ARMENIANS is a warm, likable work that benefits from...Ayvazian's clear-headed insight into the dynamics of a close-knit family...” —Variety. **THE STORY:** Three generations of an Armenian-American family yell, dance, carry food around, play tambourines, rollerblade, cry, scream, laugh and support each other. When daughter, Ani, twenty-one, travels to Armenia, she learns more of her history and troubled heritage. When she returns, she learns much from her recently widowed her grandmother, Non, who teaches her how to incorporate this new knowledge into her life. In doing so, Ani empowers her mother, who embarks on her own pilgrimage to the homeland. These are kind-hearted people, embracing life even as they discover their historical tragedies. 5 men, 5 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1602-7** **\$6.50**

**OLD MAN JOSEPH AND HIS FAMILY.** DRAMA. Romulus Linney. A warmhearted amusing and frequently touching dramatization of stories from the New Testament Apocrypha, which is sometimes termed the “Bible of the Folk.” First presented by New York's prestigious Chelsea Theater Center (in collaboration with the Colonnades Theatre Lab), the play uses the simplest of means to achieve a high degree of theatricality and a rich variety of acting roles. “The style in which these folk legends are presented is blithely blasphemous and applecheek cheerful—not unlike the hippy happiness of Godspell.” —NY Tribune. “...a playwright capable of ambitious and explorative work...” —NY Times. **THE STORY:** Comprised of a series of vignettes, bridged by music and deft changes of scene, the play offers a fresh and colorful interpretation of Biblical events and figures. As the action begins we meet the aged Joseph, a long-time widower, who, being unmarried, is forced by law to take the young Mary as his bride. All things considered he is bemused and bewildered when she becomes pregnant, although he agrees to accept the child, Jesus, as his son. As for the miracles which begin to occur from infancy on, Joseph is quizzical about these too, and when Jesus grows into a rebellious and confused teenager Joseph's annoyance at the boy's “tricks” deepens. As the various episodes are played out, however, a moving family drama emerges, and the touching humanity of both the old man and the young boy are made real in a way which only the living theatre, and the “Bible of the Folk,” could capture and set forth. 6 men, 4 women (most roles are doubled). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-0841-5** **\$6.50**

**ONE THING MORE.** DRAMA. Christopher Fry. A work of rare eloquence and beauty by one of the modern theatre's master dramatists. Dealing with the spiritual awakening of Caedmon, the seventh-century British poet, warrior and monk, the play finds a parable for our own time in the moving story of a man who finds salvation in the service of a higher power. Suitable for production in either a theatre or a church. “In the Indian Summer of his creative life playwright Christopher Fry has created yet another play, full of gold, liquid poetry.” —Chelmsford Weekly News. **THE STORY:** First presented at England's soaring Chelmsford Cathedral, and then broadcast on the BBC, the play blends music, poetry and heightened prose in telling the story of Caedmon, Britain's first known poet. Set in seventh-century England, the action of the play is commented on by the Venerable Bede, who acts as narrator and describes the arrival of the stuttering, withdrawn Caedmon at Whitby Abbey, where he is spellbound by the singing of the chapel choir. Given a job as a stableman, Caedmon finds it difficult to communicate with his fellow workers, and unable to “sing for his supper” at the Whitby Ale Feast. But then, in a miraculous dream, Caedmon recalls the tragic death of his beloved in childbirth, and suddenly the guilt with which this wrenching event had saddled him is lifted by the occurrence of a divine revelation. At the urging of the kindly Abbess Hilda, to whom he recounts his dream, Caedmon leaves the stable and embraces the monastic life—and suddenly he is free to “sing” at last and to

create the timeless verse for which he is celebrated to this day. 7-10 men, 3-4 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-0854-7** **\$6.50**

**OPERA COMIQUE.** FARCE. Nagle Jackson. Echoing the breakneck pace, mistaken identities, tangled relationships and ribald double entendres of its classic French antecedents, this delightful farce uses an actual event, the first performance of Bizet's *Carmen*, as a take-off point for its hilarious exploration of the outrageous behavior of the “better classes.” First produced by San Francisco's American Conservatory Theatre, where it won both Drama-Logue and Bay Area Critics Awards. “...ribs sex, composer's angst, audience expectations and artistic hypocrisy.” —Variety. “...funny without being mindless.” —Baltimore Sun. “OPERA COMIQUE was written by a man who evidently takes enormous pleasure in the gentle undulations of language rolling off well-trained tongues.” —San Francisco Examiner. **THE STORY:** The place is the Opera Comique, in Paris, in 1875, at the first performance of Bizet's new opera, *Carmen*. All the “best people” are there but, as the cynical, worldly-wise usher, Odile, points out, they have not come to hear the music. Rather it is “amour” which they have on their minds: Paul Vigneron (who is having an affair with Madame de la Corniche) hopes to pair his sex-obsessed son Hector (who figuratively undresses every woman he sees) with his mistress' daughter, Viviane; while Viviane (who is not quite the innocent she seems) is hoping to bed down with the father rather than the son. Also on hand are a nervous Georges Bizet (for whose opera Odile has predicted sure and permanent failure); the revered Charles Gounod, doyen of French opera (who is not above the temptations of the flesh, despite his age and exalted status); and the tempting coquette, La Tartine (who has come to seduce Gounod but, in the comic doings, finds herself closeted naked with the randy Hector Vigneron instead). Eventually things become so hilariously tangled that straightening them out is seemingly impossible—but straightened out they are, except in the case of poor Bizet, who knows only that his cherished work has failed that evening and does not live on long enough thereafter to learn that, in time, it will become the world's most popular opera. 6 men, 4 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0861-X** **\$6.50**

**THE QUICK-CHANGE ROOM.** COMEDY/DRAMA. Nagle Jackson. “...THE QUICK-CHANGE ROOM...depicts the agonized contortions of artists forced to toe the bottom line of capitalism for the first time. In addition to being a scathing political satire, the play is a loving, lacerating lampoon of the theater, a near-perfect edifice that supports layer after layer of meaning, metaphor and rip-roaring hilarity.” —LA Times. “As deeply provocative as it is ferociously funny, THE QUICK-CHANGE ROOM lights up the stage with a tumble of ideas, expressive high energy and flawless character work.” —Denver Post. “Though his subject is very serious, Jackson keeps the tone of the play almost frothy. He deftly parodies American musical-comedy convention, skewering the banalities of the form without losing his own artful balance. His handling of the absurdities of greed never goes too far—and he keeps you laughing.” —Westworld (Denver). **THE STORY:** Set against the crumbling of the Soviet Union, as observed backstage at the Kuzlov Theater in St. Petersburg, THE QUICK-CHANGE ROOM is the comedic metaphor for the too-rapid transformation of Russia from communism to free-market capitalism. Nina, the daughter of the wardrobe mistress, has been cast as Irina in a revival of Chekhov's *The Three Sisters*. Using her considerable talents—theatrical and otherwise—she persuades management that what Chekhov's play needs in the New Russia is “music...some songs...maybe even some dances.” Chekhov's masterpiece becomes, for marketing purposes, an American style musical titled *O My Sister!* The venerable artistic director is kicked upstairs—after all, “Russia doesn't need great men now; it needs clever men”—and the long-reigning prima donna ends up working in wardrobe. A funny-sad commentary on current events, the metaphor of the quick-change room is not lost on the audience as the world around the acting troupe changes as drastically and as quickly as the world outside. 5 men, 5 women. **UNIT SET. FEE: \$60 per performance. A CD (#6212CD) with the original music “The Moscow Express,” composed by Robert Sprayberry for this play, is available through the Play Service for \$20.00, plus shipping. The nonprofessional fee for the use of this music is \$20.00 per performance.**  
**ISBN: 0-8222-1585-3** **\$6.50**

**REBECCA.** DRAMA. Daphne du Maurier. The author's stage version of her famous novel. **THE STORY:** The play unfolds the story of Rebecca, Maxim de Winter's first wife, whom the audience never meets. The action takes place in the living room of Maxim's estate, Manderley, where he brings his second wife, a sincere young girl. The new Mrs. de Winter, knowing nothing of Rebecca, strives to penetrate the mystery of the impalpable presence of her husband's first wife and assume her rightful position as mistress of Manderley. There is, however, the sinister Mrs. Danvers, Rebecca's housekeeper, who refuses to allow the new Mrs. de Winter to

take the place of Rebecca. It is Mrs. Danvers who induces Mrs. de Winter to wear at a fancy dress ball the costume Rebecca had worn the year before. But the sight of her in Rebecca's costume arouses painful thoughts in Maxim, and he turns on her in a towering rage. His wife, utterly bewildered, decides she can no longer cope with the mystery that surrounds Rebecca, and since she loves Maxim she is completely perplexed. A climax is reached by the discovery of Rebecca's body in the sea, where she had been supposedly drowned. The bride becomes a pillar of strength for her husband, who reveals the tragic story of his first marriage and admits the love he has for his bride, a love he never felt for Rebecca. The drama rises to a climax, involving a police investigation and attempted blackmail, but because Maxim and his wife face the future with confidence the drama ends on a note of triumph. 7 men, 3 women (plus bit parts). INTERIOR. **FEE: \$60 per performance. MS.**  
**ISBN: 0-8222-0933-0 \$15.00**

**THE RIOT ACT.** COMEDY. Will Greene. This warmhearted comedy of a domineering Irish mother and her three bachelor sons introduced a fresh and lively writing talent to the Broadway scene. "A darling frolic, laced with wild laughter." —Cue. "For simple fun, it's a knockout." —NBC. "...an amusing, light-hearted evening of entertainment." —NY News. **THE STORY:** Katie Delaney, an upright, hard-working widow, struggles to keep her three grown sons from falling into the clutches of "designing women." The sons, all members of the New York City police force, are far from pleased by this parental tyranny, but filial duty (and their mother's good cooking) conspire to keep them in line—at least to outward appearances. But natural impulses and the urgings of their various fiancées begin to tell. It turns out that one son has already married his sweetheart in a secret, civil ceremony, and while he has been fearful of revealing this fact to his rigidly Catholic mother, his wife's approaching motherhood soon forces the issue. When the truth is known Katie orders her son from the house and, despite the fact that her first grandchild is born soon after, refuses to acknowledge his existence. Before long another of the impatient girls threatens to accept a rival proposal and, to add to the growing confusion, a Puerto Rican urchin becomes embroiled in Katie's increasingly tangled affairs. Despite her dislike for his kind Katie is drawn to the boy, and in her zeal to help him soon finds herself of all things, in trouble with the police. For the widow of a policeman this is a disturbing turn of events, but beneficial too in the happy transformation it works in Katie. She adopts the boy, forgives her son and starts life over with a lighter heart. 4 men, 5 women, 1 boy. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0955-1 \$6.50**

**THE RISE AND RISE OF DANIEL ROCKET.** DRAMA. Peter Parnell. A true original, this fresh and richly imaginative work explores the trauma of growing up from a unique and arresting point of view. A critical and popular success in its production by New York's Playwrights Horizons, the play marked the further creative growth of a young writer of exceptional potential. "...bears ardent testimony of Parnell's freshness, originality and gleaming talent." —NY Post. "...it is grounded in truth about the mutual hurtfulness of children and the need for illusion in their young lives." —NY Times. **THE STORY:** As the play begins the protagonists are twelve-year-old sixth graders. One of them, Daniel Rocket, is firmly convinced that he can fly, a belief that causes him to be shunned and ridiculed by his schoolmates—including the girl he adores and for whose regard he is driven to prove himself. Oddly enough, however, it turns out that Daniel can fly, although, initially he does so in secret. When, at last, he demonstrates his talent to the others, he straps on wings (although he doesn't need them) in deference to their stubborn disbelief. From then on, Daniel soars to fame and fortune and, in the second half of the play, which takes place twenty years later, he returns home a renowned celebrity. But he has also become, in a sense, the symbol of the exceptional person, the genius who has outdistanced those around him and, in so doing, has isolated himself not only from his childhood but from the simple joys and tender emotions shared by those whom he has left behind. Torn by growing uncertainty, Daniel finds his gift waning and, in the climax of the play, he suffers a fatal crash—victim both of his distrusted uniqueness and of the unwitting need of others to bring down what they cannot understand or emulate. 5 men, 5 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0956-X \$6.50**

**THE SAVAGE DILEMMA.** COMEDY. John Patrick. The lively sequel to *The Curious Savage*, one of the most beloved and widely performed plays of the modern theatre. All the wonderful, zany characters of the original play are together again and involved in a delightful new series of hilarious misadventures with, as before, the indomitable Mrs. Savage saving the day. **THE STORY:** Depressed and world-weary, after extensive travels, the reputedly wealthy Mrs. Ethel Savage returns to the sheltered precincts of The Cloisters, seeking refuge among her former fellow patients. But The Cloisters is on the verge of closing due to lack of funds, and as Mrs. Savage's fortune is now in the control of her greedy stepchildren she is powerless to help. Until, that is, a

"hippy" couple storm in bent on robbery—and Mrs. Savage persuades them to "kidnap" her, with her share of the ransom going to the sanatorium. From then on the plot twists and turns delightfully, as one hilarious event follows another, leading in the end to a heart-warming lesson in the essential goodness which lurks somewhere even in the worst (and sanest) of us. 4 men, 6 women (plus one very brief part for a boy). INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0989-6 \$6.50**

**SCAPIN.** COMEDY. Bill Irwin and Mark O'Donnell. Adapted from Molière. This adaptation of Molière's 325-year-old farce *Les Fourberies de Scapin* follows—with some alterations—the play's original structure. It keeps the play in period setting while adding a late twentieth-century spin to the language and action, and borrowing some final lines from Molière's *La Contesse D'escarbagnas*. "This SCAPIN, directed by Irwin...from his felicitous adaptation with Mark O'Donnell, would probably have gone over big with the same audience who first saw Molière's *Fourberies de Scapin*...in Paris in 1671." —NY Times. "Commedia dell'arte and vaudeville have at least two things in common: baggy pants and Bill Irwin. All make for a natural fit in the celebrated clown's entirely unconventional adaptation of Molière's SCAPIN." —Variety. **THE STORY:** The crafty Scapin, servant to the household of Geronte, jumps into the story as he first promises to help in the affairs of his neighbor's son, Octave, then to aid in those of his own charge, Leander (Geronte's son). Both young men have fallen in love with unlikely, and penniless beauties, and both need money to help solve their dilemmas. Scapin knows a good ruse will always win the day and he drafts Sylvestre, Octave's servant, into his schemes. Convincing Sylvestre he's a wonderful actor (and allowing him to build characterizations using movie clichés), Scapin has him play characters who will deceive the family patriarchs into parting with large sums of money. The final scene of the first act is a vaudeville/music hall version of Molière's famous scene in which Scapin spins a tale of kidnapping, foreigners and ransom. Once the money is obtained, however, Scapin pushes further in order to exact a little revenge on those he's served. Thinking Geronte has said something nasty about him, Scapin sets out to teach him a lesson. The roguish words, however, are Scapin's own lies and stories finally coming back to him, his revenge backfires and he must flee. In the end however, Scapin's schemes aid in revealing the penniless beauties to be the exact right mates for the young charges—being of high birth after all since they are discovered to be the missing children of both patriarchs—and Scapin returns to his post, with the pleasant punishment of having to marry the maidservant of one of the daughters. There is a final chase and dance among all the participants, which, inevitably, becomes the raucous, delightful curtain call. 7 men, 3 women (extras, flexible casting). EXTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1603-5 \$6.50**

**SCENT OF THE ROSES.** DRAMA. Lisette Lecat Ross. "SCENT OF THE ROSES is a jewel of a play...a healing play for the aftermath of apartheid's segregation policies." —Seattle Herald. "...replete with desperate measures, startling revelations and astounding provisions..." —Seattle Post-Intelligencer. "...well-crafted scenes give the play its strength and appealing thrust." —Variety. **THE STORY:** An international art dealer arrives in South Africa in search of early works by an exiled painter. Annalise Morant, a South African woman, owns just such a work—a landscape, her most cherished possession. For reasons of their own, her children are eager for her to meet with the dealer; but when she does, it sets in motion a swift series of events sending her on an emotional and a physical journey—forcing her to come to terms with a past that has haunted her, to redress a wrong before it's too late. A story of the resilience of memory, the choices framed by circumstance, about love and loss, SCENT OF THE ROSES captures the essence of the new and the old South Africa in all its heart-breaking complexity. 4 men, 6 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1774-0 \$6.50**

**SEASON OF CHOICE.** DRAMA. Nathaniel Banks. "Lavish...Absorbing." —NY Herald-Tribune. **THE STORY:** College-aged Jason Redwine is about to depart for a European trip with his cousin, Cassandra, a teenager, who is madly in love with him. But their trip is interrupted when Jason learns he is about to become the father of Dolly Lumpkin's child, and he decides to stay and marry her. Nineteen years later, Jason is now forty and the father of Harriet. She follows family tradition by becoming pregnant by a local high-school athlete who doesn't meet the Redwine's social standards. What Jason really wants to do is run off with Cassandra, who has remained a single and ageless expatriate, and let Harriet marry a fluffy cousin who is willing to oblige for a consideration. But in the end he is far too noble; he gives his daughter in marriage to the worthy commoner and faces his future and responsibilities with a dreary wife. 6 men, 4 women. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 990214 \$15.00**

**SECOND PRIZE: TWO MONTHS IN LENINGRAD.** COMEDY/DRAMA. Trish Johnson. Presented Off-Broadway, this perceptive, lively and frequent-

ly hilarious play highlights the differences—and similarities—between Russians and Americans as it tells the stories of a group of exchange students during a two-month stint in Leningrad. **THE STORY:** The place is a dormitory room in Leningrad, the time, the “cold war” era of the 1970s. A group of young American exchange students, on hand to study the Russian language and culture, find themselves involved in escapades which, much to the distress of their proctor, bring them in closer contact with the average Soviet citizen (and the K.G.B.) than the authorities desire. While high spirits and cheerful American irreverence predominate, there are also some tense moments when a romantically inclined student decides he wants to marry a Russian girl and bring her back to the States, and when the wimp of the group, fortified by vodka, defaces a statue of Lenin. When their time is up the students are more than ready to head for home, but they are also aware that, along with the Russian language, they have also learned much both about the differences which separate our two peoples and the underlying similarities which, in time, might just make it possible to bridge the gap between us. 6 men, 4 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1006-1 \$6.50**

**SHADOW AND SUBSTANCE.** DRAMA. Paul Vincent Carroll. It received the Critics' Award as the best play written by a foreign playwright. **THE STORY:** In the words of George Jean Nathan, the play “deals with the Catholic Church in Ireland. Its theme lies in the ramifications of faith as practiced by the Church's various constituents...faith that, for all its sincerity, has drifted from its deepest moorings, and the manner in which a true, steadfast, innocent, and unselfish believer, a young girl, brings the contentious others, through the uncorrupted purity and simplicity of her own faith, back to first principles. And the role of the young girl, a little caretaker in the house of the canon, though built out of materials that in cruder hands would quickly betray their spirit and such a restrained gentility of writing ink that, if it is cast at all appropriately, it can hardly fail to dig into an audience's emotions. The straw out of which Carroll has fabricated his bricks and built his play is of a superior quality, and his dramatic structure, as a consequence, mounts aloft with eloquence and power.” 6 men, 4 women. **INTERIOR. FEE: \$40 per performance. MS. ISBN: 992179 \$15.00**

**THE SHOP AT SLY CORNER.** MELODRAMA. Edward Percy. This play came to New York after a long and successful run in England. **THE STORY:** Descius Heiss, after a dark past in crime, settles in London and, to all appearances, is a respectable gentleman. His chief aim is to provide happiness and security for his gifted daughter, Margaret, who has been brought up in complete ignorance of her father's past. Ostensibly Heiss runs an antique shop but actually he buys and sells gold and jewels from thieves. One of the secrets of his establishment is that in his shop there is a smelting furnace, skillfully concealed behind a mantelpiece. Archie Fellows, a very ambitious and unscrupulous young man, accidentally discovers Heiss' secret and from then on blackmails him. Heiss, for fear his secret will become known to Margaret, is at last driven to violence. Margaret's fiancé has brought the old man two poison darts from the Orient, and one of these Heiss uses on Archie. Scotland Yard steps in, and the old man fears that he must face the consequences of his act. When at last the police come closer and closer to the facts in the case, Heiss gets more desperate, and makes use of the second of the two poisoned darts upon himself. Before the old man dies, the police inspector comes to Heiss' shop and Heiss believes that this is the end, but the inspector, still unaware of Heiss' role in the crime, has come simply to ask for an antique which has caught his eye. Heiss then dies, and his daughter remains ignorant of what he has done. 6 men, 4 women. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-85676-087-0 \$9.95**

**SKYLARK.** COMEDY. Samson Raphaelson. **THE STORY:** Tony is completely absorbed by his advertising business. What should be a joyful tenth wedding anniversary turns out disastrously with Tony offering his wife Lydia's cook to Mrs. Valentine, with whose husband he hopes to close a deal. This is too much for Lydia. To get away from the stuffy party she takes a ride with Bill Blake, a guest who Mrs. Valentine fancies. On her return, Tony insists Lydia phone Mrs. Valentine, to reassure her that she and Bill merely went for a casual ride. This done, Tony selfishly feels the happiness of their anniversary has been restored, but Lydia walks out. When she returns to pack that evening, her husband realizes she is determined to get a divorce. Taking his partner's advice, Tony bluffs her into believing he too wants freedom from his success. He will give up his job, they will sell the house and fire the servants. But Tony's bluff is called by the arrival of the jealous Mrs. Valentine, who still believes Lydia has won Bill away from her. In a rage, she announces she is having Tony fired. Lydia, thrilled, urges her to do so. Tony is stunned, but does not reveal his true feelings. Lydia sells her watch, Tony's anniversary present, and treats him to the little pleasures he has not had time to enjoy for years. A splendid position is offered Tony, which he pretends not to want. But Lydia, realizing he has worked hard to deceive her so he won't

lose her, recognizes her own frailties, and joins him as he goes to accept his new job. 6 men, 4 women. **INTERIOR. FEE: \$40 per performance. MS. ISBN: 990237 \$15.00**

**A SLIGHT CASE OF MURDER.** COMEDY. Damon Runyon and Howard Lindsay. **THE STORY:** Remy Marko, racketeering ex-beer baron of Prohibition days, has become a legitimate brewer, chiefly at the wish of his wife, Nora. Their daughter, Mary, is arriving home after receiving an expensive education abroad. While abroad she met the handsome and wealthy Chancellor Whitelaw, scion of an old line family. But Mary insists she won't marry Chance unless he gets a job. The Markos and an assortment of ex-thugs, who now play with great discomfort the roles of chauffeur, cook and butler, arrive at the house they have rented for the racing season at Saratoga. But they find the lifeless remains of four gangsters resting peacefully in an upstairs room. These “parties” just brought off a sensational hijacking job worth half a million dollars, and came to the house to satisfy a grudge against Remy. At the same moment a traffic cop arrives. But the cop is none other than Chance, who decided to get work as a policeman. Remy “don't like cops,” and his dislike is further emphasized when Chance's father comes to the party at the house the same evening. Father is a rather narrow-minded gentleman who is taken aback at the strange antics that go on at the party, and he determines to break off the match between his son and Mary. Chance, however, is given a marvelous opportunity to make a hero of himself and is induced by Remy to make it look as though he captured the four hijackers himself. This reconciles the two families. The figure of Douglas Fairbanks Rosenbloom, the orphan boy whom Remy has brought up to Saratoga in order that he may enjoy the cultural advantages of the place, pursues its ridiculous way through the play; it is through him that Remy discovers the cash stolen by the hijackers, which enables him to weather a financial crisis with two hardboiled bankers. 8 men, 2 women. **INTERIOR. FEE: \$40 per performance. MS. ISBN: 990235 \$15.00**

**SMASH.** COMEDY. Jeffrey Hatcher. “SMASH is witty, cunning, intelligent, and skillful. It is also generous, something cleverness isn't always. Like Tom Stoppard, the author makes you the audience feel just as clever as he. Brilliant writing.” —Seattle Weekly. “SMASH is a wonderfully high-style British comedy of manners that evokes the world of Shaw's high-minded heroes and heroines, but shaped by a post modern sensibility...The result is uncanny, a hybrid with two voices that, depending on your reference points, either feels like the practice of channeling or more like a well-thought-out (albeit posthumous) artistic collaboration.” —Seattle Herald. “The story mixes equal parts political comedy with comedy of manners...it is a sparkling evening of Shaw for our post-Stoppard age, with loads of clever wordplay and impassioned debate about the structure of society and the preferred form of change...a fine evening out in high Shavian fashion.” —BackStage West. **THE STORY:** Based on the novel *An Unsocial Socialist* by George Bernard Shaw, the story centers on Sidney Trefusis, a millionaire Socialist who leaves his bride on their wedding day because he fears his passion for her will get in the way of his plans to overthrow the British government. Sidney vanishes “underground”—disguises himself as a common laborer called “Mengels”—and infiltrates Alton College, a girls' school where well-bred young women are “fitted and fattened to be put on the marriage market.” His plan: Take over the school and plant the seed of radical Socialism into the fertile brains of the future consorts of cabinet ministers and kings. What he doesn't plan on is the presence of one Agatha Wylie, a sixth-form rabble-rouser, who falls hopelessly in love with both Sidney and his politics, and just happens to be his deserted wife's cousin. Love triangles, mistaken identities, Marx, Engels, pistols and the proletariat jostle for position in this adaptation of Shaw's last comic novel, written in 1883. 5 men, 5 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1553-5 \$6.50**

**THE TENNIS GAME.** DRAMA. George W.S. Trow. A brilliant play, presented at the Lenox (Mass.) Arts Center and then by New York's South Street Theatre, which uses the game of tennis as a metaphor to trace the evolution of upper class life in America from turn of the century courtliness; through World War I competitiveness; and on to contemporary prosperity and greed. “...it is intelligent, graceful, sometimes profound; and its language is a rare demonstration of the pleasure literacy can provide on the stage.” —NY Times. “...head and shoulders above the usual, in braininess, wit, and style.” —Cue Magazine. “...brilliant, literate, witty, original and steadily compelling.” —Boston Globe. **THE STORY:** Taking place in three “sets” played out on a tennis court, the play deals with the changing manners and values of the moneyed classes, and their hangers-on, from the turn of the century, through the '20s and '30s, and on to the present day. Guided by a bouncy games-mistress, we meet such luminaries as Diamond Jim Brady and Mrs. Cornelius Vanderbilt; the hardeyed, ambitious flapper Brenda; and Morgan Aspair, the beautiful, amoral and fascinating child of Hollywood in its heyday. The talk is bright, witty and often funny, but it is also revealing of the desperation and meanness which, all too often, lurk beneath the dazzling

veneer of the places and people dealt with. In essence the play is concerned with the manners and values of the moneyed few, and those who jockey for position in their ranks, but, ultimately, it is America itself that is captured, defined and deftly illuminated by the playwright's resourceful and incisive imagination. 5 men, 5 women. UNIT SET. **FEE: \$40 per performance.**  
**ISBN: 0-8222-1120-3 \$6.50**

**TIME OUT FOR GINGER.** COMEDY. Ronald Alexander. A hit, both on Broadway and the road, and one of our most consistently popular plays. "Another highly enjoyable comedy has come to town...the theme of the tomboy who finds herself ditched by her boyfriend for conduct unbecoming a girl leads to some tender moments at the end. And a comedy that not only amuses but moves an audience is irresistible." —NY Times. "TIME OUT FOR GINGER is hilarious, all right, but it is also human, warm and touching. Draws as steady a stream of laughs as any comedy in years." —The World-Telegram. **THE STORY:** According to the New York Herald-Tribune: "[The story] starts us out with a fairly staid banker who needs some sort of creative release and finds it in lecturing to local high-school classes on the need for self-fulfillment...It quickly develops however, that one of [the banker's] daughters—the youngest of three—has been very much impressed by her father's exhortations. She has further decided that her own true fulfillment can best be realized by going out for the football team." Any number of complications result: The father's job is jeopardized because the bank president doesn't approve; the girl's elder sisters insist that their social life has been blighted—especially the sister whose boyfriend is captain of the football team; and the girl football player herself finds that playing football and being a girl aren't always compatible, particularly when her own boyfriend disapproves of what she's doing. After any number of riotous mishaps, the play ends on a happily tender note with the whole family going out to see one of the other sisters in the high-school play, as Ginger is escorted by her reconciled boyfriend. 5 men, 5 women (2 of the 5 men are teenagers, 3 of the 5 women are girls). INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1152-1 \$6.50**

**TO BURY A COUSIN.** DRAMA. Gus Weill. Successfully produced Off-Broadway, this sensitive and affecting drama employs a highly imaginative "flash-back" technique to probe into the circumstances, the places and people that have a bearing on a life that has been led—and ended—in poignant failure. "Gus Weill is a true writer—easy and poetic, natural and confident—and he knows what a play is supposed to be, how a stage can work." —Women's Wear Daily. "...forceful and dynamic, with flashes of humor..." —WNBC-TV. "...a probing penetrating drama that cries out to be seen..." —WABC-TV. **THE STORY:** As outlined by Martin Gottfried: "It is written in the form of a dramatic inquest. Ben, a playwright and an original person, has come home to somewhere in the Deep South to bury his cousin Bert. He has also come to place the guilt for the suicide on the shoulders of Bert's parents, his wife, his circumstances. The interweaving flashbacks show guilt enough. Bert's parents were narrow-minded, dominating people, very much responsible for their son's virtual impotence. More believably, his wife's prudery murdered whatever physical love might have been possible between them ('He waited for me and I waited for him'). The play's treatment of this subject alone—the relationship between marriage, love and sex—is so wisely conceived that I think it in itself worth the work. But there is much more. In gliding and flowing through a lifetime, with incidents of family, marriage and discovery of sex through a wonderfully physical prostitute, TO BURY A COUSIN weaves through a dramatic collage of delicate intensity. And Mr. Weill's use of naturalistic scenes in open-time sequence is proof enough that dramatic realism can be applied in modern ways. The writing is lovely, sometimes even exquisite." 5 men, 5 women. UNIT SET. **FEE: \$40 per performance.**  
**ISBN: 0-8222-1157-2 \$6.50**

**A TOUCH OF THE POET.** DRAMA. Eugene O'Neill. "Given Eugene O'Neill and a cast of superb actors, the effect on the stage is electric. The play is A TOUCH OF THE POET." —NY Times. "In our opinion A TOUCH OF THE POET spells magnificent theatre. It held our attention with the grip of a vise." —NY Mirror. "With A TOUCH OF THE POET, the new theatre season takes on dignity and importance." —NY Post. **THE STORY:** As told by Chapman (NY News): "The time of the play is 1828, and the setting is a tavern in a village near Boston. The tavern is owned by a tempestuous Irishman, Con Melody, who is as proud as he is ill-tempered. He had been born with wealth in a castle. He had been a major with the Duke of Wellington at the Battle of Talavera. And now he is determined to show his pride and importance to the Yankee townsmen. He makes a great show of it, cantering about on a blooded mare, quoting poetry at his majestic image in a mirror, donning his splendid British uniform and celebrating each anniversary of Talavera. But the show deludes only himself. He is an Irishman of humble origin in a strange and unfriendly civilization. He is totally in debt. His wife keeps the tavern going; unaccountably, this long-suffering woman adores him. His spirited daughter, whom he treats like a ser-

vant and berates as a slut, hates him. But his arrogance continues until at last he is beaten by the Yankee enemy—literally beaten into a coma. So now he kills himself with a dueling pistol. Not by shooting himself, but by shooting his beloved mare, his one great show piece. This deed means the death of the past, the death of his pretensions and the birth of a new Con Melody." 7 men, 3 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1393-1 \$6.50**

**THE TRAVELING LADY.** DRAMA. Horton Foote. A play in which, according to the New York Times, "...the major characters are admirable people with...depth of feeling and understanding...there are some very genuine and poignant scenes." "...the author has a fine hand with mood and atmosphere, and he can not only write about everyday people with understanding and sympathy but knows how to set them down in a community that comes completely to life." —NY Post. **THE STORY:** The story is set in a small town in Texas. Georgette Thomas and her small daughter arrive, looking for Georgette's husband who, she believes, has just been released from the penitentiary. As she later learns, he has in fact been free for some time. During the six years of his imprisonment, Georgette had worked and saved to obtain the money to help her husband get out of prison, and now she is here to join him. Slim, who had an unhappy marriage, becomes very fond of Georgette and the little girl, and feels considerable concern over their plight. When Georgette's husband finally appears, he deserts his wife and child again almost immediately; he robs his present employer, who had befriended him, and makes a calculated attempt to leave town. As he is captured, Georgette realizes that she can never look to her husband for the love and support she had hoped for, and at the end she knows she will turn to Slim, who already loves her. 4 men, 6 women. EXTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1169-6 \$6.50**

**THE TRICKERIES OF SCAPIN.** COMEDY. Jean Baptiste Molière. Translation by Tunc Yalman. A lively, up-to-date new version of Molière's timeless funny study of an ingenious trickster-servant who takes malicious delight in outwitting his bumbling masters. This edition includes detailed stage directions, plus an imaginatively constructed prologue created specially for the pilot production of the play by the North Carolina School of the Arts Company. "SCAPIN a success...in high gear from start to finish...wins and holds the audience's attention throughout." —Winston-Salem Journal. "A production brimming over with merriment, wit and charm in a new translation which faithfully locked into the author's satiric intentions." —Burlington Times-News. **THE STORY:** While Argante and Geronte, two domineering, miserly fathers, are away on affairs of business, their respective sons, Octave and Leandre, become embroiled in romantic escapades, despite the vigilance of their servants, who are supposed to keep their charges out of trouble. Octave (son of Argante) has become secretly married to the lovely Hyacinthe; while Leandre (son of Geronte) is smitten by a charming "gypsy" girl, Zerbinette. When their fathers return and announce that they have marital plans for their respective sons, both Octave and Leandre are devastated but, fortunately, Scapin, Leandre's clever servant, is at hand, and not without resources. Reassuring the love-sick swains that he will find a way to deal with their pompous fathers, Scapin sets his delightfully devious plot in motion—not only persuading Argante and Geronte that they really want what they don't want and don't want what they do want, but also extracting money from them on the errant lovers' behalf. In the end, as fate would have it, it turns out that Hyacinthe is really Geronte's daughter (and the wife that Argante had in mind for Octave all along); and Zerbinette is actually Argante's long-lost offspring (whom he had always intended to be Leandre's bride), so true love does triumph after all—and even Scapin (who has tricked them all several times over) is forgiven his hilarious misdeeds. 7 men, 3 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1173-4 \$6.50**

**UNCHANGING LOVE.** DRAMA. Romulus Linney, from the story "In the Hollow" by Anton Chekhov. This Appalachian tale weaves music through the sad yet uplifting battle between morality and greed and life and compassion. "As...UNCHANGING LOVE gives testimony, [Linney] is one of the finest writers working in the American Theatre today." —Drama-Logue. "...Mr. Linney continues to be a poet of America's heartland." —NY Times. "...Linney's characters, like Chekhov's...have the ethical complexity of real people..." —The Nation. "UNCHANGING LOVE reasserts Linney's standing as a playwright of uncommon humanity and humor...The dialogue is always at the service of his characters..." —NY Newsday. **THE STORY:** Set in 1921, the Pitman family of Manard, North Carolina is led by the seventy-five-year-old Benjamin Pitman, a successful owner of the town's general store. He has recently brought about the marriage of one son, Avery, to a young woman, Leena, and has himself married a younger woman, Barbara. He means to get his other son, Shelby, married too, as insurance for the future. Shelby chooses Judy Musgrove, the daughter of a poor farming family, who also sing and dance for hire. Judy and Shelby have a baby, ensuring the continuance of the family line, but Shelby's learned apathy and greed



commence a series of misdeeds which bring shame to the Pitman family. As time goes on, the whole family is slowly drawn under the influence of the increasingly dominating Leena Pitman, whose financial schemes clash with the values of some of the others, until a final catastrophe occurs. The play is filled with Appalachian music, sung a cappella by Judy and her mother and father. 6 men, 4 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1188-2 \$6.50**

**THE UNINVITED.** THRILLER. Tim Kelly, from the novel by Dorothy Macardle. Famous first as a novel, and then as a classic motion picture, this thrilling tale of ghosts and dark secrets is now available in a tightly constructed stage version. **THE STORY:** Seeking to escape the demands of life in London, Pam Fitzgerald and her brother, Roddy, an aspiring playwright, discover a charming house in the west of England, overlooking the Irish Sea. The house Cliff End, has long been empty, and they are able to purchase it at a suspiciously low price from crusty Commander Brooke, the village curmudgeon. The reason is soon apparent: The house has an unsavory reputation. Fifteen years earlier a murder may or may not have occurred by the gnarled tree that can be viewed from the parlor window. Slowly the Fitzgeralds begin to sense the evil spirit that still inhabits the house, announcing its presence with a sudden, bone-chilling cold. Their housekeeper's cat will not enter the nursery, where the sound of a weeping woman adds to the tense atmosphere, and the scent of a flowery, exotic perfume called mimosa comes and goes. The village doctor, the local gossip, and a former governess visit, with strange stories of the beautiful Mary Meredith, who once lived in the house and of the striking, unstable Carmel, who posed for a painting that led to her destruction. With the help of Mary's daughter, Stella, a beautiful young girl whose mysterious birth holds the key to the puzzle, and a seance arranged by an actress friend of the Fitzgeralds, Cliff End is forced, at last, to reveal its dark secrets. The action then builds steadily to a truly terrifying climax, in which the ghost is discovered to be not only real but dangerous. 4 men, 6 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1196-3 \$6.50**

**VALENTINE'S DAY.** DRAMA. Horton Foote. Part of a nine-play cycle, including *Lily Dale*, *Courtship*, *Roots in a Parched Ground*, *The Widow Claire* and *1918* which chronicles the fortunes of the Robedaux family of Harrison, Texas, in the 1900s. **THE STORY:** The time is Christmas Eve, 1917, America is caught in the toils of World War I. Horace Robedaux and Elizabeth Vaughn, having married despite the objections of her parents, have rented rooms in the Pate house as they await the arrival of their firstborn. But the Pate house inhabitants prove to be more trouble than the young couple could have imagined. Bobby Pate, his wife having left him, has turned to drink; the eccentric George Tyler, heretofore a respected member of the community, is showing signs of a mental breakdown; and Elizabeth's younger brother is proving increasingly to be a disappointment to their rigid, success-oriented father. In the spirit of Christmas, however, Elizabeth's parents unbend and seek a reconciliation with the newlyweds, as Mr. Vaughn is prepared to build the young couple a home of their own. As the play ends, Horace and Elizabeth anticipate the birth of their baby with renewed hope for the future, and with spirits dampened by the tragic suicide of George Tyler and the continuing shadow of the Great War. 6 men, 4 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1199-8 \$6.50**

**VISIT TO A SMALL PLANET.** COMEDY. Gore Vidal. One of Broadway's big hits. "...gloriously funny...an almost endless barrage of freshly minted quips to keep the merriment rolling." —NY Herald-Tribune. **THE STORY:** As told by the New York News, *VISIT TO A SMALL PLANET* "is an imaginative affair in which an alien comes from another planet to do a bit of sight-seeing and to see or start a war. He thinks he has arrived in time to see the Civil War, which he expects will be jolly, but he has misjudged his landing and gets here in 1957. He tries to make the best of it. 'Isn't hydrogen fun?' he gurgles, as he hears about modern warfare. Where he comes from, civilization has gone way beyond what we have here. They don't have babies anymore, for instance, he explains to us earthlings, 'We gave it up. Sometimes I think we were a bit hasty.' This interplanetary visitor, who can read human minds, and even have an enchanting conversation with a Siamese cat, plops himself into an average community whose population includes an average general, an average boy and girl in love, and an average TV newscaster or oracle and an above-average cat." Since he has missed the Civil War, the visitor from outer space (not from Mars, he insists) decides to make his own war—he's enchanted with all the new playthings the twentieth century has invented for war-making, and he wants to toss a few of them around. Since on his planet emotions withered away to make room for intellectual development, he sees no reason why a few people shouldn't be happy to die for his amusement; and it takes the combined action of the entire cast to persuade him to call off his war. 8 men, 2 women. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-1211-0 \$6.50**

**THE WAYSIDE MOTOR INN.** DRAMA. A.R. Gurney. A truly original and creatively structured play, first presented by New York's prestigious Manhattan Theatre Club, which employs a highly inventive theatrical form to convey its conclusions about the impersonality and, too often, the futility of modern American life. "It's a lofty topic, and Gurney has the talent and intelligence to tackle it." —Cue Magazine. "...it is the cumulative effect of the episodes that matters—that and his humor and the liveliness of his writing." —The New Yorker. "A.R. Gurney has given a true gift of theatre—insight into other people's lives while showing the struggles we all share." —Show Business. **THE STORY:** The scene is a motel outside of Boston: a depersonalized, antiseptic environment into which, one after the other, come five sets of travelers. There is a well-to-do couple on a visit to their married daughter; a lonely salesman looking for a bit of romance to temper the boredom of a business trip; an overbearing father and his latently rebellious son en route to a Harvard interview; a pair of liberated college students intent on a weekend of passion; and an embittered doctor in the process of getting a divorce. Although the various occupants of the motel room are often onstage at the same time, they neither see nor hear each other, and it is quickly evident that their shared location is, in reality, five different rooms. But, as each of the individual dramatic situations is developed, the irony, humor and pathos which they evoke is heightened by the silent proximity of the other characters—building, in the end, to a kaleidoscopic pattern in which their separate stories blend and re-blend into a subtle but telling indictment of the shortcomings, large and small, of life in contemporary America. 6 men, 4 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1225-0 \$6.50**

**THE WHOLE WORLD OVER.** COMEDY. K. Simonov. Translated and rewritten for the American stage by Thelma Schnee. Produced successfully in New York. A delightful comedy about the housing shortage presenting a plea to the post-war world to forget its hatreds. 7 men, 3 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-1248-X \$6.50**

**THE WIDOW CLAIRE.** DRAMA. Horton Foote. Another constituent of the author's nine-play cycle entitled *The Orphan's Home*. Produced with great success by Off-Broadway's Circle in the Square Theatre. Following *Lily Dale* in time, the play deals with the vicissitudes of young Horace Robedaux after he returns to Harrison, Texas, and conceives a futile passion for a comely but rather flighty young widow. "Foote as ever is a graceful, gentlemanly writer with a compassionate understanding of the needs and hungers of his Texas backwater folk." —Variety. "...THE WIDOW CLAIRE has the lucid details and buried poignancy of a naturalistic American short story from the era in which it is set." —NY Times. "...honesty in his characters, the salient thrust of energy in his story-telling and his remarkable ability to evoke the past by making it alive with the historical present..." —NY Post. **THE STORY:** After returning to Harrison, Texas, from his disastrous visit with his mother and sister (and his new stepfather) in Houston, Horace Robedaux has moved into a local boarding house prior to returning to Houston to take a six-week business course. During his brief stay at home he falls suddenly and passionately in love with an attractive but rather self-centered young widow, Claire, who, as it happens, already has several suitors, not to mention two rather overactive small children. From the first it is apparent that Horace's hopes are futile, and the other boarders—mostly cigar smoking, poker players—take delight in ribbing Horace about the Widow Claire's "reputation" and the mischief he can expect from her capacious offspring. Their warnings prove to be all too true, and the gentle Horace is even drawn by the widow's young son into a disastrous (for him) fistfight with another of her suitors. As the play ends Horace is reconciled to yet another defeat in his young life, and prepares to depart for Houston a sadder but, hopefully, wiser person. And the audience is left with a haunting, eloquent evocation of a time and place where life may have seemed simpler but was, in truth, as filled with compromises, disappointments and the need for strength of mind and spirit as our own more complex times. 8 men, 2 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1253-6 \$6.50**

**THE WISDOM OF EVE.** DRAMA. Mary Orr. Adapted from the story by Mary Orr, on which the film *All About Eve* and the hit musical *Applause* were based. An engrossing and revealing "inside" story of life in New York's theatre world, told in terms of an unscrupulous ingenue's rise to Broadway stardom. "...a strong and gripping play..." —London Gazette. "Make a date to see THE WISDOM OF EVE...You won't regret it..." [The script] is considerably better for the updating and paring Mary Orr has done...It helps to have a good script and this is a peach." —California Star-News. **THE STORY:** When we first meet Eve Harrington she is standing in the rain by the stage door of the theatre in which the renowned Margo Crane is starring in her latest long-run hit. Waiting for a glimpse of her professed idol she accosts Karen Roberts, Margo's good friend and the wife of the playwright, Lloyd Roberts, and inveigles an invitation to meet the great actress herself. The meeting leads to unexpected opportunity as Margo, struck with Eve's "sincerity," takes her



on as a personal secretary. Before long Eve has done such a fine job of straightening out the clutter of Margo's personal affairs that Margo, while she had always jealously resisted the engagement of an understudy for her own role, allows Eve to have the assignment. Then Eve begins to move ahead in earnest, her true character emerging as she lies, cheats and blackmails her way to Broadway stardom—and then a Hollywood career—leaving the wreckage of her friends' trust behind her. As the play ends there are rumors that Eve has found a new "friend," this time a movie tycoon, so it appears that perhaps we have not, for the moment, heard all there is to tell about Eve. 5 men, 5 women. **DIVIDED INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1429-6**

**\$6.50**

**WIT.** DRAMA. Margaret Edson. Winner of the 1999 Pulitzer Prize for Drama and the Lucille Lortel Award for Best Play. In her extraordinary first play, Margaret Edson has created a work that is as intellectually challenging as it is emotionally immediate. "[A] brutally human and beautifully layered new play...you feel both enlightened and, in a strange way, enormously comforted." —NY Times. "A dazzling and humane new play that you will remember till your dying day." —NY Magazine. **THE STORY:** Vivian Bearing, Ph.D., a renowned professor of English who has spent years studying and teaching the brilliant and difficult metaphysical sonnets of John Donne, has been diagnosed with terminal ovarian cancer. Her approach to the study of Donne: aggressively probing, intensely rational. But during the course of her illness—and her stint as a prize patient in an experimental chemotherapy program at a major teaching hospital—Vivian comes to reassess her life and her work with a profundity and humor that are transformative both for her and the audience. 3 men, 3 women, 4+ men or women (flexible casting). **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1704-X**

**\$6.50**

**THE WOODEN DISH.** DRAMA. Edmund Morris. Originally produced in London where it met with great critical acclaim, **THE WOODEN DISH** was later produced on Broadway. One of the enthusiastic English critics who wrote about the play was Harold Hobson of the Sunday Times, London, who said, "It is the closest thing to a new classical tragedy that I have seen in twenty years of dramatic criticism." "One will indeed find new plays that are so provocative, for the stuff of which **THE WOODEN DISH** is made of touches all families and into the fabric the author has threaded some delicate, homespun humor that adds tenderness and warmth." —Cleveland Press. "I put it top! **THE WOODEN DISH** at the Phoenix Theatre is the most beautifully done and certainly the most exciting play in London now." —London Sunday Express. **THE STORY:** Concerns the cold war between a housewife (Clara) and the father-in-law she has been trying to dislodge ever since she married: a tough, asthmatic old wreck combining all the pride and cunning of his age with the simplicity of a baby. His son, Glenn, is tossed helplessly from one loyalty to another, and Clara has grown desperate enough for anything—even an attempted love affair with another man—to release her from this burden. When Pop finally gives up the fight to remain in his son's home, it is left to his granddaughter, Susan, to see with the compassion that only youth can feel for age, the true tragedy of his going. 6 men, 4 women. **CUTOUT SET SHOWING INTERIOR AND EXTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-1276-5**

**\$6.50**

**ZELDA.** DRAMA. Sylvia Regan. **THE STORY:** In a beach cottage on Long Island, the family of Alexander Hartman, a retired Brooklyn druggist, gathers for the Labor Day weekend. They quickly learn that, in cahoots with his grandson, Alexander has been stockpiling supplies and has purchased a fishing boat from the man next door. To their consternation, they further discover that Alexander is convinced "this world is not long for this world." He is certain that man's genius for self-destruction, in the form of meddling with his environment, has so disturbed the balance of nature that the world will actually come to an end that very Sunday morning at ten-thirty—daylight savings time! The deluge will descend on them through a final catastrophic hurricane, to which he has whimsically given the name "Zelda." Convinced that Papa is completely off his rocker, the family sends out an urgent call for a psychiatrist. As Papa's behavior goes from bad to worse (as they see it), the others are certain that he will have to be committed. Only his wife Rose puts up a valiant but losing battle against this sad inevitability. But meanwhile that weather grows steadily more ominous. Earthquakes, tidal waves and hurricanes become so bad that the psychiatrist never does make it to the beach cottage. When hurricane "Zelda" finally strikes, the family concedes that Papa may not be crazy after all. As the play ends, Papa is herding his family out of the cottage to board his boat—as the storm closes in with a roar, and the cottage begins to collapse around them. 4 men, 4 women, 1 boy, 1 girl. **UNIT SET. FEE: \$40 per performance. MS.**

**ISBN: 992191**

**\$15.00**

## 11 CHARACTERS

**AFTER EASTER.** DRAMA. Anne Devlin. "Devlin's writing is sharp, subtle, brutal and funny." —Sunday Times (London). "AFTER EASTER is full of laughter, pain and spiritual grace...I found the range of its vision thrilling." —Daily Telegraph. "Anne Devlin's marvelous new play is rich, dense and poetic, beautifully written and very funny." —Observer. **THE STORY:** Greta, an Irish ex-patriot living in England, has been experiencing religious visions for years. Or are they merely signs of a mental disorder whose roots lie in Greta's upbringing? A strident non-believer, Greta has tried to suppress these episodes, but stress from a crumbling marriage and the birth of her third child have pushed her to the brink of suicide. At the opening of the play, Greta recounts fleeing a party and sitting in the middle of a road where she's nearly hit by a bus. Discharged from the mental hospital that took her in, Greta visits with her two sisters: Helen, a commercial artist who adopts an American accent to hide her heritage; and Aoife, a not-so-strict Catholic who has married and moved only minutes away from her childhood home. But on her first night out of hospital, Greta has a vision of a female banshee entering her room. That night, the sisters learn of their father's heart attack, and they return home to a confrontation with their overpowering mother, the Church and their father's death. 5 men, 6 women (flexible casting). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1671-X**

**\$6.50**

**AMPHIBIANS.** DRAMA. Billy Roche. "What Wessex was to Hardy, Wexford is to Roche: an inexhaustible source of myth...a beautifully written Irish Western." —Guardian (London). "AMPHIBIANS leaves no doubt that Roche is one of the finest and most humane dramatists of his generation." —Daily Telegraph (London). "AMPHIBIANS is a treasure triumphantly reclaimed from the past." —Sunday Tribune (London). "Worth traveling many miles to see." —Irish Times. **THE STORY:** Inspired by the biblical story of Isaac, **AMPHIBIANS** is a dark, elegiac tale of the sea. Eagle, the last fisherman on the river, is about to give up the ghost and go to work in the soulless Menapia Seafood Plant. Before he does, though, he decides to unearth a long-dead ritual: to bring his ten-year-old son, symbolically named Isaac, out to Useless Island and leave him there alone in a solitary rite of passage. This act sparks off a fire beneath the caldron of scorn, envy, resentment and plain heartache that has been festering all around him, which ends in a blistering climax of violence. Originally commissioned for The R.S.C., **AMPHIBIANS** is a richly woven tapestry of stories, subplot and song—a sad, lovely lament for a dying culture. 8 men, 3 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1912-3**

**\$6.50**

**AMPHITRYON 38.** COMEDY. Jean Giraudoux. Adapted by S.N. Behrman. Produced by the Theater Guild. An outstanding triumph of the 1930s, this brilliant comedy is now a staple with nonprofessional groups. **THE STORY:** Follows the outlines of the legend of Amphitryon, Alkmene and Jupiter, in which Jupiter descends to Earth, impersonates the General Amphitryon—Alkmene's husband—and makes love to her. Difficulties arise when the father of the gods is met with stubborn resistance. For Alkmene is faithful to her husband, and even the greatest god can win her only after much ungod-like embarrassment and, in desperation, the unsportsmanlike device of impersonating Amphitryon himself. 6 men, 5 women. **INTERIOR/THREE EXTERIORS (STYLIZED). FEE: \$50 per performance. MS.**

**ISBN: 0-8222-0039-2**

**\$15.00**

**ANOTHER SEASON'S PROMISE.** DRAMA. Anne Chislett and Keith Roulston. An engrossing and deeply revealing play which explores one of the most vexing problems of our times—the failure of the family farm. Faced with the loss of their livelihood—and their home—the Purves family struggles valiantly to hold onto a way of life which has been theirs for generations but which now appears doomed because of circumstances beyond their control. **THE STORY:** After a lifetime of working the rich Canadian farmland which he inherited from his father, Ken Purves, who expanded too quickly in the good years, now finds himself caught in a web of mounting debts and shrinking income. Several other local farmers have already gone bankrupt, or have sold out to an Eastern land syndicate, but Ken is determined to survive, even if it means civil disobedience and "robbing Peter to pay Paul." He is also reluctant to reveal the depth of his plight to the others in the family—his aged mother, who first came to the farm as a young bride; his wife, Helen, who is prepared to go back to nursing to help the family finances; and his son, Robert, who left home to pursue a business career in Vancouver, but who now wants to return to his roots. Robert, who is undergoing a divorce, also wants to train his son, Sandy, to take over the farm in time—the fifth generation of the Purves family to do so. In a final effort to hold onto his way of life, Ken secretly sells the farm to a land company, with the understanding that he will rent it back, but even this stratagem fails to stave off the inevitable. Yet, as the play ends, a

spirit of hope is rekindled as Ken and Robert makes plans to pool their resources and start over—determined to stay with the land at all costs and despite the struggles and hardships this will certainly entail. 7 men, 4 women. INTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0053-8

\$6.50

**BE YOUR AGE.** ROMANTIC COMEDY. Reginald Denham and Mary Orr. "This season's best stage comedy." —Variety **THE STORY:** Archibald K. Holly is a widower with three daughters and a problem. Gwendolyn, his middle daughter, wires that she is jilting the boy next door for a new beau from college and that she is bringing him home. The potential groom is not a young man as expected, but Eliot Spurgeon, a suave, sophisticated professor as old as Mr. Holly himself. But the fun really begins when Mr. Holly realizes, that Eliot is an old fraternity brother of his, famous as the campus wolf. Holly's determination to break up this May-December infatuation and get his stubborn daughter to marry the more suitable young man her own age, leads to a crescendo of comic situations. 5 men, 6 women. INTERIOR. FEE: \$40 per performance. MS. ISBN: 990284

\$15.00

**BLACK ANGEL.** DRAMA. Michael Cristofer. Based on a true story, this powerful and provocative study of an ex-Nazi who cannot accept the exoneration the authorities have granted him was first presented by New York's noted Circle Repertory Company. "...a play about a man wrestling with his conscience..." —NY Daily News. "...argues that postwar society dwells in a glass house and shouldn't cast stones." —Variety. "Actors love Cristofer's plays, and not without reason." —Village Voice. **THE STORY:** The action is set in a small village in France where Martin Engel, a former SS officer accused of officiating over the massacre of 247 Jews in that very town during World War II, has come (after being released from prison) hoping to build a house and live out his days in peace and solitude. Although the war crimes authorities are satisfied that Engel has paid his debt to society the local townspeople are not of the same mind, and his presence becomes a growing irritant. In his conversations with the local mayor, his only friend in the village, it becomes a clear that Engel is a thoughtful and intelligent man who served his country out of duty rather than desire and who had actually given orders only to keep peace among the villagers and not to slaughter them. But the massacre did happen, and Engel cannot absolve himself from guilt by association. In the chilling climax of the play, therefore, he offers no resistance as the hooded figures of the townspeople, bearing torches, close in for his execution—raising questions not only of guilt and expiation, but also of how widely shared this guilt must be and whether such punishment, with its disquieting reflection of the cancerous hatred unleashed by the Nazis, might not hurt the hangmen as well as the victim. 10 men, 1 woman. EXTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-0124-0

\$6.50

**THE BRASS RING.** FANTASY/COMEDY. Irving Elman. Produced on Broadway. "An extremely pleasant evening in the theater. It is funny, it is absorbing, and it is sometimes touching." —NY Herald-Tribune. **THE STORY:** In the words of the New York Herald-Tribune: "Irving Elman is dwelling on the plight of the American businessman who once had dreams of gay and adventurous independence, and now finds himself bound to a suburban family and a routine job. In a series of short, and for the most part, thoroughly engaging family scenes, he jolts [his businessman] into an awareness that he has wasted a good many years and a ridiculous amount of energy on idle and unrealistic mooning." 6 men, 5 women. UNIT SET. FEE: \$40 per performance.

ISBN: 0-8222-0145-3

\$6.50

**THE BRIDE'S BOUQUET.** MYSTERY/COMEDY. Kurtz Gordon. **THE STORY:** Paul Battman and Laura Caldwell had planned a big wedding in June. But Paul turns twenty-three in May and must be married before his birthday at Battman's Castle on Snug Island in order to inherit \$250,000 left to him by his grandfather, Silas. If Paul fails to comply, the inheritance will go to his cousin, Kenneth, whom he has never met. So on the eve of his birthday, Paul, Laura, Paul's mother, Helen, Laura's Aunt Grace, Clara, the bridesmaid, and Roger, the best man, meet Jonathan Lancaster, a young attorney representing Silas' estate, and travel to the island. They are greeted with cold hostility by Martha Morgan, the housekeeper who lives alone in the castle. While they are waiting for Horace Wiggins, the justice of the peace, Jonathan presents Laura with a bouquet left for the bride-to-be in Silas' will. A poem presented with the bouquet suggests that a gift is hidden close at hand. It is anything but a pleasant treasure hunt, however. The bouquet is snatched from Clara by an unseen hand; Mr. Wiggins, is discovered in a chest, drugged and groggy; and Silas Battman's raucous laugh booms from the rafters. Is it cousin Kenneth, or can Silas still be alive? All those present regard each other with growing suspicion. As the unknown man is ultimately identified the clock strikes midnight. The ceremony has not been performed, and presumably Paul loses his inheritance. But a final twist brings a surprise ending that will thrill and delight everyone. 6 men, 5 women. INTERIOR. FEE: \$40 per performance. MS.

ISBN: 0-8222-0153-4

\$15.00

**THE CASTLE.** BLACK COMEDY. Adapted by David Fishelson and Aaron Leichter from a dramatization by Max Brod. Based on the novel by Franz Kafka. "Vivid, amusing, assured." —NY Times. "Kafka would have approved..." Entertaining, humorous." —NY Daily News. "A brilliant evocation of a nightmare world. Perfectly captures the bureaucratic barriers of the novel." —Wall Street Journal. "Kafka's tale is treated with intelligence and respect." —NY Newsday. "Lucid storytelling." —Village Voice. **THE STORY:** Cited as one of the 100 greatest works of fiction of all time by a panel of international writers in 2002, THE CASTLE remains "Kafka's most magical novel" (New York Times). By turns sexy, comic and horrifying, this new stage version of THE CASTLE tells the story of a man who decides to fight a monstrous bureaucracy rather than give in to it, attempting and failing to gain entrance to a castle where he has been summoned to work. In its surreal depiction of an all-powerful organization (which some, including Thomas Mann, have called a metaphor for God), THE CASTLE is a black comedy for our times. 8 men, 3 women (doubling). UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1900-X

\$6.50

**THE CEREMONY OF INNOCENCE.** DRAMA. Ronald Ribman. Produced by New York's renowned American Place Theatre, this stirring, eloquent drama finds a parable for our time in the life of Ethelred the Unready, a king of feudal England. "...it glows with craftsmanship and dramatic imagination." —Variety. "It is written in an enriched prose...Ribman is a talented writer..." —Village Voice. "Let it be said at the outset that Ronald Ribman...is a man of amazing versatility." —NY Newsday. **THE STORY:** As Michael Smith describes: "...Ribman has plunged into history and written a play about eleventh-century England and its pacifist King Ethelred. Ethelred has negotiated a treaty with Sweyn of Denmark whereby England pays tribute in silver and Sweyn gives his daughter Thulja as hostage to guarantee the peace. But Ethelred has hawks to contend with—the belligerent Earl of Sussex, his own hot-headed son Edmund, and a blood-thirsty mother-in-law—as well as a frustrated and jealous queen and a grasping Bishop. Eventually the proud Edmund kills four Danish immigrant farmers, picks a fight with the Danish ambassador, and is himself accidentally killed. His grandmother, the old Queen Alfreda, kills Thulja in vengeance, and the Danes prepare to invade England. At the end of the play Ethelred, who has sorrowfully taken refuge in a monastery, is being urged by even his most dovish advisers to march against the Danes and defend his throne. He refuses." And so the judgment of history goes against him—this benevolent, moral man who wanted only to bring a better life to his people, and to free them from the tyranny of constant, senseless wars. 8 men, 3 women (plus several bits). UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-0195-X

\$6.50

**THE CHASE.** DRAMA. Horton Foote. A Broadway production. A drama of action and suspense by a playwright who combines theatrical power with probing characterization. This is the work on which the motion picture, also entitled *The Chase*, was based. "A vivid piece of theatre." —NY News. "One of the best plays on Broadway...Suspense was created in the first act; mounted in the second; exploded into violence in the third. THE CHASE held me from beginning to end." —The Journal-American. **THE STORY:** Sheriff Hawes, honest and sincere peace officer, wearied with his job and its usual run of irritating problems, such as runaway boys, small robberies and the like, is making plans for his retirement. A local boy, Bubber Reeves, escapes from the penitentiary where he is serving a life term. He heads for his hometown, obsessed with the idea of killing Hawes who has become for him the symbol of all he hates. The town is terrified of Bubber and wants him killed. Hawes is determined to take him alive and send him back to the penitentiary. Eventually Hawes traces Bubber to a cabin, but Bubber does not want to be captured and forces Hawes to kill him. Heartbroken over his failure, Hawes goes back to the jail to resign immediately, but his wife convinces him that he is needed in his job, and he decides to continue. 8 men, 3 women. INTERIORS. FEE: \$50 per performance.

ISBN: 0-8222-0198-4

\$6.50

**THE CURIOUS SAVAGE.** COMEDY. John Patrick. An entertaining and fanciful comedy and one of our most successful plays for all groups. **THE STORY:** Mrs. Savage has been left ten million dollars by her husband and wants to make the best use of it, in spite of the efforts of her grown-up stepchildren to get their hands on it. These latter, knowing that the widow's wealth is now in negotiable securities, and seeing they cannot get hold of it, commit her to a "sanatorium" hoping to "bring her to her senses." But Mrs. Savage is determined to establish a fund to help others realize their hopes and dreams. In the sanatorium she meets various social misfits, men and women who just cannot adjust themselves to life, people who need the help Mrs. Savage can provide. In getting to know them, she realizes that she will find happiness with them, and plans to spend the rest of her life as one of them. But when the doctor tells her there is no reason why she should remain, she hesitates to go out into a hard world where people seem ready to do anything for money. The self-seeking stepchildren are driven to distraction by their vain efforts to browbeat Mrs. Savage, but she preserves

her equanimity and leads them on a merry chase. At last her friends conspire to get rid of her stepchildren, and through their simple belief in the justice of her cause, they enable Mrs. Savage to carry out her plans. The last scene, a farewell party, is a delightful fantasy where each "guest" in the sanatorium realizes at last some hopeless dream for something he was never able to realize. The dominant mood is high comedy, and the audience is left with a feeling that the neglected virtues of kindness and affection have not been entirely lost in a world that seems motivated at times only by greed and dishonesty. 5 men, 6 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0260-3** **\$6.50**

**DEEP ARE THE ROOTS.** DRAMA. Arnaud D'Usseau and James Gow. A successful and exciting modern drama. A deeply moving play, dealing with racial prejudice. **THE STORY:** A black war hero returns to his hometown in the South and is welcomed by the white family in which he was employed. All would have gone well if it were not that one of the women of the family has fallen deeply in love with him. On this fundamental basis, the authors show how the hero is overwhelmed by the prejudice that keeps him from being treated not only as a hero but as a man. Though the play is, of course, a plea for decency and justice, it is over and above this an exciting, suspenseful and holding story. 7 men, 4 women. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0296-4** **\$6.50**

**DOG EAT DOG.** COMEDY. Mary Gallagher. A funny, perceptive and often scathing satire on the collapse of our consumer economy, first presented with great success by the Hartford Stage Company. Written in an allegorical, tongue-in-cheek style, the play draws rich humor from the plight of recession's victims—but also comes disquietingly close to the chilling truth in doing so. "...laughter was freely mixed with moans of recognition." —NY Times. **THE STORY:** The place is an affluent suburb in a mid-sized American city, the time the "possible future," when the national economy has slid from recession into depression and even worse. The action of the play follows the plight of some representative families as they face conditions never before imagined: job loss, businesses collapsing, the country club besieged by squatters, and their friends and neighbors turning into hoarders, cadgers and thieves. Their attempts to survive while all is tumbling down are sometimes hilarious and sometimes genuinely moving as they turn curtains into clothes, dream up new ways to make zucchini appetizing, and fight over jobs they would have spurned in better days. But while told in broad, comic strokes, their story is also a moral tale, for while the times are out of joint the resourcefulness and resiliency of the people remain strong—and, with this, the conviction that if the spirit is undaunted, renewal and recovery are sure to come in time. 4 men, 4 women, 1 boy, 2 girls. **UNIT SET. FEE: \$50 per performance.**  
**ISBN: 0-8222-0319-7** **\$6.50**

**DREYFUS IN REHEARSAL.** COMEDY/DRAMA. Jean-Claude Grumberg. Adapted by Garson Kanin. A long-run success in Paris, this wry and warm-hearted comedy was later presented on Broadway in a star-studded production directed by Mr. Kanin. While concerned with the serious subject of anti-Semitism, the play uses humor and irony to underscore its timeless message. "It is aimed to make you cry a little, laugh a lot and go away agreeing that it's hard to be a Jew." —NY Times. "The play is warm, kindly, amusing and very often deeply moving." —Boston Herald Advertiser. "...a memorable evening of theatre." —Boston Globe. **THE STORY:** The play is set in a Jewish ghetto in Vilna, Poland, in 1931. A group of amateur actors are rehearsing a new play, written by their ambitious young director, about Alfred Dreyfus, the French-Jewish military officer whose persecution was opposed by the eloquent Emile Zola. The performers in this play-within-a-play are all good, kindly people, but they have difficulty in accepting the relevance of the "Dreyfus Affair" to their own situation and, furthermore, are preoccupied with the concerns of their personal lives—which leads to a series of very funny and often ironic exchanges with their high-strung director. However their placid conviction that anti-Semitism could not exist in the Poland of their time is abruptly shattered when drunken hoodlums break into their rehearsal and attack them—after which the project is abandoned and the shaken cast members flee, one to the Soviet Union, others to England and Germany, but all now deeply disturbed and apprehensive—and nervously facing a future clouded by the menacing spectre of Nazi Germany. 8 men, 2 women. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0334-0** **\$6.50**

**THE DRUID CIRCLE.** DRAMA. John van Druten. **THE STORY:** Shows how an embittered professor comes near wrecking the lives of a young man and young woman whose love for each other has been accidentally revealed to him through a letter written by the boy to the girl. The professor uses this to humiliate the young people, unconsciously venting upon them his own perverse cruelty for the disappointment suffered in his own life. 5 men, 6 women. **TWO INTERIORS. FEE: \$40 per performance.** **MS.**  
**ISBN: 990254** **\$15.00**

**DUCK HUNTING.** DRAMA. Aleksandr Vampilov. Translated by Alma H. Law. A perceptive, inventive play from the modern Russian theatre which, remarkably, dares to expose the darker side of life in contemporary Soviet society, and the deep-seated malaise that troubles many of its citizens. Produced with notable success by Arena Stage, in Washington, D.C. "On this evidence, Vampilov was a remarkable playwright..." —Washington Post. "Once again, Arena has scored a major success. It has given us a fascinating play that is also a fascinating document." —Washington Star. "...a drama of unusual depth and perception..." —Variety. **THE STORY:** Constructed out of flashbacks, the play moves backward and forward in time as it probes into the plight of one Zilov, an engineer who has achieved a certain position in the Soviet bureaucracy but has lost his will to live. He has come to detest his boring job and the petty superior he must defer to; his marriage is falling apart; he feels betrayed by his friends, he disdains the young student who offers him the passion and sense of wonder he once derived from his wife; and he seems concerned only with his annual hunting trip which, he hopes, will restore a purpose and identity to his life. But events continue to frustrate him: His wife aborts the child who might have saved their relationship; the new apartment they have wrested from the grudging bureaucracy seems more a tomb than a home; and ultimately, suicide appears to be Zilov's only alternative. But, in the end, emboldened by vodka and defying the persistent bad weather, Zilov does go hunting—for the will to live is stronger than the desire to give up, and hope remains, even in the gray sameness of an existence gone stale. 6 men, 4 women, 1 boy. **UNIT SET. FEE: \$40 per performance.**  
**ISBN: 0-8222-0338-3** **\$6.50**

**THE EGGHEAD.** DRAMA. Molly Kazan. "...there is no doubt of its tense theatrical effectiveness." —NY Post. "THE EGGHEAD is a play that had to be written, and I think Mrs. Kazan has written it well...As a play I thought it was always thoughtful, often humorous and frequently quite touching. Mrs. Kazan has created a very realistic atmosphere in this college household and the people move about and speak with reality." —NY Journal-American. 7 men, 4 women. **INTERIOR. FEE: \$40 per performance.** **MS.**  
**ISBN: 990262** **\$15.00**

**EMMA'S CHILD.** DRAMA. Kristine Thatcher. Winner of the 1995 Susan Smith Blackburn Prize. The first play ever commissioned by the internationally acclaimed Oregon Shakespeare Festival, **EMMA'S CHILD** is part of a planned trilogy. "...a tear-jerker in the best sense of the term. It is a play that deeply involves the audience with its principle protagonist, that brave little creature, and the adults that are indelibly changed for having been drawn into his orbit." —Ashland Gazette. "...absorbing, amusing and touching..." Thatcher keeps an intense, persistent focus on her idea: Life matters and the connection between lives matter." —Seattle Post Intelligencer. **THE STORY:** Jean and Henry Farrell, after years of unsuccessfully attempting to have a baby of their own, decide to adopt. Emma, the birth mother, approves of the couple. Now a new waiting game begins: awaiting the birth of their child. To help Jean through, her best friend Franny comes for a visit, but brings more baggage than a normal traveler as she is separating from her husband, Sam. When the time arrives it is not a happy occasion however, as the baby, Robin, is born hydrocephalic, and will not live long. It was agreed that Jean and Henry would only accept a healthy infant, but Jean's investment in the waiting game was too intense and she falls for this child. The attention she pays to Robin not only threatens to tear her marriage apart—sending Henry away on a camping trip with the estranged Sam in a male bonding scene not to be missed—but causes trouble at the hospital as well: Jean has no parental rights, even though Emma has disappeared, and the administrators (despite what the nursing staff have to say) are wary. Eventually, after making some progress, Robin succumbs to his condition, leaving Jean and Henry, not only having to repair their marriage, but right back where they started—interviewing with a new birth mother. 3 men, 8 women (flexible casting). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1569-1** **\$6.50**

**ENDPAPERS.** COMEDY. Thomas McCormack. "If Kaufman and Hart had undertaken a comedy about the publishing business, they might have written **ENDPAPERS**...a breathlessly fast, funny, and thoughtful comedy...as good at characterization as at repartee; keeps you amused, guessing, and often surprised; and emerges almost profound in its empathy for the paradoxes of human nature." —NY Magazine. "ENDPAPERS offers an exciting and dramatic glimpse of the personalities, idealisms and practicalities of the world of publishing." —NY Post. "...a sophisticated, literate, well-made play, a first-class entertainment. There may not be a more involving or more satisfying drama in town right now." —nytheatre.com. **THE STORY:** The regal Joshua Maynard, the old and ailing head of Joshua Maynard Books, a mid-sized, family-owned book-publishing house in New York City, must name a successor. One faction in the house backs a smart, "pragmatic" manager, the other faction a smart, "sensitive" editor. Each faction fears what the other man could do to this house—and to them. And, it proves, they are both right to fear. Mean-

time the bankers have their own ideas and so does Josh's daughter. 7 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1908-5**

**\$6.50**

**ETHAN FROME.** DRAMA. Owen Davis and Donald Davis. Dramatization of the famous Edith Wharton novel. **THE STORY:** As told by Gabriel in the New York Journal-American, the play concerns "farmer Ethan Frome, his complaining wife Zenobia, and her young kinswoman and house-drudge Mattie Silver. And of Ethan's and Mattie's awkward, hide-bound passion in the face of Zenobia's dreary orders, and of how desperately the two of them, entwined in a first and last rapture, ride down the hill on a crazy snow sled to meet death against a tree. But...they didn't...in the book, neither do they here. Here's the same awful and ironic epilogue, the same ogre's thumb of actuality brought crushing down on the two runaways and reducing them instead to maimed resentful invalids under the wife's care for twenty shabby years to come. A more devastating end no play has dared to have hereabouts in ages...or since the theatre insists on tall effectiveness, a more effective one either." 7 men, 4 women, extras. INTERIORS/EXTERIORS. **FEE: \$60 per performance.**

**ISBN: 0-8222-0363-4**

**\$6.50**

**EVERYTHING IN THE GARDEN.** DRAMA. Edward Albee. From the play by Giles Cooper. A Broadway success, this brilliant, biting play blends humor, irony and suspense in its scathing examinations of contemporary suburban mores. "...the first important American play of the season." —NY Post. "...altogether absorbing and original." —NY Newsday. "Mr. Albee is not merely our most hopeful playwright, our most promising playwright, our most interesting playwright—he is, quite simply, our best playwright." —NY Times. **THE STORY:** In George Oppenheimer's words: "As always with Mr. Albee there is a theme beneath the surface, in this case the corruption of money and the rottenness of this bigoted suburbia where conformity to its illiberal standards and its hypocritical show of respectability is all that counts. The scene is the suburban home of Jenny and Richard, beautifully played by Barbara Bel Geddes and Barry Nelson. The only thing that seems to stand in the way of their happiness is a lack of money. The action starts in an entertaining comedy of manners style. Then abruptly there enters a Mrs. Toothe in the menacing and fascinating person of Beatrice Straight who offers Jenny the opportunity to make more money than they have ever had, to buy a greenhouse and all the other luxuries that they require for their garden and their lives. Richard's realization that their newfound money is being earned by his wife's whoring comes almost simultaneously with the return of their fourteen-year-old son from school and a champagne cocktail party which they are giving to impress their country club friends. As a result, his horror, disgust and rage has to be kept under wraps in order to keep up essential appearances until tragedy strikes, and Richard realizes that the assembled wives are all involved and their husbands are aware and condoning." More than that, they are prepared not merely to justify but defend the ends through which their means are attained—and the devastated Richard, left in agonized despair by the ironic events that charge the final moments of the play, must face the fact of his own share in their communal guilt. 5 men, 5 women, 1 boy. INTERIOR. **FEE: \$60 performance.**

**ISBN: 0-8222-0371-5**

**\$6.50**

**FLESH AND BLOOD.** DRAMA. Peter Gaitens. "...[an] elegant adaptation...powerfully mysterious and consoling." —The New Yorker. "...audacious and thoroughly engrossing..." —NY Newsday. **THE STORY:** Adapted from Pulitzer Prize-winning novelist Michael Cunningham's keenly observed saga of twentieth-century American life, **FLESH AND BLOOD** traces nearly 100 years in the lives of one archetypal family. Dominated by their volatile father, the Greek immigrant Constantine, and alienated from their mother, the genteel and ambitious Mary, the Stassos children, Susan, Billy and Zoe, struggle to build lives and find love in a culture undergoing tectonic shifts. Like lonely planets whose long, elliptical orbits collide in unexpected, sometimes violent ways, the members of the Stassos family, as well as the extraordinary friends and lovers whom they find along their way, career both towards and away from one another in poignant, heartbreaking and sometimes shattering fashion. Burdened by expectation, betrayed by circumstance and confounded by desires that they can only struggle to control, the ever-evolving clan marches inexorably toward tragedy—and ultimately redemption. Eschewing a literal translation of the novel's massive scale, the play employs an almost musical structure, relying on theatrical versions of counterpoint, rhythm and harmony to illustrate both the yawning chasms and the intimate spaces that define human relationships. Finding humor in the most unlikely of places, sadness in the funniest of exchanges and grace in the most devastating of circumstances, **FLESH AND BLOOD** is a detailed, poetic and boldly theatrical reinvention of a classic American story. 7 men, 4 women (doubling). UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1987-5**

**\$6.50**

**GETTING AWAY WITH MURDER.** COMEDY/THRILLER. Stephen Sondheim and George Furth. The writers of the revolutionary Broadway musi-

cal *Company* team up again to bring us this new whodunit. "...devilishly delicious doings...That hasn't happened since *Deathtrap*." —NY Daily News. **THE STORY:** The esteemed and retired Dr. Conrad Bering has selected, out of countless applicants, several individuals for private as well as Group therapy. It seems this Pulitzer Prize-winning doctor might be writing another book and it further seems these patients might be his subjects. The Group consists of Martin Chisholm, an ambitious political consultant; Dossie Lustig, a sensual restaurant hostess; the snob socialite Pamela Prideaux; Vassili Laimorgos, a sly dealer in antiques and collectibles; the rich and arrogant real-estate mogul Gregory Reed; a cop with a grudge, Dan Gerard; and Nam-Jun Vuong, a college instructor and resentful would-be administrator. On this particular evening the members of the Group gather as usual in Dr. Bering's office only to discover that the doctor has been murdered. Who did it? And what do the appearances of a mysterious young man who killed a girl in Central Park have to do with what's going on? Does the fact that the doctor is the last and only tenant in this otherwise empty, guarded security building confirm that one of them had to have done it? To call the police will subject them to reckless scandal, relentless investigation and turn them all into fodder for the hungry media, so a collective decision is made to try to solve the murder themselves. The play then is propelled by a series of twists and turns and red herrings, along with some hold-your-breath shocks, all culminating in an explosive surprise ending. Act One is a "whodunit" and by its end the audience knows the murderer. Act Two becomes a suspense play...will the characters figure it out? Will someone actually be "getting away with murder?" 7 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1565-9**

**\$6.50**

**THE GIANTS' DANCE.** ROMANTIC COMEDY. Otis Bigelow. Produced Off-Broadway at the Cherry Lane Theater. Set in fifth-century England, a time of wizards and wise kings, this charming satire tells a tale of romance, intrigue and conquest filled with relevance to the conditions of our own day. "A far-fetched way of accounting for Stonehenge, but a delightful evening of theater...richly comic, constantly engaging, and gently pertinent to our time." —Village Voice. "...throws off sparks of laughter." —NY Times. "THE GIANTS' DANCE is heartening evidence that we have a playwright in our midst." —NY World-Telegram & Sun. **THE STORY:** As told by Oppenheimer of New York Newsday: "This first act is a farce...and very funny it is too. The scene is the Palace of King Ambrose of England in the year of 470 A.D. A war has just ended and the soldiers and the populace are indulging in all sorts of delightful human sacrifices. The Queen, a thoroughly domestic type, just loves sacrifices and is bustling about busily, seeing to everyone's welfare, except, of course, the victims', while the wizard Merlin is up to his old tricks, one of which is to make Muzak accompany him on his entrances. The Princess is engaged to a Prince and all is well until the King sights a prisoner and, on a whim, snatches him from the ax, to the displeasure of the Druid head-priest. In Act II farce gives way to a sort of philosophical comedy. The prisoner, a Roman Christian, becomes the Princess' bodyguard and shortly thereafter they fall in love. Then the King, worrying about his conquering army becoming too rambunctious, decides to send them on a mission to Ireland, headed by the Prince and his barbarian uncle, to pick up some mammoth rocks, known as the Giants' Dance, which are to serve as a peace monument. In Act III we have a blend of farce, ironical comedy and a dash of romance and sentimentality, in addition to a revolution that unseats the King but reseats him in time for the curtain..." with, as one need hardly add, the timely aid of Merlin's magical powers. All ends as it should, with the evildoers punished, the true lovers united and the folly of war made clear in an eloquent plea for brotherhood and forbearance. 9 men, 2 women. SIMPLE UNIT SET. **FEE: \$40 per performance.**

**ISBN: 0-8222-0441-X**

**\$6.50**

**THE GOLDEN STATE.** COMEDY. Samuel Spewack. A rollicking satire which levels its shafts against the mania for get-rich-quick schemes. **THE STORY:** Tells of a number of people who have trekked to Los Angeles in the hope that they can do in California what they could not achieve in their home states. They now live in the house of Rosita Morenas, who calls her single rooms apartments, and who dreams of someday living in the manner of her "noble" ancestors. Her daughter, Carmen, is married to a young bank clerk, and Mrs. Morenas vainly seeks for affection in that quarter. When gold is discovered in her yard, Mrs. Morenas is sure that her son-in-law will accept her. Mrs. Morenas' boarders are a Philadelphia businessman who went to Los Angeles to write songs, a young veteran who is now selling mineral water while his wife works nights, and a promoter, who, like Mrs. Morenas, is native-born and is sold on the California dream to the point of embezzling for it. Gold is actually found, but it is only some ore specimens that Tim, an old prospector and friend of Mrs. Morenas, has brought from his latest mine. Though there is no gold, the dreamers make their dreams come true through a realization of themselves, rather than what they hoped to be. 8 men, 3 women. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-0458-4**

**\$6.50**

**THE HARVESTING.** DRAMA. John Bishop. Set in a small Midwestern city, this spellbinding, gripping play uses the investigation of a shocking double murder as a means to probe into the damaging truths heretofore hidden in the lives of some of the leading citizens. Successfully presented by New York's famed Circle Repertory Company. "THE HARVESTING is the stage equivalent of a book you can't put down: I couldn't take my eyes off the stage...a tense, spine-tingling play." —Gannett Newspapers. "...fast-moving and steadily entertaining thriller..." —NY Daily News. "...tense and meaningful...As the drama unfolds it becomes more and more engrossing..." —NY Post. **THE STORY:** The place is Mansfield, Ohio, the time 1976—during the celebration of the nation's bicentennial. As the play begins, a police radio reports the murders of the wife of a leading citizen and her lover, and a team headed by chief detective John Torski immediately swings into action. Suspicion, at first, centers on the victim's husband, a ruthless local businessman named Bim Miller, a classmate and former friend of Torski's—until he too is murdered. Thereafter the fascinating trail of clues leads, step by step, through a series of revealing interrogations which, in the end, piece together a chilling tale of hidden crime, festering guilt, alienation and eventual retribution—violently exacted by a tortured, long-lost son who has never forgiven—or forgotten—the sins of his unloving parents. 7 men, 4 women. UNIT SET. **FEE: \$60 per performance.** **ISBN: 0-8222-0499-1** **\$6.50**

**HER MAJESTY, MISS JONES.** COMEDY. George Batson and Donn Harman. **THE STORY:** This uproarious comedy concerns the complications that ensue when a popular television personality comes to a suburban town to open a new supermarket. The Robinsons and their neighbors are average citizens, but when Monica Marshall arrives in their midst the results are mirth provoking and unexpected. The cramped household is increased by Clara Jones, attractive young spinster, whom Monica sets about helping to trap the elusive Mr. Higbee. However, without the aid of her script writer, Monica gets herself and the Robinson family into many hilarious and outrageous situations. Young PFC Ken Robinson, having met Monica at the army camp, has been nursing a deep infatuation for her. This causes Helen, the girl next door, to resort to drastic strategy to regain his interest. Further fun develops when Tim Hayden, ambitious boy-reporter covering the TV star's trip for the local paper, releases the news that she and young Ken are engaged. This brings Ken's Commanding Officer quickly to the scene. He and Monica are secretly wed. From then on laughter mounts and tempers rise. At the final curtain a miracle has happened, and Clara Jones has won a proposal from her prince charming, but not by practicing what Monica Marshall has preached. An extremely erratic television set and a near-sighted lady plumber add to the mirth. 5 men, 6 women. INTERIOR. **FEE: \$40 per performance.** **ISBN: 0-8222-0513-0** **\$6.50**

**HILDA CRANE.** DRAMA. Samson Raphaelson. "Utterly engrossing..." —World Telegram and Sun. For experienced groups. **THE STORY:** HILDA CRANE is a study of that particular modern woman who cannot return to Victorian living, nor make a new pattern for herself out of the economic and personal freedoms of the twentieth century. Hilda returns from New York to the Illinois college town of her girlhood. She seeks salvation here but discovers that in the end she is unable to return to the patterns of life that were sufficient for an earlier generation. 4 men, 7 women. TWO INTERIORS. **FEE: \$40 per performance. MS. ISBN: 990372** **\$15.00**

**HOLLYWOOD ARMS.** COMEDY/DRAMA. Carrie Hamilton and Carol Burnett. "...pure theatre and pure entertainment..." —Talkin' Broadway. "...a warm, fuzzy evening of theatre." —BroadwayBeat.com. "...chuckles and smiles of recognition or surprise flow naturally...a remarkable slice of life." —TheatreScene.net. **THE STORY:** Set in California in 1941 and 1951, HOLLYWOOD ARMS is the funny and moving story of three generations of women living on welfare in a one-room apartment, one block north of Hollywood Boulevard. The cast of characters include a tough, funny, yet tender pill-popping Christian Scientist grandmother; a beautiful wide-eyed and distant mother who is struggling to be a writer, only to drown her ambitions in a bottle; a loving but absent and alcoholic father; and a young girl whose only escape is up on the roof of their rundown apartment house where she creates her own magical world at the foot of the Hollywood Hills. Finally, it's a story about shattered hopes and realized dreams. 5 men, 5 women, 1 girl. UNIT SET. **FEE: \$60 per performance. SPECIAL NOTE: A CD (#7864CD) containing original music composed for this play by Robert Lindsey Nassif is required for production and is available through the Play Service for \$35.00, plus shipping. There is no additional fee for the use of this music.** **ISBN: 0-8222-1959-X** **\$6.50**

**I NEVER SANG FOR MY FATHER.** DRAMA. Robert Anderson. This moving and perceptive work, by one of our most distinguished playwrights, probes into the disquieting alienation that can exist between father and son—and

which time and old age can only deepen—despite the best intentions of both. "...written with skill, insight and feeling..." —NY Post. "...a playwright of deep compassion..." —NY Newsday. "...an absorbing, touching and—when the right time comes—exciting drama..." —NY Daily News. **THE STORY:** This is the story of Gene, a widower, with an elderly mother whom he loves and an eighty-year-old father, whom he has never loved, hard as he tried. The father has been mayor of a small town in Westchester County, self-made and highly respected. Beneath these trappings, however, he is a mean, unloving and ungenerous man, who has driven his daughter away because of her marriage to a Jew and has alienated his son through his possessiveness, his selfishness and his endless reminiscences. Suddenly the mother dies, and Gene is faced with the responsibility of having the father on his hands just at a time when he wants to remarry and move to California. There are a series of dramatic confrontations when Alice, the sister, who has defied her father, pleads with Gene not to take on the burden of the old man and ruin his life; when the penurious father and son have to pick out a coffin for the mother; and the final episode in which Gene tries once again to rouse in himself affection for his father and succeeds, but only for a moment. For it is still not possible for him to "sing" for his father—to understand and be understood, to give the love he so wants to give, and to feel it all will be accepted, and appreciated, by his father, who cannot love. 7 men, 4 women (several of the male roles are bit parts.). AREA STAGING. **FEE: \$60 per performance.** **ISBN: 0-8222-0548-3** **\$6.50**

**INNOCENT THOUGHTS, HARMLESS INTENTIONS.** DRAMA. John Heuer. Produced by New York's renowned Circle Repertory Company, this absorbing, theatrically innovative play introduced this significant writer to our theater. Centering on the turbulent barracks life in a remote Alaskan outpost during the Korean conflict, it also counterpoints this action with a second theme involving the unwed mother of the young soldier on whom the main action turns. "As acting and as drama it is one of the few unequivocally good nights I have had in the theatre this season...This is a play of style, compassion and thought." —NY Post. "An important new voice in the theatre..." —The Record. "Innocent Thoughts is the best play I have seen in many months. It's the type of thought-provoking, moving theater that I would see again and encourage friends to see." —Suburban Sun Times. **THE STORY:** The central action of the play takes place in an army barracks in a remote Alaskan outpost during the Korean conflict. Restive from boredom and the numbing cold, the men, egged on by a sadistic corporal, turn on Johnson, a "misfit" whose sensitivity and original turn of mind set him apart from the others. As the taunting of Johnson progresses from high-spirited pranks to near cruelty, a second story is unfolded in a small playing area downstage: A young girl, hidden away as she waits out her illegitimate pregnancy, laments the abandonment and indifference of her family and friends. She is Johnson's mother, whose heart-rending plight is echoed and extended in the parallel action of the army scenes, and through the shocking fate which, sadly but inevitably, befalls her son. 9 men, 2 women. DIVIDED INTERIOR. **FEE: \$40 per performance.** **ISBN: 0-8222-0571-8** **\$6.50**

**JASON.** COMEDY. Samson Raphaelson. **THE STORY:** Jason Otis is a drama critic, whose convictions on life and art are set. He marries Lisa, a charming woman. But Jason's life is ruffled by the entrance of a temperamental young playwright, Mike Ambler. Mike's talents and joy of living are quite the opposite of Jason's. Furthermore, Mike is attracted to Lisa. Jason is angry, and this grows as he realizes that Lisa is also attracted to Mike. Then begins Jason's education. He, too, finds something in Mike's vitality that is attractive. The grave critic is gradually transformed into an understanding human being, and what promised to be an affair between Lisa and Mike is broken off when Lisa realizes that Jason is more of a man than she had thought him. Jason's attempts to enjoy life and other people under Mike's guidance forms the comedy of the play. The climax is reached when Jason, fearing the loss of his wife, has to review Mike's new play. His first impulse is to praise it; his second to damn it. He then reveals the completeness of his spiritual education, and he realizes all the good that is in the young genius. 7 men, 4 women. INTERIOR. **FEE: \$40 per performance. MS. ISBN: 990325** **\$15.00**

**JUNGLE ROT.** COMEDY. Seth Greenland. "A rollicking farce with the darkest of souls...it combines highly intelligent political humor with broad physical comedy...the clever JUNGLE ROT offers plenty of cynical laughs." —Variety. "JUNGLE ROT sends up Cold War tensions and CIA shenanigans with exuberant wit and grand style...it's also daring enough to ask the audience to think about geopolitical strategy, class envy and the curdling effects of amorality." —Cleveland News-Herald. **THE STORY:** John Stillman is an unassuming CIA station chief posted in the Congo in 1960. His lagging career gets an unexpected shot in the arm when he receives a cable from the Eisenhower White House telling him to assassinate the Congo's Prime Minister, Patrice Lumumba. Dr. Felix Bender, a CIA assassin, will be coming to supervise a plan that is to include poisoned lipstick, a dinner party and the attempted seduc-

tion of the Congolese leader by an American agent. Stillman is horrified by the assignment and is further shocked when his wife, Patience, a preppie social climber, declares that killing Lumumba would be a great career move. When Bender's assistant takes sick, it is Patience who must step into the breach and seduce Mr. Lumumba. Into this mix come Bud Bradshaw, an auto parts salesman from Schenectady, and his dizzy wife, Alice. They are searching the Congo for their daughter who has run off with an African exchange student. The night of the dinner party arrives, but John gets cold feet. As Patience does her level best to seduce the Prime Minister, John cracks under the pressure and announces to everyone what he's been assigned to do. Bud and Alice, who have crashed the party, are swept into the farce with deadly results: Poor, hapless Bud ends up giving Patience mouth-to-mouth, only to die from her lip poison (and revive later when it wears off). Disillusioned, John resigns, and he and Patience leave for the states, though not together. At the gate, he attempts a mock assassination of his wife, but after all she's seen, his Lady Macbeth is just not impressed. **JUNGLE ROT** can be performed by a cast of 10 with the actress playing Patience Stillman doubling as Miss Rendelbaker. 8 men, 3 women, flexible casting. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-1570-5**

**\$6.50**

**KID CHAMPION.** DRAMA. Thomas Babe. Produced initially at New York's renowned Public Theatre, and subsequently revived Off-Off-Broadway, this explosive, powerful play offers a chilling glimpse into the world of rock music, and the people who are made—and broken—by it. "...a remarkable first play." —Cue Magazine. "Along with Sam Shepard, Mr. Babe is concerned with American folklore, the making and unmasking of mythological figures." —NY Times. "Thomas Babe has brought the whole failed, tawdry world of rock onto the stage." —The New Yorker. **THE STORY:** Charismatic, dazzling and attractive to both sexes, Kid Champion has achieved the pinnacle of success as a rock star. He is surrounded by an entourage of groupies, press agents, would-be biographers and adoring fans—all of whom seek to share in the glittering excitement of his almost frightening notoriety. But even as the play captures the aura of this high-powered world, it also exposes the emotional and intellectual complexities of its title character, and the uncertainties, faced by a gifted, attractive kid from Kansas who is skyrocketed to sudden wealth and fame, and eroded by the drink, drugs, and messianic power which are so much a part of the rock scene. Inevitably, as pressures mount, there is tragedy and sudden decline, and the sense that all the beauty and ugliness of the '60s have been compressed into one brief, but remarkable, lifetime. 7 men, 4 women. **UNIT SET. FEE: \$40 per performance.**

**ISBN: 0-8222-0610-2**

**\$6.50**

**THE LADY'S NOT FOR BURNING.** POETIC COMEDY. Christopher Fry. First produced in England, this play had a successful run in New York. It has proved, because of its delightful freshness, the dramatic thrust of its poetry and the sheer high spirits with which the author has endowed his characters, a joy to producer and actor, as well as to the audience. "A poetic fantasy of rare splendor and delight...a work of magical humor and deep beauty." —NY Herald-Tribune. **THE STORY:** Thomas Mendip, a discharged soldier, weary of the world and eager to leave it, comes to a small town, announces he has committed murder and demands to be hanged. A philosophical humorist, Thomas is annoyed when the officials oppose his request, even believing he is not guilty of the crime he suggests. Shortly afterward, a young woman, Jennet, is brought before the Mayor for witchcraft, but for some strange reason she has no wish to be put to death! Thomas tries, in his own way, to prove to the official how absurd it would be to refuse to hang a man who wants to be hanged, and at the same time to kill an attractive woman who is not only guiltless but doesn't want to die. Jennet enjoys the banter, and soon sees the merit in Thomas the man. The Mayor's family members, clerks and officials gather for an impending wedding and seem to be stuck with the dilemma of two uninvited people—who may or may not be hanged in the morning—who must be included in the prenuptial activities. Through the party and the night, the intended bride slips off with the orphan clerk, two brothers fight over the bride and later become bored over her, the Mayor gets the vapors, Jennet becomes the guest of honor and poor Thomas falls helplessly in love. Luckily, Jennet has fallen for him too; and when the so-called murder victim is found alive and inebriated, Thomas can't be hanged. The family, having grown fond of Jennet, and with no proof of her witchcraft, leaves the question of hanging until morning, but Justice Tappercorn indicates he will turn a blind eye if she escapes. Jennet convinces Thomas that a life with her is worth putting off his hanging, and they run away together as dawn rises. 8 men, 3 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1431-8**

**\$6.50**

**LOVE IS CONTAGIOUS.** COMEDY. Patricia McLaine. A lark for players and audiences alike, the play has a joyous time proving that not only is love contagious but so is good humor. "LOVE IS CONTAGIOUS...is one of the best,

funniest—and highly entertaining plays I have seen in a long time. If you want an evening of real entertainment, I recommend LOVE IS CONTAGIOUS." —Evening Sun (Norwich, NY). **THE STORY:** Takes place in the Greenwich Village apartment of Sam Harway, artist, and Robbie Winters, newspaper reporter. Robbie's sister, Sally, wide-eyed and fresh from the farm, unexpectedly arrives in the "big city" looking for a place to stay, and hoping her brother will take her in. Against his better judgment (and his roommate's advice) he does, and in no time she turns Sam's beloved art studio into her bedroom, adds feminine touches to the apartment, and makes friends with the landlady, the nosey spinster next door, a mercenary cab driver, a chronic horseplayer, a French pin-up model and other Village characters. She also helps to mend her brother's often broken engagement with Diane, his career-minded girlfriend, and falls in love with Sam's painting, and then (secretly) Sam himself. Warming up to her, Sam decides to give Sally a surprise birthday party, but the surprise is his when Sally invites his former (and jealous) flame to the affair, in a well-meaning attempt to make things right. Some tense moments follow, but the merriment never slackens and true love, as it should, triumphs in the end. 4 men, 7 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0693-5**

**\$6.50**

**LOVE ME LONG.** COMEDY. Doris Frankel. Produced on Broadway. A delightful comedy contrasting a pair of sophisticates, and a pair of down-to-earth "ordinary" young folk. Entertaining dialogue and fast-moving plot. **THE STORY:** Four people in love, search for a place to live and a way of life. A contested apartment becomes the background for the conflict between two glamorous sophisticates and two straight-forward, conscientious people, who heretofore have been used and abused by them. But it is more than a lining up of two couples; it is also the lining up of two different points of view. 6 men, 5 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0695-1**

**\$6.50**

**LU ANN HAMPTON LAVERTY OBERLANDER.** COMEDY/DRAMA. Preston Jones. One of the three independent plays comprising the phenomenally successful *A Texas Trilogy*, this poignant, revealing and frequently hilarious play offers a touching—and telling—portrait of a girl (and then woman) trapped in the backwater of a small Texas town. "...the most interesting American playwright to emerge since Tennessee Williams." —NY Times. "Preston Jones is clearly and demonstrably a great American playwright..." —Hollywood Reporter. "Beat the drums and ring the bells. A major new dramatist has arrived on the Broadway scene." —Bergen Record. **THE STORY:** The place is Bradleyville, a small town in West Texas, where Lu Ann Hampton, seventeen and a high-school cheerleader, dreams of far-off places but settles for marriage with a friend of her Korean War veteran brother. In the following act, ten years later, now divorced and working as a "beauty technician," Lu Ann meets and marries Corky Oberlander, only to lose him in a fatal auto accident. Then, a decade later again, we find Lu Ann still in Bradleyville, with her teenaged daughter, her now alcoholic brother, and a mother who has been enfeebled by a stroke. In a moving scene she is visited by her high-school sweetheart, who has become a successful preacher, and as they review the past it becomes eloquently clear that Lu Ann's life has come full circle—with her hopes and dreams sacrificed to the realities of everyday life, and with only her resolute spirit to sustain her towards the inevitable grayness of the future. 8 men, 3 women. **TWO INTERIORS. FEE: \$60 per performance.**

**ISBN: 0-8222-0705-2**

**\$6.50**

**LYDIE BREEZE.** DRAMA. John Guare. "Guare has managed to capture a rhythm of American life, the scale of culture's compromise, and the glorious, limping, enduring mess of our idealism." —Village Voice. **THE STORY: PART ONE: BULFINCH'S MYTHOLOGY.** The play begins on a deserted Nantucket beach in 1875 where the young Joshua Hickman awaits the return of his wife, Lydie, who has been off-island on a nursing assignment. She is furious that he has let her cherished gardenia plant wither and die in her absence while he is disheartened that the philosophical magnum opus on which he has labored for years has been rejected for publication. Their discord reflects on the failure of the utopian community they had sought to establish in the house left to Lydie by her whaling captain father, the only other remaining member being Amos Mason, a young man educated by Joshua who now talks of leaving to enroll at Harvard. When another former communitarian, Dan Grady, returns unexpectedly with an enormous amount of money that can make their dreams come true, the action quickens, as the old passion between Lydie and Dan is revived, and the jealous Joshua kills his rival. In the second act, Joshua, now in prison for murdering Dan, has written a memoir of what they tried to achieve. Amos, now a politically ambitious lawyer, feels his future will be put in danger by publication of Joshua's revelations. He offers Joshua freedom if Joshua will destroy his book. **PART TWO: THE SACREDNESS OF THE NEXT TASK.** *Part Two* takes place in 1895. The hopes of this noble experiment had been destroyed by adultery, murder and suicide, and now those haunted by the tragedy gather to seek its expiation: the patriarch, Joshua Hick-



man, now pardoned for killing his wife's lover; his young daughter, Lydie, the namesake of her long-dead mother, a suicide; his oldest daughter, Gussie, the secretary-mistress of a U.S. Senator; and Jeremiah Grady, the long-lost son of the murdered lover. Moving from comedy to melodrama to tragic destiny as it untangles the twisted strands of their lives, the play illuminates both the undying optimism that underlies the American ethos and, through the metaphor of syphilis, the endemic corruption that, so often, can reach beyond its own time to subvert the cherished hopes of the future. 7 men, 4 women. **FEE: \$60 per performance.**

**ISBN: 0-8222-1815-1**

**\$6.50**

**MARCO POLO.** A FANTASY FOR CHILDREN. Jonathan Levy. First presented by New York's famed Phoenix Theatre, this colorful and lively retelling of the adventures of Marco Polo will appeal to audiences of children and adults alike. Fast-moving and easy to stage, it blends action, humor, magic, mime and a touch of romance with just the right balance to achieve a rich theatrical experience. **THE STORY:** Everyone is familiar with the tale of Marco Polo and his epic journey into the remote and exotic kingdom of Kublai Khan. But here the story is given extra dimension through elements of court intrigue, the attraction between the hero and the Khan's lovely daughter, and the greedy machinations of Marco's father and uncle. Using mime, magic and staging of imaginative simplicity, the play builds steadily in suspense until its exciting conclusion, when the villain is punished and virtue rewarded at last. 10 men, 1 woman. **OPEN STAGE. FEE: \$60 per performance.**

**ISBN: 0-8222-0732-X**

**\$6.50**

**THE MISANTHROPE.** COMEDY. Jean Baptiste Molière. Translated into English verse by Richard Wilbur. Successfully produced both on and Off-Broadway. One of the masterpieces of comic theatre, given fresh timeliness and appeal in the brilliant new version. "For the first time in 300 years, a play of Molière has the English translation it deserves." —Commonweal. "...surely the best translation of Molière ever done into English." —Hudson Review. **THE STORY:** Outraged and disheartened by the vain flattery and calculated duplicity of his fellow men, Alceste declares that henceforth he will speak only the truth—no matter what offense this might give. His philosophic friend Philinte counsels him to temper his rashness, but Alceste claims that he can no longer tolerate the conventions of saying one thing to a person's face and another behind his back. Ironically, Alceste is enamored of the young widow Celimene, whose malicious tongue and unceasing coquetry make her the embodiment of the very situation he professes to detest. Ultimately Alceste's directness involves him in a lawsuit, and then a showdown with Celimene. But in the end it is Alceste who rejects the match when confidential letters are disclosed in which Celimene has set down scathing remarks about all her would-be lovers, Alceste included. Self-righteously he declares that he will renounce the world and seek a place where honesty can still flourish. As the curtain falls, however, the unruffled Philinte steps forward once more, taking Alceste in hand and urging him to accept things as they are and for what they are, pointing to the cynical moral that it is the wiser course to accept for the best what cannot be changed for the better. 8 men, 3 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1389-3**

**\$6.50**

**THE MISER.** COMEDY. Jean Baptiste Molière. Translated by David Chambers. Populated by some of Molière's most memorable characters, particularly the ever-avaricious Harpagon, **THE MISER** stands as one of the great comic masterpieces of all time. This translation, set in Harpagon's decaying Paris townhouse, follows the original plot carefully, but streamlines the action. "With results ranging from clever to hilarious, translator David Chambers blends a pure line-for-line translation with the liberally political Henry Fielding version, resulting in a script both audaciously irreverent and intellectually true to Molière's 325-year-old original." —Variety. "The new, loony—tune mad **MISER**...spins the French comedy classic through a blackly funny, fun-house mirror." —Orange County Register. **THE STORY:** The aging but vital Harpagon is hoarding every centime he can get his hands on, making sure that his two children, the virginal Elise and the dandy Cleante, live under his iron will. To complicate matters, Elise has fallen in love with the handsome Valere, who masquerades as a servant in the household, despite his noble birth, and, worse yet, Cleante and Harpagon are both smitten with the same woman, the beautiful, if somewhat dim, Marianne. Meanwhile, scheming servants and assorted hustlers angle for Harpagon's incredible wealth, much of which is now buried and protected by snarling Dobermans. The delirious plot spirals to a wildly comic finish, filled with all the masterful plot twists and outrageous revelations one would expect from one of Molière's finest plays. 8 men, 3 women (flexible casting). **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1341-9**

**\$6.50**

**THE MISER.** COMEDY. Jean Baptiste Molière. Translated and adapted by James Magruder. "...highly accessible new translation...takes bold chances without ever losing sight of Molière's original intent...A **MISER** in which more is always more—what could be more fitting for a play about greed?" —

Sun (Baltimore). "The saucy serving of **THE MISER**...is for those who like their French fare spicy and au courant. The veteran translator James Magruder provides a burlesque kick to Molière's 336-year-old farce, and the result is a delectable evening of shameless off-color gags and timeless double-entendres." —Washington Post. "Magruder has done a wonderful job of tweaking and freshening the 17th-century French farce. It is downright beautiful to behold and marvelous to hear...this [play] is laugh-out-loud funny, and the topical references are fresh, not forced." —Baltimore Guide. "...[**THE MISER**] is generous in its amorous plotting and slapstick-level humor. It's so fast and silly that no dust could possibly settle on Molière's classic play. Much of that lively spirit is due to a new translation and adaptation by James Magruder...though still presented as a period piece, this translation isn't afraid to speak in today's language...you'll laugh at every scheme and revelation along the way." —Lifetimes.com. **THE STORY:** The widower Harpagon, so cheap he'd swipe the pennies off a dead man's eyes, rules his roost with a tight, iron fist. His rebellious children, Cleante and Elise, are afraid to tell him of their romantic attachments: Cleante has fallen in love with the beautiful but penniless Mariane, who lives with her invalid mother, and Elise has secretly promised to wed Valère, a young charmer of unknown parentage who has flattered his way into being Harpagon's chief steward. When Harpagon reveals his own marital designs—he will wed Mariane himself and yoke Elise to the wealthy but aged Seigneur Anselme—children, suitors, disgruntled servants, and the wily Jill-of-all-trades Frosine conspire to foil the miser before the marriages can take place. When Harpagon's treasure, buried in the backyard, is stolen, he rounds up all the suspects—including the audience—and threatens torture and imprisonment. Only the last-minute arrival of Seigneur Anselme, bearing secrets of his own, can unite the proper couples and restore Harpagon to his one true love—40,000 pounds in gold. 8 men, 3 women. **INTERIORS. FEE: \$60 per performance.**

**ISBN: 0-8222-1999-9**

**\$6.50**

**MRS. MURRAY'S FARM.** COMEDY. Roy London. Presented Off-Broadway by the Circle Repertory Company, this fast-moving, farcical comedy offers a fresh and antic interpretation of a fascinating historical incident. "It is history as farce, and Roy London and the Circle Repertory Company have made a dazzling and beautifully staged comedy out of it...**MRS. MURRAY'S FARM** is a combination of a disciplined and delicate slapstick, writing that is both sinewy and light..." —NY Times. "...a lesson in American history that goes down easy." —Hollywood Reporter. **THE STORY:** The time is 1776, the place Robert Murray's farm, in what is now mid-Manhattan. Preparations are in progress for a gala dinner in honor of General Howe, commander of the British forces which now encircle the beleaguered American troops in lower Manhattan. Mrs. Murray, a witty and ambitious woman with Tory leanings, sees the dinner as a means to curry favor with the expected victors; while her servants, rebels all, hope that delaying General Howe at table will create an opportunity for the hardpressed Americans to escape uptown. Happily, and despite the conflicting motives of the lively and diverse characters involved in the action, this is precisely what occurs—to the bewilderment of the British, the delight of the servants and, in the end, to the grudging admiration of Mrs. Murray as well. 7 men, 4 women (3 of the 7 men are bit parts). **UNIT SET. FEE: \$40 per performance.**

**ISBN: 0-8222-0788-5**

**\$6.50**

**MY UNCLE SAM.** COMEDY/DRAMA. Len Jenkin. First presented by the New York Shakespeare Festival at the Public Theatre. Searching back in time to trace the story of the title character, the play pieces together a mosaic of short scenes—some wildly funny, some eerily menacing—into an antic yet biting commentary on the American experience. "Jenkin's plays are, in a sense, loony detective stories, a Pilgrim's progress through thickets of American hype and ignorance." —NY Daily News. "Mr. Jenkin's play is in the first place a loving but rarified pulp-fiction parody, full of ingenious and peculiar turns of language." —Village Voice. "By the end of this imaginative evening, one could say that the play is a journey of self-discovery, a pop art fairy tale, or an investigation into the American psyche." —BackStage. "...it's a wonderful piece, astonishingly imaginative and challenging." —The Bergen Record. **THE STORY:** Uncle Sam was a novelties salesman who died one night, alone and broke, in a Pittsburgh hotel. But he was also a larger-than-life figure, a mythic hero, to his nephew—who now seeks to discover his uncle's true story. His quest is a quixotic and picaresque one, involving a seductive nightclub singer who promises to marry Sam if he can locate his ne'er-do-well brother (who absconded with the proceeds from a robbery), and developing into a series of sometimes funny sometimes hair-raising episodes as the nephew "becomes" his uncle in his youth and journey's to a remote lighthouse, a rather sinister university laboratory, an opium den, the clinic of a Mexican quack, and a very odd miniature golf course—all intriguingly distorted, as though viewed through a funhouse mirror. In the end it is really the landscape of the mind which is explored and illuminated, as the trail leads back to Old Sam and the disquieting knowledge that dreams and reality are, in the final essence, often one and the same, with the "truth" still remaining tantalizingly



out of reach. 7 men, 4 women. UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0803-2 \$6.50**

**NATIONAL VELVET.** DRAMA. Enid Bagnold. **THE STORY:** Velvet Brown is a little girl with a big dream. Day and night she talks of horses; the sleek beautiful animals who have the courage and stamina to win in England's famous Grand National. Someday she too will enter this most grueling and difficult of races. Velvet's family has little patience with her dreams of glory; except for her mother, who swam the English Channel when she was younger, and knows that one must stretch one's abilities to capture the wildest hopes; and Mi Taylor, whose love of horses matches Velvet's own. Mi recognizes in Velvet the same spirit which had given her mother the will to succeed. There is a lottery about to be held, the prize being "The Piebald," and undisciplined and seemingly useless horse. Mi buys Velvet a ticket and she wins! After that the story is one of making a dream come true, as they train the horse and enter it in the Grand National. And they almost win, but what really matters is what they learn, about life, and people, and the things that really matter when momentary acclaim has run its course. 7 men, 4 women. UNIT SET. **FEE: \$40 per performance. MS.**  
**ISBN: 990158 \$15.00**

**THE NICE AND THE NASTY.** A HYPERBOLIC POTBOILER. Mark O'Donnell. An outrageous and totally original satire which uses cartoon-like exaggeration to make some hilariously telling points about the mindless greed and self-destructiveness of the modern world. First produced by New York's prestigious Playwrights Horizons. "...the talented Mark O'Donnell unleashes an almost nonstop barrage of erudite barbs —NY Times. "...capable of provoking both big laughs and chuckles, with a barely hidden row of satiric spikes underneath." —Village Voice. "He has created a cartoonishly exaggerated world that is itself enormously amusing, full of pulsing, impudently imagined life...a play that sends up skyrockets of merriment." —Newark News. **THE STORY:** Food Technology, a giant conglomerate, is being run by Cathexa Heitz, daughter of the aged founder, Hobart Heitz, (who has retreated to his enormous estate with his second wife, a teenaged ex-porn star) with the advice and counsel of the ruthless Blade Crevvis (who has an adjoining skyscraper torn down because it reflects the sun in his eyes). Into Cathexa's life comes an ingenuous young scientist, Junius Upsey, who has invented a cellophane helmet that converts the sun's rays into nourishment, thereby obviating the need for conventional food. Cathexa and her father are taken with Junius and his invention, but Blade (who is secretly plotting to destroy mankind) definitely is not—which leads to the frantic hilarity that ensues as Blade and his evil assistant, Smurgison, seek to remove this obstacle to their nefarious plans. Happily all works out for the best, thanks to the last-minute intervention of a deus ex machina and the diligent efforts of a ten-year-old reporter, who has become the most popular anchorman on TV because "everybody trusts a kid." 8 men, 3 women. UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0815-6 \$6.50**

**THE NUMBER.** DRAMA. Arthur Carter. "...a pleasant and increasingly entertaining evening of suspense and excitement." —NY Post. **THE STORY:** Sylvia, feeling unloved, leaves her husband. To support herself and her little girl, she accepts a job in Maury's number and horse-betting office, where she is soon promoted. Though it is against the rules to go out with anyone doing business with the office, Sylvia falls in love with Dominic Spizzilini, a bookie. They are seen together, and this is reported to Maury. On the heels of this Maury learns that Dominic has come in with the number for the day, worth \$5,000. Maury is convinced Dominic is using Sylvia to cheat him. Dominic goes into hiding in Sylvia's home; while Sylvia attempts to persuade Maury that she and Dominic are innocent. In a brutal interrogation Sylvia learns that the preceding year Dominic used another clerk to cheat for him. By a ruse Dominic makes Maury responsible for his safety, only to be shot down a few minutes later by Maury's hoodlums, who are unaware that in killing Dominic they have involved Maury. Sylvia is left crushed and disillusioned. 4 men, 7 women. UNIT SET. **FEE: \$40 per performance. MS.**  
**ISBN: 0-8222-0833-4 \$15.00**

**OPAL IS A DIAMOND.** COMEDY. John Patrick. The long-awaited sequel to this author's phenomenally popular *Everybody Loves Opal*. Produced with great success at the Flat Rock Playhouse (The State Theatre of North Carolina), the play continues the uproarious misadventures of the lovable and irrepressible Opal Kronkie in typically zany fashion—with mile-a-minute action, nonstop laughter and a warmhearted moral to point up what fools we mortals can be. "...had the audience slapping their knees and shaking their heads in disbelief at the hilarious situations and uniquely wonderful characters." —N.C. Times-News. "...hilarious, beautifully done and a credit to the famous playwright." —N.C. Citizen. **THE STORY:** Again, Opal's abundant good nature has made her the victim of another's baser instincts, this time the culprit being an oily, unscrupulous politician who is running for reelection as mayor. But Opal, abetted by new friends and old, decides to fight back—by becoming a candi-

date herself! To the consternation of her rival, Opal's appeal to the voters is embarrassingly great, and foul play appears to be the only way to stave off an upset. What ensues will keep the audience in suspense—and roaring with laughter, until an unexpected turn of events brings all to its happy, lighthearted and delightfully satisfying conclusion. 8 men, 3 women (of the men, many are bit parts). INTERIOR. **FEE: \$60 per performance. MS.**  
**ISBN: 992172 \$15.00**

**OUR GIRLS.** FARCE. Conrad Seiler. A new angle on the old theme—boys masquerading as girls. **THE STORY:** The Lovejoys have named their sons "Jesse," "Francis" and "Vivian," because Mildred's Aunt Jessie doesn't like boys. Aunt Jessie lives in England, so it has been easy to deceive her. She must never know that the "girls" who are to inherit her money are boys—very real boys. They "scrap" with Chester Wattles, are accused by Mrs. Wattles of breaking her windows, and act as other boys do. Each will receive \$5,000 on his sixteenth birthday, and more when he comes of age. Vivian is nearly sixteen, and Father plans to borrow part of the \$5,000 to expand his business. Then the blow falls! Aunt Jessie has decided to pay a visit and bestow on her eldest "niece" in person the \$5,000. What can be done? The boys must be girls—during Aunt Jessie's visit. The boys are won over, dressed as girls and carefully rehearsed. Aunt Jessie arrives and finds Mildred's "daughters" strange creatures indeed. All is well, however, until Vivian decides to put on his own clothes to see Phyllis, his girl, whom he has had to neglect. Aunt Jessie sees him slipping out—Vivian, her niece, in shirt, pants, and cap, and cropped hair! The truth is out and it looks as though all is lost. But after the old lady gives the family a scare, she relents. 6 men, 5 women. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0868-7 \$6.50**

**OVER TWENTY-ONE.** COMEDY. Ruth Gordon. **THE STORY:** Polly Wharton, sophisticated and successful writer, and her husband, Max, live in a small bungalow next to a flying field in Florida. Max is a brilliant journalist but is having difficulty in getting through his army studies. Since he is over the age considered best for soldiers, he is discouraged. But Polly helps him pass his tests. This is the mere undercurrent of a play which is told in terms of high comedy involving among other things the attempt on the part of Max's boss to get him out of the Air Force and back to work. A good part of the plot has to do with the comic efforts of the Whartons to get Max transferred to a pleasant camp where Polly can be near her husband. But due to a misunderstanding Max is sent to what is considered as the least desirable of all camps. But Polly goes through with it and at the very end, in spite of everything, she follows Max. 6 men, 5 women. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 990163 \$15.00**

**PHOTO FINISH.** COMEDY. Peter Ustinov. Subtitled *An Adventure in Biography*. "...richly entertaining." —NY Post. "...comically wild yet highly civilized safari into the supernatural." —NY Newsday. "...a highly delightful play." —NY World-Telegram & Sun. **THE STORY:** At the age of eighty Sam is the victim of a shrewish wife, Stella, who he has quarreled with for sixty years. One night he receives a strange visitor, an immaculately dressed man of sixty, who opens a drawer to which only Sam has the key and withdraws a valuable necklace, which Sam gave to a lady of easy virtue (but expensive access) twenty years earlier. No sooner do Sam and the mysterious stranger discover that they are the same man, than another interloper appears, Sam at forty, followed by Sam at twenty. Valiantly the octogenarian tries to keep the others from making the mistakes he has made, but his efforts are futile. Each Sam proceeds to make the identical missteps; marrying Stella at twenty, not leaving her at forty, becoming hopelessly infatuated with another woman at sixty. To join this foursome comes their father, an irascible Victorian with a lecherous leaning toward a secretary who looks suspiciously like the lady of the necklace. In the end there is still another Sam, A newborn babe whom Old Sam holds for an instant, then hastily rejects. 6 men, 5 women. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 990153 \$15.00**

**PICNIC.** DRAMA. William Inge. Winner of the 1953 Pulitzer Prize and the Critics Circle Award. "Having one good play to his credit, William Inge now has another play, PICNIC...and memorable though *Come Back, Little Sheba* was three seasons ago, PICNIC is a notable improvement." —NY Times. **THE STORY:** The play takes place on Labor day Weekend in the joint back yards of two middle-aged widows. The one house belongs to Flo Owens, who lives there with her two maturing daughters, Madge and Millie, and a boarder who is a spinster school teacher. The other house belongs to Helen Potts, who lives with her elderly and invalid mother. Into this female atmosphere comes a young man named Hal Carter, whose animal vitality seriously upsets the entire group. Hal is a most interesting character, a child of parents who ignored him, self-conscious of his failings and his position behind the eight ball. Flo is sensitively wary of temptations for her daughters. Madge, bored with being only a beauty, sacrifices her chances for a wealthy marriage for the

excitement Hal promises. Her sister, Millie, finds her balance for the first time through the stranger's brief attention. And the spinster is stirred to make an issue out of the dangling courtship that has brightened her life in a dreary, minor way. 4 men, 7 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0892-X \$6.50**

**PLAY IT BY EAR (THE FESTIVAL).** DRAMA. Samuel and Bella Spewack. **THE STORY:** Tells of Sally Ann Peters, a young piano teacher whose knowledge of life is entirely academic. Sally Ann appears in the Los Angeles home of Max Granada, a sophisticated and charmingly unscrupulous impresario, in an effort to fire him with some of her own enthusiasm for a young pupil of hers, who she claims is a child prodigy. Granada will have none of her until he finds a way of using her for his own purposes. He is frantically trying to get his chief client, a famous Pianist, to go to Mexico to participate in a festival there, and Sally Ann finds herself involved in the plot to get the pianist off for his concert. At the end she has learned a great deal about herself, accomplished her mission, and has conquered the impresario. A highly amusing play for groups interested in producing sophisticated comedy. 5 men, 4 women, 2 boys. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 0-8222-0897-0 \$15.00**

**PORTIA COUGHLAN.** DRAMA. Marina Carr. "A play of precocious maturity and accomplishment." —Irish Times. "PORTIA COUGHLAN packs a hell of a punch. It hurts to look at it. But it has to be seen." —Irish Independent. **THE STORY:** Beautiful and blessed with a wealthy, adoring husband and three young sons, Portia Coughlan would seem to have it all, but grief over the drowning of her twin brother, Gabriel, fifteen years ago in the Belmont River continues to torment her and prevents her from being the mother and wife she wishes she could be. Meanwhile, the confining village of Belmont that Portia calls home is populated by hilarious, brazen and cantankerous characters. From Portia to her husband, Raphael, to her vicious-tongued octogenarian granny, Blaize, to her loving aunt, the ex-prostitute Maggie-May, Marina Carr's characters are exquisitely drawn and profoundly human. 5 men, 6 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1854-2 \$6.50**

**RECIPE FOR A CRIME.** COMEDY/MYSTERY. Reginald Denham, in a free adaptation of *Receta Para un Crimen* by Alfonso Paso. A gripping yet continually amusing study in suspense-filled deduction. **THE STORY:** In their tour of Mexico, Charles and Emlyn arrive at a remote inn in the foothills of the Sierra Madre mountains and a surprise encounter with Lloyd, a friend from Charles' college days. Although their meeting is fortuitous, it also happens that Charles and Lloyd share a common interest in the ancient legend of "El Aguila Negra," the Black Eagle, a Spanish grandee who built the fortress that has since become the guest house of the play. The legend which surrounds him is a tale of murder and unrecovered treasure, and its story is echoed in another unsolved crime which occurred in the same place and under cloudy circumstances just a short while before the action takes place. Adding to the aura of mystery are Laura, a beautiful and taciturn guest from New York; Dr. Anton, the local physician; and Adriana and Daniel, the brother and sister who manage the hostelry. All are, it appears, somehow connected with the most recent murder and all would seem, as well, to provide clues to the untangling of the earlier crime. Charles and Lloyd discuss the limited information available, and Charles becomes convinced that by adding logic where facts are missing he will be able to reconstruct, and solve, both crimes. Charles sets to work in earnest, reluctantly abetted by a timorous Emlyn and then joined by Laura as well. But as the process of reconstruction and reasoning brings the trio closer to the truth, it also draws them ever deeper into danger. The last moments of the play become breathtaking, and the dénouement, when it comes, is shattering. 8 men, 3 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0936-5 \$6.50**

**SCUBA DUBA.** A TENSE COMEDY. Bruce Jay Friedman. Winner of the Vernon Rice Award. The first play by one of America's most celebrated novelists. Wildly funny, refreshingly off-beat, and biting topical, the play is offered here in a revised version prepared by the author specifically for the nonprofessional theatre. "...side-splitting...a genuine original, a zany charade with a mindlessness of its own..." —NY Times. "...a farce comedy loaded with improbabilities, pointless stories, outrageous non-sequiturs, incredible and sinful behavior—and a million laughs." —NY Daily News. "...a wild and genuinely hilarious farcical comedy." —NY Post. **THE STORY:** In Richard Watts Jr.'s words: "...concerns the misadventures of an American in the South of France. His wife has just gone off with a black skin-diver, and he is trying to be very fair and non-racial about it, although with indifferent results. His next-door neighbor is a bikini-clad American girl, who drops in chiefly to tell him pointless stories. She is also willing to comfort him, but his main interest is dramatizing himself as interchangeably forgiving and vengeful. The other visitors include a thief and a police-

man who, being French, patriotically takes the French thief's side against him. The fatuous psychiatrist shows up, as does an impossible American who thinks he understands other races. The wife and her two black friends arrive, one the skin-diver who puts on a bogusly genial kind of minstrel act, the other a romantic type who makes love poetically. They are a well-assorted and, on the whole, an amusing set of people." And, in fact, perhaps the most singular, hilarious and ingratiating group of characters to be encountered on the American stage since *You Can't Take It with You* made history of a similar kind in its own time. 7 men, 4 women. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-1002-9 \$6.50**

**SEA OF TRANQUILITY.** DARK COMEDY. Howard Korder. "His characters keep hoping they will find a fairly easy way to convert adventure into just the right kind of experience...Mr. Korder knows how to pull us into a scene instantly. He makes the outrageous push at the everyday." —NY Times. "...[a] dark comedy that chronicles the brisk deterioration of a therapist's life and career...some sharply funny writing...snappy and crisply satiric." —Variety. "...[Korder] has an attentive ear for individual voices, and he crafts each scene skillfully enough that it could stand on its own. He works assiduously to link all his characters with a strong theme: the sins of the past and the yearning to improve, as manifested in subplots whose subjects range from home repair to Scientology." —NY Newsday. "Korder's tremendous gifts, for language that crackles with surprise and scenes that build to intense heat, are generously displayed here." —Village Voice. **THE STORY:** Ben and Nessa Green sell the house in Connecticut to start over in the new American West. But along with clear skies and open spaces come cultural warfare, runaway kids, guests who won't leave, and a past that never really disappears, either in the ground beneath their feet or inside their own hearts. 6 men, 5 women (doubling). THREE INTERIORS. **FEE: \$60 per performance.**  
**ISBN: 0-8222-2005-9 \$6.50**

**THE SIN OF PAT MULDOON.** DRAMA. John McLiam. A "heartfelt play on a serious theme." —NY Post. **THE STORY:** A warm family play, about Pat Muldoon, head of a devout Catholic family. Pat lost his religion years ago when his baby son died. Ever since that time his wife has done her best to bring him back to the Church; a recent heart attack Pat suffered has made her redouble her efforts. The heart attack was brought about by a binge Pat went on when he sold the family's one piece of property; now he realizes that his dying will leave his family poverty-stricken. Pat's younger daughter is in love with his assistant, a young Mexican boy, and the mother will have none of this. The older daughter virtually supports the family; when she learns that her father sold the little piece of land that was their last security, she confronts him in a highly emotional and dramatic scene. Throughout the play the family's deep love for one another is the underlying note, giving warmth and meaning to the surface bickerings. 8 men, 3 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-1031-2 \$6.50**

**SOUTHERN CROSS.** DRAMA. Jon Klein. Epic events cross over and parallel each other in this panoramic view of Southern American history. By using famous figures and landmark events, SOUTHERN CROSS reveals the origins of the present by beautifully illustrating the injustices, loves and struggles of the past. "The play...attacks a huge amorphous subject with sensitivity, humor and respect...it emerges as a challenging, imaginative treatment of very difficult material." —Star Tribune. "Klein's sweeping poetic epic...takes a stern look at the people and events that have shaped Southern history since the 1830s. Klein has done a fine job at bringing the characters to life...all of them are engaging." —Press Dispatch. **THE STORY:** SOUTHERN CROSS is an epic play that navigates the "river of history" in the Southern United States, uncovering cycles of retribution and deliverance. The paths of many historical figures cross, from the Civil War to the era of Civil Rights. The more familiar stories include General William T. Sherman's March to the Sea, Huey Long's rise and fall, Martin Luther King's struggles in Selma, and the exploitation of Elvis Presley. Lesser known figures also share the stage: defiant landowners, runaway slaves and brave martyrs to the cause of freedom. And a steam boat captain is on hand to contribute a little typical folklore. Historical moments are juxtaposed to show the echoes and resonances of history. For example, the humorous, joyful adventure of a slave who ferried hundreds of people to freedom across the Ohio River, is followed by tear gas and clubs as a freedom marcher attempts to cross the Edmund Pettis Bridge. Finally, all the different stories of the play come together in a chilling finale. 8 men, 3 women (8-17 men, 3-4 women). UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1061-4 \$6.50**

**SUSAN AND GOD.** COMEDY. Rachel Crothers. **THE STORY:** Susan lives entirely for Susan. She is bored by her husband, Barre, and stays away from him, complaining that he drinks too much (which he does because of her distance). She also keeps her daughter, Blossom, at arms length, sending her to

boarding school. Yet husband and daughter adore Susan and are wretched without her. When Susan discovers a new religious cult, she is as excited as she always is about her latest fad. So she goes straight to a house in the country where she knows she will find her closest friends. While Susan expounds on her new found views to these friends, Barre arrives, just intoxicated enough to believe Susan means what she says about "salvation and regeneration," and sincerely asks her to help him. Susan isn't expecting to be called upon to actually practice what she preaches. But Barrie promises that if she will keep him and Blossom with her for the summer, he will stop drinking—and if he slips he will give Susan the divorce she wants. She is astounded, but reluctantly consents. She begins her hard job resentfully, but to her astonishment finds she likes it, as the lonely daughter develops into a happy girl, and Barrie becomes his former best self. She finds that her own happiness is connected to theirs, and that she has found her God through this. Under this rippling and vivacious comedy lies a deep spiritual intent. 5 men, 6 women. **THREE INTERIORS. FEE: \$40 per performance. MS. ISBN: 992182 \$15.00**

**TAKE ME OUT.** DRAMA. Richard Greenberg. Winner of the 2003 Tony Award. "...what an enchanting and enchanted take on baseball Mr. Greenberg has created...passionately personal and lyrically analytical. It's a sensibility that is so smart, raw and sincere all at once that you may find tears in your eyes...an unconditional, all-American epiphany...to cherish." —NY Times. "...a heady, heartfelt and enormously appealing romance...Perhaps never in my theatergoing experience have I experienced such an overwhelming—and spontaneous—surge of affection sent across the footlights." —Variety. **THE STORY:** Darren Lemming, the star center fielder of the world champion New York Empires, is young, rich, famous, talented, handsome and so convinced of his popularity that when he casually announces he's gay, he assumes the news will be readily accepted by everyone. It isn't. Friends, fans and teammates react with ambivalence, and when the slipping Empires call up the young phenom Shane Mungitt to close their games, the ambivalence turns to violence. Angry, lonely, guilt-ridden and confused, Darren finds some unlikely solace in the form of friendship with his new business manager, Mason Marzac—a brilliant but repressed guy, who, as everyone around him copes with disenchantment, blooms in the ecstatic discovery of baseball. 11 men (doubling). UNIT SET. **FEE: \$60 per performance. ISBN: 0-8222-1993-X \$6.50**

**TALKING PICTURES.** DRAMA. Horton Foote. The arrival of the talkies at the town picture show foreshadows the cataclysmic change around the corner, when the Depression hits later that year. "...[Foote's] carefully mapped southern Texas world of sweet and small passions has a depth and complexity, a poetic feel for the liteness of the human comedy, that makes him a giant among his contemporaries." —NY Post. "Foote sensitively portrays the small moments in ordinary lives. Schoolgirl crushes, suicidal rage, and the ache of loneliness are given full resonance by this dramatist with Tennessee Williams' sympathetic soul and William Inge's camera-like eye for the everyday." —BackStage. "I love Horton Foote's writing...Foote's plays...take their time to pull you in and work their magic, but work their magic they do, granting star status to the passions and dreams and frustrations of actual American people...The play is a treasure." —Variety. **THE STORY:** 1929, Harrison Texas. Myra Tolliver makes her living playing the live music for the silent pictures. She makes barely enough to survive, caring for herself and her teenage son, Pete. As borders in the home of the Jacksons, Myra supplements her rent by giving piano lessons to the Jackson's two daughters. Mr. Jackson is a railroad man who, during the course of the play, is bumped from his engineer's position stationed in Harrison, to one stationed elsewhere, and bumped back again. They'll stay in Harrison, meaning Myra and Pete can stay; that is if Myra can continue to find work since talkies are about to take over the town picture show and Myra won't be needed anymore. Myra knows her means of making a living is at an end, and that her prospects are dim, but she is willing to do almost anything to keep her and Pete going. While trying so hard to provide for her son, his father, Gerard, keeps trying to lure Pete away from Myra to live with him. Changing girlfriends, jobs and being a showoff, Gerard doesn't know anything about bringing up their son, but Myra doesn't realize how much Pete believes his father's promises of a better life. Through all this, Myra is courted by Willis, a bricklayer abandoned by his wife five years earlier. Smitten with Myra, everyone knows Willis will soon ask her to marry him. Though taken with Willis, Myra may not be in love with him. He will be a good provider though, and a kind, loving companion, so when he does ask Myra to marry him, she accepts. Pete announces he will go to live with his father, nearly breaking Myra's heart. She won't stop him though, for fear he will hate her. Yet when Gerard casually announces he is married again and he is postponing Pete's move, Pete knows things will never turn out the way he wanted. Myra, now happy Pete is staying with her, faces a hard life since the talkies have come to Harrison. Around them, the Jackson girls learn music from Myra and listen to the stories of a young preacher boy their own age who will travel back to his native Mexico, leaving the girls with dreams of running

away to that exotic land. Willis' ex-wife shows up too, running away from an abusive boyfriend, hoping Willis will take her back to shield her. Through it all, Myra and Willis quietly carve out a place for themselves and what will be a new era. 6 men, 5 women. UNIT SET. **FEE: \$60 per performance. ISBN: 0-8222-1462-8 \$6.50**

**TELEMACHUS CLAY.** A COLLAGE FOR VOICES. Lewis John Carlino. An imaginative and compelling kind of theatre in which the actors, using only stools and simple lighting, create a striking panorama of places and people. **THE STORY:** TELEMACHUS CLAY is a play about a journey. It seeks to encompass in this voyage the experiences of Telemachus Clay, bastard and dreamer—as he moves through a kaleidoscope of joys and grief, seeking to touch the shadow of some distant trinity: a Godhead, his father and the salvation of his species. Eleven actors play eighty-eight characters in a sprawling, impressionistic collage of voices and sounds. The story begins in a small town and traverses a continent, to Hollywood, where Telemachus seeks to sell a story he has written that examines the painful mistakes of mankind and offers an answer to the chaos of the world. What happens to him, through his trials, despairs and frustrations, is the stuff of which the play is made. Finally, scarred and disillusioned, as he nears completion of his own myth, he meets a Prophet who tells him the solution to the ills of the world can only be found by returning to the woman he left behind and to his illegitimate son. Only there can he begin to create for himself and for them a season of the heart and of remembering in which the world can be born anew. 7 men, 4 women. OPEN STAGE. **FEE: \$60 per performance. ISBN: 0-8222-1116-5 \$6.50**

**THIRD BEST SPORT.** COMEDY. Eleanor Bayer and Leo Bayer. "...an observant and enjoyable picture of what may not be the third best sport but comes close to being the Biggest Tax Deductible Party—the company meeting in some sunny resort attended by all the salesmen and their wives." —NY Times. **THE STORY:** As described by Chapman, the play "...has to do with a new bride on a honeymoon in a swell Florida hotel suite. Little did she know that her husband was combining business with wedlock by taking her to a company convention. Instead of swimming in the surf, lazing in the sun and wooing in the chamber, she finds herself caught up in a mess of big deals and little jealousies. Well, if you know Miss Holm...you can figure it's a cinch for her to upset the routine of the convention. She says the wrong things to the right people, turns the big meeting into a disaster and strikes a great glow for the freedom of the corporation female." She invites a free-thinking philosopher, who is known as a corporation killer, to speak to the convention, under the mistaken impression that he is an economist who writes for the *The Wall Street Journal*; she insults the stuffy wife of the company's most important customer, and generally manages to create havoc and hilarity wherever she goes. By the end of the play the bride has, of course, managed to get the contract for her husband, and to establish her own independence. All of this is done with great warmth and humor. 7 men, 4 women. INTERIOR. **FEE: \$40 per performance. ISBN: 0-8222-1134-3 \$6.50**

**THOR, WITH ANGELS.** POETIC DRAMA. Christopher Fry. A simple and effective period piece with a distinctly religious flavor. **THE STORY:** A group of semi-barbaric Jutes have just returned to their farmstead with a prisoner captured in a raid on Britain. Preparations are made to kill him, but Hoel interests and puzzles his captors with his strange talk about a God unknown to them. The more he talks the more they listen. When the time comes to kill the Briton there is disagreement among the Jutes, and one of the captors insists on giving consideration to what this strange Christian has to say about his religion. Though Hoel is at last dispatched in traditional fashion, the seeds of doubt have been sown, and at the end when the voices of St. Augustine's men are heard singing in the distance, we feel that the final work of conversion to Christianity is about to take effect. 8 men, 3 women. EXTERIOR. **FEE: \$40 per performance. MS. ISBN: 990191 \$15.00**

**THUNDER ROCK.** DRAMA. Robert Ardrey. Produced in New York and London with outstanding success. **THE STORY:** The action passes in a lighthouse on Lake Michigan. Charleston, the keeper, has taken a job there to flee from a detestable world. Opposing Charleston's pessimism, Streeter, his friend, says he is giving up his job to become an active member of society again. Streeter believes our world can be brought out of its chaos if people do something about it. Filled with this determination, he leaves to become an aviator. Charleston retreats further into a fantastic world of his own building. The people of this world are half a dozen of the sixty who were shipwrecked ninety years ago. Believing that "Mankind's got one future—in the past," Charleston breathes life into these creatures of his imagination. They live again on the stage. As he talks to them we see passengers as they really were, each seeking sanctuary from a disturbed Europe, running away from life, yet needing the same hope and strength as Charleston himself. Charleston's sincerity convinces these creatures that he really has the courage to lead his fellowmen into a better world, and in this faith they are content to die again.

Inspired by their confidence, the lighthouse-keeper returns to useful work, determined to create a new order out of the chaos of the old. 8 men, 3 women. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-1146-7 \$6.50**

**TO CULEBRA.** DRAMA. Jonathan Bolt. A powerful and theatrically vivid play which traces the tragic downfall of Ferdinand de Lesseps, the man who found triumph in the creation of the Suez Canal and failure and loss in his ill-fated attempt to repeat his success in Panama. First produced by the Actors Theatre of Louisville as part of the Humana Festival of New American Plays. "An engrossing historical drama on the nature of heroism told with clarity and power." —Chicago Tribune. "...a grandiose Orson Welles-like protagonist [in] a pageant of monumental folly." —Time Magazine. **THE STORY:** Told from the standpoint of Charles de Lesseps, the loyal, steadfast son of Ferdinand de Lesseps' first marriage, the action of the play shifts back and forth between the courtroom where de Lesseps and his associates are on trial for fraud and mismanagement and scenes of the events and missteps which led to their disastrous decision to attempt construction of a canal across the Isthmus of Panama. An honored hero for his miraculous accomplishment in building the Suez Canal, de Lesseps has married a young wife and is happily tending his estate and siring a second family. Already over seventy, his friends and family are wary when he is approached about undertaking another monumental project, particularly in view of early reports about rampant disease and the debilitating climate of the Central American jungle. But, convinced that his powers are sufficient, de Lesseps takes on the task, despite his need to delegate much of the preliminary fact-finding to younger and less able men and the raising of capital to unscrupulous speculators. Starting off in a blaze of glory, the Panama Canal project gradually and inexorably falters and fails, but not before it has accounted for the loss of more than 20,000 lives, the ruin of countless small investors, and the eventual disgrace and bankruptcy of de Lesseps and his colleagues, including his ever-faithful son, Charles. Eloquent testimony to the truth that "pride goeth before a fall," the play is also a powerful and moving study of what can happen when good men, albeit with the best intentions, not only fail in their quest for success and glory but also drag down so many others with them into great loss and defeat. 9 men, 2 women. **UNIT SET. FEE: \$50 per performance. MS.**  
**ISBN: 0-879-05347-X \$15.00**

**2. DRAMA.** Romulus Linney. An exploration of the historical events surrounding Hermann Goering and the Nuremberg Trials in 1945, which offers to help us understand how we allow and view the events of today. "2 is theater as it should be." —Advocate. "What is strongest about the play...is Mr. Linney's perspective on history and its lessons...he has done substantial research and then with an artist's eye analyzed the reality behind the myth." —NY Times. "2...is an imaginative creation in documentary style of a character in the grip of the totalitarian mind-set...Romulus Linney's revisionist history emerged as the leading contender for international attention." —Philadelphia Inquirer. **THE STORY:** April, 1945. The Nuremberg War Crimes Trials against the leaders of Nazi Germany are about to begin. Hermann Goering, in the place of Adolf Hitler, leads the accused and with his German counsel, prepares his defense. Free and healthy from a spartan imprisonment, Goering is once again the formidable man who more than any other made Hitler Chancellor of Germany and built the engines of the Third Reich. He defies the Tribunal with wit and ferocity, refuses to blame Hitler for his actions, denies the right of any conqueror to fairly prosecute the conquered, and foretells a disturbing future for crimes of war. As the horrors of what he is responsible for come to light, he demonically refuses to accept them as anything but the natural consequences of human conflict, and after manipulating his own suicidal escape from hanging, asks the audience, "What do you think men are?" 9 men, 1 woman, 1 girl. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1486-5 \$6.50**

**UNDER THE SYCAMORE TREE.** FARCICAL FABLE. Samuel Spewack. One of the most enchanting fantasies ever to appear on our list. Originally produced in England with Alec Guinness as its star. **THE STORY:** If ants could speak, if they could love and hate and dream and philosophize like humans, how would they react to the present state of the world? Crist (NY Herald-Tribune) wrote: "We come upon the ant colony at a time when words have replaced numbers as language; radio, telephone and a secret war weapon (DDT) have established superiority over the enemy brown ants and the scientist is ready to go beyond man's machines to man himself, to discover the 'X' that makes man's world go round. The mysterious ingredient is, of course, love—and before long the scientist has taught it to a boy and girl ant, and the queen. Contentment reigns. The humanizing process continues to the point where the ants have 'politics, confusion—everything' plus the utterly unhuman factor of happiness. They manage to get rid of that but then hit upon the equally unhuman notion of conducting a full-scale non-deadly war. The scientist sets out to give this secret to the President of the United States. His attempt to gain the Presidential ear is frus-

trated but at least he and his queen can, like humans, conclude that they 'have lived.'" A truly delightful piece which has proven to be enormously popular. The play book includes photos illustrating the set and costumes used in the London production. 8 men, 3 women (including 3 male and 1 female non-speaking rolls.). **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1194-7 \$6.50**

**VENUS OBSERVED.** POETIC COMEDY. Christopher Fry. A tremendous success in England and on Broadway. Received the Critics' Circle Award as the best foreign play of the season. A delightful and distinguished comedy for mature groups. The play's quality is briefly and truly described: "...artistic, and fun, too." —NY News. **THE STORY:** As told briefly by Watts (NY Post), the play is about the aging "Duke of Altair, lover of astronomy and women, [who] brings three of his ex-mistresses to his home with the intention of marrying one of them, but falls in love with the young daughter of his amiably dishonest secretary. In the end, the girl turns to his son, and the Duke has to be satisfied with one of the others." Watts adds, however, that the "plot is not the author's chief interest. The style, the mood and the puckishness of his intellect are everything." 7 men, 4 women. **INTERIOR/EXTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-1206-4 \$6.50**

**THE WAITING ROOM.** COMEDY/DRAMA. Lisa Loomer. "THE WAITING ROOM...is a bold, risky melange of conflicting elements that is...trickily moving...There's no resisting the fierce emotional pull of the play." —NY Times. "THE WAITING ROOM is also one of the most adventurous productions to open Off-Broadway (or on) so far this season...THE WAITING ROOM invigorates as it astonishes. How did Ms Loomer...ever come up with a piece that's so crazy, so brutal, so logical and so satisfying? For that matter, when was the last time any play moved you enough to ask that question?" —NY Times. "Lisa Loomer's funny-sad THE WAITING ROOM sounds like a feminist polemic but plays like first-rate comedy and drama...it's now one of the high points of this year's Off-Broadway season...Loomer's writing is never pedantic and always lively...THE WAITING ROOM is well worth a visit." —BackStage. **THE STORY:** A dark comedy about the timeless quest for beauty—and its cost. Three women from different centuries meet in a modern doctor's waiting room. Forgiveness From Heaven is an eighteenth-century Chinese woman whose bound feet are causing her to lose her toes. Victoria is a nineteenth-century tightly corseted English woman suffering from what is commonly known as "hysteria." Then there is Wanda, a modern gal from New Jersey who is having problems with her silicone breasts. Husbands, doctors, Freud, the drug industry and the FDA all come under examination. The play is a wild ride through medical and sexual politics, including the politics of the ever-present battle with breast cancer. 7 men, 4 women (flexible casting). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1594-2 \$6.50**

**WAKE UP, DARLING.** COMEDY. Alex Gottlieb. "An extraordinarily cheerful comedy." —NY Daily News. **THE STORY:** This comedy concerns Polly Emerson, a pretty young thing who wants to be an actress. Polly's husband, Don, is a successful advertising man, who yearns to be a playwright and has a shelf of unproduced plays to his credit. Don understandably isn't too happy when Polly comes home with Deerfield Prescott, a very young guy who has written Broadway's next musical hit—or so he tells Polly and Don. He's decided that Polly is just the person to star in his show, so Polly's life, and consequently Don's, is taken over by Deerfield, who moves into their apartment to put the finishing touches to his masterpiece. Gloria, a chum of Polly's and a beautiful divorcee, arrives at the same time, and there's an interfering maid (called Juliet) ever present, not to mention Don's secretary, Martha, who's disillusioned with life and men. This assorted cast of characters raises havoc with Polly's and Don's life, much to the delight of the audience, and it isn't until a Vassar girl named Penelope arrives on the scene that Deerfield is properly straightened out. He and Penelope leave in pursuit of happiness; Gloria leaves in pursuit of her next husband; and Polly and Don, alone at last, decide to concentrate on their coming baby rather than a play. All is quiet, peace reigns, when still another visitor appears to take over the household—Don's mother-in-law! 5 men, 6 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1219-6 \$6.50**

**THE WAYWARD SAINT.** COMEDY/FANTASY. Paul Vincent Carroll. A "...fantasy of some grace, charm and asperity." —NY Herald-Tribune. "...enchanting; a remarkably sweet and refreshing work." —NY Times. **THE STORY:** As told by Kerr: "Canon Daniel McCooey, a potato-faced old fellow with a sheep's head of hair, has been working far too many 'miracles' for his Bishop's peace of mind. He's been talking to birds and animals, for one thing ('If only I'd studied some one besides St. Francis,' mourns the unlucky parish priest), and he's somehow or other managed to get a cherry tree to produce plums. Though he isn't at all proud of himself and regards

the gossip that he is a saint as a scandal, he still must be hustled out of sight. The pained Bishop...deposits him in a remote country rectory that's a 'sweet little hole, but terrible out of the way,' deprives him of his beloved animals, and puts him to work knitting ecclesiastical socks...A mysterious baron with a faint odor of sulphur about him, turns up, a friendly lion strolls in at the garden window, the padre learns a few new tricks from the baron and begins to preen himself on his supernatural powers, and—well, at eleven o'clock he's perched in a chair ten feet off the floor bemoaning the loss of him immortal representative, and when the Canon, whose pride the Devil has utilized, again doubts that he is a saint he really becomes one." 7 men, 4 women. INTERIOR. FEE: \$40 per performance. MS.

ISBN: 990209

\$15.00

**THE WILLOW AND I.** ROMANTIC DRAMA. John Patrick. THE STORY: "Mr. Patrick," says The Sun, "writes of two sisters, young in 1900 and in love then with the same tall young man. One of the sisters is frail and gentle; the other robust and assertive and used to getting what she wants. But it is the gentle girl the young man loves and is about to marry—and never marries because the more violent sister tries to kill herself, and the other, finding her with a revolver and wrestling with her for it, is shocked out of reality when the gun is fired. Her mind cowers back from the violence, runs into hiding in terror, and for forty years the girl lives in her clock-stopped mind on her summer wedding day. And then, in the violence of a summer storm, she awakens the events of the day; that her lover married the sister and died; that they had a son who is very like the father. You may guess whose face she first sees when she returns to time and what it does to her." 5 men, 6 women. INTERIOR. FEE: \$40 per performance. MS.

ISBN: 0-8222-1258-7

\$15.00

**THE WINSLOW BOY.** DRAMA. Terence Rattigan. Winner of the Drama Critics Circle Award as the best foreign play of the year, this absorbing drama was a tremendous hit in London and the United States. THE STORY: What begins as a small incident ultimately grows into a "cause célèbre" nearly shaking the foundations of the government. The incident is simply that of a youngster in an English government school who is expelled for an alleged theft. As a matter of fact, the youngster was entirely innocent, but practically all the evidence was against him. The boy's family, in particular his father, proceed to contest the decision of the school and challenge its right, as a government-run institution, to damage the reputation of a boy without sufficient legal safeguards. The issue which began as a private matter involves the right of official agencies to impose their authority on the individuals of any democracy and, as the play moves relentlessly forward, we see in effect, citizens of a democracy challenging the forces of bureaucracy, and thus keeping alive the issue of the basic rights of the individual. 7 men, 4 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1264-1

\$6.50

## 12 CHARACTERS

★ **THE MAGIC FIRE.** DRAMA. Lillian Groag. "Lillian Groag set about writing THE MAGIC FIRE a few years ago with an interesting image in mind. She wanted to create a big novel for the stage, with the rich texture, large cast of vivid characters and universal issues often found in a fine work of fiction. She succeeded. THE MAGIC FIRE effortlessly flows from short scene to short scene, and we come to have real affection for these people as we get to know them." —Journal Sentinel (Milwaukee). "This is a full-bodied drama, not minimalist or spare. The characters are flamboyant, the scenes are old-fashioned and fully realized...It is three hours of delicious theatre..." —Curtain-Up. "...considerable and wrenching power..." —Washington Post. "...a real tour de force...absolutely worth seeing..." —Philadelphia CityPaper. THE STORY: THE MAGIC FIRE concerns an immigrant family in Buenos Aires during the 1950s regime of Juan Perón. Refugees from Nazi Austria, Otto Berg and his family find themselves trapped in another fascist system, and once again retreat, taking brilliant, blind and sophisticated refuge in books, music, theater and the arts. Their next-door neighbor, Henri Fontannes, a high-ranking officer in the Peronist army, is most likely seriously involved in secret police activity in which enemies of the state are known to "disappear." He and his wife, Angelica, share with the Bergs the geographical location of their living quarters and an ardent love for the arts. When the reality of the political situation enters the Bergs' own apartment (their maid's son is in hiding), they are forced to confront their ethical choices—morals and politics in place of art; and Fontannes becomes the only man who can help them. 4 men, 7 women, 1 girl (doubling). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-2050-4

\$6.50

**AMPHITRYON.** COMEDY. Jean Baptiste Molière. Translated into English verse by Richard Wilbur. This lively and intelligent version of Molière's classic comedy shares honors with Mr. Wilbur's translations of *Tartuffe*, *The Mis-*

*anthrope*, *The School for Wives* and more. THE STORY: Jupiter, king of the Gods, has again become enamored with a mortal woman, Alcmena, wife of the military general, Amphitryon. During the general's absence in the field, Jupiter assumes Amphitryon's form, and is gladly welcomed home and into Alcmena's bed. The god Mercury aids in the deception by assuming the role of Amphitryon's valet, Sosia. The next morning, the real Sosia arrives to tell Alcmena that her husband will soon return home, but he is thwarted by his own double (Mercury), who, protecting Jupiter inside the house, berates and confuses Sosia, beating him up as he forces Sosia to flee. Alcmena and Jupiter (as Amphitryon) take leave of one another amid eloquent and passionate speeches befitting young newlyweds. Cleanthis, Alcmena's maid and Sosia's wife, is envious of such romantic fervor, and reproaches Mercury (whom she believes to be her husband) for his want of tenderness toward her. Mercury's mischievous replies contribute to the unhappiness of Cleanthis' and Sosia's quarrelsome marriage, which in a number of scenes throughout the play will provide a counterpoint to the behavior of their employers. When the real Amphitryon arrives home, his wife declares she has already welcomed him, and that he has but lately left her after a night of love. Amphitryon flies into a baffled rage, denies it all, calls Alcmena a faithless woman and goes off to seek her brother, a fellow soldier, who can testify that Amphitryon was with his battalion the night before. Jupiter, perceiving a further opportunity for human passions, reappears as Amphitryon, and convinces Alcmena he meant no insult in his rash actions. His ornate contrition and repeated threats of suicide persuade Alcmena to forgive him. Later the real Amphitryon returns home again, having failed to find his brother-in-law, and is told by Mercury (as Sosia) that Amphitryon is at home with his bride. Throughout the remaining action, which includes a confrontation between the two Amphitryons, the young general is in a state of vengeful fury. This gives way to stupefaction at the close, when the impostor gods reveal themselves. Mercury introduces Jupiter, restores an intact identity to Sosia, and flies to Heaven. Jupiter speaks appealingly to Amphitryon, promises him many future blessings (among them a son named Hercules), and vanishes in his turn. Considering the damage that has been done to the marriage of Amphitryon and Alcmena, the "happy ending" leaves them with an ironic hope for the future. 9 men, 3 women. UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-1439-3

\$6.50

**AMULETS AGAINST THE DRAGON FORCES.** DRAMA. Paul Zindel. A powerful and deeply moving study of the destructive effects of lovelessness and loneliness on a sensitive adolescent. Presented to critical and popular acclaim by New York's highly regarded Circle Repertory Company, the play probes unerringly into the unsettled lives of its characters and finds the compassion and simple humanity which circumstances have driven within them. "AMULETS becomes gripping and disturbing...the characters are invariably fascinating..." —NYTimes. "...absorbing and vividly written study of mid-50s lower-middle-class alienation and emotional hunger...it's the work of a true playwright." —Variety. "This is the play Williams or Inge would have written if they had been born thirty years later and avoided the sexual repression of their times." —Back-Stage. THE STORY: The action of the play takes place in the borough of Staten Island in the mid-50s. Mrs. Boyd, a divorced practical nurse, makes a living by caring for terminally ill patients, moving from house to house with her sensitive, lonely, teenage son, Chris. As the play begins Mrs. Boyd and Chris arrive at the home of Mrs. Dipardi, who is dying of cancer, and whose profane, hard-drinking son, Floyd, has alienated the neighborhood by flaunting his fondness for young boys and throwing noisy backyard parties. Suffocated by his over-protective mother and rejected by his absent father, Chris strikes up a friendship with Harold, a young hustler who has moved in with Floyd, but their relationship, like the others in the play, founders on the pervading bitterness and alienation which, inevitably, bring on a series of explosive and emotionally charged confrontations. Eventually Chris, unlike the others, does find the self-awareness—and courage—to overcome his circumstances and, as the play ends, the suggestion is strong that he will, in time, come to terms with the "dragons" that have beset, and shaped, his troubled youth. 9 men, 3 women (of the 9 men several roles can be doubled). INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0040-6

\$6.50

**ANNIVERSARY WALTZ.** COMEDY. Jerome Chodorov and Joseph Fields. "A lightly funny treatise on domestic relations..." —NY News. "ANNIVERSARY WALTZ knows how to be ecstatically funny and warmly human. Anybody between thirteen and seventy will find some intimate association with this tale of rough domestic seas...its best laugh lines are shockingly funny" —NY World-Telegram. THE STORY: Hawkins outlines, "The springboard situation of ANNIVERSARY WALTZ sounds startling. It turns out to be outrageously funny. On their fifteenth anniversary, a happy husband makes one wine-inspired mistake. He announces to his in-laws the romancing he and their daughter enjoyed before they were legally bound. The information is received with violent results by outraged grandparents and blase children...The payoff comes at the hilarious second-act curtain. The thirteen-year-old daughter chooses to tell an air audience of several dozen million peo-

ple just what started all the trouble at home." From then on troubles mount, tempers rise, until everything explodes riotously and the play ends on a warm and tender note, all the family having gained a little more understanding of each other. 7 men, 5 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0050-3 \$6.50**

**AUNT DAN AND LEMON.** DRAMA. Wallace Shawn. Winner of the Obie Award. A brilliant, provocative work which challenges both the mind and emotions of the audience. Successfully produced by the Royal Court Theatre in London and the Public Theatre, in New York, the play uses the innermost thoughts of a fragile, impressionable young English woman to illumine some of the most significant social and moral questions of our times. "Simply put, this is a play about how literate, civilized societies can drift en masse into beastliness and commit the most obscene acts of history...the most stimulating, not to mention demanding American play to emerge this year." —NY Times. "It is an assault. And an assault not on our senses, or even our minds, but on our beliefs." —NY Post. "With savage, sorrowing humor, he shows how decent, cultivated people rationalize corruption, terror and murder." —Newsweek. "...the most robust and tantalizing play that Wallace Shawn has written." —The New Yorker. **THE STORY:** The action begins in the London flat of Lenora (Lemon), a rather frail, introspective young woman who tells us, with a chilling calm, why she rather admires the Nazis for their "refreshing" lack of hypocrisy, and who then, in a series of flashbacks, explains how she came to hold these views. We meet her abrasive American-born father, to whom profit and business success are foremost, and her retiring mother who wishes that love and kindness were more prevalent but is easily reconciled to their absence. But, most important, we meet a family friend, Danielle (known as Aunt Dan), an Oxford don obsessed with defending Henry Kissinger's policies in Vietnam. Beguiling Lemon with tales of her wild days as an Oxford student, and of the amoral escapades of her diverse and often dissolute friends (depicted in brief, disquieting vignettes), Aunt Dan becomes the central force in Lemon's life, eventually corrupting Lemon's moral views to the point where even Aunt Dan's death elicits no compassion. Instead Lemon, in a final, chilling monologue, methodically makes the case that bullies are our natural masters—and that reasonable man is, by nature, an armed killer who destroys others not only because it is necessary for survival, but because it gives him pleasure. 6 men, 6 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-0076-7 \$6.50**

**THE AUTUMN GARDEN.** DRAMA. Lillian Hellman. This play by the distinguished dramatist enjoyed a long run on Broadway and the road. "The characters are not only brilliantly drawn, they are notably actable...All the parts are vivid and fascinating...because Miss Hellman has written them out of knowledge and integrity." —NY Times. **THE STORY:** In the words of the New York Post: "Miss Hellman is contemplating the meaning of middle age to an assorted group of people gathered together in a summer home...All of them are in one way or another frustrated and unhappy. Most of them are under the illusion that someday the things from which they suffer will be removed and they will be once more at peace. But when they come to see themselves, they realize that man is the sum of his past life, that they are incapable of any real revolt against their past, and that what they have made of themselves in earlier years is what they are when age approaches...Nor are they tragic figures. All of them are troubled average people, human, commonplace...but they are studied with great understanding and a touch of intelligently unsentimental compassion." 5 men, 7 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0082-1 \$6.50**

**BAD SEED.** THRILLER. Maxwell Anderson, from William March's novel. One of Broadway's outstanding hits. "It is solely and honestly meant to entertain...As purely purposeful diversion it ranks with *Dracula* and sometimes sets your spine to as much tingling...chilling." —NY Telegram. **THE STORY:** The scene is a small Southern town where Colonel and Christine Penmark live with their daughter, Rhoda. Little Rhoda Penmark is the evil queen of the story. On the surface she is sweet, charming, full of old-fashioned graces, loved by her parents, admired by all her elders. But Rhoda's mother has an uneasy feeling about her. When one of Rhoda's schoolmates is mysteriously drowned at a picnic, Mrs. Penmark is alarmed. For the boy who was drowned was the one who had won the penmanship medal that Rhoda felt she deserved. 7 men, 4 women, 1 small girl. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0088-0 \$6.50**

**BOOK OF DAYS.** MYSTERY. Lanford Wilson. "...[Wilson's] best work since *Fifth of July*...An intriguing, prismatic and thoroughly engrossing depiction of contemporary small-town life with a murder mystery at its core...a splendid evening of theater..." —Variety. "...fascinating...a densely populated, unpredictable little world...[filled with] intriguing characters who touch each other's lives through an elaborate series of connections...Above all,

there's the language...You could go to the theater night after night and never hear language so supple." —St. Louis Post-Dispatch. **THE STORY:** When murder roars through a small Missouri town, Ruth Hoch begins her own quest to find truth and honesty amid small town jealousies, religion, greed and lies. This tornado of a play propels you through its events like a page-turning mystery. 7 men, 5 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1767-8 \$6.50**

**THE BIG KNIFE.** DRAMA. Clifford Odets. A successful run on Broadway. "Not many playwrights can create characters as perceptive as these. Mr. Odets' dialogue is also fresh and dynamic." —NY Times. "...unfolds as an interesting, absorbing experience in writing...Written with bold strokes of authenticity, it combines philosophy with stark realism to produce a provocative play based on the subject 'success'...and moral values." —Variety. **THE STORY:** Tells of the last few days of Charlie Castle, a top movie star and an idealist, whose years of compromise with his beliefs for the sake of a Hollywood career have resulted in the slow destruction of his personality. We see his struggles to escape from the net of insincerity and falsehood in which he has trapped himself, and his ultimate defeat. 8 men, 4 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0115-1 \$6.50**

**THE BIGGEST THIEF IN TOWN.** COMEDY. Dalton Trumbo. This uproarious comedy was produced in New York and London. **THE STORY:** In a small town, the undertaker and the doctor plan to steal the body of the town's wealthiest citizen. That gentleman, a crook, has just passed out of the picture and the undertaker, who has led a quiet and honest life to date, sees no reason why he should not get a well paying job. So the undertaker and doctor enter the home of the deceased and proceed to take his body back to the shop. The undertaker and his friend picture a rosy future until the corpse comes to life and regains consciousness. The old gentleman is left on the sofa in the undertaker's office, where he proceeds to reveal the fact that he will die penniless, leaving his affairs in such condition as to make legal trouble for his successors. The undertaker, who has bought an option on the only bronze casket west of New York, sees himself stuck for a goodly sum, and is not unwilling to allow the job of attending to the deceased financier (he has since actually died) to go to a rival. When he is on the point of unloading the casket on his rival, he gets a temporary case of conscience and agrees to sell the casket for what he paid for it. His rival evidently thinks he is deceiving him when he reports that the millionaire has died penniless. So he hangs up the phone with the parting shot: "It's your funeral!" A pleasant romantic interest is sustained by the undertaker's daughter and a young dancer, who have become engaged and plan to carve out a career for themselves as professionals. 10 men, 2 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0116-X \$6.50**

**BLACK SHEEP.** COMEDY. Elmer Rice. **THE STORY:** Penelope Porter, engaged to Milton Abercrombie, is about to welcome her fiancé's mother into her home. At just the wrong moment, her prodigal brother, Buddy, returns without any money and in the company of a mysterious Mrs. Lloyd. Whether or not they are married is a question the scandalized family cannot answer. Just as Buddy is being thrown out, Mrs. Abercrombie arrives and recognizes him as the famous author known as "Tom Hatch." The family is dumfounded, but welcomes the Black Sheep home. Buddy is surrounded with everything that a doting mother and proud father can offer. But Mrs. Lloyd fears for the future. Buddy charms all those around him, especially the susceptible Dorothy, engaged to Buddy's brother, Freddie. Buddy has also made an impression on the widowed Mrs. Abercrombie. When Buddy decides to elope with Dorothy, Mrs. Lloyd takes steps to turn things around. She lays down the law to Dorothy, and makes the easy conquest of Milton, offering to run away with him. Buddy is stunned and threatens to marry Mrs. Abercrombie, but when Mrs. Lloyd tells him she is eloping to South America with Milton, she so inspires Buddy that he swears that he and Mrs. Lloyd will take the first steamer. This is exactly what she wanted; and she has already has the steamship tickets and a little cash in hand! 5 men, 7 women. **INTERIOR. FEE: \$40 per performance. MS.**

**ISBN: 990287 \$15.00**

**BLOOD, SWEAT AND STANLEY POOLE.** COMEDY. James Goldman and William Goldman. An uproarious portrayal of life in the peacetime U.S. Army, produced on Broadway. "...joggles the funny bone..." —Women's Wear Daily. "...hilarious high spots..." —NY Mirror. "...imaginative flashes of humor..." —NY Post. **THE STORY:** For a battle hardened combat soldier the peacetime Army can hold terrors that make him wish he were back in action again. Take the case of First Lieutenant Stanley Poole, a career Sergeant who earned a battlefield commission, and is now assigned as Supply Officer on an old-line Army Post in the Middle West. It isn't that the life is unpleasant, but only that the Army has decided that its officers should pass tests indicating the equivalent of two years of college study—which



makes things rather uncomfortable for a man who never even finished high school. To hold on to his cherished silver bar, Lt. Poole has been bribing Capt. Mal Malcolm, the Education Officer, with the best items that his supply room has to offer—and these have been converted into the cash necessary to buy Capt. Malcolm his heart's desire, a red Jaguar convertible. Now an inspection is in the offing, and Lt. Poole's problems compounded by the added threat of having his pilfering exposed. The arrival of Private Oglethorpe, a gun-shy young draftee with a psychological aversion to Army life seems hardly to come at the right moment but Oglethorpe, a "brain" from Oberlin College, has an idea. Why not prepare for the dreaded exam, pass it legitimately, and send Capt. Malcolm on his way? After all there are a lot of old-time Sergeants on the Base who are faced with the same problem, and between them they can replace the missing supplies and then some. The plan is put into action with "Professor" Oglethorpe in charge of the wildest, toughest and funniest group of students ever, and their "tuition" soon has the supply room back on an even keel. Poole takes the exam and passes—or so he thinks. His undoing is the vindictiveness of Capt. Malcolm, who deliberately flunks him and, in so doing, sets the stage for the hilarious climax of the play. The authors will permit slight changes in the script to make the play suitable for all Service groups. Inquiries are invited. 10 men, 2 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0127-5** **\$6.50**

**BROWN PELICAN.** DRAMA. George Sklar. An established regional theatre success, this unique and challenging play employs the most imaginative theatre techniques to set forth its cautionary message of man's impending ecological disaster. "In his black treatment of mankind's plunge into environmental suicide, Sklar displays flashes of genuine wit." —Atlanta Constitution. "...a must in innovative theatre, mad, witty, spirited and incandescent." —Charlotte Observer. "It is a fascinating subject and an absorbing show." —Variety. **THE STORY:** Having organized "Project Noah" to protect endangered species, Jeff Tanager (curator of the local zoo) is appalled when several rare birds are mysteriously murdered in their cages—and doubly shocked when he is accused of the crime. As he fights to defend himself and his family against increasingly scurrilous attacks, Jeff receives support from a disembodied "Voice," and as the action moves on to a bizarre courtroom scene the "Voice" gives Jeff the absolute power to control the forces of nature. In the resulting chaos, machines stop, animals talk, the heads of state confer desperately on ways for a man to regain domination of his environment. But, as the exciting dénouement makes chillingly clear, it may already be too late—unless mankind reverses its present ecological destructiveness and seeks out its true and proper place within the overall balance of nature. 7 men, 5 women. UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0159-3** **\$6.50**

**BY THE BOG OF CATS.** DRAMA. Marina Carr. "...this contemporary Irish variation on *Medea* [offers] a compelling look into a mind warped by human unkindness...it would be folly to miss this memorable illumination of a descent into darkness." —Bay Area Reporter. "Pure poetry. No one has this kind of powerful voice. You have to go back to the classics." —Holly Hunter. **THE STORY:** Loosely based on Euripides' tragedy *Medea*, this is the prophetic tale of Hester Swane, an Irish Traveller, who attempts to come to terms with a lifetime of abandonment in a world where all whom she has loved have discarded her. Set on the bleak, ghostly landscape of the Bog of Cats, this provocative drama discloses one woman's courageous attempts to lay claim to that which is hers, as her world is torn in two. At the age of seven, Hester was abandoned on the side of the bog by her wild and fiercely independent mother, Big Josie Swane. Hester has spent a lifetime waiting for Big Josie to return. To compound her sense of abandonment, Hester's long-term lover, Carthage Kilbride, with whom she has a seven-year-old daughter, is selling her "down the river" for the promise of land and wealth through a marriage with the local big farmer's daughter. Alone and dejected, Hester has no one to whom she can turn except the local misfits, Monica Murray and the Catwoman. As ever in Carr's dramas, the small community is populated by richly woven characters—from the outrageous, stultifying mother of the groom, Mrs. Kilbride, to the brutal and mercenary farmer, Xavier Cassidy. In the final moments of the action, we witness a woman provoked beyond the limits of human endurance. **BY THE BOG OF CATS** is a furious, uncompromising tale of greed and betrayal, of murder and profound self-sacrifice. 6 men, 5 women, 1 girl, extras. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1856-9** **\$6.50**

**CHAUCER IN ROME.** COMEDY/DRAMA. John Guare. "Mr. Guare has written exquisite monologues...whose very cadences seem shaped by shame. The details are vintage Guare...The sense of the grotesqueness in the everyday is dead-on..." —NY Times. "...Guare is a wise and funny master of the ironies of fate and place..." —NY Post. "CHAUCER IN ROME has all of Guare's hallmarks—the goofy detours into absurdism, the deeply black

humor, lengthy discussions offering at once bizarre and profound views generously spiced with aphorisms..." —CurtainUp. **THE STORY:** In the Holy Year of 2000 in Rome, Matt has learned that his painting has given him a curable form of cancer. In return for survival, he must abandon paint for a new artistic medium. Ultimately he chooses to dress in religious garb, videotape pilgrims' intimate confessions and display the confessions as exhibits. Along the way, "Father Matt" gets more than he bargained for with Ron and Dolo, the parents of his friend Pete, and his videotaping ends up hanging and destroying their lives. A scathingly funny satire on the warping hunger for fame, the moral pollution and desperation in the worship of icons, both religious and secular, and the betrayal involved in creating art, **CHAUCER IN ROME** brims with John Guare's inimitable wit and understanding. 8 men, 4 women (doubling). UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1840-2** **\$6.50**

**COCKTAILS WITH MIMI.** COMEDY. Mary Chase. A delightful family comedy, filled with the whimsy and warmhearted humor so characteristic of the work of this famous and beloved playwright. **THE STORY:** Mimi Ralston, a wealthy and much-married divorcee, is giving a party in honor of the reputedly formidable parents of her daughter's fiancé. Typically she engages a stunt "waiter" to insult her guests and, specifically, to spill soup on the stuffed-shirt Calthorpes. But her daughter, Edie, fearing that her mother would never be able to stomach her future in-laws, has hired two actors to impersonate them—which works fine until the real Calthorpes arrive on the scene with their son. Thereafter the mistaken identities (and the fun) proliferate, until all is in a state of hilarious confusion. Fortunately things are eventually set straight, as is Edie—who learns some lessons in love and life which spare her from what could have been a most unhappy fate. 6 men, 6 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0226-3** **\$6.50**

**CUCKOOS ON THE HEARTH.** MYSTERY/COMEDY. Parker W. Fennelly. **THE STORY:** The Carlises live in a lonely house in Maine. Mr. Carlisle must go to Washington to discuss a formula he has perfected. He wouldn't think of leaving his pretty wife if, at that moment, a fat and disagreeable novelist had not arrived and offered himself as temporary protection. Off goes Carlisle. On come three mysterious strangers: one with a beard who acts like nothing human, one a gangster, and one a pretended minister. What do you suppose they are up to? And which of them, if any, is an escaped stranger? Well, you can write your own story after that. Mr. Fennelly has written two—one according to a pattern furnished by the novelist, and one in accordance with the records of the house where the story occurs. Both are acted out, both are thrilling and entertaining. 7 men, 5 women. INTERIOR. **FEE: \$40 per performance.** MS.  
**ISBN: 0-8222-0258-1** **\$15.00**

**THE DANCING MICE.** DRAMA. John Patrick. Vivid and highly imaginative, this powerful allegory, one of the few "serious" plays by this famed master of comedy, offers a timely and eloquent comment on the ills of modern society. **THE STORY:** The setting is a laundromat in a poorer section of a large city, a gathering place for the diverse characters who live in the neighborhood. As these very different people come in contact, a wide range of human experience is revealed, as are the fears and tensions which so often drive us apart even when compassion and understanding are so sorely needed. In the course of the action there are poignant "memory sequences" which probe into the secret thoughts of the individual characters and which are contrasted against the moments of violence, intrigue, romance, comedy and pathos which are the stuff of their real lives. In the end there is also death, but, with this, an awareness of the resilient humanity and sense of hope which reside in all men and which, ultimately, must provide the ways to redemption and a better life. 7 men, 5 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0267-0** **\$6.50**

**THE DEATH OF PAPA.** DRAMA. Horton Foote. One of the final works in the nine-play cycle entitled *The Orphan's Home*, which follows the lives of the Robedaux family of Harrison, Texas. Others in the cycle include *Lily Dale*, *Courtship*, *Roots in a Parched Ground*, *The Widow Claire*, *Valentine's Day*, 1918 and *Cousins*. In the present play an era draws to its close, and the playwright explores the repercussions to the extended family which are felt at the death of Horace Robedaux's domineering father-in-law, Henry Vaughn. **THE STORY:** The play begins by introducing the next generation of Robedauxs in the person of Horace's son, Horace Jr., who comes home from school to find that his maternal grandfather, Henry Vaughn, has died suddenly of a heart attack. From this point, two main storylines are traced in the play. One deals with young Horace's coming to terms with the concepts of life, death and familial relationships. He finds that his mother, Elizabeth, is expecting another baby; he listens to, and asks many questions about, the widely contrasting accounts of his two grandfathers; and he endures the fussing of his paternal grandmother, who's fearful that his love of reading will make him too intro-



spective and "ruin him" for the real world. He must also come to grips with the drowning of Gertrude, a young black girl who was his confidante and friend. The other storyline concerns "Brother" Vaughn, Henry Vaughn's disolute son, who, in the short time during which he has control, heads his late father's farms and other holdings on a course toward rapid ruin. When his mother takes back control of the estate, Brother heads off to Galveston, where he subsequently kills a man in a drunken brawl. Through all of this, Horace Sr. maintains his own counsel, although he stands up to his mother concerning his son's love of reading, and he comforts his wife, Elizabeth, through the crises affecting her family. But he refrains, even when asked, from interfering in the family's affairs and, as the play ends, the suggestion is strong that things are subtly, but inexorably, beginning to flow his way. 4 men, 7 women, 1 boy. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0292-1**

**\$6.50**

**THE DISINTEGRATION OF JAMES CHERRY.** COMEDY/DRAMA. Jeff Wanshel. The author's first play, initially presented by the Eugene O'Neill Memorial Theatre Foundation in Waterford, Connecticut, this madcap accounting of the "nightmare" of a precocious (and somewhat paranoid) young man trying to adapt to—and accept—contemporary society, went on to highly acclaimed production at the Forum Theater of New York's Lincoln Center. "...Mr. Wanshel is a comic stylist of considerable distinction..." —Village Voice. "...a fresh, inventive wit and whimsical sagacity..." —Newsweek. "...hilarious horror-scene vision of this real world..." —Cue Magazine. **THE STORY:** After announcing at the outset that what follows is his "nightmare," young James Cherry leads us through a series of hilarious and revealing episodes from his life. Awful things keep happening to those around him, and for some reason it always seems to be James Cherry's fault. His grandparents fall down stairs to their deaths; his father is eaten by crocodiles; his sister leaps off the roof. When James goes off to the big city to pursue an acting career, his roommate is devoured by the pig he keeps as a pet; his car is eaten by a large truck; he accidentally shoots his agent during the course of an audition. And through it all James Cherry, innocent, earnest, agreeable—and perhaps doomed without knowing it—goes on trying to piece together the bizarre elements and people of his existence into something reasonable and acceptable. But as his knowledge of what he is up against grows he can only go deeper and deeper into his nightmare—and on to the disintegration that inevitably awaits. 7 men, 5 women. **UNIT SET. FEE: \$40 per performance.**

**ISBN: 0-8222-0314-6**

**\$6.50**

**FOUR BABOONS ADORING THE SUN.** COMEDY/DRAMA WITH MUSIC. John Guare. Music by Stephen Edwards. In a whirlwind of romantic impetuosity, a newlywed couple relocates to an archeological dig in Sicily, bringing their nine children from previous marriages. There, they face a tragedy testing their commitment to love against a waning passion. "John Guare is a hypnotic spinner of tales. In his plays, language takes on a magical, talismanic power, characters abruptly assume heroic dimensions and music permeates the air like perfume...this play has an ineluctable emotional power." —Variety. "...I can only speak from the perspective of someone who was deeply stirred by this play, not only aesthetically by the bold risks of Mr. Guare's experiment but also at a cathartic level by the naked power of what he has to say about the risks of life itself..." —NY Times. **THE STORY:** Eros, the god of love, narrates the action of the play in haunting passages akin to the Greek choruses of ancient tragedies. We meet Penny and Philip, newlyweds who have abandoned unhappy marriages to work together on Philip's archeological dig in Sicily. They bring along their nine children, hoping to instill in them a love of antiquity and a zest for the same impassioned living they've rediscovered in middle age. What they aren't willing to discuss with the children, however, is that their marriage originally began as an illicit affair, symbolically identifying with an half-buried statue of four baboons basking contentedly in the sun. Immediately, the children announce that they knew of the affair from the start, and worse, their eldest children, Wayne and Halcy, have fallen in love and are demanding permission to have sex. Forbidden to continue the relationship, the children escape during an earthquake that separates the two families. Penny and Philip find them just as they are making love on a hilltop. Fleeing his parents, Wayne climbs a cliff and accidentally falls to his death. Philip, his spirit broken, returns to the States for the funeral, but Penny stays behind. The play ends with Penny basking in the Sicilian sun, meditating with the deeper understanding of what the four baboons statue has come to symbolize to her: There they sit, blinded by the very sun they worship, yet drawn again and again, regardless of pain, to its life-giving warmth. 2 men, 1 woman, 5 boys, 4 girls. **EXTERIOR. FEE: \$60 per performance.**

**SPECIAL NOTE: A piano/vocal version (#2031MU) of the original score by Stephen Edwards is available through the Play Service for a fee of \$10.00, plus shipping. The fee for the use of this music is quoted upon application.**

**ISBN: 0-8222-1305-2**

**\$7.50**

**FRANKENSTEIN.** THRILLER. Victor Gialanella, from the novel by Mary Shelley. First presented at the Loretto-Hilton Repertory Theatre in St. Louis, and then lavishly remounted for its New York production, this classic thriller is offered here in the easier-to-stage pre-Broadway version. Blending thrills and shuddering horror with moments of touching sentiment and compelling philosophical insights, the play accomplishes the singular feat of being as moving and affecting as it is terrifying. "No question, Gialanella's script caught the legendary excitement of the Frankenstein story." —Saturday Review. "FRANKENSTEIN is more than a horror story...much more." —St. Louis Citizen. "...the most visually exciting stage presentation of the season." —Hollywood Reporter. **THE STORY:** Set in nineteenth-century Switzerland, this classic tale of horror and suspense details the ill-fated experiments of young Dr. Frankenstein as he attempts to fathom the secrets of life and death. Purchasing cadavers from two unsavory grave robbers, he gives life to a creature both hideous and touching—and so physically powerful and mentally twisted that he soon brings death or destruction to all who stand in his way. Adhering more closely to the original novel than did the famous motion picture versions, the play blends moments of brooding terror and sudden shock with questions of morality and the dangers of unrestrained scientific inquiry. 8 men, 3 women, 1 boy. **THREE INTERIORS/FOUR EXTERIORS (ALL CAN BE SIMPLIFIED). FEE: \$60 per performance. SPECIAL NOTE: A CD (#2030CD) containing the original music composed by Richard Peaslee for the New York production of this play is available through the Play Service for \$60.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**

**ISBN: 0-8222-0419-3**

**\$6.50**

**THE GAZEBO.** COMEDY/MELODRAMA. Alec Coppel, based on a story by Myra Coppel and Alec Coppel. "Suspenseful and funny...an immensely warm and humorous experience in the theatre. It should have a long life." —NY Journal-American. "Fun and entertainment for the whole family." —Hollywood Reporter. "Vast, hearty and hilarious...the murderous fun is irresistible." —NY Herald-Tribune. **THE STORY:** A writer of TV who-dunits and whyzits, always with an eye toward inventing the almost perfect crime, gets into a spot where he has to commit a real do-it-yourself murder. His wife has become the target of blackmail, so the writer has to silence the so-and-so with a six-shooter and then find a place to hide the body. Having acquired at auction a gazebo for their suburban backyard, the writer and his wife decide to plant the blackmailer in its fresh concrete foundation. Mysteriously, it isn't long before the body turns up again—in the middle of their living room! Soon the house is crawling with detectives and district attorneys, all looking to point the finger somewhere, thus casting the writer in a role he never expected he'd have to play: the suspect. 9 men, 3 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0434-7**

**\$6.50**

**GETTING FRANKIE MARRIED—AND AFTERWARDS.** DRAMA. Horton Foote. "...a play in which history repeats itself with a touch of farce and a touch of tragedy. In many ways, this relatively gentle comedy is a defense of old-fashioned values, and a warning that even today...there are heavy consequences to pay for deviating from the traditional...a memorable member of [Foote's] impressive oeuvre." —Variety. **THE STORY:** Frankie, a traditional girl from a traditional town, has been leading an untraditional life. For over twenty years she has been Fred's girlfriend, and though she longs to be married, Fred has never asked—until now. Why the change of heart? Fred's mother may be dying, and she would like to see her son married before she goes. But that's only part of the reason. There's the other embarrassing matter of another woman, a younger woman, who is suing Fred because she claims to have quit her job after Fred proposed to her. As if that weren't trouble enough, both Frankie and the other woman will be having Fred's child. 4 men, 8 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1932-8**

**\$6.50**

**GETTING OUT.** DRAMA. Marsha Norman. A major Off-Broadway success, this eloquent, moving and exceptionally well-written first play probes into the past and present of a young woman attempting to find her way in life after release from prison. "...a blaze of theatrical energy that lights up the Off-Broadway scene as nothing else has done this season." —NY Times. "The writing is thrilling in its unadorned honesty, and the characters seethe with genuine life...one of the best plays of the year." —NY Post. "This sensitive and beautifully written play totally commands attention, giving us a heroine we really care about...GETTING OUT speaks to the hearts as well as the mind. It moved me to joyous tears." —Show Business. **THE STORY:** Released from prison "Arlene" returns to a rundown apartment in Louisville, intent on starting her life over. Rebellious and disruptive as a young girl, she has found strength in religion and wants to put her youth (as "Arlie") behind her. But her struggle to find her way in the present (as "Arlene") is counterpointed by flashbacks of her past (as "Arlie"), her two personalities being represented by two performers, who some-

times appear onstage simultaneously. We meet the guards and prison officials with whom "Arlie" waged a running battle; and the unfeeling, slatternly mother, the lecherous former prison guard, the pimp ex-boyfriend, and the touchingly friendly neighbor with whom "Arlene" is confronted in the present. Ultimately the play, like life, offers no simple answers—but it conveys, with heartrending honesty and compassion, the struggle of someone fighting for her life against incredible odds. 7 men, 5 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-0439-8 \$6.50**

**GOODLY CREATURES.** DRAMA. William Gibson. A powerful, absorbing and brilliantly conceived drama which explores the tragic fate of a free-spirited woman who comes into conflict with the rigid social and religious conventions of Puritan New England. Designed to be performed on a bare stage, and with a minimum of props and costumes, the play uses deeply probing characterizations and richly evocative language to achieve a rare dramatic impact. "William Gibson has written a riveting play about an American historical event...It had more thought—and more plain old dramatic meat—in it than about ten typical Broadway plays put together." —Washington Post. "...a muscular, flinty piece of work, engrossing from first to last, with language that has the texture of gnarled wood." —Boston Globe. **THE STORY:** The play is set in the Massachusetts Bay Colony, at that early time when the first settlers were struggling to establish a foothold in a new and inhospitable land. Beset by bad weather and hostile Indians, the colonists were sustained by their Puritan faith—a faith that has brought Anne Hutchinson and her family to the new world. Gifted with healing powers and a knowledge of folk medicine, Anne quickly becomes a valuable asset to the colony. But she is also a mystic who believes that God speaks to all people with simple directness—a concept which earns her adherents but soon brings her into conflict with the powers that be. One by one her supporters give in to pressure from their elected leaders and the established clergy, and before long there are accusations of witchcraft and perversion. In the end the good-spirited Anne is condemned to banishment and a grisly death—the victim of those who fear what they cannot understand and must destroy what they cannot bring under their influence and control. 9 men, 3 women. OPEN STAGE. **FEE: \$50 per performance.**

**ISBN: 0-8222-0462-2 \$6.50**

**GRAMERCY GHOST.** COMEDY. John Cecil Holm. A Broadway success. A list of slight changes is included in the text, making the play adaptable to every group. **THE STORY:** Most people have inherited property, but we never heard of anyone's inheriting a ghost. Nancy Willard did. This attractive girl, who works for a publisher, is engaged to Parker Burnett. When Amelia Bullock, Nancy's landlady and owner of a delightful old house, dies at the age of 103, Nancy learns that she has been left something named Nathaniel Coombes. Nathaniel is a young and handsome Revolutionary soldier who had been ambushed and killed in 1776 and is now doomed to an earth-bound existence as a ghost in the neighborhood of Nancy's apartment. He cannot get into heaven because he has failed to deliver a message to George Washington. It was all the fault of a pretty barmaid who caused him to forget his duty. Nancy, incidentally, is the only living being who can see Nathaniel. When Charley Stewart, an attractive young newspaperman, comes to Nancy's apartment seeking data on the late Miss Bullock, Nancy finds her life even more complicated, since there are now three young men (if we include Nathaniel) interested in her. It is Charley, of course, who learns how to exorcise the ghost and win Nancy away from Parker. But it is Nathaniel who ultimately enables Nancy to choose the right husband, and on his accomplishing this he gains admittance to heaven at long last. 6 men, 6 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0470-3 \$6.50**

**THE HAPPY TIME.** COMEDY. Samuel Taylor, based on stories by Robert Fontaine. A great comedy success on Broadway, and a most happy and carefree theatrical treat. **THE STORY:** The "happy time" of the title is the growing up of twelve-year-old Bibi Bonnard, youngest member of a gay, uninhibited French family living in Ottawa. Bibi's father is a good-humored whimsical musician, leader of a vaudeville orchestra, who wants his son to grow up to appreciate the warmth and humor of life, and to understand that "to be truly a man one must know two things: One must know love one must know truth." The other men of the family are: young, exuberant Uncle Desmonde, bon vivant, travelling salesman, and "Casanova of Canada"; Uncle Louis, who drinks wine from a water cooler, and "has not let the thought of work disturb his slumbers in twenty years"; and Grandpere, who believes that one lives only as long as one loves, and is determined to live forever. The quieting influence in this mercurial household is Bibi's mother, Maman, a Scot among Frenchmen, who tries with amused determination to rule her men with some kind of order and usually fails, though in so doing she manages to retain her good-humored tolerance. It is Maman who warns the men that their carefree ways may someday get Bibi into trouble, but when her prediction comes true and the trouble comes, she has reason

to be proud of her, for they really rally like the Three Musketeers, rise to the occasion, and show their true honesty and humanity. They strike a blow for freedom, and in a scene that is warmly humorous and deeply touching, Bibi learns what it is "truly to be a man." 8 men, 4 women. TWO INTERIORS.

**FEE: \$50 per performance.**

**ISBN: 0-8222-0497-5**

**\$6.50**

**HARVEY.** COMEDY. Mary Chase. A celebrated success: This play has become one of the most successful and popular plays ever offered to nonprofessionals. **THE STORY:** When Elwood P. Dowd starts to introduce his imaginary friend, Harvey, a six-and-a-half-foot rabbit, to guests at a society party, his sister, Veta, has seen as much of his eccentric behavior as she can tolerate. She decides to have him committed to a sanitarium to spare her daughter, Myrtle Mae, and their family from future embarrassment. Problems arise, however, when Veta herself is mistakenly assumed to be on the verge of lunacy when she explains to doctors that years of living with Elwood's hallucination have caused her to see Harvey also! The doctors commit Veta instead of Elwood, but when the truth comes out, the search is on for Elwood and his invisible companion. When he shows up at the sanitarium looking for his lost friend Harvey, it seems that the mild-mannered Elwood's delusion has had a strange influence on more than one of the doctors. Only at the end does Veta realize that maybe Harvey isn't so bad after all. 6 men, 6 women. TWO INTERIORS. **FEE: \$60 per performance.**

**ISBN: 0-8222-0500-9**

**\$6.50**

**THE HAUNTED HONEYMOON.** MYSTERY/COMEDY. Jonathan Troy. **THE STORY:** Dan and Lisa Morgan are honeymooning in England, and they visit an ancient castle with their tour group. Suspicions run high when they suddenly find themselves trapped in the forbidding Egyptian room of the castle, and are greeted by a voice announcing that he is the reincarnation of Osiris, and that they have been chosen as sacrifices to the god, Thoth. Their abductor has provided food and sleeping accommodations, but the first order of business is to protect themselves from his mad scheme (and perhaps each other), which leads to a series of chilling (and often funny) events. But terror mounts as the elusive Osiris strikes first one and then another—until it becomes evident that he must be one of them. The final outcome masks his true identity until the last possible moment, and will hold the audience breathless until the truth is known and the killer brought to justice. 7 men, 5 women. INTERIOR. **FEE: \$40 per performance. MS.**

**ISBN: 992168**

**\$15.00**

**IN ARABIA WE'D ALL BE KINGS.** DRAMA. Stephen Adly Guirgis. "...a harrowing new play...just when it seems [IN ARABIA] will settle for the shock value of its raw and violent language and imagery...Mr. Adly Guirgis begins to tie all his loose ends together in a grim and sad portrait of life on the streets." —NY Times. **THE STORY:** Lenny is a recently released ex-convict. Despite his imposing size, he was gang raped repeatedly while incarcerated and struggles to find his manhood on the outside. Daisy, his alcoholic girlfriend, craves a "real" life with a "real" man and abandons him at a seedy pre-Giuliani Times Square bar in pursuit of some cheap Chinese takeout. At the bar is Skank, a former failed actor turned junkie, who is trying to outlast the rain storm and get a buyback from the long-missing Irish bartender as he begins to go through withdrawals. Also at the bar is Sammy, an old, dying guilt-ridden drunk who exists somewhere between reality and the afterlife. DeMaris, a seventeen-year-old gun-brandishing single mother, wants to learn to turn tricks. She enlists the aid of Chickie, Skank's girlfriend, a young crackhead hooker who plays Go Fish with the simple-minded day bartender Charlie, who thinks he's a Jedi warrior and who buys meals for Chickie because he loves her and because he lives for the day they can go out someday, "just as friends." The owner of the bar is Jake. The place was his father's before him, and after thirty years, he longs for the chance to leave "this sewer" for a re-invented life in Florida. The real-estate boom, "gentrification" and the emergence of Disney in Times Square affords him that opportunity. Unaware that their last piece of home is about to be pulled out from under them, the bar patrons struggle on. Their sense of humor, their misguided hopes and dreams, and their lack of self-pity are badges that are tattooed to their souls. They will all, before the end, demand and take the chance to face head on their complicated and sad truths. 8 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1800-3**

**\$6.50**

**IT'S SHOWDOWN TIME.** COMEDY. Don Evans. A high-spirited and hilarious comedy of contemporary black life, drawn from Shakespeare's *Taming of the Shrew*. Successfully presented both in Philadelphia and by New York's noted New Federal Theatre. "The characterizations are funky, the performances vigorous and the pacing whirlwind. What a spirit lifter!" —Philadelphia Daily News. "...high-spirited, glad-hearted entertainment." —NY Times. **THE STORY:** Transferring the action from Shakespeare's Padua to a black neighborhood in Philadelphia, the author retains the main theme of a good but simple man out to tame—and marry—the sharpest-tongued woman in

town. In this case the hero is Adam Poindexter, who has come up from South Carolina to open a barber shop, and the unwilling object of his affections is Rosa Richardson, "a quick-tempered, foot-stomping, nigger-hating black woman." Adam proves his mettle quickly by single-handedly routing a gang of street toughs—but Rosa turns out to be a more difficult conquest. The complications multiply hilariously as the undaunted Adam presses on, much to the consternation of Rosa's family and friends, including her sexually liberated sister and her "church-a-fied" boyfriend, and a busybody widow who manages the not inconsiderable task of reforming the neighborhood wino. As in its immortal predecessor, delightful use is made of revealing soliloquies and asides and, as before, all ends happily in a burst of exuberant and rollicking high spirals. 8 men, 4 women. UNIT SET. FEE: \$40 per performance. MS. ISBN: 0-8222-0583-1 **\$6.50**

**IVORY TOWER.** DRAMA. Jerome Weidman and James Yaffe. A selection of the American Playwrights Theatre, this engrossing and revealing courtroom drama probes into the complex, fascinating mind and motivations of a famous American writer accused of deliberate wartime treason. "...an intense, absorbing courtroom drama with pace, style, force and purpose." —Ann Arbor (Mich.) News. "...a tough-minded, intellectually stimulating drama of ideas and ideals..." —Columbus (Ohio) Citizen-Journal. **THE STORY:** Is outlined in the Citizen-Journal: "in 1943 an American poet living in self-exile in Paris made several broadcasts to invading American forces urging them to lay down their arms and stop the bloodshed. This absorbing and disturbing play poses the question: Did he or did he not intentionally commit treason?...Simon Otway, the central figure, is so overwhelmingly in detail, so articulate, that he becomes the unwitting artist-on-trial and the ultimate victim of his own character. The trial brings about a kind of catharsis—a mind-bending recognition of his real motives...As the poet on trial for his life and career, Grayson Goss is superb. His performance is a plea for artistic freedom, tempered with contempt for mediocrity. He catches the essence of an artist who has a superiority complex simply because he is superior." And while this superiority does set him apart, and even above, the question remains—were his actions harmful to other men, and are they punishable by the laws which all must obey? But the final outcome remains to tantalize, for there is no jury onstage during the trial scenes. The audience is the jury, and theirs is the decision on which a man's fate, and even the meaning of his life, must hinge. 11 men, 1 woman. TWO INTERIORS. FEE: \$40 per performance. MS. ISBN: 0-8222-0585-8 **\$6.50**

**JONAH.** COMEDY. T.J. Spencer. Produced Off-Broadway, this imaginative and witty comedy offers a refreshing new approach to the timeless story of Jonah and his instructive sojourn in the whale. "...a nonconventional, free-wheeling comedy, with a glittering eye for irony..." —Catholic News. "...Mr. Spencer manages to whip up quite a number of amusingly imaginative variations on the biblical story..." —NY Post. "...substantial, scintillating and provocative..." —NY World-Telegram & Sun. **THE STORY:** As Richard Watts Jr. outlines "It is the author's fanciful notion that, when Jonah was cast overboard during the tempest at sea and found himself safe in the fish's great belly, he also discovered that he wasn't alone there. He learned that he had a captive companion, and I'll bet you can't guess his fellow prisoner's identity. It was no less a personage than Ulysses, not James Joyce's Dubliner but the conqueror of Troy, and he had been living in the fish contentedly for several hundred years. Fortunately, Ulysses had managed to pick up some Hebrew, and since they had very different viewpoints on things, they were able to engage in lively arguments. Although the Greek adventurer admired Jonah's vigorous prose style, he himself preferred poetry and he thought the prophet's idea of God was nonsense. He didn't believe in the Greek gods either, and his theory was that it was the poets who dominated man's destiny by writing tales of his great deeds. There was another fellow in the fish's insides, a madman to whom Ulysses had given the name of Thersites. When, however, the three escape and reach Ninevah, the madman turns out to be just a troubled industrialist who had modern ideas about doing business on credit. The sailors from Jonah's ship turn up in Ninevah too, and there is quite a reunion. But Jonah remains a little disillusioned because Jehovah spares the city, leaving his predictions looking a little silly." 12 men. FOUR SIMPLIFIED SETTINGS. FEE: \$40 per performance. MS. ISBN: 0-8222-0600-5 **\$15.00**

**JOSEPHINE: THE MOUSE SINGER.** FANTASY. Michael McClure. Based on a story by Kafka. Presented Off-Off-Broadway, this brilliant parable on the arbitrariness of the universe won the Obie Award as best play of the season. "...one of the most engaging things McClure has written for the stage..." —Village Voice. **THE STORY:** Josephine is a mouse—but she is also a singer, a creative artist who seeks to be exempted from the nagging demands of the workaday world. Unfortunately the powers-that-be deny her request, despite the fact that Josephine's singing mesmerizes the other mice, and particularly, Baby, a young male mouse who falls in love with Josephine and wants to marry her and produce little mice. But Josephine wants only to

sing, which points up the conflicts which she, as an artist, must deal with: in her relationship with the public; with society at large; and in her personal life. In the end there seems to be no satisfactory resolution of her problem, no reconciliation possible between the public and private Josephines, so she simply vanishes—trading an untenable present existence for future enshrinement in the fervent, if inaccurate, memories of her loyal fans. 6-7 men, 6-7 women. UNIT SET. FEE: \$40 per performance. MS. ISBN: 990323 **\$15.00**

**JUMPIN' JUPITER.** FARCE. Kurtz Gordon. Effective high-school piece. **THE STORY:** Abby, Dot and Pat share an apartment while they try to make it on Broadway. The rent is due, and Minnie, their landlady, tells them to pay up or else. Then Pat comes home with a box she has found in a garbage can (she got curious when she saw a man drop the box). They open it and find \$50,000. Abby recalls the news that a ransom of \$50,000 would be paid that day to Baby Face Ben for kidnapping Irene Manning. They are scared to notify the police, and, to add to their predicament, Baby Face Ben has followed Pat home. When Oscar, an astrologer, happens by, they take him for one of Ben's men. Having armed themselves, they surround Oscar and hilariously make him prove he's an astrologer. As they draft him to help put the money back, a brick is thrown through the window, bearing the note: "You have the money but that isn't all you're going to get!" What they get is Irene Manning, gagged and bound, on their doorstep, and of all times for Minnie to pop in, this would be it! She recognizes Irene and runs for the police. With the ransom money and the kidnapped girl in their possession, the mere thought of the police petrifies them. Needless to say, all ends well. 4 men, 8 women. INTERIOR. FEE: \$40 per performance. MS. ISBN: 990312 **\$15.00**

**KIT MARLOWE.** DRAMA. David Grimm. "...fiendishly entertaining and wildly sensational..." —Time Out. "A rip-roaring, moving drama by the gifted playwright David Grimm. KIT MARLOWE puts him on the map in a big way." —Journal News. "...written with dash and danger...This is a superb young play..." —NY Post. "...exciting and pleasurable...rich material..." —Village Voice. **THE STORY:** Hungry for adventure and a way to make his mark, poet and playwright Christopher Marlowe becomes a spy for a dark wing of the British government and seals his hero Sir Walter Raleigh's fate and his own. Set in the seedy underworld of Elizabethan England, this story of the meteoric rise and fall of Kit Marlowe—playwright, poet, spy and sexual outlaw—charts the ambitions of youth in a cold and unforgiving world. 12 men (doubling). UNIT SET. FEE: \$60 per performance. MS. ISBN: 0-8222-1802-X **\$6.50**

**KRINGLE'S WINDOW.** CHILDRENS PLAY. Mark Medoff. A modern Christmas fable for all ages. **THE STORY:** Becka, age twelve, and Boomer, age eight, are sisters whose parents are in the middle of a trial separation at Christmas time. Becka, a precocious computer hacker, has become cynical and withdrawn. Boomer tries to be the peacemaker, eternally positive and anxious for all around her to be happy. Their parents, Dean and Irene, both child therapists, disagree on how to deal with the problems of their own children. While taking her sister to the mall to see Santa, Becka is goaded by her hacker friends into telling Boomer that there is no Santa, and when she does, this threatens to ruin Christmas for the family. While Dean and Irene try to deal with the fallout, the magical and mysterious Mrs. Rosen, comes into everyone's lives and begins to change the equation. She challenges Becka to prove there is no Santa by using her computer to see if she can't find him hooked up to a network somewhere. Becka, feeling more and more remorseful over what she has done to her sister, is intrigued by Mrs. Rosen's challenge and by the end Dean and Irene have reconciled, Becka has a brighter outlook on life, Boomer gets her Christmas wish, and Santa...well, of course he's real. 3 men, 2 women, 3 boys, 4 girls (flexible casting). UNIT SET. FEE: \$60 per performance. **SPECIAL NOTE: The original music composed by Jan Scarbrough for the Louisville Children's Theatre production is required for performance. A cassette tape (#2706CT) with cue sheet containing this music is available through the Play Service for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.** MS. ISBN: 0-8222-1356-7 **\$6.50**

**LANDSCAPE OF THE BODY.** COMEDY/DRAMA. John Guare. A powerful and brilliantly inventive work by one of our theatre's most important writers. Presented Off-Broadway by the Public Theatre, Joseph Papp, producer. "LANDSCAPE OF THE BODY is quite simply the best work Guare has ever done." —Village Voice. "Whenever his imagination takes over, whenever his astonishing dramatic talent for creating characters and lines and scenes is let loose, he is invaluable..." —The New Yorker. "There's more invention, more feeling, in LANDSCAPE than in any two plays by most writers." —Newsweek. **THE STORY:** Moving back and forth in time, the action of the play is a mosaic of short scenes, monologues and original songs, all blending together into a reveal-

ing and affecting study of the American Dream gone awry. The play moves on many levels. In one sense it is a murder mystery: A boy is found dead, and his mother is suspected of his killing. But, as the investigation of the crime proceeds, other themes emerge and combine with it. The boy's mother has come to New York to persuade her sister to come back to their home in Maine; the sister is killed in a bizarre accident and her sibling slips easily into her persona, moving into her apartment and taking over her job; and her son loses his country innocence and becomes involved in the often ugly street life of Greenwich Village. In the end all these various strands are drawn together into a shattering climax—a forceful, moving illumination of lives first betrayed and then destroyed by illusions which, inevitably, lie always behind comprehension and control. 8 men, 4 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-0632-3 \$6.50

**LOVE RIDES THE RAILS (OR WILL THE MAIL TRAIN RUN TONIGHT?)** MELODRAMA. Morland Cary. One of the best "old-timers." Old songs may be introduced. **THE STORY:** Simon Darkway seeks to control for his own vile purposes the Walker Valley, Pine Bush & Pacific R.R. Opposing him are the gallant Truman Pendennis, the beauteous Prudence Hopewell, the Widow Hopewell, and staunch Harold Standfaster. Assisting him are Dirk Sneath, a viper of a man, and Carlotta Cortez, the sultry siren with a heart of gold. Swiftly and hilariously, the plot unfolds, leading to a tremendous climax when the hero is bound by the villains to the tracks in the path of an on-rushing train; but the heroine arrives in the nick of time. She stops the train and virtue stands triumphant while the evildoers get their just deserts. The final scene closes in a blaze of glory as Prudence, flagging the onrushing train with her hastily discarded red skirt, bravely shouts, "Shall prudish modesty send those men to their death? No, no, a thousand times No." 7 men, 5 women, extras. SEVERAL SETTINGS. FEE: \$60 per performance. SPECIAL NOTE: A CD (#2965CD) containing music for this play is available through the Play Service for \$60.00, plus shipping. There is no additional fee for the use of this music. ISBN: 0-8222-0698-6 \$6.50

**MATING DANCE.** COMEDY. Eleanor Harris Howard and Helen McAvity. Produced on Broadway. A fast moving, energetic comedy, with a particularly attractive array of intriguing characters. "...ignites audiences into storms of laughter, gales of merriment..." —Morning Telegraph. **THE STORY:** Writing an etiquette column for a chain of small-town newspapers does not shape up for Kelly Lewis as a particularly promising or lucrative career. But Kelly has prospects because of her romance with Bruce Barrett, a successful publisher and television personality who is several years her senior. The snag, however, is that Bruce's estranged wife is a lady U.S. Senator—and she is reluctant to risk the scandal of a divorce in an election year. But as Bruce and Kelly are unwilling to stop seeing each other, the Senator's lawyer suggests that they employ a "beard," or decoy, to accompany them in public. The idea is that people will think that Kelly and the "beard" are the real twosome, and the lawyer assigns one of his junior colleagues to the job. But the young man, an amateur ornithologist, is more interested in birds than ballots and, to add to the complications, his sympathies are soon aligned with the lovers. Kelly's neighbor, a young Swedish beauty who travels between their adjacent apartments via an ironing board balanced over an air shaft, also contributes to the mayhem, as do a unique assortment of zany neighbors and friends. It all ends up in a lively party, with the "beard" dancing about madly as a whooping crane, and the Senator's opposition sneaking in to take some compromising pictures...with the result being that Kelly must be sacrificed if the election is to be saved. When the chips are down she realizes that Bruce is not the man she thought he was, but Kelly's disenchantment is happily reversed when she and the lawyer find that they were meant for each other all along. 7 men, 5 women. INTERIOR. FEE: \$40 per performance. ISBN: 0-8222-0740-0 \$6.50

**A MONTH IN THE COUNTRY (AFTER TURGENEV).** COMEDY/ DRAMA. Brian Friel. Adapted from Turgenev. The classically moving comedy of Natalya, the frustrated wife of a landowner, whose schemes for the forbidden love of her son's handsome and vibrant young tutor Aleksey come close to destroying both her long time lover Michel and the life of her vulnerable, suffering ward Vera. "This adaptation's language, tone, personalities, and even themes are clearly Friel's...sharp...funny...a unique sound and compelling depth. Turgenev's classic is energized, more entertaining, fresher." —TheaterWeek. "A masterly triumph...sensitive...superlative...impeccable..." —Irish Independent. "...a marvelously rich evening of theatre..." —Irish Times. **THE STORY:** Natalya Petrovna, once wooed and won over by the rich landowner Arkady Sergeyevich, has now suffered a long and frustrating marriage. She has taken comfort in the love of Michel, a family friend, but even he has come to represent the same kind of boredom Natalya finds with her dotting husband. Instead, it is Aleksey, her son's dashing twenty-one-year-old tutor, whom Natalya now desires. Natalya's beautiful and energetic ward Vera, though, can't help but compete for Aleksey's affections, being so close to him

in age. How to position herself between Aleksey and Vera, then, becomes Natalya's obsession during the hot summer days, and when she learns that a neighboring landowner wants to marry Vera, Natalya seizes the chance to remove the only obstacle between her and seducing away the young Aleksey. Heartbreaking though the consequences may be for Vera—her suitor, you see, is almost sixty—Natalya goes to increasingly dangerous ends to encourage the match while simultaneously wooing Aleksey. Risking her home, her marriage and even the only man who's ever sworn to stand by her, proves to be too much. Abandoned in the end by everyone but her husband, Natalya's situation comes to represent the thoroughly modern predicament of never being satisfied with what one has. 7 men, 5 women. UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-1342-7 \$6.50

**MRS. BOB CRATCHIT'S WILD CHRISTMAS BINGE.** COMEDY. Christopher Durang. "...a rollicking parody...splendid." —Pittsburgh Post-Gazette. "Playwright's 'Christmas Carol' variation a hilarious success. Durang...has done it again. The show goes in so many wonderfully loony directions at once." —Pittsburgh Pulp. "Fiendishly funny...never disappoints. Wild it most certainly is, without apologies. Send-ups are often immersed in venom, but this one wears an ear-to-ear smile." —Observer-Reporter. **THE STORY:** In this departure from Dickens, young Scrooge's exclamations of "Bah, humbug!" are an undiagnosed "kind of seasonal Tourette's Syndrome," and The Ghost of Christmas Past is played by a sassy African-American woman with enough attitude to portray all three spirits (which she does). She tries to show Scrooge his past, present and future in order to change him, but her magic keeps malfunctioning in Durang's version of the beloved holiday classic, and they consistently find themselves transported to the wrong time and place. She tries to take Scrooge back to see his old employers, the Fezziwigs—"always an audience favorite"—but instead she and Scrooge keep appearing in the present at the Cratchit's pathetic home. Mrs. Bob Cratchit, a minor character in the Dickens, takes center stage here. No longer loving and long suffering, Mrs. Bob is in a rage: She's sick of Tiny Tim (the goody-goody crippled child), she hates her twenty other children (most of them confined to the root cellar), including oversized Little Nell, and she wants to get drunk and jump off London Bridge. As the Ghost loses more control, the plot morphs into parodies of *Oliver Twist*, "The Gift of the Magi" and *It's a Wonderful Life*. And to make matters worse, Scrooge and Mrs. Bob seem to be kindred souls falling in love. With a dénouement that is two parts *Touched by an Angel* and one part *The Queen of Mean*, Scrooge's tale of redemption and gentle grace is placed squarely on its head. 6 men, 4 women, 1 boy, 1 girl (doubling). UNIT SET. FEE: \$60 per performance. SPECIAL NOTE: The original music (#7974MU) composed by Michael Friedman for the four songs in the play is available through the Play Service for \$15.00 per set, plus shipping. The nonprofessional fee for the use of this sheet music is \$10.00 per performance. A CD (#7974CD) of the original music is also available for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$20.00 per performance. ISBN: 0-8222-2027-X \$6.50

**MURDER, MY SWEET MATILDA.** THRILLER. Janet Green. The original play on which the extremely successful motion picture *Midnight Lace* was based. A spine-tingling "thriller," it is especially effective on the stage, building suspense and excitement right up to the breathtaking final minutes of the play. **THE STORY:** Lesley Paul, young wife of a prosperous London bookmaker (gambler), lives, quite literally, like a "bird in a gilded cage." Home is a posh maisonette in a small section of London, her husband is adoring and attentive, and there is money enough to satisfy her every wish. Then the shocking phone calls begin. An unearthly sing-song voice tells Lesley that she will be killed before the month is out. Not once but again and again the strange voice mutters its ugly threats—but only to her. At first Max Paul finds it difficult to condone his wife's growing terror. She is, in his mind, still the childish "Matilda" who shouted "fire" when there was no fire at all. Gradually, as the uncanny omniscience of the killer seems to draw him nearer and nearer, the doubters are shaken in their doubts. Max, Lesley's Aunt Bee, Peggy Thompson the neighbor who lives downstairs—all who had scoffed at Lesley's fears begin to sense the gravity of her plight. The nearing presence of the unseen murderer throbs like a macabre counterpoint beneath the even tenor of their lives. How it all ends adds up to one of the most chilling and exciting climaxes ever written for the theatre. No one will guess the outcome—but no one will forget it either. 9 men, 3 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0791-5 \$6.50

**NATURAL AFFECTION.** DRAMA. William Inge. A Broadway entry, this powerful study of the need for love, and the conflicts which this engenders, was hailed for its candor and stirring perceptions. "...moments of superb compulsion." —NY Journal-American. "...a biting, savage, stinging drama..." —Hollywood Reporter. **THE STORY:** As she awaits the impending Christmas visit of her teenage son, Donnie, Sue Barker is torn between the love she feels

as a mother and the fear that his presence will disrupt the life that she has built in his absence. Having been deserted by the boy's father before his birth, Sue was forced to support herself, leaving Donnie to a childhood of orphan homes, delinquency and ultimately a term at the penal farm. Working her way up to a position of head lingerie buyer for a Chicago department store, Sue has acquired a small but fashionable apartment and a lover, Bernie Slovenk. When Donnie announces that he will not have to go back to the farm if she will give him a home the crisis is broached. Although Bernie makes a half-hearted attempt to be affable with the boy, there is immediate tension between them and a growing sense of competition. The inescapable showdown comes on Christmas Eve when the couple from next door joins the others for a party. The wife throws herself first at Bernie and then at Donnie but not before making it evident that she and Bernie have been something more than friendly neighbors. When the husband, Vince, goes out on the town, Sue and Bernie give vent to the animosity that has risen up between them, and Bernie leaves her, storming next door to spend the night. In the morning, and despite Donnie's pleas that he can make up for the loss of Bernie, Sue runs after Bernie, and her son, overwhelmed by the futility and hopelessness of his tortured existence, turns blindly on a nameless woman whom Vince has brought home with him, attacking her savagely in an act of desperate, lethal and inevitable violence. 7 men, 5 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0805-9

\$6.50

**NEW BEAT ON AN OLD DRUM.** ROMANTIC COMEDY. Kurtz Gordon. Blending humor, suspense and romance, this absorbing play deals with the comeuppance of a super-smooth real-estate developer out to trick a group of seemingly gullible ladies. **THE STORY:** When Jane Shaw, a young teacher, arrives to spend the summer at the beach house inherited from her aunt, she finds that her neighbors (four slightly "pixilated" widows) have agreed to sell their land to a dashing real-estate operator—and her property is needed to complete the "package." Sensing a trick, Jane, and her teenage niece, Linda, take a closer look at the affairs of the developer, Rock Harrington, and end up deciding to reject his offer. In the ensuing complications Jane is aided by her good friend Gary Roberts (also in real estate); Linda finds herself pursued by several attractive young men; and another niece, the headstrong Mimi, arrives unannounced (and much to the others' dismay) to further confuse matters. In the end Jane's suspicions are borne out; Rock Harrington is foiled by his own cleverness; the "widows" receive a very advantageous counter-offer; and Linda meets the kind of boy who would delight any young girl's summer. Proving again that the more things change the more they really remain the same—just a new beat on an old drum. 5 men, 7 women, extras. UNIT SET (EXTERIOR/INTERIOR). FEE: \$40 per performance.

ISBN: 0-8222-0813-X

\$6.50

**AN ORDINARY MAN.** DRAMA. Mel Arrighi. A successful Off-Broadway debut, this singular and absorbing play puts forth a chilling glimpse of a future America that could be, unless the explosive social tensions of the present are effectively and fairly resolved. "...a timely dramatic idea..." —NY Post. "...consistently interesting..." —Village Voice. **THE STORY:** As A.D. Coleman comments: "On the first level—that of intention—the play is a provocative statement. Set in the near future, it is structured as a series of flashbacks which take place during the trial of one Andy Neff for crimes against humanity. The flashbacks reveal the following narrative: The inexorable increase of racial tensions brings to power in America a right-wing, racist political party, the Liberal Party, and the nation becomes a virtual dictatorship...The other nations of the world band against the United States. With war and revolution about to break out any moment, the Party orders the internment in concentration camps of all blacks, half-a-million of whom die while imprisoned. World War III is, shortly thereafter begun—and lost—by the United States, and an International Court calls to account all those responsible for the genocide. Neff, as the play's title indicates, is an ordinary man. Basically apolitical, he was a promising, talented film director, a typical Good German. He rose to national prominence, however, as director of a series of propagandistic anti-black 'educational films' which were instrumental in establishing the atmosphere of race hatred which made the genocide possible. His defense, naturally, is that he had nothing against blacks, didn't realize the effect his work was going to have and was just doing his job. From the evidence of the flashbacks, this all appears to be true. He really didn't know what he was doing, and he didn't intend to hurt anyone. The question with which the author leaves his audience, thus, are these: Are you the same kind of ordinary man? What will your defense be at the trials? Will you be found innocent or guilty?" 8 men, 4 women. UNIT SET. FEE: \$40 per performance.

ISBN: 0-8222-0863-6

\$6.50

**OUR LADY OF 121ST STREET.** COMEDY. Stephen Adly Guirgis. "A scorching and dark new comedy...Mr. Guirgis has one of the finest imaginations for dialogue to come along in years." —NY Times. "Stephen Guirgis may be the best playwright in America under forty." —NY Magazine. **THE STORY:** The

Ortiz Funeral Room is in big trouble: The body of beloved community activist and nun Sister Rose has been stolen from the viewing room, and waiting for her proper return are some of New York City's most emotionally charged, life-challenged neighborhood denizens, trying to find a place to put their grief, checkered pasts and their uncertain futures. Among the equally hilarious and tragic twelve characters, you'll meet Rooftop, a chronically unfaithful but otherwise popular Los Angeles DJ, looking to reconcile with the love of his life; Pinky and Edwin, two brothers tragically linked forever; and the outrageously angry Norca, who doesn't let the fact that she slept with her best friend's husband deter her from the full expectation of being immediately forgiven of her sin by her best friend, Inez, still in pain fifteen years later. The rest of the crowd in this dark, insightful and very funny comedy inevitably square off on each other, motivated by rage, pain and a scary desire to come clean—perhaps for the first time. 8 men, 4 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1965-4

\$6.50

**PASSING THROUGH.** DRAMA. Peter John Bailey. A lyric and evocative study of love between an older woman and the young soldier whom she meets when he is "passing through" her home town on his way overseas. First produced by the noted CAST theatre, in Los Angeles. "Bailey has some eloquent things to say about how life's 'oughts' stifle dreams and about having the good sense and courage to recognize love where and how you find it." —LA Weekly. "He's created people we care about, who keep us guessing about their fate until the last curtain falls." —Hollywood Reporter. **THE STORY:** The time is 1944, the place Catesville, Kansas. Restless and bored with small-town life, Sarah Carson, an attractive widow of thirty-seven, contemplates selling her late husband's dry goods store and pursuing her dream of becoming a novelist. The local minister and the boy who works in the store both make romantic overtures to the lonely Sarah but she is not moved—until she meets Walter Dobbins, a young soldier of twenty who is passing through Catesville and who confides to Sarah that he plans to become an actor after the war. Despite the difference in their ages Walter and Sarah know immediately that they are kindred spirits, and love grows quickly and spontaneously. After meeting for a weekend in New York, before Walter goes overseas, they correspond regularly until Walter is wounded and sent home to Texas to recuperate. Mustering her courage, Sarah visits Walter at his family's drab home—and suddenly the difference in their ages becomes, at least for her, an obstacle too great to overcome. But, in the tender and moving final moments of the play, this too gives way to the power of a love which will not be denied. 7 men, 5 women. UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-0875-X

\$6.50

**SCROOGE.** A CHRISTMAS PLAY. Dailey Paskman. Adapted from Charles Dickens' *A Christmas Carol*. **THE STORY:** This excellent adaptation of Dickens' beloved story has all the humor and spirit of the Christmas season. The Narrator, who appears as Charles Dickens, takes us along each scene as the characters speak, linking all of the scenes as the story unfolds. The play is framed musically by a choir of young people who are in character as the Carolers. They sing Christmas carols to bridge the connecting scenes, and serve as background, in colorful tones, to the words of the Narrator. 10 men, 2 women. UNIT SET. FEE: \$60 per performance. MS.

ISBN: 990217

\$15.00

**THE SEVEN YEAR ITCH.** COMEDY. George Axelrod. One of the theater's biggest comedy hits. "Mr. Axelrod's play is original and funny..." —NY Times. "...a grand and goofy comedy...a lot of delightful nonsense." —NY News. **THE STORY:** Richard Sherman roams restlessly around his empty apartment, bemoaning the fact that his wife of seven years, and their son, have just walked out on him. Then, without warning, a gigantic flower pot tumbles down from an overhead balcony, nearly putting him permanently out of his misery. The jarring event has a strange effect on Richard. He now sees his marriage as wasted time and feels it necessary to exercise his libido as quickly as possible. Suddenly reborn, he invites the delectable doll who lives on the floor above down for an evening of temptation. The night doesn't quite go the way he thought it would, as morality and guilt sneak into his head. In his conscience—literally following him about the apartment—a soul-struggle of heroic and hilarious proportions ensues. 6 men, 5 women, 1 boy. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1017-7

\$6.50

**A SHADOW OF MY ENEMY.** DRAMA. Sol Stein. "A gripping and important play." —NY World-Telegram & Sun. "Tense drama. First rate. Sol Stein has told a continuously interesting story without wasted wordage and with highly dramatic effect." —NY Mirror. "An extraordinary, moving piece of theatre." —The New Yorker. A senior editor of Time magazine accuses his closest friend of being a Communist. 9 men, 3 women. PLATFORM/ROUND. FEE: \$40 per performance. MS.

ISBN: 990241

\$15.00

**STEPHEN FOSTER OR WEEP NO MORE MY LADY.** ROMANTIC PLAY WITH MUSIC. Earl Hobson Smith. This play unfolds the beautiful romance between Stephen Foster, America's great song composer, and Susan Pentland and Jane Denny McDowell, at one time Pittsburgh's most dashing young ladies. A particularly good play for schools. Considerable freedom of arrangement is possible in the use of the songs. **THE STORY:** Stephen and Susan have always loved each other and are engaged to be married. But Jane, too, has always loved Stephen. Stephen's unsympathetic family, however, force him to leave for Cincinnati to take a job in his brother's shipping yards, to forget his desire to write songs, and finally to prove that he can support a wife. While he is away, his rival, Andrew Robinson, woos, wins and marries Susan. Stephen determines to live his own life in the face of all opposition. He returns to Pittsburgh, learns what Susan has done, and marries Jane. This does not alter Stephen's love for Susan, nor Susan's for Stephen. But Jane's charm and understanding save the situation. Time also draws Susan to Andrew's standards, thus helping Stephen to fall out of love with Susan and in love with Jane. This romantic story of the most interesting part of Foster's life, dramatic in itself, is made doubly attractive by the inclusion of all the most famous Foster songs, piano and vocal music for which is included in the text. 7 men, 5 women. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 990230** **\$15.00**

**A STREETCAR NAMED DESIRE.** DRAMA. Tennessee Williams. This celebrated play had a long and successful run on Broadway and the road. A tragic and effective drama which ranks as one of the greatest in our theatre. **THE STORY:** The play reveals to the very depths the character of Blanche du Bois, a woman whose life has been undermined by her romantic illusions, which lead her to reject—so far as possible—the realities of life with which she is faced and which she consistently ignores. The pressure brought to bear upon her by her sister, with whom she goes to live in New Orleans, intensified by the earthy and extremely “normal” young husband of the latter, leads to a revelation of her tragic self-delusion and, in the end, to madness. 6 men, 6 women (3 or 4 minor roles). INTERIOR. **FEE: \$75 per performance.**  
**ISBN: 0-8222-1089-4** **\$6.50**

**TALLEY & SON.** DRAMA. Lanford Wilson. The third in the renowned cycle of plays dealing with the Talley family of Lebanon, Missouri. The action in this instance is simultaneous with that of *Talley's Folly* and deals with the generation preceding that encountered in *Fifth of July*. Richly textured, and suffused with humor and deeply affecting compassion, the play examines a family beset with strains from within and without—and about to begin its inevitable decline. “It is Wilson's dramatic artistry that he is able to draw us into the realm of the Talleys, encouraging us to understand the grasping fathers and sons as well as those few who can embrace a life of individuality and responsibility.” —NY Times. “Wilson's strength is in extracting the extraordinary from the ordinary, and, in general, making it psychologically and dramatically plausible.” —NY Magazine. “...the most accomplished of Lanford Wilson's three plays about the Talley family...” —The New Yorker. **THE STORY:** The time is Independence Day, 1944, the place the parlor of the Talley homestead in Lebanon, Missouri. As World War II rages across the seas, the Talleys are beset with crises of a different sort. Slipping into senility, the elder Mr. Talley still has flashes of explosive lucidity, when he schemes to dispose of the local bank among heirs of his own choice, and berates his charming but spineless son, Eldon, for considering the sale of the family garment business to an Eastern conglomerate. Also involved in the bickering are Eldon's long-suffering wife, Netta; their son, Buddy, who is home on leave from the Army; his vapid wife, Olive; and Eldon's sister, Charlotte, a defiantly free spirit who is suffering the fatal effects of radium poisoning. And, commenting on the action, unseen by the others, is the “ghost” of the second son, Timmy, already a casualty of the Pacific war, although the family has not yet learned of his death. In the end the petty antagonisms, scandals and selfishness which infuse the play are their own reward, and we are aware that a dynasty built by hard work and clear if conniving vision is about to be dismantled by lesser men who have inherited the property, but not the character, of their predecessors. 6 men, 6 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1452-0** **\$6.50**

**TARTUFFE.** COMEDY. Jean Baptiste Molière. Translated into English verse by Richard Wilbur. A sparkling version of one of the great comedies of the French Theater. A resounding success in its production by the Repertory Theater of Lincoln Center. “...an astonishingly delightful romp...” —NY Post. “Stylish, bright, saucy.” —NY Journal-American. “...a rollicking evening of grace and fun.” —NY Newsday. **THE STORY:** As the New York Journal-American comments: “The whole shebang is really a farce of morals: The villain is irretrievably rotten and most of the people in the household he has chosen to infest are either sickeningly noble or stupid or both...The sense of elegance and flamboyance is evident as the play proceeds in the deep and lofty setting...and the colorful costumes...This is the home of the wealthy Orgon, where Tartuffe—a fraud and a pious imposter—has insinuated himself. He succeeds magnificently in winning

the respect and devotion of the head of the house and then tries to marry his daughter and seduce his wife and scrounge the deed to the property. He nearly gets away with it, but an emissary from King Louis XIV arrives in time to recover the property, free Monsieur Orgon, and haul Tartuffe off to the pakey.” And so his duplicity is finally exposed and punished. But not before the author has mercilessly examined the evil which men can commit in the guise of religious fervor, and the dangers which imperil those who would believe only what they choose to believe despite a mountain of evidence to the contrary. 7 men, 5 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1111-4** **\$6.50**

**TERROR BY GASLIGHT.** THRILLER. Tim Kelly. Filled with suspense and sudden shocks, this cleverly constructed thriller will both enthrall and terrify an audience as it traces its macabre tale of body-snatching, explosive jealousies and murder. **THE STORY:** The action takes place in nineteenth-century Philadelphia, where Dr. Cyrus Norton, a brilliant but eccentric surgeon, is creating an “anatomical museum” to further his standing as a recognized expert on anatomy and dissection. The problem is that he needs cadavers, and by law these can only be obtained from the public gallows, so he is forced to deal with the unsavory Gin Hester and her sinister partner, Scrubbs, two grave robbers and body-snatchers who have little concern about where the corpses might come from. In fact, in their zeal to practice their lucrative trade, the two soon bring suspicion on Dr. Norton and his household: his devoted daughter, who wants to follow in her father's footsteps; his vapid spinster sister; and his eager assistant, a young doctor who has fallen in love with the daughter. Chills mount as one eerie scene follows another, and the persistent police detective assigned to the case moves nearer to learning the truth about the blackmail and increasingly vicious murders which have been engendered by the doctor's obsession. In the end Dr. Norton himself falls victim to the evil he has unleashed, but, as the curtain falls, we learn that he has not died in vain—his daughter, Marilyn, has donned her father's bloody apron and will carry on his “good work” for the betterment of mankind and the advancement of science. 6 men, 6 women. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-1124-6** **\$6.50**

**TEVYA AND HIS DAUGHTERS.** DRAMA. Arnold Perl. Based on the stories of Sholom Aleichem. The phenomenally successful musical *Fiddler on the Roof* was also based on the stories of Sholom Aleichem by special permission of Arnold Perl. “I would advise Jewish communities throughout the country interested in promoting Jewish culture among English-speaking Jews to look into the possibility of producing locally the play TEVYA...” —Jewish Telegraphic Agency. **THE STORY:** A number of the most famous Tevya stories have been adapted by Mr. Perl into a highly amusing, warmhearted play. First, the scene in which Tevya, a poor drayman, happens to do a favor to a rich family. In gratitude they give him money and a milk cow—and Tevya the drayman becomes Tevya the dairyman. Most of the play, however, is concerned with the marrying off of Tevya's two eldest daughters. Each time Tevya and his wife Golde have begun to arrange advantageous matches for the girls and each time their well-meaning plans are foiled by the daughters' falling in love and taking matters into their own hands. Tzeitl, the eldest, has attracted the interest of Lazar Wolf, a prosperous butcher, and Golde is enchanted at the thought that her daughter will have pretty clothes to wear and always enough to eat. But Tzeitl has fallen in love with a poor tailor, and of course, love wins out. Then Hodel falls in love with a poor student; they marry, and on their wedding day Hodel's husband is exiled to Siberia. With her parents' blessing, Hodel goes to join her husband in his exile, and Tevya is left contemplating the future of his remaining five daughters, “fair of form and beautiful to look upon...[The] little ones too young to be problems; but they'll grow into it.” 6 men, 6 women. BARE STAGE (with a few pieces of furniture). **FEE: \$60 per performance.**  
**SPECIAL NOTE: A cassette tape (#0132CT) containing the original music composed by Serge Hovey for the New York production is available through the Play Service for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**  
**ISBN: 0-8222-1125-4** **\$6.50**

**TROUSERS TO MATCH.** COMEDY. Bella and Samuel Spewack. **THE STORY:** Miss Swan works in a publisher's office. Her husband has been laboring two years on the biography of a tycoon, and his fee, it is hoped, will pay for the baby his wife expects. Unfortunately, the tycoon decides to postpone publication till after his death, but since the baby can't be postponed, the couple concoct a scheme for raising money which involves using an ex-general as a sandwich man. This precipitates further complications and a plot that is completely cockeyed. 8 men, 4 women. TWO INTERIORS. **FEE: \$40 per performance. MS.**  
**ISBN: 990185** **\$15.00**

**THE VAMPIRE.** THRILLER. Tim Kelly. A darkly menacing, suspense-filled “penny dreadful” thriller, which reaches back into the lives of Mary Shelley and her husband, the famous poet Percy Shelley, who once shared a villa on



the shores of Lake Geneva with the notorious Lord Byron. To pass the time, Byron suggested that they each write a "ghost story." Mary produced the famous *Frankenstein*. Her husband lost interest in the undertaking, but Byron toyed with a "vampyre story." Such a work did eventually appear, but Byron denied authorship. In truth, the chilling tale was written by the nobleman's physician, John Polidori, who detested Byron and designed the story to discredit the roguish poet. Polidori's novella, upon which the present play is based, is considered the prime source of Bram Stoker's *Dracula*. **THE STORY:** Lord Ruthven, a charming but vicious vampyre with a taste for gambling, gains the confidence of Aubrey, a weak-willed young man who is dazzled by Ruthven's worldliness and urbanity. Through him Ruthven gains entrance to the stately country home of Aubrey's aunt, the rich but sharp-tongued Lady Harwood. As he draws Aubrey ever more deeply into debauchery and debt, the others try to loosen his hold on the impressionable youth, but to no avail. Before the evil Ruthven has "sated his thirst," murder, terror and mounting excitement rule the stage. None of the pretty young women in the household (Lydia, Melissa and Constance) are able to resist his sinister charm, nor can any of the men defeat him. Eventually Lord Ruthven claims Aubrey's all-too-willing sister as his bride, despite the growing, and well-founded, fears of the others that her very life may be in danger. Filled with those "penny dreadful" elements that audiences love—chills, thrills and black humor—this lively adaptation is both simple to produce and filled with well-balanced roles and climaxed with a final scene that is truly startling and electrifying. 6 men, 6 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1204-8 \$6.50**

**VENUS.** DRAMA. Suzan-Lori Parks. "VENUS is a formidable experience: a gnarly but brilliant meditation on the ambiguity of race, history, the colonized imagination, sexuality, and theatrical storytelling itself." —The New Yorker. "The true story of a nineteenth-century Hottentot woman shipped from Africa to England and displayed as a freak was turned into a chilly but gripping play by Suzan-Lori Parks." —Time Magazine. "Suzan-Lori Parks is...one of the most important dramatists America has ever produced. VENUS addresses a number of subjects, including race, gender, science, love, slavery, colonialism, art, pleasure and death. It tells a tragic story discursively, digressively, elliptically, mockingly, shockingly, heartbreakingly." —Civilization Magazine. **THE STORY:** In 1810, The Venus Hottentot (as she is dubbed)—a young black woman with an enormous posterior—is lured away from her menial job in South Africa to tour the world and make lots of money. Once in England, however, she is sold to a freak show and becomes a star. She shows off her attribute, bringing in crowds and raking in money for the side show owners. Quickly becoming adept at showing herself, and figuring out what the people want, she even tries to break out on her own, but can't quite master that in those social times. Eventually, she is procured by a white doctor who is more than fascinated with her. He falls in love with her and keeps her as his mistress until he is in danger of losing his medical reputation and social standing. Venus, who journeyed to Europe with high hopes, at the end of her short life, was dissected by the man she loved. 8 men, 4 women, flexible casting. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1567-5 \$6.50**

**THE WINNER.** DRAMA. Elmer Rice. **THE STORY:** Eva Harold, a lonely, small-town girl, is struggling to get on in New York. She is pretty, well brought up and admired by several men, one of whom, a young lawyer, David Browning, she hopes to marry, as soon as he disentangles himself from an unhappy marriage. One night a middle-aged millionaire who is infatuated with her comes to her apartment to try to persuade her to run off with him. While he is pleading with her, he suffers a heart attack and dies—but not before he hands her a new will leaving his entire estate to her. The dead man's wife contests the will and spreads such unpleasant publicity about Eva that in order to establish her innocence, she is forced to defend the will. The wife's attorney, Martin Carew, a brilliant but dissolute man, puts Eva under continuous pressure to settle the case; and in the course of their long duel he becomes increasingly interested in her. Eva is finally vindicated and faces the happy prospect of possessing both money and a good name. But then another complication arises: The dead man has cheated the government on taxes for years, and his widow threatens exposure unless Eva agrees to buy her silence. Eva is forced to choose between abandoning her principles or giving up all she has fought for—and also between her fiancé, David Browning, and his adversary, Carew. It is upon her decision that the final resolution of the play turns. 8 men, 4 women. **INTERIORS. FEE: \$40 per performance.**  
**ISBN: 0-8222-1263-3 \$6.50**

**THE WRONG WAY LIGHT BULB.** DRAMA/COMEDY. Leonard Spigelgass. The Broadway production of this provocative play was critically hailed for the honesty—and humor—with which it told its timely story of a young white liberal who unexpectedly finds himself a landlord in a racially mixed Brooklyn neighborhood. "...a thoughtful play and a serious one with a generous amount of humor that comes naturally out of the characters." —NY Newsday. "...a

provocative, interesting and even compelling play..." —Variety. "...a very honest play, largely humorous on the surface but desperately serious at the core." —NY Post. **THE STORY:** As George Oppenheimer says: "The action takes place in an apartment house in Brooklyn, well designed by Donald Oenslager, that is practically a slum. Harold Axman, the protagonist, is a young liberal of infinite good will who has inherited the apartment after the death of his grandfather...His tenants are a varied lot—a black woman and her militant son, a sexy Puerto Rican girl who shortly is sharing her landlord's bed, a gently humorous Jewish woman (not another Jewish mother, praise be) who knew him as a boy and uses this knowledge to get favors, a family of strict orthodox Jews—and at first they are filled with distrust of their new landlord. Little by little they begin to cotton to him, all except the black militant, filled with hatred of all whites, especially Jews. When the latter is arrested after the Jewish woman has been assaulted and robbed, a riot breaks out in the neighborhood, a Turkish bath which has been left to Axman burns down and people are wounded and killed. The militant, released from arrest, is triumphant at one more incident to call attention to his cause. Axman is beaten, eager to retreat from the scene of what he believes is his failure and to find a place free of hatred and strife. Mr. Spigelgass sensibly makes him realize that there is no such place in our world today, but he tempers his message with hope." 7 men, 4 women, 1 boy. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-1280-3 \$6.50**

**A YARD OF SUN.** DRAMA. Christopher Fry. **THE STORY:** In the courtyard of the Palazzo del Traguado ("traguado" means goal or winning-post) in Siena, Italy, during the summer of 1946, the year of the first Palio race after the devastation of the War, Angelino Bruno, the caretaker, prepares to reopen the Palazzo and welcome the new owners. He tells his sons Roberto and Luigi (a third son, Edmondo, had left home intent on becoming rich by whatever means) the great news that the great jockey Cambriccio will be riding for them in the Palio: a horse race where the horses represent different wards (contzade) of Siena. A rival jockey, Alfio, comes searching for his lost father, Cesare Scapare. Giosetta Scapare, Angelino's neighbor, Cesare's wife and mother of Grazia (who had found Alfio looking for the Palazzo), tells Alfio that his father had been arrested three years ago and has not returned, and that Grazia is his half sister. Though admiring Alfio's courage to show up in rival territory, the Bruno brothers advise him to leave before he gets attacked. The new Palazzo owners arrive, and turn out to be the now wealthy Edmondo and his wife, Ana-Clara. The reunion turns chaotic as Roberto's resentment of his brother becomes heated, news comes of Cesare's returning, and Cambriccio is injured in a trial run of the race. Luigi becomes the unlikely winner of the Palio, and each member of the family heads towards their individual goals. 9 men, 3 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1641-8 \$6.50**

**YOUNG ADVENTURE.** COMEDY. George Savage and John McRae. A clever and amusing study in the psychology of young people and their seemingly desperate problems. 5 men, 7 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990199 \$15.00**

**YOUR EVERY WISH.** COMEDY. Clifford Goldsmith. Based on the short story "Youth is Stranger Than Fiction" by Walter Brooks. Suitable for high school and community theatre groups. **THE STORY:** The play revolves around the discovery by Burnham Wicks, a widower, that not only his own teenage son and daughter, but most of the teenage children of his friends, are comparing their parents with other parents, and not always too favorable. In a fit of exasperation, Mr. Wicks calls a meeting of fathers and mothers, among whom is an attractive widow, the mother of a teenage son. He proposes that, as a lesson to their children, they allow them to exchange parents for a period of thirty day. At first, some of the mothers view the suggestion with horror, but all are finally persuaded that some good might come of the idea. The parents draw the children's names from a hat—and what happens to Mr. Wicks (who "won" the widow's son), and to the widow herself, to say nothing of most of the other parents and their proxy youngsters, is hilarious entertainment. And, as the parents decide that perhaps the experiment should never have been started, the teenagers turn the tables on them, telling their parents that they like their new homes, and that they are determined to make them permanent. The parents are really thrown into panic. But eventually the parents win back their own offspring—and Mr. Wicks wins the lovely widow. 8 men, 4 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990197 \$15.00**

### 13 CHARACTERS

**ANOTHER PART OF THE FOREST.** DRAMA. Lillian Hellman. **ANOTHER PART OF THE FOREST** is not only heralded as one of the theater's most hard-hitting domestic dramas, but it is also regarded as an important precu-



sor to *The Little Foxes*, Lillian Hellman's most famous examination of a Southern family's descent into wickedness and corruption. **THE STORY:** The play takes place in the 1880s. Marcus Hubbard, rich, despotic and despised, made a fortune during the Civil War by running the blockade—and worse. In his family life he is equally injurious: One son he bulldozes while the other he holds in contempt for his frailty. By Marcus' side stands his mentally deranged wife and, finally, Regina, the adored daughter—amoral, conniving and beautiful as an evil flower. Marcus, it would seem, has been on the top of the heap long enough and someone must depose him. Turning the tables on a tyrant has always made for high drama, and when Hellman puts her brilliant talents to work on such a theme the result is a play of great theatrical intensity. 8 men, 5 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0052-X \$6.50**

**THE BIRD CAGE.** DRAMA. Arthur Laurents. A dramatic tale of a hard-boiled owner of a night club, *The Bird Cage*, in which not only the owner but all the employees symbolize a phase of metropolitan life that is both ironic and tragic. 8 men, 5 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 992160 \$15.00**

**BUSMAN'S HONEYMOON.** MYSTERY. Dorothy L. Sayers and M. St. Claire Byrne. **THE STORY:** Lord Peter Wimsey and Lady Harriet, newly married, have bought a delightful farmhouse, with odd furnishings and an interesting assortment of village characters. There are Mr. Puffett, chimneysweep, Mrs. Ruddle, the housekeeper, and Crutchley, gardener, as well as the Rev. Goodacre and Miss Twitterton, niece of Mr. Noakes, former owner of the house. Noakes has been mysteriously absent for some days, and has failed to tell his niece of the sale of the house to Lord Wimsey. Then Mr. McBride, solicitor's representative, arrives to see the former owner. It appears Noakes owes considerable money, and that he has skipped with the cash paid him for the house. Lord Peter suggest refreshments from the cellar to ease the situation, but they find more than wine—the body of Noakes is also there! The shadow of guilt falls on everyone, even Kirk of the police force investigation, his local assistant, Joe Sellon. Peter and Harriet cannot escape the inevitable effort to solve the mystery—and they do. 10 men, 3 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990295 \$15.00**

**THE CLIMATE OF EDEN.** DRAMA. Moss Hart. Based on Edgar Mittelholzer's novel *Shadowed Move Among Them*. "It is original and inspiring." —NY Times. **THE STORY:** A family of missionaries live in the jungles of British Guiana, where they have worked out an unconventional philosophy of life based on a practical compromise with civilization. Religion and morality are tempered with humor and tolerance. To this happy household comes Gregory Hawke, a young man who suffers from various complexes and neuroses. He joins the family, hoping that their simple way of life will cure him. He falls in love with one of the daughters and ultimately takes her with him after his recovery. His relations with the younger daughter, while helpful in enabling her to grow from childhood into adulthood, are more complex and revealing. The bald plot gives one no idea of the rich complexity of the situations nor of the charm and excitement of many of the scenes. The basis of the philosophy of the play is that genuine love and affection go far toward solving some of the problems of modern civilization. 8 men, 5 women. **UNIT SET. FEE: \$40 per performance. MS.**  
**ISBN: 990252 \$15.00**

**COCKEYED KITE.** DRAMA. Joseph Caldwell. Produced Off-Broadway, this sensitive and touching play brings humor and insight to its study of a doomed young boy seeking to establish his identity in the brief time left to him. "The play is packed with both feeling and understanding." —Women's Wear Daily. "...sensitive and poetically written..." —Village Voice. "...touching and often funny..." —NY Daily News. **THE STORY:** Learning that he has not long to live, the teenage Jeff resolves to quickly establish who and what he is, and perform some purposeful deed in the fleeting time allotted to him. His major quest is to find out his father's identity and, in the resulting kaleidoscope of brief, affecting, and often funny scenes, he comes to terms with his family, his friends, and even the first eager rush of sexual longing. In the end his spirit is set free, to soar into space like a kite—seeing and knowing all, but released, at last, from its restless search. 8 men, 5 women. **UNIT SET. FEE: \$40 per performance.**  
**ISBN: 0240 \$4.50**

**COMES A DAY.** DRAMA. Speed Lamkin. "A striking drama. It has a kind of glowering power, a sense of dark reality and an atmosphere of grim family tragedy that are genuinely impressive." —NY Post. "Family bursting with exciting theatre. It is an acutely penetrating, completely absorbing and almost frightening 'right' piece of playmaking Lamkin...writes with incredible tautness and surprising understanding...in each case Lamkin goes beneath the surface of his characters and brings forth their human qualities and motivations...COMES A

DAY is a fine play." —NY News. **THE STORY:** As told by Watts in the New York Post: The "central issue is the dour fate of an unhappy small-town family, which had once been rich but has lost everything through the husband's weakness. His wife is embittered and contemptuous, he is lost in a drunken attempt at forgetfulness, his young son treats the father with scorn, and they are counting on the pretty daughter to restore their fortunes by marrying wealth. A pleasant but unambitious youth is rejected," and the richest young man in town becomes engaged to the daughter. The young man reveals himself as an unpleasant character, but it's not until he really goes wild that the mother is willing to admit that her daughter shouldn't marry him. The daughter goes off to marry the man she really loves, and the mother is left behind to pin her saddened hopes on her son. 8 men, 5 women. **UNIT SET. FEE: \$40 per performance.**  
**ISBN: 0-8222-0231-X \$6.50**

**CORPUS CHRISTI.** DRAMA. Terrence McNally. "A serious, even reverent retelling of the Christ story in a modern idiom—quite close, in its way, to the original...If the point is to make Jesus' teachings live for a contemporary audience, activist Christians should be hailing this play, not trying to suppress it...One of McNally's best, most moving and personal works. His updating of the Christ story is witty, but not patronizing, as sober and cleansing as a dip in baptismal waters." —Time Magazine. "CORPUS CHRISTI imagines the coming of a second messiah...References to contemporary gay culture collide with talk of Roman Centurions. The apostles spread the gospel by day, disco down at night...Yet the essential truth at the heart of the play cannot be dismissed: If today a gay man arrived bearing the same gifts Christ brought to the world, his journey might end just as terribly." —Daily Variety. "To see CORPUS CHRISTI the day Matthew Shepard was crucified on a Wyoming fence merely for being gay is to experience a jolt of recognition...Yes, McNally's Joshua/Jesus is gay; yes, the work is political and will offend some...McNally uses the Christ story to tell a contemporary tale of the fight against cruelty, division, hatred, and, above all, hypocrisy." —BackStage. **THE STORY:** The most controversial and talked about play of the 1998 theatrical season begins: "We are going to tell you an old and familiar story." But from that point on, nothing feels quite familiar again. What follows is a story that parallels the New Testament's, and its subject is nothing less than the birth, death and resurrection of Jesus. But McNally's Christ figure is a character named Joshua, a young man born and raised in Corpus Christi, Texas, in the early 1950s. Different from the other boys because he is homosexual, Joshua grows up in isolation and torment, an object of scorn. He flees Corpus Christi in search of a more accepting environment, gathering along the way a group of disciples who are bound to him by his message of love and tolerance. Joshua delivers his Sermon on the Mount, and officiates at a gay marriage ceremony, but, inevitably, his radical teachings (like Jesus') will not deliver him from his fate. Returning to Corpus Christi, he is betrayed by his lover, Judas, and crucified in front of the jeering throngs who hated him as a boy, and still do. His plea, that we look upon all souls as equal in the sight of God, falls unattended. 13 men. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1696-5 \$6.50**

**¿DE DONDE?** DRAMA. Mary Gallagher. Comprised of a panoramic series of short scenes and monologues, with thirteen actors playing some forty-three characters, this powerful, moving play examines the plight of illegal aliens fleeing poverty and oppression in Latin America—only to run afoul of hostility and bureaucratic rigidity on the U.S. side of the border. Winner of the Rosenthal New Play Prize in its initial production by the Cincinnati Playhouse in the Park. "...powerful and articulate...ideal fare for colleges and regional groups looking to fill intimate second stages with innovative new writing." —Variety. "...visceral theater...should have a special appeal to other institutional theaters equally interested in provoking audiences into political awareness." —NY Times. **THE STORY:** Freely translated as "Where are you from?" the title of the play refers to the increasing tide of illegal aliens who flee north to the United States from the economically and politically oppressed countries of Latin America. Seeking jobs and freedom from persecution, the refugees are, more often than not, met with indifference and even hostility, regardless of their circumstances, and deported back to their home countries—which can often mean certain death. In a series of sharply drawn scenes and monologues, with thirteen actors portraying more than forty characters, the author explores the individual stories of a cross section of refugees and those with whom they come in contact: overworked and increasingly cynical lawyers who try to win amnesty for them; a group of Catholic nuns who risk imprisonment to provide sanctuary; judges and immigration officials who must enforce often antiquated and even inhuman laws; and U.S. citizens of Hispanic descent who are torn between allegiance to their new country and compassion for those fleeing persecution and poverty in their old. A moving plea for understanding and forbearance, the play also becomes, in the end, a searing indictment of this nation's immigration policies and a disturbing reminder of the terrible toll which these can exact, whether intentionally or not. 8 men, 5 women (flexible casting). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-0295-6 \$6.50**

**THE DEATH AND LIFE OF SNEAKY FITCH.** A FARCIAL TRAGEDY. James L. Rosenberg. Deftly blending farce and high comedy, this hilarious spoof of the "Old West" puts all the traditional elements together into a thoroughly delightful and completely original theatre piece. **THE STORY:** To the ambitious little town of Gopher Gulch, Sneaky Fitch is an abrasive disgrace—a no-good, drunken, brawling nuisance. When he falls ill there is a sigh of relief, and when he apparently dies (thanks to some suspicious "medicine" administered by the departing Doc Burch) there are few tears. But when Sneaky rises from his coffin the picture changes, for no one dares confront a man who has come back from the dead. Capitalizing on his "invincibility" Sneaky soon takes over as sheriff, mayor and town banker—not to mention being the man who faces down Rackham, the fastest gun in the West. In short, where he was formerly unbearable he is now insufferable. But mortality (thanks to the reappearance of Doc Burch) suddenly returns, and once the truth is out it's curtains for Sneaky—this time for keeps—and all ends as boisterously and happily as you might wish. 10 men, 3 women, extras. **EXTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0289-1** **\$6.50**

**DEATH OF A SALESMAN.** DRAMA. Arthur Miller. Winner of the 1949 Pulitzer Prize and Tony Award for Best Play. **THE STORY:** The story is known worldwide, having to do with the last days of a failing salesman, who seeks to find out, by a tragic series of soul-searching revelations of the past life he has lived with his wife, his sons and his business associates, just where and how he has failed to win success and happiness. A thrilling work of deep and revealing beauty. 8 men, 5 women. **INTERIOR/EXTERIOR. FEE: \$60 per performance. SPECIAL NOTE: A CD (#1605CD) containing incidental music composed by Alex North for the original production is available through the Play Service for \$60.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**  
**ISBN: 0-8222-0290-5** **\$6.50**

**DUEL OF ANGELS.** COMEDY. Jean Giraudoux. Translated and adapted by Christopher Fry. This last play by Jean Giraudoux is a Gallic commentary on the story of the rape of Lucrece. "...a dainty conversation piece in terms of playful cynicism." —NY Times. "A striking and provocative theatrical work..." —NY Post. "...it is witty and cynical. Christopher Fry's poetic adaptation is literate and demanding." —NY Mirror. "DUEL OF ANGELS makes an elegant show of believing in none of the virtues, and possesses a great many of them." —NY Herald-Tribune. **THE STORY:** As told by Watts: "To express its somewhat moderate viewpoint, it takes us to Aix in the middle of the last century and introduces two ladies of contrasting temperaments. One is so concerned with sexual virtue that she snubs women of less exacting standards, causing their suspicion. To avenge herself for having her affairs made public, the bad angel drugs her enemy and makes her believe she has slept with a local rake while unconscious, thus tumbling her moral world about her." Although the "good angel" retains her purity she loses her "joy of the world." 8 men, 5 women, extras. **INTERIORS/EXTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0339-1** **\$6.50**

**AN ENEMY OF THE PEOPLE.** DRAMA. Arthur Miller. Adapted from Henrik Ibsen's play. Produced in New York and with great success by the Repertory Theatre of Lincoln Center. "It flames out of a fiery spirit...Mr. Miller's adaptation...is compact, idiomatic, and eminentlyactable, and it also preserves Ibsen's moral point of view." —NY Times. **THE STORY:** A small Norwegian town has just begun to win fame and wealth through its medicinal spring waters. Dr. Stockmann, resident physician in charge, discovers that the waters are poisoned. On receiving proof of this, he immediately reports to his associates, the town officials most immediately affected. The Doctor is shocked to find that instead of being thanked, he is looked upon as a dangerous crank, motivated by a desire to prove that his fellow townsmen are wrong and to bring ruin upon them. As the people who run the local paper and the town officials (among them close relatives and friends of the Doctor) do their utmost to urge secrecy and compromise, the determined Doctor realizes that the honesty and idealism he has counted upon to make the truth prevail, simply do not exist in the face of selfish "practical" interests. The press will not report his findings; the officials refuse to give him a hearing; he loses his position and the townspeople boycott him; ultimately his wife and children are cut off from all contact with friends and neighbors. Almost every weapon of offense and abuse is brought to bear against the family—blackmail, slander, and eviction from their home. But all the time the Doctor, morally supported by his family, carries on his magnificent fight for the truth. At the end the townspeople, gathered outside the home which the Stockmanns must soon leave, cast stones through the windows. Stockmann addresses his family: "But remember now, everybody, you are fighting for the truth and that is why you're alone. And that makes you strong." 10 men, 3 women. **SIMPLE INTERIORS. FEE: \$60 per performance.**  
**ISBN: 0-8222-0360-X** **\$6.50**

**A FEW STOUT INDIVIDUALS.** COMEDY/DRAMA. John Guare. "A FEW STOUT INDIVIDUALS bounces high off the springboard of real-life American history...the play studies the tragic yet ultimately victorious final days of Ulysses S. Grant. Unleashing his powers of cosmic wit, Guare uses this dark scenario to reflect thoughtfully upon the interdependence of memory and history...A FEW STOUT INDIVIDUALS stands among Guare's best plays. Guare's smarts, passion and creativity skyrocket to awesome heights. In this remarkable work, Guare illuminates the dusty pages of history so that we can understand our heritage in the contemporary glow of his imagination." —Star-Ledger. "...unmistakably the product of Mr. Guare's exotic yet very American imagination...distinctive theatrical exuberance." —NY Times. "A FEW STOUT INDIVIDUALS is precisely the kind of good new play that you might call an everyday miracle." —Village Voice. **THE STORY:** A wonderfully screwy comedy-drama that figures Ulysses S. Grant in the throes of writing his memoirs while battling throat cancer, crushing debt, the labyrinth of his memories and the haunting tragedy of the battle of Cold Harbor, all the while surrounded by a cast of fantastical characters, including the Emperor and Empress of Japan, the opera star Adelina Patti and Mark Twain. 9 men, 4 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1907-7** **\$6.50**

**THE FIRST ACTRESS.** DRAMA. Ben Orkow. First presented by the Shakespeare Society of America at the Globe Theatre, in Los Angeles, this warm-hearted and inventive play tells the story of a young girl who sets out to become an actress in sixteenth-century England—when women were forbidden by law to appear on the stage. "It has the elements to interest a contemporary audience of all ages...a play which stirs the imagination." —LA Free Press. "...fascinating subject matter..." —U. of Cal. Summer Bruin. **THE STORY:** Befriending a group of strolling players who have been thrown into her father's jail, the lovely young Felicia helps them escape, and then heads off to London with their promise that they will assist in furthering her theatrical ambitions—even though the laws of the time prohibited females onstage. Disguising herself as a boy (which leads to a number of tense—and funny—situations), and with no help from her supposed "friends," Felicia meets both Shakespeare and Richard Burbage, the leading actor of his company. Taken on as a stagehand, "Felix" soon progresses to featured women's roles—culminating in a luminous command performance of Romeo and Juliet for Queen Elizabeth. In the end Felicia is found out, but mercifully forgiven, while along the way the play teems with humor, colorful action and a stirring sense of the places, people and mood of the fascinating era which it so eloquently evokes. 11 men, 2 women (many of the male roles may be doubled). **OPEN STAGE. FEE: \$40 per performance.**  
**ISBN: 0-8222-0401-0** **\$6.50**

**THE FIRSTBORN.** POETIC DRAMA. Christopher Fry. Produced on Broadway. "...a poetic and deeply moving drama." —NY Journal-American. **THE STORY:** Is set in Egypt just before the great Exodus of the Jews. Moses has been away from Egypt for several years, and the Pharaoh has summoned him back to help with military campaigns. When Moses comes, however, his sole concern is for his people, who are used as slaves, cruelly treated and abused. During his absence Moses has become aware of his mission as leader of the Jews, and his loyalty to his Egyptian foster family has had to be put behind. The Pharaoh's son, Rameses, is a boy just emerging into manhood, who has never forgotten his hero-worship of Moses. He cannot accept his father's careless cruelty and disregard for the Jews in Egypt, and he wants to establish the old relationship with Moses. The Pharaoh and Moses come together, and the Pharaoh makes promises which are broken, one after the other; and following each broken promise comes one of the Plagues, until at last the Plague of Darkness is on the land. The moment has come when Moses will lead his people into freedom, and the signal for the Exodus is given by the last of the Plagues—the Death of the Firstborn. Every firstborn son of Egypt is to die, only the Jews are exempt; and it's not until the plague is beginning that Moses realizes that Rameses too will be destroyed by it. Though he runs to the palace where he and the Pharaoh's sister who had mothered him try to keep Rameses alive through their own lives, Rameses, too, is struck by the Plague and dies. Moses goes out to lead his people away, the seal put on their freedom by Rameses' death. 10 men, 3 women. **INTERIOR/EXTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0403-7** **\$6.50**

**THE FLYING GERARDOS.** COMEDY. Kenyon Nicholson and Charles K. Robinson. A refreshing play. **THE STORY:** For forty years the Gerardos have been booked as the "Daring Family of Aerial Artists." Mama still manages her troupe. On a visit in the West, she is notified to return because Donna has become suddenly unsociable with the rest of the troupe. The cause is anemic William, a student, who has opened a new world to Donna. Trips to high-brow lectures make Donna dissatisfied with her companions, and her threat to leave if they interfere with her "education" stuns even Mama. To Mama's horror, William reveals his love for Donna, and pleads to go with the troupe.

The boys decide to initiate William on the trapeze, hoping to destroy his ambitions. William is knocked unconscious, but reviving, he climbs on the trapeze again, determined to conquer his weakness. Donna believes he has lost his "wonderful mind" as a result of the fall, and declares she will nurse him back to sanity, and then they can marry and go away to college. William is obdurate and Mama, to keep Donna near her, falls in line with him, making him a clown, much to his Aunt Thucy's horror, Donna's dismay and William's bewilderment. 7 men, 6 women. INTERIOR. **FEE: \$40 per performance.** ISBN: 0-8222-0414-2 **\$6.50**

**THE GENTLE PEOPLE.** DRAMA. Irwin Shaw. Shaw calls it "...a fairy tale with a moral. In it justice triumphs and the meek prove victorious over arrogant and violent men." **THE STORY:** Two middle-aged cronies love to fish in their off hours. Each of them has his domestic and financial difficulties, but when they go fishing the world is their own. Just as they are planning a glorious jaunt in southern waters, a tough young gangster appears to extort "protection" money from them. They pay, knowing that otherwise their boat will be destroyed. But the gangster meets one of their daughter's and learns the old men have saved a large sum toward the purchase of a new boat. He demands the full amount of these savings, and the despairing fishermen appeal to the law. In court, however, they are victimized again by a crooked judge, who dismisses the case. Knowing the gangster will stop at nothing, they realize they must take justice into their own hands. The take him for a short boat ride, from which he does not return. And in the end the fishermen, contented and reasonably secure, again plan their dream cruise off the coast of Cuba where "the water's warm and the sun shines for eleven months a year." 10 men, 3 women. THREE INTERIORS/TWO EXTERIORS. **FEE: \$40 per performance. MS.** ISBN: 990348 **\$15.00**

**A GIRL CAN TELL.** COMEDY. F. Hugh Herbert. "One of the cutest ideas for a play anybody ever had..." —NY World-Telegram. **THE STORY:** Jennifer Goodall's fifteen-year-old daughter, Nancy, is curious about her mother's romantic life before her marriage. Together they look through Jennifer's old scrapbook, and Nancy asks her mother how a girl can tell when she meets the right man. Jennifer tells Nancy about some of the men who were in love with her seventeen years ago, when she was nineteen. There were six altogether, ranging from a Harvard boy to the middle-aged head of an advertising agency, and for a while Jennifer was completely puzzled as to which of her six pursuers she really loved. Her coquettish adventures lead her parents, her suitor and herself on a gay chase, but at last she is able to decide, and in an epilogue full of delightful suspense, we finally learn who her choice was—and of course it's the right one. 8 men, 5 women. INTERIORS. **FEE: \$40 per performance.** ISBN: 0-8222-0446-0 **\$6.50**

**THE GOLEM.** DRAMA. H. Leivick. Adapted by David Fishelson from a translation by Joseph C. Landis. "A fabulous tale, excitingly staged—its power comes from the stunning reality the play reflects." —NY Times. "A monster hit: makes us think and feel...A powerful, thoughtful, gripping, disturbing production." —NY Post. "Daring, stirring, eloquent...Accomplishes something that few contemporary productions even attempt: It teaches us about the world we live in. New York is lucky to have this fascinating show." —Time Out. "Reverberates with the latest headlines...The play's power resides in its evocations." —Village Voice. "Still resonates today...Addresses religious intolerance, the longing for peace and the necessity of war." —NY Newsday. **THE STORY:** Drenched in the magic and mystery of the Kabbala, THE GOLEM retells the legend of a sixteenth-century Rabbi in Prague who defies God when he molds and animates a huge clay figure to defend the Jewish community from attack. Written in Yiddish in 1921 by Russian expatriate H. Leivick, THE GOLEM was astonishingly prophetic of the events of the Holocaust and the birth of the State of Israel. In the wake of September 11th, the play carries with it even more powerful echoes of the dilemmas faced by our civilization today, especially the notion of whether we're forced to resort to violence to survive. Originally a daunting four hours in length, this new version clocks in at an economical one hour and twenty minutes. 11 men, 2 women. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1899-2 **\$6.50**

**GREAT EXPECTATIONS.** DRAMA. Barbara Field, from the novel by Charles Dickens. A rich and theatrically vivid retelling of the famous classic which, with the simplest of means, captures the full flavor and style of Dickens' immortal novel. First produced by the Seattle Children's Theatre, the play has become a favorite of resident theatres across the country. "...a joy and a wonder; a compelling story told with richly inventive, involving theatricality." —Seattle Times. "It's a wonderful evening of classic entertainment suggested for ages six through adult." —Seattle Journal-American. **THE STORY:** Using a simple unit set (which is carefully described in the playbook) and making resourceful use of a brilliantly theatrical storytelling technique, the play conveys all the energy and warmth of Dickens' richly human story with cinematic quickness and fluidity. Beginning with his humble boyhood at the home of

his long-suffering sister and her husband, the kindhearted Joe Gargery, the play follows Pip through his encounter with the escaped convict, Magwitch; his experiences with the bizarre Miss Havisham and her haughty ward Estella; and on to his removal to London where, after his "expectations" are mysteriously made known, Pip aspires to become a gentleman. Moving deftly from scene to scene and place to place, the play involves the audience at every step—building steadily to the exciting climax where Pip gives moving evidence that, in growing up, he has also come of age as a compassionate and altogether admirable human being. 6 men, 4 women, 2 boys, 1 girl. Many roles may be doubled. UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-0481-9 **\$6.50**

**THE HOUSE OF BERNARDA ALBA (LA CASA DE BERNARDA ALBA).** DRAMA. Federico García Lorca. In a new version by Emily Mann. "The fury and sweep of Ms. Mann's amazing production of Federico García Lorca's amazing play...can knock down the walls and shake the earth." —NY Times. "I am really impressed by this production and as a translator I can say that this is the best translation of BERNARDA ALBA I've ever seen or imagined...it's just splendid. It awakens all of my professional envy." —Christopher Maurer, Lorca scholar and translator. "...a riveting new adaptation...THE HOUSE OF BERNARDA ALBA is one of the strongest and most fascinating theatrical events of the season." —Star-Ledger. **THE STORY:** A masterpiece of the modern theater, THE HOUSE OF BERNARDA ALBA was written in 1936, just before the start of the Spanish Civil War. The play takes place in a small village in southern Spain following the funeral of Bernarda Alba's second husband. After the mourners depart, the tyrannical matriarch announces to her five daughters that their period of mourning will last eight years. Obsessed with family honor, Bernarda rules the household with an iron fist, but all of her daughters secretly harbor a passion for Pepe el Romano, the handsomest man in the village. The eldest daughter is engaged to him, but the arrangement is a financial one, and it is the youngest daughter, Adela, who becomes his lover. When the truth finally breaks through the atmosphere of suppressed desire, jealousy, anger and fear, the consequences are tragic. Adela takes her own life and Bernarda makes a desperate attempt to maintain control of her shattered household. 12 women, 1 child (flexible casting). UNIT SET. **FEE: \$60 per performance.** ISBN: 0-8222-1653-1 **\$6.50**

**THE IDIOTS KARAMAZOV.** COMEDY. Christopher Durang and Albert Innaurato. Created by two of our theatre's most original writers, this antic, sometimes outrageous, yet consistently amusing "send-up" of Dostoyevsky's classic novel was first presented by the Yale Repertory Theater. "...moments of comic inspiration...I was impressed with their wit as well as their scholarship." —NY Times. "...something of a screwball serenade." —Variety. **THE STORY:** Using the characters and events of *The Brothers Karamazov* as a springboard, the play becomes a lampoon not only of Dostoyevsky but of Western culture and literature in general. Dotted with literary allusions and intellectual jibes, it pokes fun at figures ranging from Ernest Hemingway and L. Frank Baum on to Leo Tolstoy, as it turns the saga of the ill-fated Karamazov brothers topsy-turvy. The narrator of the proceedings is the famed translator, Constance Garnett, who struggles to keep the wild goings-on in perspective and under control, and, in the end, settles for conjugating the verb "Karamazov"—which, under the circumstances, makes more sense than one might suspect. 7 men, 6 women, plus several bits for women. OPEN STAGE. **FEE: \$40 per performance. SPECIAL NOTE: The original music (#2485MU) composed by Walton Jones for the nine songs in the play is available through the Play Service for \$14.00 per set, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.** ISBN: 0-8222-0553-X **\$6.50**

**THE INCOMPARABLE MAX.** COMEDY/DRAMA. Jerome Lawrence and Robert E. Lee. Imaginative in form and wittily sophisticated in content, this fascinating play, based on Sir Max Beerbohm's "trips beyond reality," featured Richard Kiley and Clive Revill in its successful Broadway presentation. Drawn from two famous and singular short stories, the unique quality of the play is further enhanced by having "the incomparable Max" himself moving brightly in and out of the action. "It is a pleasure to come upon a truly civilized evening in the theatre...a thoroughly, richly enchanting evening." —NY Post. "...a play to talk about, to praise, and to pronounce the most civilized comedy in too long a time." —NY Newsday. **THE STORY:** The play begins with the appearance of "the incomparable Max" himself—critic, wit, caricaturist and satirist of matchless brilliance. The action then moves smoothly on to Max's encounter with Enoch Soames, a down-and-out poet whose arrogance far outstrips his accomplishments. But Soames, convinced of his genius, makes a pact with the devil to discover what posterity will say of him one hundred years hence. His ensuing adventure, which takes him to the eerily computerized reading room of the British Museum in 1997, is funny, touching, and concluded with the kind of masterly ironic twist for which the Beerbohm stories are so justly celebrated. In the second portion of

the play, Max meets one A.V. Laider, a young man deeply interested in palmistry, and the glimpses of the future it reputedly can provide. Their casual discussion of the subject turns steadily more gripping—and horrifying—as the action of the play depicts the dreadful moment when Laider, aware that a train is about to be wrecked, lacked the will power to warn his friends of the impending disaster. But again an unexpected final turn of plot saves the situation from tragedy—and ends the play in the same jaunty, delightfully witty manner as it began. 9 men, 4 women (flexible casting—many roles can be doubled). UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-0566-1

\$6.50

**THE IRON CROSS.** DRAMA. Elmer Rice. **THE STORY:** William and Margaret Dreier have a small farm in Prussia, but their good life has been darkened by the clouds of war. William's brother has died a hero, and now William has been called into service, leaving Margaret to care for the farm and for the others in their family who have been uprooted by the war. During William's absence the rigors of life at home grow worse, but Margaret carries on valiantly, tending the sick and wounded, caring for her dead sister's children. Although warned to flee at the approach of marauding Cossacks, she chooses to stay, and when William comes back at last, wounded and in rags, he finds that Margaret has become the unwilling mother of a Cossack's child. Deeply shocked, William leaves again, believing that the government which has subjected him to so much will now make amends to him. But in the end he returns to Margaret, realizing his sacrifice for the fatherland was a hollow one and that his vaunted honor is of no consequence beside the deep humanity which made Margaret go on struggling to preserve life while he fought blindly to destroy it. 7 men, 6 women. INTERIOR. FEE: \$40 per performance. MS.

ISBN: 990364

\$15.00

**ISADORA DUNCAN SLEEPS WITH THE RUSSIAN NAVY.** AN ENTERTAINMENT. Jeff Wanshel. A lively, colorful, madcap entertainment, presented in New York by the prestigious American Place Theatre, which uses the singular career of the great dancer to point up some very important and unchanging truths. "Mr. Wanshel's comedy—and he is a very funny writer—is original and elusive..." —The New Yorker. "...the fun he makes is affectionate and not mocking and, naturally, Isadora has the last laugh." —NY Times. "A piece of midwinter's madness..." —Hollywood Reporter. **THE STORY:** As the play begins we are in Hollywood, where a failed author has been offered a contract to write a film on the life and loves of Isadora Duncan. Reluctant at first, he decides to go ahead with the project, and as he creates the various scenes which will in time become the movie, these are acted out by the real-life participants—including Stanislavsky, Walt Whitman, Rodin, Gordon Craig and, of course, Isadora herself. As he probes ever more deeply into the marriages, lovers, and often shocking exploits of her life, the writer comes to regard Isadora as the first modern woman: totally free and unfettered by convention. But, inevitably, the demands of Hollywood must be met, and the truth distorted by the realities of the box office. The result is a pitched battle between the now dedicated author and the crass producer—a battle which yields scenes of colorful action and wild hilarity, but which, in the final essence, serves to enhance the timeless image of this uninhibited, deeply creative, and undeniably great artist. 8 men, 3 women, 1 boy, 1 girl. OPEN STAGE. FEE: \$40 per performance.

ISBN: 0-8222-0576-9

\$6.50

**KISS THE BOYS GOOD-BYE.** COMEDY. Clare Boothe Luce. **THE STORY:** Cindy Lou Bethany is a Southern lamb in a houseparty of cynical, cold Northern wolves. She confidently expects to be chosen for the role of Velvet O'Toole in the movie version of the novel *Kiss the Boys Good-Bye*, a popular Southern tale that has swept the nation. (A not-too-subtle reference to *Gone with the Wind*.) After making a spectacle of herself, Cindy Lou wakes up to complete disillusionment but not to defeat. Visions of the shame of General Sherman and a long line of Southern gentlemen and ladies will not permit her to accept defeat at the hands of Damn Yankees. Cindy Lou learns she has been brought to see the film's famous producer as part of a plot by the director, who wants to cast an actress friend in the part of Velvet, and hopes that the contrast between that actress and the inept Southern belle will do the trick. But Cindy Lou brings all her charm to bear, and precipitates amazing crises. And as a result the blasé house guests learn a few things, and the Northerners are completely routed. In the end, Cindy Lou finds she may have anything she wants, and she is not slow to make her choice. 10 men, 3 women. THREE INTERIORS. FEE: \$40 per performance. MS.

ISBN: 990327

\$15.00

**LAURA DENNIS.** DRAMA. Horton Foote. A haunting tale of family devotions, relationships and denials, love and death. "The more one explores Foote's work, the more one sees his methods and gets on nodding terms with his people, the more one appreciates its rich and uniquely American texture." —NY Post. "...Foote vividly recreates a particular world—the small Texan

town and its quirky inhabitants. And here, too, is his genius for creating everyday language. No one is more capable of turning life into art and art into life, by way of dialogue." —BackStage. **THE STORY:** Laura Dennis lives with Lena Abernathy in Harrison, Texas. Her mother left Harrison years ago, after her father killed his cousin then died when Laura was very young. Writing to her mother, who now lives in far away South Dakota, Laura is convinced that once her mother realizes how grown up and ready for the world Laura is, she will want Laura to visit, or better yet, come live with her. Laura's uncle comes to visit once in a while, supplying the much needed money for Laura's upbringing and trying to care the best he can though he really doesn't want to be a big part of her life. Laura loves her home in Harrison and the woman who cares for her, but is restless. A high-school senior, she is discovering herself, her burgeoning sexuality and wondering about life ahead; all these things are confusing and exciting. A polite, sweet girl, Laura also hears stories about her family's past: why her mother left and her father killed a man. She discovers an acquaintance across the street, Velma, is really a distant cousin, which both intrigues and repels her as Velma is a dependent, sometimes raving alcoholic, yet she may know the history of her family no one else will tell her. Over the course of several weeks, while Laura waits for an answer from her mother, she learns of her mother's infidelities and her father's jealousies. Parallel lives and stories also fill Laura's world as she begins dating Stewart, who abruptly drops her to go to visit his old girlfriend who has moved to Atlanta. Another classmate, Harvey, seems also involved with that girl when he is accused of making her pregnant; the reason she moved away. Denying he is the father and revealing any number of the boys could have been, he is forbidden out of the house since the girl's father has threatened to kill him. A quiet, sensitive boy, Harvey has expressed interest in Laura and wanted to ask her to the school dance. He is forbidden to do so, not because of past indiscretions or present threats, but because, as finally revealed to him by his adoptive parents, he is Laura's half-brother by her mother and her father's cousin, the one her father killed. Shaken by all that's happened to him Harvey disobeys his parents and takes a walk in town. In front of the movie house he is shot and killed by the pregnant girl's father. Laura hears the news about Harvey's death and her connection to him, just after she receives a letter from her mother saying she wants nothing to do with her. Feeling she lost her mother, and a brother she never knew well, Laura is devastated. Yet, she tries to find something in the day to sustain her. She accepts what help she can get from those who love her through what is now a crossroads in her young, now saddened life. 5 men, 8 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1484-9

\$6.50

**THE LEARNED LADIES.** COMEDY. Jean Baptiste Molière. Translated into English verse by Richard Wilbur. Following his highly acclaimed translations of *The School For Wives*, *Tartuffe* and *The Misanthrope*, Pulitzer Prize-winning poet Richard Wilbur now offers a sparkling new version of *Les Femmes Savantes*. Molière's witty examination of intellectual pretension and the vicissitudes of love. **THE STORY:** Clitandre seeks the hand of Henriette, a match heartily approved of by her father, Chrysale. However, his wife, Philaminte, has other plans for her younger daughter—namely marriage to Trissotin, a foppish wit who panders to Philaminte's intellectual pretensions. Further complications are introduced by Armande, Henriette's older sister, who once rejected Clitandre but now resents his attentions to Henriette; by Belise, Chrysale's sister, who believes (erroneously) that all men are wildly in love with her; and by Vadius, a scholar jealous of Trissotin's hold on Philaminte. Needless to say the course of true love does not run smoothly, as the pseudo-intellectual posturings of Philaminte and her coterie clash with the struggle between Chrysale and Philaminte over who shall ordain the disposition of their daughter's hand. But happily, and thanks to the maneuvering of Chrysale's brother, Ariste, all is set right in the end, with hypocrisy exposed and true love made triumphant. 8 men, 5 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0648-X

\$6.50

**LEMONS.** FARCE. Kent Broadhurst. A rollicking but biting farce which pokes incisive fun at the foibles of that often shabby epitome of the American dream—the new car dealership. First produced, to international acclaim, by the Actors Theatre of Louisville, as part of the Humana Festival of New American Plays. "LEMONS is the funniest play I ever saw at Louisville." —Detroit Free Press. "...puts his tape recorder to good use in a hilarious, broad comedy about a day in the life of an on-the-skids auto dealership." —Christian Science Monitor. "...a robust rollicking farce about car salesmen and their customers which also managed to make some sly social comments about the American way of life." —Irish Times. **THE STORY:** The scene is the showroom of Beuchel Goodee Motors in a midsized American city, where several of the latest model Edgarand Beamus automobiles are on gleaming display. Also on hand are the fast-talking, commission-hungry salesmen who peddle the product; the officious, pants-suited office manager, Desenelle Peplow, who tries to keep them in line; and assorted customers who fall into their clutches. But there are problems beyond selling cars: Bud Goodee, the son of the ailing owner, is trying to fill his father's shoes while

keeping a jealous eye on his sexy wife; his best friend, Wade Grady, is both the star salesman and the one Bud's wife is determined to seduce; while Berl Fancher, another salesman, is a recovered alcoholic with an outrageously obvious toupee who frequently wishes he was back on the booze. And as the action of the play races ahead hilariously we can see his point—although, happily enough, things do work out, with those involved remaining as breezily brash, greedy and tacky at the end of the play as they were at the beginning. 8 men, 5 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0651-X \$6.50**

**LIGHT UP THE SKY.** COMEDY. Moss Hart. An outstanding hit of the Broadway theater. A gorgeously amusing comedy about show folks. **THE STORY:** The comedy revolves around a group of New York theatre-folk who attend the opening of their new play in Boston. The lead actress, the backer, and several others, are in seventh heaven at the prospect of a tremendous success which they hope for in the work of a young unknown writer. Gathered in a hotel room, these people go through their paces with tremendous gusto and many exhibitions of temperament. The opening of the play, which is a very earnest and experimental work, is such as to lead the cast, director and backer to believe it a flop. Instantly they turn against themselves, the production, the author and savagely proceed in what looks like an attempt to destroy themselves and all their former hopes. It turns out, however, that in spite of the curious reception by the first night audience, the play has made a deep impression, and when news spreads that the reviews are on the whole favorable, the tables are turned. But the playwright who has suffered both from the enthusiasm and pessimism of his associates has decided that he is through with the theater, and he is captured by the backer only at the moment he is about to take a plane back home. He is persuaded to play ball with his associates, but he is so disgusted with the temperamental shenanigans of those who were presumably his friends that he turns on them and lays down the law to them. 9 men, 4 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0664-1 \$6.50**

**LOVE AMONG THE RUINS.** DRAMA. Elmer Rice. **THE STORY:** Supported by a grant, archaeologist Arthur Dewing, a man of sixty, and his wife Suzanne, who is half his age, are studying the Roman ruins at Baalbek in Lebanon. The site is visited by a group of American tourists; including a Protestant bishop, his wife and daughter; a spinster school teacher; an aggressive businessman type; and Suzanne's ex-husband, Neil. Having made a shamble of their marriage and his subsequent relationship, Neil begs Suzanne to return to him. Suzanne is torn between the safe, serene love she found with her husband and rekindled passion for Neil. As she weighs her dilemma the others begin to reveal themselves. The bishop and his wife lament their failure as parents, the school teacher confesses the arid loneliness of her life, and the businessman endangers them all by pursuing the young daughter of a fierce Bedouin who had come to their camp. By the time they must leave, little has been left unsaid and Suzanne has been offered her freedom by Arthur. Her decision, to stay with the wiser, better man, brings deepened insight to all of them and underscores the evolving truth that men must seek life's true values as individuals before they can hope to find answers to the problems which plague society. 8 men, 5 women. **UNIT SET. FEE: \$50 per performance. MS.**  
**ISBN: 990341 \$15.00**

**MASTER AND MARGARITA OR, THE DEVIL COMES TO MOSCOW.** DRAMA. Jean-Claude van Itallie, from the novel by Mikhail Bulgakov. Dear to the hearts of East Europeans and Russians, *The Master and Margarita* was a suppressed cult novel during Stalinist days, expressing forbidden truths with wild spirit, humanity and humor. "As one might expect, Jean-Claude van Itallie's stage adaptation of **THE MASTER AND MARGARITA** can keep an audience startled and amused for a couple of hours." —NY Times. "MASTER AND MARGARITA...captures all the wildness, wit, and sadness of Bulgakov's work...There isn't a dull moment." —TheaterWeek. **THE STORY:** The devil, his acrobatic cat and other colorful cronies come to Stalin's Moscow to wreak hilarious surreal havoc on the lives of writers, critics and bureaucrats who have lost touch with their feelings. Satan sends some to the madhouse, stages a devilish play within a play, and gives the lyrical Margarita a whirlwind witch's ride, climaxing in a satanic masked ball as she searches for her lover, a writer known as "Master." The novel Master is writing appears simultaneously onstage. His work, politically suppressed, focuses on the moral dilemma of Pontius Pilate in biblical Jerusalem. The characters in his book and the characters on the streets of Moscow, cast similar lights and shadows around them even as they live in separate worlds. 11 men, 2 women (flexible casting). **UNIT SET. FEE: \$50 per performance.**  
**ISBN: 0-8222-1412-1 \$6.50**

**THE MEMBER OF THE WEDDING.** DRAMA. Carson McCullers. Winner of the 1950 Critics' Circle Award as the best play. **THE STORY:** The New York Times wrote of this play: "Carson McCullers' report of a harum-scarum ado-

lescent girl in Georgia is wonderfully—almost painfully—perceptive; and her associated sketches of a Negro mammy and a busy little boy are masterly pieces of writing." According to the *Journal-American*, "Something rare and special." John Mason Brown wrote: "(This) study of the loneliness of an over imaginative young Georgian girl is no ordinary play. It is felt, observed and phrased with exceptional sensitivity. It deals with the torturing dreams, the hungry egotism, and the heartbreak of childhood in a manner as rare as it is welcome...plainly, it is the work of an artist." 6 men, 7 women. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8112-0093-0 \$9.95**

**MISS LONELYHEARTS.** DRAMA. Howard Teichmann, from the novel by Nathanael West. "I enjoyed this one better than anything that's come along this season. I liked its suspense and pace and its staging...**LONELYHEARTS** impressed me as a solid, worthwhile drama." —NY News. **THE STORY:** As described by Atkinson in the *New York Times*: "A scornful feature editor of a newspaper picks an ambitious young reporter to conduct the advice of the lovelorn column. Ambitious, opportunistic, 'Miss Lonelyhearts,' as the conductor of the column is inevitably dubbed, begins with contempt of the correspondents and confidence in his own cleverness. As time goes on, the genuineness of the agony in the letters that come in gets under the skin of the columnist. He is distressed to find himself presiding over a monstrous swindle. For he is an idealist in collision with humanity, as his diabolical managing editor expresses it." 6 men, 7 women. **INTERIORS. FEE: \$50 per performance.**  
**ISBN: 0-8222-0763-X \$6.50**

**MISTER ANGEL.** COMEDY/FANTASY. Harry Segall. **THE STORY:** Stacy and Lydia Bolton, a husband-and-wife team of actor-producers, have everything except children. They are always on tour and children have to wait. They have just chosen a new play by their friend Daphne, with a magnificent role for Lydia. But Little Item, a girl angel, has been waiting for ten years to be born to Lydia, and if the Boltons haven't decided to have her yet they never will. So the angel Charles and his assistant, Gloria, are sent to Earth to bring Little Item back. But Item won't go. Charles, disobeying orders, decides to make another effort. Knowing the Boltons are always looking for "angels" to back their shows, Charles becomes Slim, a wealthy rancher, and he arranges to have Lydia find a six-month-old baby abandoned in a phone booth. Unable to find its parents, Lydia takes the infant home and becomes a doting mother. When Daphne arrives she and Stacy proceed to work on Lydia, whose notions on domesticity drive them crazy. Daphne sets out to divert Slim's attention to herself, and Stacy is jealous of the rancher. Trouble looms when it is learned that Slim has no money, no ranch and resembles a fugitive who is wanted by the police. Two detectives appear, identify him, handcuff and prepare to take him away, but Lydia refuses to think ill of him. Just as he is about to be dragged off, Charles declares he is an angel! But he is being punished for insubordination, and his powers don't work. Now Little Item intercedes with the celestial authorities. Item is successful, and Slim disappears in a flash of lightning. Matters come to a climax when Gloria take a hand. The missing mother of the child is found and claims it from the Boltons. Lydia is heartbroken, and even Stacy is upset. Item realizes she will at last be born, and Charles goes back to heaven, mission accomplished. 5 men, 8 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990332 \$15.00**

**A MONTH IN THE COUNTRY.** DRAMA. Ivan Turgenev. Translated by Ariadne Nicolaëff. A critical and popular success both in London and New York, where Tammy Grimes and Farley Granger were featured in the cast, this masterful translation captures all the subtle humor and bitter-sweet poignance of Turgenev's classic play. "...his lines have the rueful wit of a man who has seen much of the world and who shakes his head compassionately over how rarely any of its inhabitants achieve a finish worthy of their beginnings." —The New Yorker. "What a remarkable play!...It has all the freshness, that thrust of a new century's thought, which we associate with Chekhov or Gorky." —NY Post. "A MONTH IN THE COUNTRY is a jewel of a play..." —NY Times. **THE STORY:** The place is the country estate of the Islayevs, a wealthy Russian family, the time the middle of the nineteenth-century. It is summer, and the lives of the family and their entourage reflect the bored indolence so characteristic of the aristocracy of the time. However conflict arises when Natalya, the lady of the house, conceives an infatuation for Belyayev, her young son's tutor, and finds herself in competition with her ward, Vera, who is also smitten with the engaging, if ingenuous, young man. Moved by her emotions, but fearful of compromising her position, Natalya nevertheless manages to upset the others in the household: her husband; her mother-in-law; her lovelorn admirer, Rakitin; and her ward. Only the village doctor, a self-made man whose cynical observations provide a telling counterpoint to the actions of the others, seems to be removed from their problems. In the end, of course, the crisis ebbs, the tutor departs, tangled relationships are sorted out, and lives resume the gentle ease from which

they had been stirred by this brief and unlikely flicker of passion. 8 men, 5 women. INTERIOR/EXTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0772-9 \$6.50**

**MORNING STAR.** DRAMA. Sylvia Regan. **THE STORY:** Becky Felderman has brought her four children to America so they might have a better life than they would in Russia. She flings herself into her new life and says, "Everybody can be somebody, and only good can come to us." One daughter works in a factory; another marries a young songwriter, who later goes into pictures; one dies in a factory fire. While domestic unhappiness threatens to overwhelm one daughter and her husband, somehow the good sense of the mother finds a way. The young school teacher who is ambitious; the older woman who is doing her best to learn American history; the exasperatingly amusing Brownstien who sputters implications against capitalism and the bourgeois—these are only a few of the many entertaining and truly drawn characters that grace the stage of *MORNING STAR*. The World War comes, takes its toll, and passes, bringing us up almost to today; and throughout the whole family history we are presented in the most entertaining and vivid fashion with the ups and downs, minor tragedy or broad comedy that go to make up the day-to-day life of this essentially healthy and sane family of ex-emigrants. 8 men, 5 women. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-1729-5 \$6.50**

**MR. BARRY'S ETCHINGS.** COMEDY. Walter Bullock and Daniel Archer. A fast-moving somewhat fantastic comedy. **THE STORY:** Judson Barry is an enthusiastic etcher and as a pastime had made a marvelous imitation of a \$50 bill. Barry would never think of doing anything dishonest, but his town has been in the hands of political jugglers and is in financial difficulties. All the worthy causes, hospitals, etc., are suffering, and Barry realizes that unless something is done his town will soon be at the mercy of grafters. Out of the goodness of his heart he distributes his counterfeit bills to the good causes in need of money, including a political campaign to drive out the crooks. At once the town responds and is on the way to recovery when a pair of counterfeiters make their way into Barry's home and propose a partnership whereby he shall supply the bills and they will circulate them. Barry is shocked and turns them over to the police. But this brings about the discovery that Barry has been circulating counterfeits. His friends rally to his defense, but Barry is determined to accept his punishment. Meantime, a movie executive offers him a huge sum for the story of his life. The only condition on which Barry will accept is that the magnate give him the equivalent in good money of the counterfeits he has distributed, plus 10%. Barry will then offer for all counterfeits returned to him good money, plus a 10% bonus. So, all ends happily including Barry's stipulation that whatever legal penalty is imposed upon him he will cheerfully accept. In fact, he looks forward to a short jail term in peace and quiet. 7 men, 6 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0779-6 \$6.50**

**MY DEAR CHILDREN.** COMEDY. Jerry Horwin and Catherine Turney. The play shows how an immensely successful temperamental matinee idol is surprised by the appearance, on Christmas Eve, of three of his daughters, of whose existence he had little or no recollection. Each daughter brings to him her immediate pressing problems, and under the stress of the situation the matinee idol begins to react in a charming and amusing way, playing the unfamiliar role of father. The play offers opportunities to a sophisticated cast looking for delightful comedy material. 8 men, 5 women. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 990161 \$15.00**

**NIGHT SEASONS.** DRAMA. Horton Foote. A front porch play as only Foote can do it. "Here, on his own...terms, Mr. Foote has created a gentle answer to Lillian Hellman's chronicles of the Hubbard family...Like those works, *NIGHT SEASONS* follows a mercenary, well-to-do family over the decades, while adding up the human casualties of greed and the urge to dominate...Mr. Foote's pace is both calmer and more meandering, spun out of small, quotidian details, his approach to character far more forgiving...*NIGHT SEASONS* is an examination of the quietly destructive effects of a life defined by bank balances." —NY Times. **THE STORY:** The play takes place in Harrison, Texas, jumping back and forth between 1923 to 1963. Following the Weems family as it grows up, we watch its members find their places in society. Of the main characters: Mr. Weems is a banker with a heart. He cannot easily stand up against his wife, but puts money away for his daughter, Laura Lee, to do with as she wishes, knowing everyone tries to run her life. Mrs. Weems is a busybody who can't see how emotions guide people's decisions so she thwarts them by interaction or ignorance. Their son, Sherman, grows up to be the banker his father never was—a banker who is doesn't consider another person when it comes to money. He is in a bitter marriage, but won't leave because his wife has threatened to expose his adultery, thereby threatening his career. Laura Lee only wants to love, and to get away from her family, mostly her mother. On bad advice, Laura Lee never married, and though she doesn't live in regret, she

feels the loss of the two men she loved. As an adult all she wants now is a house, but everything she tries, everywhere she turns, she is told no; money comes first and she has no control over her own finances. In an almost final blow, her brother Sherman sells the house she wants to another buyer because the price was, in his opinion, too high for Laura Lee, but not for his other buyer, who got for an even lower price. Laura Lee had the money, and asked Sherman to arrange the sale through the bank, but her family has always sabotaged chances for independence, especially where money was involved, and this time was no different. At the age of sixty, Laura lives in an apartment with her mother, bitterly agreeing to live there until she can find a house for them both. When she learns her brother and mother agree that two old women should not move into a house, Laura collapses and soon dies. Mrs. Weems, at ninety-three, finally, has an inkling of what her life has been when she says that living that long is her punishment. What's left of the Weems family seems to fade into the landscape. 7 men, 6 women. UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-1482-2 \$6.50**

**1918.** DRAMA. Horton Foote. Another component of the nine-play cycle entitled *The Orphan's Home*. Produced both as a play and as a major motion picture, 1918 expands still further the playwright's close examination of the saga of the Robedaux family of Harrison, Texas, and, in particular, the fate of young Horace Robedaux and his wife, Elizabeth. **THE STORY:** Having been exempted from military service in World War I, Horace Robedaux is back home in Harrison, Texas. He and his wife Elizabeth, along with their infant daughter, are now settled in a new house built for them by Elizabeth's father, Mr. Vaughn. While their fortunes have improved, the nation reels from a spreading flu epidemic which soon reaches Harrison and infects Mr. Vaughn and Horace. During Horace's illness his daughter also contracts the flu and dies, bringing to the young parents a sadness which even the armistice can do little to allay. In time Elizabeth becomes pregnant again, and the play ends with brightening prospects for all: The nation is finally at peace; Horace and Elizabeth are blessed with a healthy baby boy; and even Elizabeth's wayward younger brother, who had been of deep concern for Mr. Vaughn, shows signs of finally coming to terms with the responsibilities of adulthood. 6 men, 7 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0828-8 \$6.50**

**NOBODY LOVES AN ALBATROSS.** COMEDY. Ronald Alexander. A smash-hit Broadway entry, this rollicking yet often scathing comedy takes a hilarious inside look at the furious, topsy-turvy and often bruising world of big-time television. "...a hilarious comedy with a slashing satirical edge." —NY Times. "...filled with amusing lines and maneuvers..." —NY Post. "...an eveningful of crackingly funny repartee." —Women's Wear Daily. **THE STORY:** As Walter Kerr of the New York Herald-Tribune describes the play and its central character: "He's a producer and writer of television serials, except that he doesn't really write any serials, they're written by frost-bitten spastics he keeps in closets, and he really doesn't produce anything either, he just keeps dancing around his living room pretending to be as many other people as possible. Sometimes he is Toulouse Lautrec, popping stubby-kneed from his hiding-place behind the black leather furniture, sometimes he is Michelangelo, bestowing a kiss upon himself in the mirror, sometimes he is Father Christmas, sometimes he is Jack the Ripper, and always he is Ananias, the man who cannot tell a lie. 'This is my art form!' He coos in loving self-congratulation as he opens his arms to embrace the ersatz universe he has spun out of whole cloth, a universe in which busy people come and go to listen to his quick and glossy fabrications before interrupting him to articulate theirs." Included in this amazing array of visiting frauds are the hard-driving studio owner who delights in brow-beating the creative souls beholden to her; a calculating lady comedy writer whose contempt for her nationwide audience is matched only by her shrewdness in pleasing them; and a conniving agent forever on the lookout for another victim to corrupt. Circling about them are a quaking ghost writer and our hero's private secretary—two innocently honest souls trapped in a nest of vipers. 7 men, 6 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0830-X \$6.50**

**THE NOTEBOOK OF TRIGORIN, A FREE ADAPTATION OF CHEKHOV'S THE SEA GULL.** DRAMA. Tennessee Williams. Tennessee Williams' fresh adaptation of the Chekhov classic brings to life the story of Constantine, the sensitive young writer, whose quest for love, art and acceptance is larger than life itself. **THE STORY:** On his Uncle Sorin's lakeside estate, Constantine's new play premieres to disdainful reactions from the family and friends who have gathered: Masha; her future husband Medvedenko; Dorn, a lecherous doctor; Shamrayev, manager of the estate; and his wife Polina. Constantine's mother, the famous actress Madame Arkadina (and prima donna), is not one to suppress her true feelings on her son's contribution to the theatre: She abhors it. Humiliated, Constantine sulks over his life, his art, and dotes on the play's star, the woman he loves, Nina, who is infatuated with Madame Arkadina's companion, the established writer



Boris Trigorin. Since Trigorin is the object of affection for Nina, as well as Madame Arkadina, he becomes the object of scorn and jealousy for Constantine. In an attempt to explain his brooding, morbid nature, Constantine presents Nina with a dead seagull, which he has just shot—a sacrificial symbol of events to come. Before the evening is over the characters' dreams, infidelities, and self-deceptions will be revealed: Nina's reluctance to love Constantine; Trigorin's lust for Nina; Masha's love for Constantine and boredom with her new husband; Dorn's insecurities on his aging appearance and his affair with Polina; and Sorin's constant pleadings with his sister Arkadina to accept and encourage his nephew, her son. Two summers later finds Constantine the successful writer; Masha, a drunk, lamenting her love for Constantine; Madame Arkadina, haggard and struggling to hold onto Trigorin; and Nina, returning to the lake after her failed acting career and rueful involvement with Trigorin, seeking sympathy and understanding from the disturbed Constantine, who still loves her enough to take his own life. 7 men, 6 women. UNIT SET. FEE: \$75 per performance. ISBN: 0-8222-1597-7 **\$6.50**

**ON THE BUM, OR THE NEXT TRAIN THROUGH.** COMEDY/DRAMA. Neal Bell. Set in 1938, during the last stages of the Depression, the play is the story of an New York out-of-work actress, who, through the WPA, gets an acting job and is sent to a town called Bumfork, somewhere in the Midwest, and far too close to the home she thought she had escaped years earlier. "...beneath its raucous humor, ON THE BUM reaches for deeper connections between the depressed cultural climate of 1938 and present day America, and especially the wary relationship between the Federal government and the theater...What the play shows in abundance...is the playwright's ear for the poetry of idiomatic American speech." —NY Times. "...ON THE BUM is a wonderfully theatrical evening." —NY Daily News. "Beneath what appears a naturalistic surface there's sinew and agility, playfulness and danger, provocative political drive...ON THE BUM is a screwball comedy with dangerously high stakes." —Village Voice. **THE STORY:** In the waning days of the 1930s Great Depression, an out-of-work actress hits the road again, after her first New York show collapses before it can open. Through the Federal Theatre Project, Eleanor's landed an acting job in the kind of tiny town she'd hoped to escape forever. So she hops a train to Bumfork—meeting suspicious tramps and angry railroad cops—to perform in an innocuous pageant-in-verse by a stuffy local authoress, about the Great Flood that destroyed the town fifty years before. While rehearsing at an abandoned farm, Eleanor meets and falls in love with Frank, an out-of-work, unhappily married man, who's more and more disillusioned with the world around him. Or maybe he's seen more of the truth—his version of which he teaches to Eleanor. With an irate government-inspector on his way to sniff out any traces of bias in the upcoming pageant, Eleanor discovers the very political truth beneath the rhyming couplets of the pageant—that the Great Flood was the fault of greedy local fat-cats (who built a sub-standard dam), and disgruntled workers (one of whom sabotaged the poorly built structure). These facts will offend everybody—the downtrodden locals, the wealthy patrons of the town, Eleanor's blue-collar lover Frank, and the government-inspector. With the world of Bumfork getting stranger and stranger (some of the people who died in the Flood are drifting back into town as ghosts—or are they?), Eleanor wrestles with whether or not to fight for what she now believes. And her ultimate decision becomes the surprising climax, both of the play-within-the-play, and ON THE BUM. 9 men, 3 women, 1 girl (flexible casting). UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-1344-3 **\$6.50**

**PRIVATE CONTENTMENT.** DRAMA. Reynolds Price. This play was originally commissioned for WNET's "American Playhouse." The reality of war and the precariousness of life pervade the life of a young soldier, who makes an uplifting decision to hang on to what he's got. **THE STORY:** It is 1945 and Logan is on leave from the army, from a unit ready to ship out to Japan. He's been called home after the sudden death of his mother. The day after the funeral, Logan's father, Paul, a piano salesman, decides they both need to get away together, to go on a selling trip and look to the future. To his own surprise, Logan agrees. On this trip, Logan is puzzled by his father's determination to head in one particular direction and soon Logan is introduced to a schoolteacher, Lena, in a town a few hours away. She surely has bought pianos, but she also seems to be a genuine, long-term friend of his fathers; and when Lena's daughter, Gail, fourteen, returns from school she is also very comfortable with Paul and feels a strange familiarity with Logan. Without many words, it is evident that Logan and his father are staying for dinner, and possibly longer, since through the course of the evening, Logan learns his father has had a second family for seventeen years; a caring family who accepted his first family and never intruded upon them. Logan realizes he is being asked if it is okay with him. In his hurt, he asks his father why and how, and Paul finally discusses his life with his son. Since his life may be in the balance very soon—the threat of war pervading the play—Logan wants to hold on to what he can. He doesn't want to lose his father,

and perhaps his new sister, to anger, so Logan forgives enough to realize he wants to find out more, and to be part of a family again. 9 men, 4 women. UNIT SET. FEE: \$50 per performance. MS. ISBN: 990139 **\$15.00**

**RAFT OF THE MEDUSA.** DRAMA. Joe Pintauro. A taut ninety-minute drama that drives home the reality of AIDS as a disease that we all must face. After a limited New York engagement, this play has been sought after by theaters across the country. "RAFT OF THE MEDUSA...is as disturbing as it is moving. RAFT is an absorbing work that careens from fierce anger to unabashed sentimentality. The play ultimately strips the alienated characters of their defenses, revealing the bond that is both their curse and their salvation." —Variety. "Joe Pintauro's RAFT OF THE MEDUSA...grabs, holds, and harrows us with the chilling facts and cold statistics of mortality in the Age of AIDS. The play unquestionably hits home and hits hard." —NY Post. **THE STORY:** In an opening scene, a man dies an agonizing death from AIDS. The play itself is an explosive AIDS support group session, where the members discover the disease they share can divide as effectively as it conquers. The members of the group are a diverse lot, including homosexuals, heterosexuals and bisexuals, conservatives and liberals, black, white and Hispanic, rich and poor. Some of them are philosophical, some are angry, and some resigned. As the evening's discussion progresses they discover that one member, Larry, a reporter, does not have AIDS but is tape recording the sessions for an article. They attack him verbally and physically until Nairobi, a homeless woman in the group, stabs Larry with a dirty syringe, infecting him with the virus. The others are stunned and the reporter is hysterical, until Nairobi reveals that the needle was a clean one and that she would not give the disease to her worst enemy. The other members of the group then react with a kind of awe, asking the reporter what it feels like to experience the miracle of a "cure." The quick trauma brings them together, reaching for their own comfort while they search for unattainable answers. 10 men, 3 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1314-1 **\$6.50**

**REBEL WOMEN.** DRAMA. Thomas Babe. Dealing with a confrontation between General Sherman and a group of Southern ladies who have been apprehensively awaiting his arrival, this vivid, richly worded play enjoyed both critical and popular success in its presentation by New York's famed Public Theatre. "...nothing short of superb theatre." —NY Times. "It's a good, strong, stirring play...There is a rich redolence to his English, a handling of imagery, original but never forced, that summons up recollections of the great days of Tennessee Williams." —NY Magazine. **THE STORY:** As the Union forces approach their gracious Georgia mansion, a group of Southern gentlewomen nervously await the appearance of General Sherman himself—sure that he is a barbarian who will allow their estate to be pillaged and looted. When Sherman arrives he proves to be gruff enough but, at the same time, a complex and feeling man whose intellect is at odds with his responsibilities. One of the ladies, several months pregnant, pleads for the release of her husband, a minister who has been taken captive by the Northerners; while another, young and impressionable, falls under the spell of the Yankee mercenary whose job is to provision the troops. Out of the fascinating confrontations which ensue come understanding—and even romance—and, in the end, an illumination both of the awful accommodations which must be made between unwilling enemies and of the disturbing uncertainties that still lie ahead for all. 9 men, 4 women (several of the men are bits). INTERIOR. FEE: \$40 per performance. ISBN: 0-8222-0935-7 **\$6.50**

**ROMANOFF AND JULIET.** COMEDY. Peter Ustinov. "A witty and charming entertainment...a quiet, genial and warmhearted satire." —NY Post. "Not since *Nimotchka*...have we had such an amiable and delightful spoof of the Russians." —Women's Wear Daily. "...deft, funny, delightful fable." —NY Daily News. **THE STORY:** As told by Chapman in the New York Daily News: "Ustinov, with a beard, rimmed nose-glasses and padded waistline, is the president of the smallest of all mythical countries. It is so small that it has a standing army of two—and the army doesn't even stand, but slouches. This country lies smack between the East and the West, so each of these world divisions seeks to make Ustinov an ally. Russia sends an ambassador—a Romanoff, no less. The U.S. dispatches one of its typical business diplomats. One of several high points of this delightful comedy is the scene in which Ustinov shuttles between the rival embassies, listening to their blandishments and threats. This is a hilarious cartoon of diplomacy. Why the title, ROMANOFF AND JULIET? The Russian has a son, and the American has a daughter named Juliet and these twain fall in love. And love has its sway. National rivalries vanish as the parents are reconciled after a wedding which is remarkable for its lunacy." 9 men, 4 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-85676-054-4 **\$10.00**

**THE SEA GULL.** DRAMA. Anton Chekhov. In a new version by Jean-Claude van Itallie. Produced to acclaim at both the McCarter Theatre, in Princeton,



NJ, and by Off-Broadway's noted Manhattan Theatre Club. A classic play of the modern theatre, given new life and meaning in a superb rendering by one of our most important and resourceful young playwrights. "It is sublimely understood Chekhov...an event and a thrilling one." —NY Post. "It is a very fluent, idiomatic version...it has none of the stiffness of a translation, yet, so far as I can tell, it remains absolutely true to Chekhov" —NY Times. **THE STORY:** The setting is the estate of the wealthy Sorin, where a group of family and friends are spending the languid summer months. Included are Madame Arkadina, Sorin's sister and famous actress; her sensitive would-be-writer son, Treplev; and the charming, successful author Trigorin. The action concerns the interweaving of their lives with the others, and all the romance, intrigue, hopes and disappointments that this life leads to. It is an absorbing and compelling tapestry and evocation of real life and real people and, ultimately, a deeply moving and revealing human experience. 7 men, 6 women. **TWO INTERIORS/TWO EXTERIORS. FEE: \$60 per performance.**  
**ISBN: 0-8222-1588-8 \$6.50**

**THE SEA GULL.** DRAMA. Anton Chekhov. Translated by Robert W. Corrigan. 7 men, 6 women. **INTERIOR/EXTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990216 \$15.00**

**SEVEN NUNS AT LAS VEGAS.** FARCE. Natalie E. White. **THE STORY:** When it snows on a May Day in Indiana, Sister Columba, an elderly rheumatic nun, asks St. Joseph to take her where the weather is warm. St. Joseph takes her, the convent, and six other nuns who happen to be in the convent at the moment, to the warm sands of Nevada—just outside of Las Vegas. Las Vegas is a shock to the nuns and to St. Joseph, and the nuns and St. Joseph have a startling effect on Las Vegas. This bustling resort town gives up gambling and takes up contemplation; the Bible becomes a bestseller; a mission priest is the rage of the nightclub crowd; three dancing girls from the Silver Dollar, Peaches, Boots, and Baby, decide to take the veil. But: The nuns have their problems too. There is real-estate difficulty; they own the convent but not the ground; the younger nuns thumb rides to town; Peaches, Boots and Baby teach one of the sisters a dance routine; and finally the sister in charge finds herself offering to "place a small bet." St. Joseph and the nuns realize they had better go home, so St. Joseph returns the convent and its occupants to Indiana—the occupants at the moment including the proprietor of the Silver Dollar and the Board of Directors of the Amalgamated Night Clubs. "While the play is a farce, the nuns are not farcical characters, nor are they characters of saccharine pietistic tendencies. They are rather the ordinary, gracious, efficient American nuns." —Sister M. Agnese, S.P., Catholic Theatre. "We highly recommend this play and are confident it will answer quests for a play that is both humorous and charming." —Catholic Alumnae Quarterly. 2 men, 11 women (can be all women). **INTERIOR. FEE: \$50 per performance. MS.**  
**ISBN: 0-8222-1013-4 \$15.00**

**SEVEN TIMES MONDAY.** DRAMA. Ernest Pendrell. An especially timely dramatic expression of the problems of minorities in search of the "good life." "Not only is [SEVEN TIMES MONDAY] a truthful and believable play, but it is consistently interesting and commands the respect of its audience. It is a humane and endearing work." —Women's Wear Daily. "SEVEN TIMES MONDAY is a perceptive drama of dignity, warmth and honesty...This is a play that has few false heroics and is further embellished by the author's keen eye and ear for human behavior and expression." —NY Herald-Tribune. A compelling drama which tells, with humanity and humor, how "big" most "little" people really are. The play deals with the problems of a factory worker who dreams of becoming a "cop," of replacing the drudgery of the machine shop with the thrill of riding along on a motorcycle. But there are family responsibilities to meet, and the problems of prejudice to be dealt with—which they are, in a most heart-warming and honest way. This is a uniquely "untyped" drama for, as the author points out: "SEVEN TIMES MONDAY has been performed as a play in which the hero and his family were either Jewish, Anglo-Saxon or Negro. These various productions were done without changing the play, the other characters or any of its lines." The universal appeal of its theme and the unerring honesty of its characterizations make this play a warm and wonderful experience in the theatre. 9 men, 4 women. **UNIT SET. FEE: \$40 per performance.**  
**ISBN: 0-8222-1016-9 \$6.50**

**THE SLEEPING PRINCE.** AN OCCASIONAL FAIRY TALE. Terence Rattigan. **THE STORY:** The Prince Regent of Carpathia, in London for the coronation of King George V, has arranged for a midnight supper with a pretty chorus girl. But to his dismay, he finds the chorus girl has her own ideas as to how the supper should be conducted. By the time he has persuaded her to fall in love with him, she has already fallen in love with him. But the Royal Family of Carpathia abhors love and considers it unnecessary for the efficient conduct of their affairs. Just as the Regent thinks he is getting rid of the chorus girl, his wife decides she must accompany her to the Coronation as her Lady-in-Waiting. When that is over and the Regent again thinks he's going to be rid of the

girl, his son, The King of Carpathia, asks her to go with him to an official ball. The Regent and his son are having a tussle as to which political party is to control the country; the King is too young to have any official voice, but he's hoping his party may depose his father and put him on the throne before he attains his majority. During the ball, the chorus girl persuades the King to cooperate with his father—in exchange for a motorcycle and the promise that he won't have to marry a neighboring princess who is a first-class brat. When the chorus girl has achieved all this for the Regent, he decides that he too is in love, but by then it's time for him to return to Carpathia, leaving the chorus girl to bid a wistful farewell to the royal family and to take home an outsize collection of royal decorations and signed royal photographs. 7 men, 6 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990245 \$15.00**

**THE SMALL HOURS.** DRAMA. George S. Kaufman and Leueen MacGrath. A panoramic spectacle revealing in swiftly moving scenes episodes from the history of a well-to-do family and their attempts to establish a way of life that nearly ends in tragic failure. The play is a dramatic discourse on the value of standards of happiness and success. 7 men, 6 women. **MULTIPLE SETS. FEE: \$40 per performance. MS.**  
**ISBN: 992180 \$15.00**

**TEACH ME HOW TO CRY.** DRAMA. Patricia Joudry. Produced at the Theatre de Lys, one of New York's most important Off-Broadway theaters. "TEACH ME HOW TO CRY...is the pleasantest item the Theatre de Lys has put on display in several months...a lot of tenderness." —NY Times. **THE STORY:** According to Kerr in the New York Herald-Tribune, the play concerns "a delicately written relationship between a self-conscious, proud youngster who guesses—correctly—that her not-quite-bright mother was never married...There is a troubled, only reluctantly hostile relationship between a boy who thinks of himself as 'more the writer type' and the ambitious but ineffectual parents who want to urge him toward better things...As the boy and girl, both of them outcasts in the high-school world of prom dates and grapevine rumors, stumble upon one another and slowly find their ways toward dignity, open affection and some sort of identity. TEACH ME HOW TO CRY leaves over a good many attractive memory-sketches...Patricia Joudry, who wrote the play...has done honorably by most of her characters...it is everywhere marked by talent." Though the boy and girl are separated by their parents who refuse to acknowledge one another's worth, the vital steps to maturity have been taken and through their love for each other they emerge as important people. 3 men, 7 women, 3 or 4 extras. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1113-0 \$6.50**

**WATCH ON THE RHINE.** DRAMA. Lillian Hellman. A powerful and moving play by one of our most celebrated writers. A great success in both New York and London when first produced and when revived on Broadway. **THE STORY:** Concerns an idealistic German who, with his American wife and two children, flees Hitler's Germany and finds sanctuary with his wife's family in the United States. He hopes for a respite from the dangerous work in which he has been involved, but his desire for personal safety soon comes into conflict with the deeply held beliefs that have made him an active anti-Nazi. In the end his conscience cannot be compromised, and he returns to Germany and the resistance movement—and to what will be, most certainly, his ultimate destruction. Told in compelling, human terms, the play is an eloquent and stirring tribute to the brave men and women who, despite all odds, struggled early on to stem the tide of fascism which was soon to spread throughout Europe and the world. 6 men, 5 women, 2 boys. **INTERIOR. FEE: \$50 per performance. SPECIAL NOTE: The piano and vocal music (#4780MU) for this play is available through the Play Service for \$2.00, plus shipping. Groups authorized to produce the play may use these without payment of a music fee.**  
**ISBN: 0-8222-1223-4 \$6.50**

**THE WHEELER DEALERS.** COMEDY. F. Andrew Leslie, from the novel by George Goodman. A rollicking, hilarious study of what happens when a Texas wheeler dealer and a proper girl from Philadelphia meet in Manhattan, and combine their talents for creating mayhem in the various worlds of art, high finance and romance. **THE STORY:** From the top of his Stetson to the tip of his fancy cowboy boots, Henry Tyroon, independent oil wild-catter, is pure wheeler dealer—a larger-than-life-sized combination of super-salesmanship, big ideas, and an unerring instinct for a quick profit. From his natural habitat of Texas, Henry comes to New York in search of "mullets" (which is Texas-talk for well-heeled potential investors) but his attention is diverted when he meets the attractive Molly Thatcher, a struggling young Wall Street securities analyst. Molly's interest in Henry derives from the fact that she hopes to sell him shares in Universal Widget, a mysterious little company which has been turned over to Molly as her last chance to make good and hold her job. Henry's interest in Molly is of a more romantic sort, but he is delighted to chat about widgets (for openers), after which

it's on to a series of wild escapades—ending up first in the clutches of the Justice Department (they are innocent, as it turns out) and then in each other's arms. 9 men, 4 women (9-16 men and 4-7 women, with doubling). OPEN SET. FEE: \$40 per performance. ISBN: 0-8222-1238-2 \$6.50

**THE WOOD DEMON.** DRAMA. Anton Chekhov. Translated by Robert W. Corrigan. **THE STORY:** Chekhov's little-known early version of *Uncle Vanya* filled with laughter, passion and hope. 9 men, 4 women. INTERIOR/EXTERIOR. FEE: \$40 per performance. MS. ISBN: 990202 \$15.00

#### 14 CHARACTERS

★ **LAUGHING STOCK.** COMEDY. Charles Morey. "...a summer stock production of *Dracula* disintegrates into chaos on opening night. Gothic horror becomes high comedy amid misplaced technical cues, forgotten lines, wrong entrances and eccentric acting...the large audience howled with glee as they watched the mayhem unfold..." —Salt Lake Tribune. "LAUGHING STOCK soars as farce..." —Salt Lake City Weekly. "LAUGHING STOCK will indeed have you laughing in your seat if not rolling in the aisles...It's hard to imagine anyone whose funny bone wouldn't be tickled by this one...it's a hoot...it's a blast..." —Monadnock Ledger (NH). "Scene after scene, beat after beat, LAUGHING STOCK piles on the laughs...every single piece crackles with successful wit and abundant humor...virtuoso farce..." —Keene Sentinel (NH). "I cried, I choked, I fell into a coughing fit, I cried some more...can't help but love this play." —Nashua Telegraph (NH). "The delightful thing...is that Morey strikes a balance between a depiction of everything that can and usually does go wrong...and a genuinely affectionate look at the magic that holds theatre companies together...these are all type characters but Morey adeptly deepens and individualizes each one...The *Dracula* section and a rehearsal of *Charley's Aunt* where the actors improvise being animals at dusk around an African water hole are comic high points..." —Event (Salt Lake City). **THE STORY:** LAUGHING STOCK is a hilarious backstage farce and genuinely affectionate look into the world of the theatre. When The Playhouse, a rustic New England summer theatre, schedules a repertory season of *Dracula*, *Hamlet* and *Charley's Aunt*, comic mayhem ensues. We follow the well-intentioned but over-matched company from outrageous auditions to ego-driven rehearsals through opening nights gone disastrously awry to the elation of a great play well told and the comic and nostalgic season close. 9 men, 5 women. UNIT SET. FEE: \$60 per performance. SPECIAL NOTE: A CD (#8045CD) containing the original music composed for this play by James Prigmore is available through the Play Service for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance. ISBN: 0-8222-2073-3 \$6.50

**AN AMERICAN DAUGHTER.** DRAMA. Wendy Wasserstein. "Wendy Wasserstein, the author of *The Sisters Rosenzweig* and *The Heidi Chronicles*, [is] one of the few American playwrights since S.N. Behrman to create commercial comedies of manners with moral and social heft." —NY Times "...we...can rejoice...in watching [Wasserstein] become her own bright, eloquent and great-hearted version of George Bernard Shaw. Wasserstein is at least as funny and observant as ever in this smart-talking living-room family play about the nomination of a female U.S. surgeon general. But the playwright is also electrifyingly reconnected to the bizarre, infuriating and defining contemporary forces beyond personal psychology. She has not merely returned to the broader political concerns of her cherished 1988 Pulitzer Prize-winning *The Heidi Chronicles*, she has returned with a vengeance, and with her craft honed tough for the task...Wasserstein is beautiful when she's angry...we must not forget to remind you that the play is also enormously moving, with richly written characters..." —NY Newsday. "With AN AMERICAN DAUGHTER, Wendy Wasserstein gets angry. Or rather, the anger that's always slept beneath her humor wakes up and announces itself...with the playwright's commitment and compassion (and another "c"—craft) that, put together, make for her most ambitious work to date." —Variety. "Political comedies are unusual if only because dramatists rarely seem to take politics seriously enough to make fun of it. Wendy Wasserstein is obviously an exception, for in AN AMERICAN DAUGHTER she is making a distinct and often amusing attempt to expose that soft underbelly of American political life, its media awareness and its consequent confusion of public opinion polls with democracy." —NY Post. **THE STORY:** Set in Washington, D.C., AN AMERICAN DAUGHTER focuses on Dr. Lyssa Dent Hughes, a health care expert and forty-something daughter of a long-time Senator. When the President nominates Lyssa to a Cabinet post, an indiscretion from her past is discovered. The media turns it into a scandal which imperils her confirmation and divides her family and friends. Lyssa is forced to make a decision: continue to pursue the post and face an ugly Senate hearing; or decline the nomination, becoming a sacrificial lamb for the President. Partisan

politics in our nation's capital, however, are nothing compared to the personal politics in Lyssa's living room, where complicated relationships unravel with her father, husband and her best girlfriend—not to mention the awkward encounters she has with an exuberant neo-feminist author and a relentless TV journalist. 8 men, 6 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1633-7 \$6.50

**ANNA LUCASTA.** DRAMA. Philip Yordan. **THE STORY:** The Lucastas, working people in a coal-mining town, are selfish people whose daughter, Anna, has left home to lead what they consider a "life of shame" in the city. Rudolf, the son of a friend of the family, comes to visit them at his father's suggestion. He has several hundred dollars in his pocket and is eager to marry. The family decides the youth is a hick, but that this is a chance to get Anna married "respectably." Rudolf, however, is rather an attractive fellow, and when Anna comes home, she is fascinated by him, though she is still in love with her sailor boyfriend, Danny. Anna gradually awakens to what it means to be treated kindly by a fine young man. For Anna is not degenerate, but a high-spirited girl driven from home by her father's puritanical cruelty. Without telling Rudolf about her past, she agrees to marry him. But on her wedding day, Danny turns up. Anna, believing that a life with Rudolf is impossible, returns to her haunts in the city. Rudolf realizes he loves Anna more deeply than ever, and he sets out and finds her. He makes her realize his love for her, and they go off together. 9 men, 5 women. TWO INTERIORS. FEE: \$50 per performance. MS. ISBN: 990329 \$15.00

**ARSENIC AND OLD LACE.** COMEDY. Joseph Kesselring. The famous comedy success produced a smash hit in New York and on the road. One of the most popular plays in our catalogue. **THE STORY:** We meet the charming and innocent ladies who populate their cellar with the remains of socially and religiously "acceptable" roomers; the antics of their brother who thinks he is Teddy Roosevelt; and the activities of the other brother—these require no further description or amplification here. ARSENIC AND OLD LACE is a must for all nonprofessionals, a ready-made comedy hit. 11 men, 3 women (of the 11 men, some are minor bit parts). INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0065-1 \$6.50

**A BODY OF WATER.** DRAMA. Jenna Zark. Three playlets that follow the lives of nine people who become involved with sacred Jewish rituals in both humorous and intimate ways. "Jenna Zark...has bothered to look somewhere new—or so old it's new—for journeys by women we seldom get to know in the theater." —NY Newsday. "Zark draws the women with remarkable compassion and humor. This...play is as much about passionate love as it is about the need for rituals that give us a way to honor ourselves. And it's about independence of spirit, the dignity that small, private acts...bring to ordinary lives." —Variety. "This is a writer of warm promise whose dialogue is true, humor sharp and characters honest." —Hollywood Reporter. **THE STORIES:** FOREIGN BODIES centers around a mother and daughter who, after a lifetime of miscommunication, are able to connect in the unlikelyst of ways. Rise, a young woman in her early thirties, impulsively joins a Jewish Sacred Burial Society. By doing so, she not only comes to terms with her mother's death, but discovers, through memory, a woman she had never really known. A "Tahara" (washing) is performed as the members of the society join in this loving, personal ritual which is as much an affirmation of life as it is an evocation of how we let it go. In WHITE DAYS Sandy decides to save the passion in her marriage by going to a "Mikveh" (Jewish ritual bath). Because the Mikveh involves putting limits on her sex life, and is considered an archaic custom by the modern society in which she lives, her husband and her mother are horrified. As Sandy tries to justify her choice in what becomes an often humorous battle with her mother and husband, she also finds herself confronting powerful feelings of her own about intimacy, marriage and sex. In SHOOTING SOULS, Devi, the attendant at the Mikveh, prepares for Rosh Hashanah (the Jewish New Year) along with her religious community. She gathers with other Jews for the "Tashlich," the casting off of sins by throwing them into a body of water and saying prayers. Devi, always devoutly observant, finds herself unhappily pregnant for the sixth time. As she wrestles with her anger towards God and her community, she begins to breathe life into a new soul—herself. Through several encounters—sometimes funny, sometimes sad—with her family, her Rabbi and a sometimes enemy of the Rabbi's wife, Devi learns more about sin, perfection, children, expectation and forgiveness than she thought possible. 3 men, 11 women (flexible casting). UNIT SET. FEE: \$60 per performance when produced together; \$25 each when produced individually. ISBN: 0-8222-1390-7 \$6.50

**THE BUTTERFINGERS ANGEL, MARY & JOSEPH, HEROD THE NUT, & THE SLAUGHTER OF 12 HIT CAROLS IN A PEAR TREE.** A CHRISTMAS ENTERTAINMENT. William Gibson. Created by one of America's major dramatists, this touching, funny and highly imaginative retelling of the Christmas story brings new relevance to its timeless subject. "Angelic...beguiling wit and

humor...as likeable as it is lively..." —Boston Herald-American. "...a joyous celebration, a poignant tale..." —Syracuse Herald-Journal. "...a gift of love and hope to the world." —Syracuse Post. **THE STORY:** Dealing with the story of Mary and Joseph and the birth of Jesus from a fresh and richly creative point of view, the author combines a series of deftly constructed short scenes, traditional Christmas music, and often antic characterizations into a wholly original theatre piece. The flow of the action follows the Biblical recounting but is enhanced by a tree, a sheep and a donkey who talk (and most amusingly); a beguiling Mary who had heretofore decided that men and marriage were not for her; a suddenly cautious Joseph who now contends that he is too old for his intended (having earlier scoffed at Mary for expressing the same thought); and a flustered boy-angel who directs the action from a promptbook and manages to get only the most strangled, bleating sounds from his trumpet. But, through all the lively and resourceful happenings, the true significance of the occasion is never lost, and the underlying mood and spirit of reverence is, if anything, enhanced and made new by the distinctive approach of this joyful and unique retelling. 6 men, 4 women, 4 children. **OPEN STAGE. FEE: \$60 per performance.**

**ISBN: 0-8222-0168-2**

**\$6.50**

**CAPTAINS AND COURAGE.** DRAMA. Israel Horovitz, based on Rudyard Kipling's *Captains Courageous*. Designed for a multi-racial cast of fourteen or more actors playing multiple roles, **CAPTAINS AND COURAGE** intermingles Kipling's nineteenth-century tale of Gloucester fishermen with playwright Israel Horovitz's own tale of the modern-day descendants of Kipling's characters. Horovitz creates a brilliantly theatrical, imaginative, heart-wrenching adventure of the sea, of family, of love, of captains, and of courage. To be played on a barren stage, with simple platforms, uncomplicated costumes, and inexpensive stage-effects. **THE STORY:** In Kipling's nineteenth-century story, Harvey Cheyne, an obnoxious rich boy, falls from the deck of a luxury liner and is rescued by a fishing boat, the "We're Here," owned by a black captain, Disko Troop. Aboard the "We're Here," Harvey learns about hard work, about courage, and about life. In Horovitz's twentieth-century counterpart (the two stories alternate in parallel development), Manny Shimma, a sixteen-year-old homeless wiseguy, in trouble with the law, finds himself hiding out on a tiny fishing boat, the "Sylvie the 2nd," captained by Ben Cheyne, Harvey Cheyne's great-great-great grandson, with a single crewman, Roland Troop, Disko Troop's great-great-great grandson. Aboard the "Sylvie the 2nd," Manny, too, learns about hard work, courage, and life. Modern and traditional sea-chanteys are sung by cast and chorus throughout the play. Live musicians can be used, onstage and off. **CAPTAINS AND COURAGE** is a play of high adventure, full-blown emotion, and great dignity, a perfect choice for theater groups which use larger casts. 10 men 2 women, 1 boy, 1 girl (flexible casting). **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-1635-3**

**\$6.50**

**THE CHERRY ORCHARD.** DRAMA. Anton Chekhov. In a version by Jean-Claude van Itallie. A brilliant new rendition of a modern classic. An earlier English version by Jean-Claude van Itallie was produced at Lincoln Center's Vivian Beaumont Theatre and earned tremendous critical and popular acclaim. "To stage a classic is an easy thing but to restore that classic to the hands, mind and blood of its creator is in itself an act of creativity." —NY Times. "...a new, faithful, very playable and gorgeous translation by Jean-Claude van Itallie." —NY Post. "I don't think I have ever seen anything quite like this production on a stage before—I left the Beaumont exhilarated." —NY Times. "Jean-Claude van Itallie's adaptation is splendid, colloquial without being cute, simple, moving, funny." —Village Voice. **THE STORY:** The action takes place at the country estate of Madame Ranevskaya, an estate famed for its beautiful cherry orchard—and soon to be sold at auction unless the delinquent taxes are paid. As the play begins Madame Ranevskaya has returned from Paris, where she has frittered away the last of her fortune on a cynical young lover, and it is soon apparent that neither she, nor her family and friends, can come to grips with the crushing reality which they must face, or truly fathom the loss which threatens them. Instead they continue to go on as if nothing had changed, and only the rich merchant Lopakhin, the nouveau riche son of a peasant, seems to realize the gravity of the situation. Ironically it is he who bids successfully for the estate and who sets his men to felling the trees as, in the bittersweet finale, Madame Ranevskaya departs again for Paris and the fragile promise of a new and perhaps better life. 9 men, 5 women, extras. **TWO INTERIORS/ONE EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1450-4**

**\$6.50**

**THE CHERRY ORCHARD.** DRAMA. Anton Chekhov. Translated by Robert W. Corrigan. 9 men, 5 women. **THREE INTERIORS. FEE: \$40 per performance. MS.**

**ISBN: 990297**

**\$15.00**

**THE CHILDREN'S HOUR.** DRAMA. Lillian Hellman. One of the great successes of this distinguished writer. A serious and adult play. Prefaced by an interview with the author by Harry Gilroy from the New York Times. **THE STORY:** Two women run a school for girls. A malicious youngster starts an entirely unfounded scandal about them which precipitates tragedy for the women. Later it is discovered that the gossip was pure invention, but by that time irreparable damage has been done. 2 men, 12 women. **TWO INTERIORS. FEE: \$60 per performance.**

**ISBN: 0-8222-0205-0**

**\$6.50**

**CHRISTOPHER BLAKE.** DRAMA. Moss Hart. A serious and highly colorful study of the problem of divorce as it affects a young boy. **THE STORY:** Shows, in between realistic scenes just before and during the judge's decision on the divorce of Mr. and Mrs. Blake, how their son Christopher reacts to the situation. In his dream scenes, he imagines himself an international hero, a great actor, etc. In the end Christopher, facing the realities of a hard situation, makes his decision, realizing that this is something no one else can do for him. 12 men, 2 women. **INTERIOR/EXTERIOR. FEE: \$40 per performance. MS.**

**ISBN: 990277**

**\$15.00**

**COUSINS.** DRAMA. Horton Foote. One of the later plays included in *The Orphan's Home*, a nine-play cycle which chronicles the lives of the Robedaux family of Harrison, Texas. While maintaining the story of Horace Robedaux as its central theme, **COUSINS** develops the scope of the saga by interweaving the lives and personalities of near and distant cousins of the clan with the life of Horace. **THE STORY:** It is 1925. Horace and his wife, Elizabeth, have two sons, and Horace is making a modest living as proprietor of his own clothing store. Called to Houston due to his mother's sudden illness and impending surgery, Horace and Elizabeth and other relatives, converge on the hospital waiting room. The action of the play then delves into developments in other branches of the clan. Horace's sister, Lily Dale, has married well and is now a mother, as well as mistress of a large house replete with a baby grand piano in the parlor and two Packards in the garage. Spoiled as ever, she also has ambitions for a musical career—success in which has been predicted by a fortune teller. Cousin Lola and her husband, Monty, relate how Horace turned down a chance at a fortune in an oil prospecting deal—an opportunity which has enabled them to plan a grand tour of Europe. After Corella, Horace's mother, pulls through her surgery successfully, they all disperse, only to meet again during a surprise visit to Horace's store in Harrison several months later. Lily Dale has been cheated out of \$2,000 by an unscrupulous music publisher, who promised her fame and fortune; and Lola and Monty, just returned from their trip, are all too glad to be home, having found Europe to be a place full of "four-flushers." The play ends on a poignant note, with Horace and Elizabeth sharing memories with a tipsy, ne'er-do-well cousin. And we become aware that Horace has found a stability within himself and his marriage which will hold him steady for the future, in contrast to the dissolute cousin—who is a reminder of earlier, and less happy periods, in Horace's own life. 8 men, 6 women. **UNIT SET. FEE: \$50 per performance.**

**ISBN: 0-8222-0244-1**

**\$6.50**

**THE CROCODILE SMILE.** DRAMA. Jerome Lawrence and Robert E. Lee. A comedy, a suspense tale, a love story, and a unique theatrical experience. "It fires and remains in the imagination. The play is a fine one, with great human validity. Its thought content is stimulating. Beautifully written." —Cleveland Plain Dealer. "A singing kind of theatre in which playwrights Jerome Lawrence and Robert E. Lee affirm that the theatre they sing about is ever-living, everlasting and ever-renewable." —Philadelphia Inquirer and Variety. "A most dazzling play. There is magic, there is fantasy, there is high aspiration, and there is a superb exploitation of the theatrical instrument." —Catholic News. **THE STORY:** Tells of two inspired French comedians, both popular favorites. A beautiful woman, in love with both of them, agrees to build them their ideal theatre. Then the rivalry begins: for she agrees to marry the "better actor." In tour-de-force roles which truly give actors a chance to show their talents, each goes to extravagant extremes to prove his mettle. The second act brings the deeply human awareness that genius cannot be handed over, gift-wrapped, to another generation. It is a fierce indictment against retirement, and offers a challenge to continue living in the living theatre. 11 men, 2 women, 1 boy, extras. **UNIT SET. FEE: \$40 per performance.**

**ISBN: 0-8222-0253-0**

**\$6.50**

**DARK VICTORY.** DRAMA. George Brewer, Jr. and Bertram Bloch. Produced on Broadway and as a motion picture. **THE STORY:** Judith, skeptical, wealthy, loves horses and parties; her existence is bounded by her social world. She learns that she must undergo a delicate brain operation. Dr. Steele, on the point of retiring, is an idealist, who has found in human service a solution to the problems of life. He is a new type to Judith. She is drawn to him and he to her. Having recovered, she demands the truth, and he tells her she has only a few months to live. They have fallen deeply in

love, but when Steele proposes she refuses, in the belief that he has asked her out of pity. He leaves for Vermont, while Judith returns to the fleshpots. She discovers, however, that alcohol and casual affairs no longer satisfy her, and after a few months she humbly goes to the doctor to spend the rest of her short existence with him. 7 men, 7 women, extras. TWO INTERIORS. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0275-1 \$6.50**

**DINNY AND THE WITCHES.** FANTASY. William Gibson. An enchanting play with music. Produced Off-Broadway. **THE STORY:** "This play is a fairytale," notes William Gibson in his notes to the New York production, "and all fairytales are dreams in which the hero goes forth on a pilgrimage through life; this one is no exception. Dinny is just the average American young man. He has only one fault; he is foolish, greedy, gullible, vain, confused, inconsiderate, lustful, ignorant, selfish, incompetent, lazy, immature, obtuse, frightened, cocky, and chronically self-deceived. He wants everything in the world, and expects it the easiest way. He believes he deserves only the best, and will settle for nothing less. Nevertheless, he is our hero...Reader, forgive him—he might have been you." 8 men, 6 women. EXTERIOR. **FEE: \$60 per performance. SPECIAL NOTE: The music for this play, written by Mr. Gibson, is included in the published text.**  
**ISBN: 0-8222-0311-1 \$6.50**

**THE DOG SITTERS.** COMEDY. Mary Chase. A wonderfully whimsical excursion into the world of poodle fanciers, written with the special charm and tongue-in-cheek humor that have made this author's plays so beloved. **THE STORY:** To Mademoiselle Barbizon (formerly Barschberger), people run a poor second to poodles and in her manor-like Versailles Kennels she has spared no expense in seeing to it that her prize charges are given the best of everything. They are also watched over by their zealous guardian even after being sold to those chosen few who qualify as poodle owners and, as the play begins, Miss Barbizon is icily rejecting the demands of an irate customer whose poodle has been summarily repossessed. As the rebuffed owner storms off to obtain a search warrant, Mademoiselle prepares for the arrival of the prize-winning Linville, whose owner, Allegra de Graffe, wishes to board him for two weeks while she goes off yachting with her rich suitor. But Linville, when he arrives, is not happy about staying and Mademoiselle, after reading his "vibrations" (she can talk to poodles), announces that he wants to go on the cruise too. The crisis is resolved by the appearance of Christine and Beverly, two youngsters selling Girl Scout cookies, to whom Linville responds immediately. They are engaged to play with him each day—which works well until Miss Barbizon discovers that the girls really don't like dogs at all. She decides to teach them a lesson, but in the wild escapades that follow she is the one who ends up learning the most, not only about poodles but about people as well. 5 men, 5 women, 2 boys, 2 girls, 3 poodles. INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0321-9 \$6.50**

**EDWARD, MY SON.** DRAMA. Robert Morley and Noel Langley. **THE STORY:** Tells of an ambitious and unscrupulous man who is shown at various periods during his spectacular career. His life is motivated, to a great extent, by devotion to his only son, who turns out to be a failure in the end. A brilliant series of dramatic character portraits and an episodic play of broad sweep and compelling power. 10 men, 4 women. INTERIORS. **FEE: \$40 per performance. MS.**  
**ISBN: 990273 \$15.00**

**EVERY SEVENTEEN MINUTES THE CROWD GOES CRAZY!** COMEDY/DRAMA. Paul Zindel. **THE STORY:** A family of exuberant and startled kids are left to fend for themselves by their mother and father—who have taken off to pursue forever a life of betting at trotter racetracks and playing blackjack in Native American casinos! An expandable chorus punctuates with hilarious and stinging sound bites this highly theatrical and poignant legend of parental abdication. 8 men, 6 women (flexible casting). UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1735-X \$6.50**

**EVERYMAN TODAY.** MODERN MORALITY PLAY. Walter Sorell. **THE STORY:** As described by Atkinson in the New York Times: "Even in modern terms this classic about Man and Death is a sobering speculation on the grim ordeal of Judgment Day. Mr. Sorell...has written...with the admirable bluntness that characterizes the original English version, also with reverence, humanity and a little humor...Mr. Sorell's drama...[includes] moral discussions about 'power' and 'science,' which are not so simple and personal as 'gluttony' and 'greed' the sins of the original version...But nothing said here should suggest that EVERYMAN TODAY is not a moving morality drama written by a man of taste, principle and theatre knowledge. There is nothing in either church or theatre much more terrifying and chastening than the ominous cries of 'Everyman, Everyman, Everyman' that seem to come from the portals to Purgatory...They make it evident that Mr. Sor-

rell's drama has literary and dramatic qualities worthy of its ageless theme." 9 men, 5 women. OPEN STAGE. **FEE: \$40 per performance. MS.**  
**ISBN: 990278 \$15.00**

**FAIR GAME.** COMEDY. Sam Locke. "Humor and surprising charm...I don't see how FAIR GAME can miss." —NY Post. **THE STORY:** When Susan Hammarlee, an unusually pretty young divorcee, arrives in New York, she learns that she has one idea of what she's going to do in town, but all the men she meets have quite another. Susan wants to study psychology at City College—her marriage broke up because her husband left her for a woman who knew how to behave like an intellectual; however, every man she encounters thinks she should devote her evenings to him, not to study. Susan's being a divorcee complicates matters for her, since all the men seem to think that makes her fair game. Harry Bohlan, a young salesman who works for a dress manufacturer, gets Susan a job modeling, and the dress manufacturer, Lou Winkler, immediately falls hard for her. As do all the buyers and rival dress manufacturers. Susan happily goes out for steak dinners with all of them, and then leaves them to go to school. Even her psychology professor isn't impervious to Susan's innocent charm. She has written a paper on the psychology of wolves in New York; the professor refuses to acknowledge that actual research has gone into the paper—until he suggests that perhaps Susan should become his assistant in a long-term research project! By this time Harry is most unhappy about all the competition he's running into, Susan's ex-husband has appeared on the scene again, Lou, Susan's boss, is begging her to go to Bermuda with him—and Susan's life is all too full of eager men until she finally decides that it's Harry she loves. 8 men, 6 women. INTERIORS. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0379-0 \$6.50**

**THE FAMILY MAN.** COMEDY. Benjamin Zavin and Carl Leo. A bright and charming family comedy concerning a husband and wife who are reluctantly obliged to exchange duties, only to make the intriguing and often hilarious discovery that, in their newly reversed roles, they are both happier than ever before. **THE STORY:** Bill Cahill, a former athlete, but accident-prone, breaks his leg sliding into third base while playing baseball with his children. Faced with a long convalescence, his wife, Ellen, valiantly goes back to work to support the family while Bill looks after the house. They do their work grudgingly, not realizing that they are both happier and more efficient in their new roles. Then Ellen, on a last-minute impulse, brings her boss home for dinner, sending Bill into a rage. Bill feels this imposition is the last straw, and their new scheme of living, as well as their marriage, seems to be heading for the rocks. Things become even more uproariously complicated when it is discovered that Bill, using his wife's name, has sent in one of his original cookie recipes and an essay on homemaking to a TV Contest—and has been chosen the recipient of the Homemaker Award of the Year. The winner is to receive \$50,000, plus additional sums for appearing on television—but the winner must be a woman. Bill wants his wife to pass herself off as the homemaker, but she refuses to be involved in anything so deceitful. The producers of the TV show arrive and are alarmed and dismayed when Ellen turns down their handsome award, and then are horror-struck when they realize they have bestowed their award on a man rather than a woman. Their fifteen-million-dollar TV program might be held up to ridicule and cancellation. But they decide, to save face and their program (and to capitalize on the enormous publicity which they sense will develop), to give the award this year to a man—Bill Cahill. Bill and Ellen are happily reunited, and the next thing we hear is that there is a sudden rash of broken bones among the men in the neighborhood. Accidental? Perhaps. But then Bill Cahill has shown that staying around the house each day might not be such a bad idea after all. 5 men, 7 women, 1 boy, 1 girl. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0383-9 \$6.50**

**THE FARMER'S DAUGHTER.** COMEDY. F. Andrew Leslie, from the screenplay by Allen Rivkin and Laura Kerr. Based on the enormously successful motion picture. **THE STORY:** Katrin Holstrom, in the big city to study nursing, is obliged for financial reasons to take a temporary position as maid in the home of the wealthy and politically powerful Morleys. Mrs. Morley and her son Glenn being political leaders, their home is a gathering place for newspaper people, candidates and party regulars and Katrin, with her encyclopedic knowledge of rural politics, is fascinated by the "inside" goings-on. While serving coffee, however, she also expresses her opinions on people and policies, and soon it is clear that her ideas of how to run a political organization are somewhat at variance with those of her employers. The upshot, after a perfectly logical if uproarious course of events, is that Katrin becomes the candidate of the opposition party—and the battle lines are drawn. But politics can be dirty as well as exhilarating and the introduction of a trumped-up scandal involving Katrin forces her to give up her campaign for the good of the party. It also brings Glenn to her defense, and in the fast-moving climax of the play he proves the falsity of the charges; exposes the other candidate for the bigot he is; and persuades Katrin that if she can't go to Washing-

ton one way she should go another—as his wife. 11 men, 3 women (many bit parts). INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0386-3**

**\$6.50**

**FORTINBRAS.** COMEDY. Lee Blessing. “Ghosts are hellzapoppin” in Lee Blessing’s self-described new “metaphysical farce,” FORTINBRAS, a comic interplay of wry literary criticism and contemporary wit which takes up where William Shakespeare’s *Hamlet* left off. As inescapably relevant to today’s political scene as the classic from which it is drawn, FORTINBRAS cannot help but raise questions about authority and leadership, yet with its mocking (and loving) reverence for Shakespeare’s vision, Blessing’s play comes closer in tone to *Rosencrantz and Guildenstern are Dead*—sexy, inquisitive, and ultimately satisfying to the revisionist theater-lover. Chosen by Time magazine as one of the year’s ten best plays for 1991, calling it “Lee Blessing’s splendid musing on the most influential play in the English language...” “This comedy serves up a yuppie, postmodern Fortinbras, a bewildered Horatio, a blossoming Osric and lots of tasty ghosts.” —LA Times. “...only Blessing would possess the nerve and the talent to undertake such a task...Where we suffered and wailed at the consequences of Shakespeare’s tragedy, we can laugh along with Blessing at what follows in its wake...Shakespeare himself would have loved it.” —Drama-Logue.

**THE STORY:** Young Fortinbras, a modern man of action, enters during the last scene of *Hamlet* only to order the bodies of the royal family shuffled off while he devises the best possible media blitz to legitimize his ascension to the throne of Denmark. Horatio, sworn to the dead *Hamlet* to convey the truth of his actions, is immediately cast by Fortinbras into the role of an unwilling public relations person. Meanwhile, Fortinbras is forced to balance a disastrous and mistaken invasion of Poland with a seductive and harrowing array of ghosts, ranging from a vampish Ophelia to a repentant Claudius and Gertrude, all of whom cast doubts in his mind as to what really makes up the character of a ruler. Finally, Horatio, driven to madness by the refusal of everyone to believe in him, assassinates Fortinbras and then kills himself. In the afterworld, all of the characters reconvene, wiser now by their deaths and ready to make a new go of it in Elsinore. 10 men, 4 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-0421-5**

**\$6.50**

**THE FRAGILE FOX.** DRAMA. Norman Brooks. **THE STORY:** As told by McClain: “The emotional drive of the story involves four men in a regiment stationed in Belgium during the last winter of World War II—the Lieut. Colonel commanding, a company Captain, his executive officer and a platoon commander. In their last action, the Captain had failed to come to the rescue of a stranded platoon, which was wiped out, and this act of apparent cowardice has driven the remaining platoon leader to a state of murderous hatred against his superior. But the Captain is secure in his hometown hold over the Regimental commander; it seems his father had brought the Colonel up to a position of political authority in the State. When the Germans break through at the bulge the company is ordered forward again, to take a small town up the road. Here the Captain takes to the bottle and his terror takes command. He orders the remaining platoon forward, while he holds the rest of the company in reserve. As they leave, the leader threatens that if they meet opposition and are not rescued he will come back, somehow, and kill the Captain. It is at this point that the shootin’ War comes to the Belasco and remains for an hour or more. There is the action in the small town, the sudden transition from boredom to fright, the comedy springing from taut nerves. There is also a very real facsimile of bloodshed and death. And, finally, the inevitable showdown with the Captain and Colonel. 14 men. INTERIOR/EXTERIOR. **FEE: \$40 per performance. MS.**

**ISBN: 990351**

**\$15.00**

**GALAHAD JONES.** COMEDY. Boyce Loving. **THE STORY:** Having glimpsed life at King Arthur’s court through books, Tommy Jones concludes that the days of knighthood were superior to the present era of speed, greed, and mechanical gadgets. Tommy sets out to try to put into practice some of the ideas and customs of the Arthurian court. His family soon loses patience with him, so Tommy decides to practice on Lena, the maid. He dresses her in court dress and crowns her queen of the tournament—only to have his family walk in, to his great embarrassment. However, from Lena he learns of a “damsel in distress,” another maid whose husband is cruel to her. Tommy, now dubbed “Galahad” Jones, writes out a formal challenge and carries it in person to the “low churl’s” house. The man challenged, a burly truck-driver, all but chokes the life out of Tommy. Threatening messages poor in. Lena’s life is threatened as well as that of the young state’s attorney, engaged to Tommy’s sister. Unwittingly, Tommy has uncovered the meeting-place of a gang of hijackers. This fact he reveals to the prosecutor under oath of secrecy. The gang is surrounded and captured, and Tommy is rewarded. 7 men, 7 women. INTERIOR. **FEE: \$40 per performance. MS.**

**ISBN: 990349**

**\$15.00**

**GRANDMA STEPS OUT.** FARCE. Eloise Keeler. Light and entertaining fun for schools. **THE STORY:** Shows how Grandma takes into her hands the family problems and how the old lady goes into business at the same time. 5 men, 9 women. INTERIOR. **FEE: \$40 per performance. MS.**

**ISBN: 990377**

**\$15.00**

**HEART OF A DOG.** COMEDY. Mikhail Bulgakov. Adapted by Frank Galati. An up-to-date, highly theatrical and very funny adaptation of Bulgakov’s classic satire about the problems faced by modern Russian society in its attempts to turn the peasantry and the proletariat into the ruling class. Long banned in the Soviet Union the stage version became, some sixty years later, the “hottest ticket in town” when produced by the Moscow Youth Theater. **THE STORY:** The action centers on the difficulties encountered by Professor Preobrajansky, an innovative medical practitioner who specializes in sexual rejuvenation (by organ implantation), in his running battle with the management committee of his apartment house—who want the Professor to give up some of his many rooms. Fortunately the professor (who counters their demands by insisting that he needs even more space) has been able to enhance the sex lives of some quite highly placed people (with occasional side effects, such as having their hair turn green) and his life has been protected and enriched by such rarities as fresh meat and French wines. But when the professor takes in a stray dog, Sharik, and transplants human testes and a pituitary gland into his scrawny body, his troubles begin to multiply. Sharik not only learns to walk upright and talk, but becomes “Comrade Sharikov,” the head of the Moscow Communal Property Administration in charge of exterminating homeless cats. He also spouts Marx and Engels, guzzles the professor’s vodka, breaks wind at the dinner table, pinches the maid, and refers lovingly to his benefactor as “Dad”—much to the latter’s annoyance. Eventually Preobrajansky, his patience at an end (and convinced that once a cur, always a cur), performs a reverse operation, returning Sharik to his former state—and confounding the authorities when they come in search of the contentious “Comrade Sharikov.” 9 men, 5 women (several roles may be doubled). UNIT SET.

**FEE: \$60 per performance.**

**ISBN: 0-8222-0507-6**

**\$6.50**

**IVANOV.** DRAMA. Anton Chekhov. Translated by Paul Schmidt. “The director wanted a language that would sound, in the mouths of American actors, as fresh and vivid as the original Russian.” Schmidt succeeds. Slang and modern idiom are woven almost seamlessly into the script.” —Time Out (San Francisco). “Schmidt’s translation has a lean, sharp, sorrowfully funny style...” —Sacramento Bee. **THE STORY:** Ivanov, a landowner who farms a large estate, is in debt, and his wife, whom he no longer loves, is dying of tuberculosis. He owes money everywhere and has reached the point of despair. The love of Sasha, a young girl in the neighborhood, seems to offer him a way out, but the neighbors accuse him of merely trying to obtain the girl’s money. He is torn by feelings of guilt when his wife dies, but is determined to marry Sasha. During the period of their engagement even this relationship sours on him, and on the morning of his wedding day, he can no longer live a lie and he shoots himself. A series of brilliant character parts enliven this semi-tragic play with moments of great humor. 12 men, 5 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1646-9**

**\$6.50**

**IVANOV.** DRAMA. Anton Chekhov. Translated by Robert W. Corrigan. 8 men, 6 women. EXTERIOR/TWO INTERIORS. **FEE: \$40 per performance. MS.**

**ISBN: 990371**

**\$15.00**

**JENNY KISSED ME.** COMEDY. Jean Kerr. Produced in New York. A tender, warmhearted comedy widely popular with high schools. **THE STORY:** A charming young girl comes to live in the household of an elderly priest. Jenny, eighteen, is the precise opposite of the kind of smart sophisticated young miss that puzzles and exasperates Father Moynihan. The plot is concerned with the priest’s clumsy endeavors to make Jenny attractive to the boys. Studying feminine magazines and getting pointers on feminine psychology and new fashions, he is so successful that he nearly overplays his hand. A romance runs through the play, which ends in the engagement of Jenny to an attractive, somewhat older man who, trying hard to be fair and give Jenny a chance to meet eligible youngsters, almost risks losing her. But this man had been Jenny’s choice from the first. The play is made doubly amusing by several young girls and boys, all of whom manage to make Jenny “hep.” Or rather, so they think, since Jenny remains to the end a simple and attractive girl, and her union with the man she loves is a proper solution to all the plots and plans of the various characters. 4 men, 10 women, girls. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-0589-0**

**\$6.50**

**THE LIAR.** COMEDY. Carlo Goldoni. Translation by Tunc Yalman. An established favorite with leading stock and regional theatres, this joyous new version of Goldoni’s classic comedy is now widely available for nonprofessional

production for the first time. "Fresh, alive and funny...it delights the senses from the minute the curtain goes up..." —Cleveland Press. "...provoked shouts of approval at the final curtain." —Milwaukee Sentinel. "The capacity audience rocked with laughter again and again..." —Sheboygan Press. **THE STORY:** The liar of the title is one Lelio, a young Venetian of good family who returns home after a long absence and is immediately embroiled in a series of hilarious escapades. Lelio's problem is that he seems unable to speak the truth when a whopping lie suits his purposes better—and the more the resultant complications multiply the more outlandish his fibs become. Before long he has thrown the budding romances of two lovely young sisters into a turmoil, discredited their rightful suitors, deceived his own befuddled father (who has not yet recognized him), and created such a tangle of misunderstandings that it appears doubtful whether things can ever be set straight. But, happily enough, the truth does ultimately triumph—and with all the verve and high comic style which has characterized the play throughout. 10 men, 4 women, extras. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-0655-2 \$6.50**

**LOLITA.** DRAMA. Edward Albee. Adapted from the novel by Vladimir Nabokov. The controversial play, drawn from the equally controversial novel, which starred Donald Sutherland in its Broadway presentation. Concerned with the obsession of a middle-aged man for a twelve-year-old "nymphet," the play is a picaresque blending of wild humor, affecting emotion and, in the end, inevitable degradation. "...a funny and finally tragic evocation of a man's desire to possess his irretrievable past, of the modern American landscape, of the beauties and limits of the English language." —NY Times. "...an ineffable memory of preadolescent love that leads to degradation, madness and murder." —NY Post. **THE STORY:** Widely familiar as a successful novel and motion picture, *LOLITA* details the controversial obsession of Humbert Humbert, a middle-aged man of some education and refinement, to possess Dolores Haze, a pre-teen "nymphet." Comprised of a series of interrelated scenes which are commented on by an urbane narrator, the play follows the peregrinations of the increasingly desperate Humbert as he first marries Dolores' mother and then engineers her death—after which he and "Lolita" embark on a zigzag tour of America's motels, always one step ahead of another "dirty old man" with whom his hostage is in love. In the end, Lolita escapes Humbert's clutches only to marry a deaf man and die in childbirth—her tormentors, in turn, follow their own destinies toward either madness or murder. 6 men, 8 women. **UNIT SET. FEE: Not available for production. ISBN: 0-8222-0683-8 \$6.50**

**THE LONG WATCH.** DRAMA. Harvey Haislip. Produced on Broadway. A gripping drama about the WAVES (the women's branch of the U.S. Navy). A tense piece involving an air-sea rescue and exhibiting a group of WAVES on duty with striking realism. The play is full of sympathetic touches of comedy alternating with serious drama. 8 men, 6 women. **INTERIOR. FEE: \$40 per performance. ISBN: 0-8222-0686-2 \$6.50**

**THE MANCHURIAN CANDIDATE.** DRAMA. John Lahr. Picture this: America in the grip of Japan, an assassination plot against the president, a weak vice-president, the threat of nuclear war in the Persian Gulf, espionage, intrigue, incest and the likelihood of a right wing takeover of the United States. Sound familiar? Lahr brings Richard Condon's celebrated novel into the present to build an evening of suspense and drama far more exciting than any election night. "John Lahr's ingenious updating substitutes Japan-bashing for the red-baiting of Richard Condon's original, producing a wonderfully preposterous scenario involving a brain-washed killer and a plot to make Tokyo dependent on US oil by nuking the Gulf." —Times of London. "...a slick adaptation by John Lahr." —Guardian. **THE STORY:** Raymond Shaw is a young American hero, the first Congressional Medal of Honor winner since Vietnam. Decorated for saving his troops in a peacekeeping mission in the Middle East, he has returned to the U.S. and a career as a journalist in Washington, D.C. His wealthy widowed mother has married the repugnant racist Senator John Iselin, wedding her lust for power to his crude demagoguery. Through ruthless manipulation of the media, the power elite, and the disenchanted masses, Mrs. Iselin maneuvers her husband closer and closer to the vice-presidential nomination. She even masterminds Raymond's marriage to Jocie Jordan, the beautiful daughter of Senator Tom Jordan, the favored candidate for vice-president. In a series of chilling flashbacks, Raymond is shown to have been no war hero but a prisoner brainwashed by mysterious captors in the Middle East. It was during the brainwashing sessions that Raymond killed several of his own men in cold blood, was told he saved them, and the seeds were planted for future murders using Raymond as the dupe. One of the other prisoners, and a survivor, was Ben Marco, who discovers the international conspiracy which depends upon Raymond killing a number of prominent figures. As Ben vainly attempts to find someone to believe him in order to stop the killing, Raymond struggles to understand his own dreams and flashbacks while systematically murdering the people who are blocking the Iselin nomination: the savvy editor of his newspa-

per, his father-in-law and even Jocie. When Ben finally unravels the final step in the plot, he races to the Republican Convention to prevent Raymond from completing the final murder: the assassination of the president, who has just chosen Johnny Iselin as his running mate. In his last confrontation with his mother, Raymond learns that she has been a part of this ongoing plot and has used him as a murdering pawn in her scheme to put Johnny Iselin in the White House. With a deep, incestuous kiss, she sends him to his fate. As these characters engage in the final battle for ultimate power, the play reaches a crescendo of almost unbearable suspense. 9 men, 5 women (double casting of many roles). **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1339-7 \$6.50**

**MARY STUART.** HISTORICAL DRAMA. Jean Stock Goldstone and John Reich. A free adaptation of Schiller's *Marie Stuart*. "Triumphantly theatrical...The power and bravura of heroic drama...A tale of giants calculated to make the theatre-goer sit on the edge of his seat." —NY Times. "Remarkably absorbing...The fine, resounding speeches have dramatic drive and power." —NY Post. **THE STORY:** A conflict raged for twenty years between Elizabeth of England and Mary Stuart, during which the destiny of England as an independent nation of free people trembled in the balance. Elizabeth struggles over whether to keep her cousin Mary alive or to execute her. Each course seems to be of equal peril. The play is by turns a testament to human bravery and personal dignity; a conflict between personal and political responsibility; a struggle between womanhood and statesmanship, where Mary triumphs at one and Elizabeth the other. 11 men, 3 women. **THREE SETS. FEE: \$40 per performance. MS. ISBN: 990336 \$15.00**

**A MEMORY OF TWO MONDAYS.** LONG ONE-ACT PLAY. Arthur Miller. This is the shorter of two plays which were produced on Broadway under the generic title of *A View from the Bridge*. "An interesting and sometimes affecting mood piece." —NY Herald-Tribune. "...superlatively fine plays...American theatre in its most vigorous aspect, and with them Miller, whose work has already commanded great respect, shows further development in his human insight, his theatrical skill and his quality as a poet. These plays are in the vernacular of the lowly—of the inarticulate, even, yet they emerge as works of beauty." —NY News. **THE STORY:** Writing of *A MEMORY OF TWO MONDAYS*, Chapman called it: "a one-act fragment about people who work in an automobile parts warehouse in the early Roosevelt days. Properly speaking, it has no plot—yet something does happen to almost everybody. A youth gets a chance to go to college. A drunk reforms. Another drunk rebels. A young man with a song in his soul finds himself forgetting the song as poverty and a lack of opportunity grind him down." Somewhat Chekhovian in style, *A MEMORY OF TWO MONDAYS* provides an unusual number of meaty parts for actors. 12 men, 2 women. **INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0747-8 \$6.50**

**THE MERMAIDS SINGING.** COMEDY. John van Druten. A delicate and amusing adult comedy about a playwright with whom a young woman falls in love. The young woman believes that his rather easy philosophy of life, as outlined in one of his plays, is actually the philosophy by which he lives. Because the playwright is a scrupulous and understanding fellow, he disabuses the young woman, without disillusioning her. 9 men, 5 women (several of the men are bits). **EXTERIOR. FEE: \$40 per performance. ISBN: 0-8222-0750-8 \$6.50**

**THE NIGHT OF THE IGUANA.** DRAMA. Tennessee Williams. "...an awesome and powerful new drama." —NY World Telegram & Sun. "...Williams' most mature work." —NY Daily News. "...the most fruitful and versatile exercise by our best living playwright." —NY Journal-American. "...Tennessee Williams at the top of his form" —NY Times. **THE STORY:** John McClain's outline: "Within the broken-down environs of a cheap Mexican resort hotel [Williams] has created a mood of pervading loneliness and despair as intrusive as the Equinoctial storm that stirs sudden lightning flashes and gushes through the tattered room. The desolation, the emptiness are in his people: the tough, sex-starved widow who runs the hotel; the neurotic, defrocked minister, and the gentle maiden lady from New England. Thrown together in this squalid setting their human needs become explicit, and from their conflicts comes the realization that life must be endured, and that the spirit will somehow survive even beyond the limits of anguish. Mr. Williams veers off in many philosophic directions in this searing pastorate, but he is chiefly concerned with the relationship of the Reverend T. Lawrence Shannon and Miss Hannah Jelkes, the sad, fortyish lady who travels the world with her grandfather ('the oldest practicing poet in the world'), painting quick portraits, for a fee, while the nonagenarian recites poetry to hotel guests. Rev. Shannon, having been relieved of his cloth for sexual irregularities, has landed at the Costa Verde hotel, near Acapulco, on the verge of one of his periodic mental breakdowns. The proprietress, an old friend, is prepared to offer him a bed and will, in fact, share it with him



if he wishes. But then Miss Jelkes and her grandpa arrive, penniless but prepared to offer their services to the guests in return for lodging. There is a strange and immediate rapport between the discredited cleric and the lonely artist. The play's most poignant moments—scenes of enormous compassion—grow out of the understanding of these two people, their mutual need for companionship and roots, their final moments of nobility in small gestures of unselfishness to aid one another." 8 men, 6 women. EXTERIOR.

**FEE: \$75 per performance.**

**ISBN: 0-8222-0823-7**

**\$6.50**

**ON BORROWED TIME.** FANTASY. Paul Osborn, from the novel by L.E. Watkin. A simplified, single-set version of the well-known fantasy showing how Death is chased up an apple tree by a boy and his grandfather. **THE STORY:** Gramps is idolized by his young grandson, Pud, who models his every action after the old man. But Gramps' salty expressions and rough behavior are frowned upon by both the strait-laced Aunt Demetria and Granny, so Aunt Demetria comes to live with them, hoping she can steer the boy in the right direction. Death, in the form of Mr. Brink, comes to claim Gramps, but is forcibly sent about his business. Still, he manages to take Granny instead and later returns for Gramps, who outwits Brink by trapping him up an apple tree, thus suspending Death throughout the universe. Aunt Demetria, who can't see Mr. Brink in the tree, tries to prove that Gramps is insane in order to get legal possession of Pud. Matters come to a climax when one of the townspeople tries to take Gramps to an institution and is shot. But the victim refuses to die, and the others plead with Gramps to release Brink so that the world can resume its normal cycle. At this moment, Brink tricks Pud into climbing the tree, and the boy falls, fatally injuring himself. In order not to be separated from Pud, Gramps allows Brink to come down from the tree and willingly goes with him to the gates of Eternity where he is greeted by his beloved Granny, scolding him as usual. 11 men, 3 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-0847-4**

**\$6.50**

**ONCE FOR THE ASKING.** FANTASY. Owen Arno. **THE STORY:** Life has been good to Ashley Robbins, but there are problems too. Living on Long Island's North Shore is not cheap, and unless he comes up with some outstanding new advertising copy Ashley may be out of a job. So he is not in the mood for eccentric neighbors, especially the newest one, Mrs. Goolsby, who claims that she is a genuine fairy and who comes calling with a pocketbook full of crumb cake and magic powder. There are no takers for the cake, but Ashley ends up being a guinea pig for the magic powder, which she claims can make a person realize his most cherished fantasy for twenty-four hours. And much to his amazement, Ashley becomes the world's most persuasive copywriter. He devotes his twenty-four hours to turning out new copy for every major account in the business, and his boss is so delighted he may even give up therapy. But that evening at a "victory dinner," Mrs. Goolsby stops by and, after some bourbon, dispenses her magic power to all. Before Ashley can stop her, she has sent his best friend's wife off to Hollywood; turned Ashley's ten-year-old daughter into a goldfish; and changed the boss into the sister he always envied. Things get hilariously worse before they get better. 8 men, 6 women. TWO INTERIORS. **FEE: \$40 per performance. MS.**

**ISBN: 0-8222-0850-4**

**\$15.00**

**PLAYERS IN A GAME.** DRAMA. Dale Wasserman. Filled with sharp wit, richly expressive language and fascinating characters, this eloquent play, by one of our master dramatists, uses events and people of fourteenth-century Prague to draw some lessons of particular pertinence to our own times. Colorful and highly theatrical, the play has become a favorite with the nation's leading regional professional theatres. "PLAYERS IN A GAME boasts beautifully etched characters, each role an actor's delight." —Drama-Logue. "The clash between the Grand Inquisitor and the corrupt but tolerant Bishop of Prague is a scene made in theatre heaven—a remarkable scene, a deadly contest, the stuff of which classics are made." —LA Herald-Examiner. "The voices in Dale Wasserman's PLAYERS IN A GAME are ostensibly fourteenth century but in actuality are disturbingly modern. What we have here is a play for all seasons." —Fort Worth Star-Telegram. **THE STORY:** Humane and witty, and appreciative of the pleasures of the flesh and the table, the Bishop of fourteenth-century Prague casts a tolerant eye on the sinful excesses of his rich and self-indulgent parishioners—much to the displeasure of the Pope, then situated in Avignon, France. Bedeviled by gout, the Bishop is especially taken with Richard the Healer, a charming rascal who is notorious for his gambling and wenching but who is the only one able to ease the Bishop's discomfort. Richard also captures the somewhat ambivalent attention of Anna Sarban, an icily beautiful highborn lady who righteously (and perhaps jealously) denounces him to the Grand Inquisitor, Jean Charlier, a sinister young Dominican priest whom the Pope has dispatched to Prague to enforce the ban he has placed on the corrupt Bishop. But Anna's desire for vengeance leads to perilous complications when a group of bumbling dice players and whores (who claim they are only meeting to join in prayer) are also drawn into the

Grand Inquisitor's web and, despite Anna's last minute offer to sacrifice herself in their stead, are condemned to be burned at the stake. Angry at this invasion of his authority and determined to gain their release, the Bishop confronts the wily Grand Inquisitor in a gripping, brilliantly constructed scene in which two master strategists maneuver for advantage, ultimately striking a cynical bargain in which the Bishop, suddenly faced with the threatened loss of his own position, accepts the sacrifice of the condemned "sinners" in order to spare himself, Richard, and the others of his flock for whom the loss of privilege and pleasure would be a burden too onerous to bear. 9 men, 5 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-0898-9**

**\$6.50**

**PURPLE DUST.** A WAYWARD COMEDY. Sean O'Casey. An Off-Broadway hit. "a...harum-scarum piece of low comedy and poetic rhapsody...more like a gambol than a conventional play...Mr. O'Casey's knockabout humor and his purple prose have been blended into a theatrical entertainment." —NY Times. "...original admixture of superb lyricism and madcap farce...a very beautiful and richly comic play, with a kind of wild and unruly magnificence about it...a wild, gay exuberance, and, combined with the distinguished loveliness of his lilting prose, the result is wonderfully exhilarating." —NY Post. 11 men, 3 women. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-0922-5**

**\$6.50**

**THE RIGHT AND HONOURABLE GENTLEMAN.** DRAMA. Michael Dyne. Produced successfully in both London and New York, this deft and gripping play retells a true-life scandal which rocked Victorian England. "...a British import in their best tradition..." —NY Journal-American. "...it is deft at keeping you riveted to its tricky game of truth or consequences." —NY Herald-Tribune. **THE STORY:** As John McClain describes: "THE RIGHT AND HONOURABLE GENTLEMAN is in fact a certain Sir Charles Dilke, a Liberal Member of Parliament in the Victorian era who, had he not got his beard caught in the wringer, might have become the successor to Gladstone as Prime Minister. The circumstances leading to his destruction, his private affairs as opposed to those of the Empire, form the background for the evening which, I thought, was highly rewarding. The proceedings introduce Dilke in his finest hour, and obvious choice for the new cabinet, who is not at first perturbed by a number of anonymous letters suggesting that he has been having an affair with a certain young Mrs. Crawford. But then Mr. Crawford sues for divorce, naming Dilke as correspondent, and giving as evidence his wife's "confession" that she had been the mistress of Sir Charles for some time, furthermore, that a maid in his household had also been party to their indiscretions. The emphasis of the drama is skillfully balanced between Dilke's avowal of complete innocence, solemnly sworn to privately for the benefit of his fiancée, and the insistence of Mrs. Crawford, supplemented by dates and facts, that he was indeed guilty for her "ruin" almost immediately following her marriage. There are many other spicy adjuncts to the case. The revelation that Sir Charles had engaged in a prolonged and serious liaison with Mrs. Crawford's mother, and that Mrs. Crawford was wildly in love and had been carrying on a torrid relationship with a certain Army officer, Capt. Forster, which may have been a reason for inventing her charges against the unhappy Dilke...It is a fascinating enigma." 7 men, 7 women. DIVIDED INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-0951-9**

**\$6.50**

**ROOM SERVICE.** COMEDY. John Murray and Allen Boretz. This play, produced by George Abbott, is one of the great comedy successes of all times. **THE STORY:** A nimble-witted producer, living on credit with several actors in a Broadway hotel, is desperately in need of a good script. He finds one, and, by great good luck, he also finds an angel with \$15,000. The play shows how, during a hectic few days, the producer plays hide-and-seek with the angel who wants to withdraw his financial support, manages to outwit creditors, and at the very last moments puts over his play in spite of the most ludicrous and unexpected obstacles. 12 men, 2 women. SIMPLE INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0962-4**

**\$6.50**

**SABRINA FAIR.** ROMANTIC COMEDY. Samuel Taylor. "The best American comedy of manners in more than a decade." —Saturday Review. "A remarkably pleasant piece of theatre...Mr. Taylor writes in a sparkling daze of incredulity and satire." —NY Times. **THE STORY:** "is a modern version of the Cinderella fable," writes Atkinson, in the Times. It is set on Long Island in the 1950s, and deals with the involvement of a very rich family named Larrabee with Sabrina Fairchild, the daughter of their family chauffeur. She is bright, well-educated, and has just returned from five years in Paris, where she has done a brilliant job as an executive in a U.S. government overseas office. She has come home to find out if she is still in love with the younger Larrabee son, David. The elder son, Linus, a cynical, good-humored tycoon who has taken control of the family fortune, detects Sabrina's feeling for his brother,



and for his own amusement lays a trap to bring them together. It works: David falls in love with Sabrina and wants to marry her. At the same time, a rich young Frenchman who has known Sabrina in Paris turns up and asks her to marry him. Faced with this dilemma, Sabrina discovers it is really Linus she wants. After an amusing scene in which Sabrina's father, the chauffeur, makes a rather amazing revelation, Sabrina breaks down Linus' resistance and gets her man. An unusual number of fine character parts for actors: the beautiful mother of wit and perception; the father, whose one passion is attending funerals; the chauffeur who has been dabbling in the stock market and likes his job because it gives him time to read; the smart magazine editor who, as a house guest, is the interested observer. "SABRINA FAIR is a delightful, sparkling hit." —Robert Coleman, NY Mirror. 7 men, 7 women. EXTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0979-9 **\$6.50**

**SEARCH AND DESTROY.** DRAMA. Howard Korder. Told in a series of short scenes, this play is by turns darkly funny and malevolent; the story of a man who will stop at nothing in his pursuit of his dream and the Big Score. "SEARCH AND DESTROY is a very adventurous play by a very talented young dramatist..." —NY Times. "It'll keep you on the edge of your seat. Its evolution, shot through with brilliant gutter language, is vintage stuff, arresting and real...An altogether extraordinary achievement." —LA Times. "...Korder has a powerful sense of what is theatrically viable." —NY Daily News. "SEARCH AND DESTROY will...disturbingly entertain." —The New Yorker. **THE STORY:** Martin Mirkheim owes the state of Florida \$47,000 in back taxes, but this is not where his mind is focused. Instead he is intent on acquiring the film rights to a novel called *Daniel Strong*, written by Dr. Waxling, a pseudo-religious type guru. The first part of Martin's journey is spent trying to meet Dr. Waxling, but he is kept away by secretaries and personal assistants. When finally face to face with Waxling, Martin discovers that the good doctor is less interested in any "higher truth" than in getting \$500,000 for the film rights. Still consumed by his desire to make the book into a movie, Martin resorts to deceit, blackmail, fraud, extortion and murder to claw his way to success in a riveting indictment of American values today. 12 men, 2 women (doubling). UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1315-X **\$6.50**

**THE SEARCHING WIND.** DRAMA. Lillian Hellman. As in no other play the author here dramatizes most effectively the spirit of compromise and bewilderment, both in politics and human relations, that brought about the present world catastrophe. 11 men, 3 women. INTERIOR. FEE: \$40 per performance. MS. ISBN: 990215 **\$15.00**

**SEVEN NUNS SOUTH OF THE BORDER.** FARCE. Natalie E. White. A sequel to *Seven Nuns at Las Vegas*. "It is with a full-throated shout of pure delight that we can announce Natalie White is up to her old tricks with a new farce, an exciting and exhilarating Mexican holiday. The play rolls along as though it had been written by the characters themselves. The inevitable miracle pops up at the very beginning and it's fascinating to watch the characters develop it into such a casual and plausible experience that it becomes absolutely believable." —St. Leo Publications. "It is a timely farce written in a spirit of timeless religion...mirthful and moving." —The New World. "...a romping hegira full of merry guimpe spirits and flights of sublime laughter...a new dimension of the ethereal blended with the farcical." —Catholic Theatre. **THE STORY:** Sister Columban asks St. Joseph to help her return a large picture of Our Lady of Guadalupe to Mexico for the Feast of Guadalupe, and he does. He takes her and the picture and the convent and six other nuns to Concepcion, Mexico, where, during the colorful fiesta which includes hymns to Our Lady and fireworks, the picture is returned to the townspeople. 4 men, 10 women, and Mexican townspeople. FEE: \$50 per performance. MS. ISBN: 992177 **\$15.00**

**SEVEN SISTERS.** COMEDY. Edith Ellis. **THE STORY:** The Widow Gyrkovics is having trouble finding matrimonial catches for Katinka, Sari and Ella, the older of her seven daughters. Her problem is complicated by the fact that she is bound to the custom of marrying off her daughters in the order of their ages. Mitzi, the fourth daughter, aged nineteen, is the despair of her mother. Expelled from school for running away to attend a masque ball in the city, she returns home in disgrace. In order to advance her sisters' chances, she is promptly reduced to the age of fifteen, and compelled to dress and behave as such. Then Feri Horkoy, a dashing lieutenant she met at the ball, crosses her path. She reveals her plight and he wagers that within a year he will see that her older sisters are married off, and Mitzi freed from the "nursery." But he makes a condition that when that happens he shall be rewarded by three kisses. They resort to hilarious intrigues in their plot to ensnare husbands for Katinka, Sari and Ella. But in promoting her sisters' happiness, Mitzi's own romance is threatened, but matters adjust

themselves and at the fall of the curtain Horkoy reappears, and claims his reward. 6 men, 8 women. INTERIOR. FEE: \$40 per performance. MS. ISBN: 992178 **\$15.00**

**THE SORROWS OF FREDERICK.** DRAMA. Romulus Linney. Many productions of this monumental play in the United States, Canada, Great Britain, Austria and West Germany have received the highest critical and popular acclaim. The actors playing Frederick, among them John Wood, Fritz Weaver, Donald Davis and Austin Pendleton, won high praise. "An interior psychodrama about what goes on in the crumbling mind of a philosopher-king, the play is a rare example of historical drama by a contemporary dramatist that commands our attention through its intelligence and theatricality." —NY Times. "An enormous, major play. It moves in a series of tense, gracefully shaped scenes whose quotient of brilliant writing is staggering." —NY Magazine. "Linney is a writer in the grand tradition, using the techniques of high theatre to deal with great ideas. His plays achieve size without pageantry through the heroism of their thoughts, the substance of their passions, the striking quality of their stylizations." —NY Post. **THE STORY:** Frederick the Great, King of Prussia, aged seventy-three, rises in his tent on the morning of a battle. He is bent, snarling, formidable and sardonically funny. He addresses his army and rouses it to savage fury, then, receiving a message, commands its retreat. He will leave the battlefield to go home and bury his dog. To his General's astonishment, he does, and riding home, we go back with him through his life. We see Frederick the artistic young prince, locked in unequal combat with a brutal, adored father. We see him a young king, forsaking music and poetry and philosophy for naked aggression. We see him a mature monarch, exchanging friendship and fury with Voltaire, and demolishing the Holy Roman Empire with dazzling military genius. Finally, his journey ends. Over the body of a pet greyhound, he reveals how completely he has been the victim of his life and what the Village Voice called "the inescapable legacies of fathers." The play is a tour de force for actors, while its performance—its contrapuntal tragedy and humor—relates it to the profoundest sympathies of an enthralled audience. 13 men, 1 woman. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1058-4 **\$6.50**

**SUMMER AND SMOKE.** DRAMA. Tennessee Williams. One of the author's most highly regarded works. **THE STORY:** The play is a simple love story of a somewhat puritanical Southern girl and an unpuritanical young doctor. Each is basically attracted to the other, but because of their divergent attitudes toward life, each over the course of years is driven away from the other. Not until toward the end does the doctor realize that the girl's high idealism is basically right, and while she is still in love with him, it turns out that neither time nor circumstances will allow the two ultimately to come together. 8 men, 6 women. THREE SIMPLE UNIT SETS. FEE: \$75 per performance. SPECIAL NOTE: A cassette tape (#4345CT) with cue sheet containing the original music composed by Paul Bowles for the New York production of this play is available through the Play Service for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$15.00 per performance. ISBN: 0-8222-1097-5 **\$6.50**

**SUMMER BRAVE.** DRAMA. William Inge. Described by the author as "the rewritten and final version of the romantic comedy *Picnic*," this haunting and deeply affecting play was withheld from general availability during the author's lifetime. Following the basic story of its Pulitzer Prize-winning counterpart, it offers fascinating glimpses into the subtle processes which shape and re-shape a creative work as it takes on the final shadings which fully reflect the author's intentions. **THE STORY:** Again, as in *Picnic*, the setting is a small town in Kansas, and while the characters are essentially the same as in the earlier play, there are subtleties and differences which give SUMMER BRAVE a distinctive and unique quality of its own. Providing more acting roles and background "color," and approaching its theme with more humor and verisimilitude, the play reaches similar conclusions about the impetuosity of youth; the animal attractiveness of the unpolished young stranger who sets small-town tongues wagging; and the sudden realization by the older characters that life is about to pass them by. In the end the play is a masterful blend of touching and humorous elements in which lessons are learned about growing up, going on, and accepting what a sometimes perverse fate imposes. 7 men, 7 women. EXTERIOR. FEE: \$60 per performance. ISBN: 0-8222-1098-3 **\$6.50**

**SWING FEVER.** COMEDY. Esther E. Olson. A high-school comedy variation on *Cinderella*. **THE STORY:** Alexander Norris, seventeen, prefers dancing to studying. His father, a stern dean of men at Stafford College, however, cuts off Alex's allowance when he fails one of his classes. But when Penny Palmer, a glamorous movie star, comes to town for their spring dance, Alex decides he must go—even against his father's wishes. So he plans to attend the ball secretly, borrowing an old suit of his father's and little sister's Lone Ranger Mask. The

Masked Marvel is the hit of the ball, and Penny dances with no one else. But on the stroke of midnight, as he hurries from the ball room in order to get home before his father, he catches his pants on a nail and leaves a small piece behind, which Penny retrieves. Deciding this Masked Marvel must be her dancing partner in her next movie, Penny sends her manager out to locate him. Arriving at the Norris household, things take an unexpected turn, because everything indicates that Dean Norris is the Masked Marvel! He becomes the talk of the town, the object of every co-ed's affection; and Stafford College is put on the map. But to Dean Norris this is extremely embarrassing, especially when Penny sidles up to him familiarly in the presence of his wife. Alex, determined to get his father out of this, calls up the president of the college to confess, but the president is fearful that he may lose the popular Dean Norris to Hollywood. Alex suddenly loses his timidity and his fear of Father. He strikes a hard bargain with the president, resulting in a happy ending for all; and even Dean Norris is so happy he breaks his reserve to join in a swing finale. 6 men, 8 women. INTERIOR. FEE: \$40 per performance. MS.

ISBN: 990193

\$15.00

**THREE SISTERS.** DRAMA. Anton Chekhov. In a revised English version by Jean-Claude van Itallie. Joining Mr. van Itallie's new English versions of *The Sea Gull* and *The Cherry Orchard*, this eloquent, sensitive adaptation of the play that many consider to be Chekhov's masterpiece brings new life and pertinence to a modern classic. **THE STORY:** Trapped in a provincial Russian town after the death of their father, three sisters lament the passing of better times and long for the excitement of Moscow. One of them has married a local high-school teacher; another has become a teacher herself; the third has settled for a dull job in the local telegraph office. Their principal interest is focused on the officers of the local regiment, of which their father had been commandant, men who bring a sense of sophistication and the world outside to their stultified existence. Much of the action is concerned with the events of daily life: their brother's dull marriage; bittersweet flirtations with the regimental officers; and the gossip and restrictions of small-town life. In the end the fateful pattern of their existence is made clear—their dreams will be denied, but, despite all, there must always be hope, however futile, and the ways of the world are to be accepted, if not understood. 9 men, 5 women. TWO INTERIORS/ONE EXTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-1451-2

\$6.50

**THREE SISTERS.** DRAMA. Anton Chekhov. In a version by Brian Friel. "Friel has translated Chekhov in a way that we might expect from the author of *Translations*—he has brought about a profound shift in the relationship of the words to the characters who speak them and to the audience who hears them." —Fintan O'Toole. "Friel has succeeded admirably with a script that is more literate, more touching, more luminous and more enjoyable than the more academic versions that have gone before." —Irish Times. **THE STORY:** Olga, Masha and Irina, army daughters, posted in a backwater, long to get to Moscow where, they imagine, their lives will be transformed and fulfilled. They fall in love, try to engage with the local people, remember happier times. It is a story of desire and frustration. With a cast of fourteen, this is a play that is large in its scope and reach. 9 men, 5 women. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1749-X

\$6.50

**THREE SISTERS.** DRAMA. Anton Chekhov. Translated by Lanford Wilson. A brilliant and richly imaginative translation of this classic play by one of the modern theatre's most important and celebrated playwrights. In the words of the New York Times, "The intention was not to reevaluate or to transplant Chekhov but to blend him with a twentieth-century Wilsonian sensibility. The result is both conversational and lyrical." **THE STORY:** A subtle and revealing study of life in provincial Russia, the story of the play is familiar to all. What distinguishes this new version is the translator's unique responsiveness to Chekhov's intentions and the care with which these intentions are realized. To prepare himself for his task, Mr. Wilson studied Russian and went back to the original text of the play. The result is a rare fidelity and sensitivity to Chekhov's art for, in the words of Mel Gussow, "As translated by Mr. Wilson **THREE SISTERS** exudes a sympathy for all its characters, including those who can alienate an audience." Often described as one of the most Chekhovian of modern playwrights, Lanford Wilson, in this eloquent translation, has not only paid tribute to the master but has given new life and meaning to his timeless masterpiece through the generous application of his own remarkable creative powers. 9 men, 5 women. TWO INTERIORS/ONE EXTERIOR. FEE: \$50 per performance.

ISBN: 0-8222-1144-0

\$6.50

**THE THREE SISTERS.** DRAMA. Anton Chekhov. Translated by Robert W. Corrigan. 9 men, 5 women. TWO INTERIORS/ONE EXTERIOR. FEE: \$40 per performance. MS.

ISBN: 990189

\$15.00

**TIME FOR ELIZABETH.** COMEDY. Norman Krasna and Groucho Marx. **THE STORY:** Ed Davis, General Manager of a washing machine company, is a successful businessman, who needs a long vacation. When an elderly employee of his company retires, Ed, too, dreams of going away with his wife to enjoy his declining years without business worries and ulcers. But Ed and his wife, Kay, cannot call their souls their own when the boss and his wife force them to accept engagements for business reasons and otherwise make life miserable. So Ed speaks his mind to his boss and is fired. The next act finds them settled in an apartment in Florida. Everything promises happiness, even the simple neighbors. Soon, however, the Davises begin to get on each other's nerves and when their daughter and her husband appear, Ed secretly plans to go into business again. But these plans turn out disastrously and Ed is faced with bankruptcy. He is even ready to ask for a humble job with his ex-boss, when the big boss appears. The boss misses Ed and fears for the security of his company, and Ed is offered every inducement to return. Ed and his wife are delighted to return to New York and the things which only a big city can offer. 8 men, 6 women. TWO INTERIORS. FEE: \$40 per performance. MS.

ISBN: 990180

\$15.00

**TWO BLIND MICE.** COMEDY. Samuel Spewack. **THE STORY:** The Office of Medicinal Herbs of the Department of Agriculture in Washington, manages to persist because no one realizes that it was abolished years ago, but no official steps have been taken to close it. Two nice old ladies run this department but never answer the phone for fear of discovery. They are really interested in helping people, and are too scrupulous to cash the salary checks which are automatically sent to them. They manage to exist by renting parts of their office to a pants presser and a dance teacher, and by collecting fees from a parking lot nearby. In the words of the Daily News, they are "taken over by a newspaper reporter who transforms their hideaway into a top-secret bureau, staffed with Army, Navy, and State Department people who never know exactly what they are doing but believe they are developing a new science of herbal warfare which is the deadliest yet. There's a love story about the reporter, his ex-wife and the ex-wife's new fiancé—and if you know your theatre you know who wins." The journalist enjoys mystifying people, particularly literal-minded government employees. This farcical play is not only an entertaining but is full of caustic and amusing satire on bureaucracy, stupidity and red tape. 14 men. INTERIOR. FEE: \$40 per performance. MS.

ISBN: 992188

\$15.00

**VERNON EARLY.** DRAMA. Horton Foote. "...Foote fans and scholars will find much resonance in a poignant and haunting drama about the sadness, depression and regret that come with growing older...like most of Foote's later plays, this is a multi-layered work with such rich characters that they continue to haunt the mind after the final curtain." —Variety. "To pinpoint the center of Foote's genius is difficult. His characters are certainly so real that we feel immediately that we know them. But with any one of his plays we quickly become aware that our knowledge has been superficial, of the surface only, that these characters have depths we not only didn't know but never even suspected...**VERNON EARLY** has few equals and no superiors in its ability to engross the theatregoer." —Montgomery Advertiser (Alabama). **THE STORY:** **VERNON EARLY** revisits American life in Horton Foote's fictional town of Harrison, Texas, during the 1950s. The title character, Vernon, is a doctor, in the days when the house call was commonplace. Consumed by his work, his spirit has been eroded by the pressures of his job and the lingering depression he shares with his wife, Mildred, over the loss of their adopted child to its birth mother. Mirroring the tragic existence of the Earlys, many of Harrison's other residents are also consumed with the self-inflicted wounds of life: aging, individual isolation, love, and racial inequality. Through all of the bleakness of life there still shines a glimmer of hope reflected in the spirit of the town's sad doctor: Vernon Early. 5 men, 7 women, 1 boy, 1 girl. UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1691-4

\$6.50

**WEEKEND.** COMEDY. Gore Vidal. Featuring John Forsythe and Kim Hunter on Broadway, this witty, scintillating comedy has to do with a charming and ambitious Senator who would be President—and the hilarious family complications which he must untangle to clear his way to the White House. "...a literate play of ideas. It has style, clear characterization, excellent construction, wit and up-to-the minute topicality." —Variety. "Gore Vidal is a clever, witty intelligent man with an urbanely skeptical point of view." —NY Post. "...timely and polished." —NY Times. **THE STORY:** Says the New York Post: "...[**WEEKEND**] tells of a Republican Senator who is about to announce his candidacy for his party's nomination for the Presidency when his son returns from a long stay in Europe bringing with him a Negro girl who is his sweetheart and possibly his fiancée. The Senator and his associates are shocked by the news and he thinks of withdrawing from the race. But he boldly decides to acknowledge the interracial union, only to have the entire

nation hailing his great courage." But not before he has been obliged to deal with his son's attempted blackmail, his black butler's disastrous self-righteousness, and the middle-class prejudices of the girl's very distinguished—and conservative—parents. He remains deftly opportunistic to the end, but it is the simple virtues of fairness and compassion which eventually carry the day—and hopefully always will, despite the calculated maneuvers of the politicians and the cold-eyed professionals who attend them. 8 men, 6 women (several of the men are bits). **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-1230-7 \$6.50**

**THE WISE HAVE NOT SPOKEN.** DRAMA. Paul Vincent Carroll. A stirring play by one of Ireland's outstanding dramatists. Produced in New York. An eloquent and passionate work, in the best of the Irish theatrical tradition. "A dramatic work of striking interest...lovely and moving...As usual in his plays, Mr. Carroll is preoccupied with the spiritual state of troubled and contemporary Ireland...The chief antagonists are a priest, this time one who has been 'silenced' by the Church, and an atheist, here a violent young radical, who had fought against Fascism in Spain and had learned to place his reliance in the use of force. There is a lot of rich humor in the play, but it is basically serious and tragic." —NY Post. 12 men, 2 women. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-1268-4 \$6.50**

**THE WISTERIA TREES.** DRAMA. Joshua Logan. Though based on *The Cherry Orchard*, the New York Times calls it "...a new American play and not an American version of *The Cherry Orchard*...one of the most absorbing plays of the season." **THE STORY:** When the lovely Lucy Andree Ramsdell is told by her practical business advisers that she must drastically alter all the traditions and extravagance of her individual way of living, she refuses to believe that a mere matter of debts could possibly endanger her home or gracious habits of hospitality. She does, however, make feeble and ineffective gestures in the direction of economy. But it is no use; everything that made life pleasant and leisurely begins to crumble, and Lucy finds herself powerless to act, or even to think, effectively. Meantime, modern "progress" takes over. Wisteria Plantation will soon be only a memory, and Lucy begins to realize what is happening. As she takes a look out of the window of her old home she muses: "We're ridiculous people! We're jokes! We don't even know how to keep a roof over our heads." 8 men, 6 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990196 \$15.00**

#### 15 CHARACTERS

★ **CONTINENTAL DIVIDE: MOTHER'S AGAINST.** POLITICAL THRILLER. David Edgar. **MOTHERS AGAINST** is a companion piece to *Daughters of the Revolution*. Set against the background of the same fictional west coast governor's election (**MOTHERS AGAINST** about the republican campaign, *Daughters of the Revolution* set among the democrats), the plays stand alone but are enriched by being seen as a pair (jointly titled **CONTINENTAL DIVIDE**). The cycle is designed so that the eight actors in *Daughters of the Revolution* play parts in **MOTHERS AGAINST**, which has a cast of fifteen. "...hugely impressive...this is an incisive, dense, intelligent, informative cycle." —The Times (London). "What Edgar has to say is breathtakingly timely. **CONTINENTAL DIVIDE** is theater as salt lick. You lap it up." —NY Times. "Heady, impassioned and unfalteringly politically engaged...as exciting in ambition as it is penetrating." —San Francisco Chronicle. "...a total triumph." —Guardian (London). "Edgar's writing has a vigour, a swagger, a taut, tense texture that portrays men and women in the white heat of ambition, duplicity, conscience and tortured idealism." —Sunday Times (London). "Overwhelming... This is a drama about America as it was before George W. Bush, and—we can pray—might one day be again." —Observer (London). **THE STORY:** Five weeks to election day, the polls on a knife edge, Republican candidate for governor Sheldon Vine gathers his key advisors at the family home to prep the big televised debate with his Democrat opponent. Soon it is clear that the most dangerous divisions are within the Republican campaign, as Vine's brother (and campaign chair) tries to force the candidate to trim his principles. The arrival of Vine's radical daughter and a beautiful right-wing radio "pundette" only increases the tensions within the campaign, which come to an explosive climax in a full-scale mock debate. Finally, Sheldon, his brother and his wife confront the resentments and betrayals of the past, facing the candidate with a choice between his principles and victory. 6 men, 9 women (doubling). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-2058-X \$6.50**

★ **THE LAST DAYS OF JUDAS ISCARIOT.** DRAMA. Stephen Adly Guirgis. "[THE LAST DAYS OF JUDAS ISCARIOT] shares many of the traits that have made Mr. Guirgis a playwright to reckon with in recent

years: a fierce and questing mind that refuses to settle for glib answers, a gift for identifying with life's losers and an unforced eloquence that finds the poetry in lowdown street talk...Mr. Guirgis is a zealous and empathic researcher, and he presents dilemmas of ancient Galilee in terms winningly accessible to the 21st century." —NY Times. "Stephen Adly Guirgis has written a real jaw-dropper...expressionistic fantasy...raw language and flamboyantly street-savvy characters...his imagination is dazzling and his command of language downright thrilling." —Variety. "...stunning new play...an intense drama that is full of laughter. [Guirgis] has created characters that are memorable and believable—even if they are angels, Satan, or Jesus. He has written passionately and intelligently about one of the great betrayals of western culture." —nytheatre.com. "...one of the most passionate and powerful young playwrights to have come down the theatrical runway...a must for anyone interested in the work of thoughtful and original playwrights." —CurtainUp. **THE STORY:** Set in a time-bending, darkly comic world between heaven and hell, **THE LAST DAYS OF JUDAS ISCARIOT** reexamines the plight and fate of The New Testament's most infamous and unexplained sinner. 10 men, 5 women (doubling). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-2082-2 \$6.50**

**BANG BANG BEIRUT.** FARCE/COMEDY. Ray Cooney and Tony Hilton. A popular success in London, this fast-moving and outrageously funny farce deals with the plight of a group of bungling British spies trapped in a Middle East coup d'etat, and desperately trying to smuggle a local princeling to safety. **THE STORY:** The scene is a small hotel in the Middle East, where a group of British undercover agents (in a variety of unlikely disguises) are trying to weather a local military coup while devising the means to spirit a young native prince out of danger. Their frantic behavior arouses the suspicions of the local military, and we are off on a mad whirl of double-takes, sliding panels, hurriedly hidden bodies, mistaken identities and generally antic activities, which grow ever more desperate as the occupying powers decide to move into the hotel to keep a closer watch on things. In the end, however, Arab cleverness bows to British resolve, and miraculously enough, our heroes manage to muddle through to mission accomplished and a job hilariously well done. 12 men, 3 women. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0210 \$6.50**

**BECAUSE THEIR HEARTS WERE PURE (OR THE SECRET OF THE MINE).** MELODRAMA. Morland Cary. This work was also professionally produced by the summer theaters and has proved immensely popular. Especially designed for nonprofessionals, who will find it as appealing as they found *Love Rides the Rails*. **THE STORY:** The plot concerns two worthy widows whose livelihood depends on a coal mine that has been left to them. The lovely daughter of one widow is engaged to the son of the other, and when it develops that the villainous banker who holds a mortgage on the mine is going to foreclose, the girl seeks a precarious livelihood as a schoolteacher, and the young man goes to sea as a sailor and is soon given up as lost. Meantime, the banker, seeking not only to get the mine (in which silver has been discovered) into his hands but the heroine as well, has spun his wicked web so cleverly that he is on the point of success—but, just in time to save the widows and their children, amazing events take place which bring success and happiness to all who so richly deserve them. 6 men, 9 women (several extras). **SEVERAL INTERIORS AND EXTERIORS. FEE: \$40 per performance.**  
**ISBN: 0-8222-0102-X \$6.50**

**BLACK SNOW.** DRAMA. Keith Reddin. A dramatization of the novel by Mikhail Bulgakov. Winner of the Joseph Jefferson award for Best Play. A writer's dream turns into a nightmare as Sergei Maxudov's novel is finally going to be presented as a play at the Theatre of Moscow, and the rehearsals reveal the hypocrisy and frustration of producing a true artistic piece. "...Mr. Reddin has crafted an incredibly funny and effective farce from Bulgakov's railings against the autocrats and institutions..." —Wall Street Journal. "**BLACK SNOW** is wonderful, wonderful and—at the risk of overselling—wonderful...In its first act it is one of the funniest plays of the season...in the second act, it gets better, darker, even funnier, more poignant and extremely powerful." —Chicago Tribune. **THE STORY:** Sergei Maxudov is reluctantly working as a newspaper man and has written a novel everyone is sure will never pass the censors. In despair, Maxudov is about to commit suicide when he is interrupted by the mysterious Rudolphi, a publisher who wants to buy the novel. But after the novel's first installment appears in print, Rudolphi unaccountably disappears, leaving Maxudov in the lurch. But Maxudov's bleak literary prospects are rescued once again, when a note is slipped under his door requesting him to come immediately for a talk with Ilchin, the holder of a long string of artistic titles at the renowned Independent Theatre. Maxudov accepts an offer to adapt his novel for the stage, and sets off on a roller coaster ride in the tumultuous world of the Independent Theatre. Seeing his play advertised alongside Shakespeare and Sophocles, Maxudov is overcome with giddiness at his new fame, but the experience soon takes a darker turn when he meets the theater's

artistic director, the formidable Ivan Vasilievich. Ivan decides he must personally oversee the production, and inflicts his legendary acting method upon the rehearsals. Maxudov soon discovers he is contractually manacled to the eccentric whims of the theater's management, and has no power to stop their meddling with his creation. Maxudov becomes increasingly frustrated by the artistic hypocrisy of the theater, which itself is subject to government oppression. Reduced to another cog in the workings of the labyrinthine theater bureaucracy, Maxudov is forced to choose between artistic compromise or suicide. 11 men, 4 women (flexible casting). UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-1371-0 \$6.50**

**THE BRIDES OF MARCH.** FARCICAL COMEDY. John Chapman. Successfully produced in England, this madcap comedy will be of equal delight to audiences on this side of the Atlantic. **THE STORY:** Tony Scudamore, who did his wartime service with the British Army in North Africa, has settled into a peacetime career with the Foreign Office. Tony displays almost a bit too much British reserve for his American wife, Sally, as does his older brother, Ken, on leave from his tea plantation in the tropics, and when Jack Krasner, a friend from the States, arrives unexpectedly she jumps at his invitation for an evening on the town in London. Tony and Ken are not won over so easily, particularly as the senior Scudamores (he's also in the Foreign Office) have suggested a family dinner for the evening. So the upshot is that Sally and her old beau go one way while Tony and Ken go another. Nobody stops to think much about a certain letter which arrived that morning informing Tony that he has been remembered in the will of an Arab sheik whose life he saved during the war. By the end of the evening the fog is too thick for Sally to get home, but Tony and Ken make it, and so does Haroun El Bahn (the sheik's emissary) bearing Tony's legacy—five nubile, Arab maidens. Tony's first reaction is to send his "harem" back, but it seems that to refuse a dying sheik's bequest is a mortal offense. Tony's father also brings up the touchy point that the British government is now negotiating oil leases with the dead sheik's successor—and any dispute could lead to unhappy complications. This is the situation that Sally walks into the next morning, and the misunderstandings that follow are hilarious. 7 men, 8 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0154-2 \$6.50**

**THE CHERRY ORCHARD.** COMEDY/DRAMA. Anton Chekhov. Adapted by Emily Mann. "For a long time after you have seen it, you are likely to believe this must be the most wonderful play in the world." —NY Times. "...direct and accessible... [Mann] has illuminated her scenes with broad, bittersweet and warmly wry comic moments..." —Variety. **THE STORY:** The play takes place on the grounds of Lyubov Andreyevna Ranevskaya's estate, somewhere in the provinces of Russia. Lopakhin, a sometime peasant who has become a wealthy businessman, and Dunyasha, the maid, are waiting for Lyubov. She has been away from home a long time, living in Paris with her lover. When she arrives with her daughter, Anya, she is welcomed by her brother, Gayev, and other family, friends, staff and neighbors. Lyubov and Gayev recall happy times from their childhoods on the estate. But unless the family can raise enough money to save it, the estate will have to be sold to clear Lyubov's debts. They concoct several plans, one of which entails cutting down their famous cherry orchard. But no one plan is settled upon. As August approaches, when the estate must be auctioned off to meet the mortgage payments, what unfolds in this household is a comedy-drama of timeless, bittersweet beauty. **THE CHERRY ORCHARD** is universally acknowledged as one of the masterpieces of world theatre. 10 men, 5 women, extras. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1779-1 \$6.50**

**THE CORN IS GREEN.** COMEDY. Emyln Williams. An outstanding Broadway success. **THE STORY:** Miss Moffat, an English spinster, settles in a Welsh mining village where she starts a school for the boys of the neighborhood. Morgan Evans shows promise and Miss Moffat determines to do everything possible for him. Against the prejudice of local folk and the wealthy squire, she manages to make good, and in Morgan she finds a young man who will go far. She at last persuades the squire to lend his support and she prepares the boy to apply for a scholarship to Oxford. Morgan, however, rebels against help from a woman, and temporarily succumbs to the charm of a flashy girl. His mistaken sense of obligation nearly ruins his chances of success, and Miss Moffat realizes that her interest in him has become too absorbing. However, her affection for him, her courage and wisdom, in the end bring her victory; Morgan wins the scholarship, and Miss Moffat's work comes to a happy conclusion. 10 men, 5 women (plus extras). **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0240-9 \$6.50**

**CYRANO DE BERGERAC.** HEROIC COMEDY. Edmond Rostand. Translated by Brian Hooker. A well-known translation of the famous classic. 10 men, 5 women (several bit parts for men and women). **TWO INTERIORS/THREE EXTERIORS. FEE: \$50 per performance.**

**ISBN: 0-533-21360-1 \$4.95**

**THE DARK IS LIGHT ENOUGH.** POETIC DRAMA. Christopher Fry. Produced on Broadway. "...a fine capacity for eloquence... He likewise possesses a pretty wit, sharp and epigrammatic." —NY Post. **THE STORY:** Atkinson, in the New York Times, describes the play: "THE DARK IS LIGHT ENOUGH is set in an Austrian country house in the winter of 1848-49 during a futile uprising of the Hungarians against Austrian rule. The play is concerned with the impact this rebellion has on the inhabitants of the house. Foremost of them is the countess—an eminent lady of wit, independence, compassion and honesty. At the bottom of the heap is a highly intelligent scoundrel with no character at all. Apart from several other well-drawn people, representing either amusing worldliness or earnest convictions, the play concentrates on the ordeal of the countess' conscience. Although she is above petty acrimonies, although she overflows with forgiveness, she is grievously hurt by the callousness of the scoundrel's unprincipled behavior." Through a last final act of self-sacrifice, in which she gives up her own life to save another, the countess redeems the scoundrel, and some of her own strength and nobility become his. 12 men, 3 women. **INTERIORS. FEE: \$40 per performance.**

**ISBN: 0-8222-0272-7 \$6.50**

**DAY IN THE SUN.** COMEDY. Edward R. Sammis and Ernest Heyn. **THE STORY:** Charlie, an easygoing, impractical young man, is out of a job; his good-heartedness and deep-seated belief that telling the truth always pays, seem to have brought him nothing but debts and unhappiness! Suddenly Charlie is lifted into the limelight of national celebrity after reading about a poor Italian who is on trial for his life. Charlie remembers having seen the Italian in the library on the night of the murder, and it looks as though his passion for truth and sincerity has at last brought him fame and success. He is besieged by the press and innocently enjoys every minute of it. Certain members of his family, however, anxious to have their day in the sun, decide that they will go into court and discredit Charlie. He sticks to his story and to his belief in the ultimate power of truth, and in the end not only saves the prisoner's life but actually discovers the real culprit. 8 men, 7 women. **INTERIOR. FEE: \$40 per performance. MS.**

**ISBN: 990251 \$15.00**

**THE DEVILS.** DRAMA. Elizabeth Egloff, from the novel by Fyodor Dostoyevsky. "Elizabeth Egloff's new adaptation of THE DEVILS...reimagine[s] Dostoyevsky's sprawling political novel for the theater...Her aim underscore[s] the novel's pungent satire...Ms. Egloff, too, pays homage to the novelist's prescience." —NY Times. "Her vast play inspired by Dostoyevsky is a study in the possibilities, and the limits of adaptation from one culture to another...Postmodernly, Egloff reads past Dostoyevsky's nineteenth-century idealism to the hidden agendas underneath...Egloff catches the humor of the novel's self-contradicting characters..." —Village Voice. **THE STORY:** In a small provincial town in 1870s Russia, a group of friends hunger to join the national movement for Socialist revolution. Under the influence of their idealistic new leader, Peter Verkhovensky, they risk arrest by producing a poster advocating a national strike. However, when their charismatic founder, Nicholas Stavrogin, returns from abroad on the verge of nervous collapse, their loyalties waiver. Peter and Nicholas struggle for control of the group, and the members, engulfed by paranoia, wind up murdering one of their own. Paralleling the action is the plight of Nicholas Stavrogin, a rapist, haunted by the ghost of his young victim. Loosely based on the novel by Dostoyevsky, and steeped in the historic events that shocked 1870s Russia, **THE DEVILS** is a story of love and betrayal in a society on the edge of revolution; a society full of idealists destroyed by a new definition of humanity. 9 men, 6 women. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1656-6 \$8.95**

**A FLEA IN HER EAR.** FARCE. Georges Feydeau. Adapted by Frank Galati. An up-to-date and explosively funny version of Feydeau's classic farce, which retains the antic, pell-mell humor of the original while making the people and the action of the play pertinent to our own times. First produced by Chicago's Goodman Theatre, the play has become an established favorite among the nation's leading regional professional theatres. "...completely invigorating, stylistically polished and robustly buoyant...compelled the audience to roar in laughter until tears rolled down many cheeks." —Chicago Defender. "...brilliantly transported to the mid-1960s by Frank Galati..." —Chicago Daily Herald. "Absolutely hysterical." —WXRT-FM Radio. **THE STORY:** Although the adaptor has moved the action of the play into the twentieth century (which serves to heighten the sexual allusions which make the play so hilarious), the action follows the pattern of the famous original: a complex series of mistaken identities, clandestine assignments and misplaced but explosive jealousies—all happening at breakneck speed. In this case things begin to go awry when Victor Deboshe, a middle-class insurance salesman, becomes impotent, leading his wife, Yvonne, to assume that he has taken a mistress. To test his fidelity she has her friend Lucille write an anonymous letter to Victor, claiming to be infatuated with him and proposing a rendezvous at the notorious Hotel Pussy a Go-Go.

Thinking a mistake has been made, Victor persuades his friend Maurice (a famous womanizer) to keep the appointment for him, after which the complications begin to multiply uproariously. Eventually, as must be, things are somehow untangled and set right, but not before the action has expanded to include a violently jealous husband (a hot-blooded Spaniard), a suicidal leap from a window, a nephew with an unfortunate (but hilarious) speech defect, a furious Indian fakir and a lascivious butler, all tumbled together into a riotous medley of slamming doors, revolving beds and wildly amiss gunshots—all of which will leave audiences happily breathless from laughter. 10 men, 5 women. TWO INTERIORS. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0407-X \$6.50**

**THE FLOWERING PEACH.** DRAMA. Clifford Odets. "...folk poem...a retelling...of the famous Biblical journey to Ararat...a genuine folk gaiety, as warm as it is impudent, takes over the stage." —NY Herald-Tribune. "There are hundreds of laughs." —NY Journal-American. "Mr. Odets' new play is a beautiful one. His finest, in fact." —NY Times. **THE STORY:** As described by Atkinson is: "the story of mankind living out its destiny under the benevolent eye of God. There were giants on the earth in those days of the Deluge. In spirit Noah was the greatest. It is Mr. Odets' mood not to put him on a pedestal but to characterize him as the worried head of a family of ordinary individuals—a peevish though loving hero who feels himself close to God...the story of how Noah persuades his skeptical family that God has given all of them a mission, how they bicker, yet do the job obediently, how God helps them solve the most prodigious problems, how they scamper into the ark when the rains fall—all this, told with sympathetic humor in the form of a folk fable, ought to be enough to delight and move any theatregoer. In the second act the voyager concludes triumphantly with the grounding of the ark, the flowering of the peach, and the departure of the family in their several ways to replenish and fructify the earth. It is a triumphant conclusion, but after a long series of quarrels and sorrows that symbolize the eternal questioning of God's children. 7 men, 4 women, 4 animals which may be played by men or women. INTERIOR/EXTERIORS. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0411-8 \$6.50**

**FOUR TWELVES ARE 48.** COMEDY. Joseph Kesselring. A delightful plea for family solidarity based upon understanding, tolerance and love. 7 men, 8 women. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 990353 \$15.00**

**THE GIFTED PROGRAM.** DRAMA. Ruben Carbajal. "...Carbajal's humor alternates between lacerating and indulgent, and never slackens." —The New Yorker. **THE STORY:** In 1986, at the very bottom of Washington High's social food chain are the last remaining members of the Dungeons & Dragons' club: four maladapted refugees from a defunct program for gifted and talented students, who have been thrown into the harsh arena of an inner-city public high school. When the identity of a secret admirer is revealed, the school's rigid hierarchy is upended; for Washington High's four most unpopular students, the simple pursuit of an education becomes a fight for survival. 9 men, 6 women (including 1M extra) or 6 men, 3 women (with doubling). UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1957-3 \$6.50**

**THE HAPPIEST MILLIONAIRE.** COMEDY. Kyle Crichton, suggested by the book *My Philadelphia Father* by Cordelia Drexel Biddle and Kyle Crichton. A successful run on Broadway. "Most charming...it is half-true and half-crazy, which is the proper way to organize things in this world." —NY News. "A happy play about a happy family." —NY Mirror. "...at once decent and amusing, which is an infrequent combination...Exuberant good humor." —NY Times. **THE STORY:** Chapman says: "Funny and extraordinarily ingratifying...Pidgeon returns to the stage after a couple of centuries in Hollywood as Anthony J. Drexel Biddle, Cordelia's enthusiastic but unpredictable father. He has a fine house at 2104 Walnut Street, Philadelphia, a fortune of one million dollars—not hay in 1917 because Woodrow Wilson had barely got into power—and a great enthusiasm for lunacy. He collects alligators and prizefighters and rules his family by bluster. Whenever the butler comes in, the butler inquires deferentially, 'You yelled, sir?' Among those Pidgeon rules is this daughter, Cordelia, who falls in love with a Southern boy, Angier Duke. Pidgeon tries to take over and run this romance, and for the first time in his noisy career he meets defeat." Mr. Biddle, who is an ardent amateur boxer, has no use for his prospective son-in-law because that young man knows nothing about boxing—but when Angier suddenly turns to jiu-jitsu and throws a professional prizefighter, as well as Mr. Biddle, to the floor, Biddle's heart is won and he is resigned to losing his daughter. 9 men, 6 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0496-7 \$6.50**

**HENRIETTA THE EIGHTH.** COMEDY. Kurtz Gordon. **THE STORY:** Adele, Wilma and Carol, daughters of Mrs. Claire Sutton, a widow who neglects her home for politics, are left to the care of their mother's private secretary. The girls always manage to change the status of the various secretaries to that of a personal maid and eventually lose them. A new secretary arrives and when the girls learn that her name is Henrietta, and is to be their mother's eighth secretary, she is dubbed Henrietta The Eighth. The living room is Liberty Hall for their boyfriends, Dizzy Lucas and Baggy-pants Baldwin, and the Coke set and the dancing Blitz Brothers, who represent the high-school youth of the town, breeze in and out as though the house were a community center. When Henrietta arrives, the girls begin to treat her like a personal maid, but Henrietta straightens them out, looks after their love affairs and exposes Annabelle Mason, Claire's political opponent, for what she is. They are all surprised when they learn that Henrietta is a novelist who became a secretary to study them as copy for her next novel, but her interest in the family turns to affection, and she stays on to solve their problems, bringing contentment to the household. 6 men, 9 women. INTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0512-2 \$6.50**

**THE HIGHEST TREE.** DRAMA. Dore Scharly. "...a timely and absorbing excursion into the baffling world of nuclear physics and genetics...tastefully and intelligently written...a welcome addition to the new season." —NY Journal-American. "...its subject matter is of the utmost importance, its voice is clear and frank..." —NY Post. **THE STORY:** As told by McClain: "[Scharly's] hero is a physicist who has been working on a military project and is brought up sharp with the pronouncement that he has acute leukemia and has only six months to live. The realization affects his relationship with his children and relatives, with the young woman who has fallen in love with him after his wife's death, and most importantly with his profession. Finally he decides to devote his remaining days to work with his son, who is a geneticist, in a worldwide effort to abolish further experiments in atomic weapons." 9 men, 6 women. UNIT SET. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0520-3 \$6.50**

**HOLY GHOSTS.** DRAMA. Romulus Linney. A stunning, often funny, and ultimately moving study of a Southern snake-handling cult, which has enjoyed successful productions both Off-Off-Broadway and in leading regional theatres. "...the flow of language and the rhythm of the play's construction are the work of a superior intellect." —NY Magazine. "By every imaginable measuring stick, Linney is an author to be reckoned with..." —Birmingham (Ala.) News. "The play is an American gem cut out of the spirit of mountain people—funny and deeply moving..." —Birmingham (Ala.) Post-Herald. **THE STORY:** Seeking to retrieve his runaway wife (and the possessions she has taken with her), Coleman Shedman arrives at the rural meeting house of a Southern pentecostal sect with a lawyer in tow. But his wife, Nancy, is unwilling to forsake the love and protection of her new "husband," the Reverend Obediah Buckhorn, and return to the brutal, hard-drinking Coleman. And when the strapping Reverend Buckhorn himself arrives, it is quickly evident that Coleman will not be able to take her back by force. Rich with atmosphere and the feel of Southern rural life, the play blends humor and poignancy as it probes into the circumstances and stories of the various cult members—culminating in a gripping snake-handling scene in which the cynical Coleman, to his own amazement, is himself converted to a true believer. 10 men, 5 women. INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0526-2 \$6.50**

**THE IDIOT.** DRAMA. David Fishelson, from the novel by Fyodor Dostoyevsky. The story of a saintly, simple young man whose sheer goodness makes him the target of envy and hatred in a corrupt society. "The amusing, baffling and ultimately terrifying world of nineteenth-century St. Petersburg...comes boisterously to life in David Fishelson's adaptation...the impression that remains is how swiftly it moves through Dostoyevsky's intricate plot." —NY Times. "...THE IDIOT...is a thrilling [play] of Dostoyevsky's swirl of madness, sexuality, pride, greed, sacrifice and sainthood made flesh onstage in an almost unbelievably compact adaptation by David Fishelson." —NY Post. "...searing...thrilling..." —Village Voice. **THE STORY:** A young man, Leo Myshkin—called "Prince Myshkin" due to royal blood somewhere in his past—returns to Russia after fifteen years in a Swiss institution where he was treated for severe epilepsy. Carrying nothing but a small bundle, he is at first taken for an idiot by the cynical, jaded society of 1860s St. Petersburg. Gradually, his non-judgmental, forgiving and almost child-like nature bewitches all who meet him, including two of the most beautiful, sought-after women in town: Aglaya, the impulsive younger daughter of the wealthy General Yepanchin; and Nastasya Filipovna, the kept mistress of Totsky, a middle-aged dandy who seduced Nastasya as an underage young girl. Growing tired of Nastasya, Totsky tries to marry her off to one of his flunkies, but the tormented, self-hating Nastasya won't go easily. At a dazzling society party to

announce this unwanted engagement, Nastasya meets the Prince, who quickly perceives that she's being victimized by the men in her life. The Prince offers to marry her himself to save her from this horrible fate, moving Nastasya to open her heart to him. Suddenly there is confusion as Rogozhin, a passionate and self-destructive merchant's son, insanely in love with Nastasya, crashes the party with his gang of drunken rowdies and offers to buy Nastasya's hand for 100,000 roubles. Torn between the saintly Myshkin and the unruly and dangerous Rogozhin, Nastasya chooses Rogozhin—certain that she'd only corrupt the "pure and gentle" soul of the Prince. As the Prince chases after Nastasya and Rogozhin, Aglaya Yepanchin falls in love with Myshkin, horrifying her father. The story rapidly builds to a series of violent confrontations as the two women face off, competing for Myshkin right before his horrified eyes, and Rogozhin tries to murder Myshkin when Nastasya cannot erase him from her heart. Gradually, the people surrounding Myshkin begin to destroy him, each wanting him for themselves and not willing to share his love. When Nastasya is murdered by Rogozhin in the play's harrowing climax, Myshkin snaps and lapses back into idiocy: a victim of a society that destroys the best part of itself when it lets greed, lust and power rule. 9 men, 6 women (flexible casting). UNIT SET. **FEE: \$60 per performance.**

ISBN: 0-8222-1424-5

**\$6.50**

**IN THE SUMMER HOUSE.** DRAMA. Jane Bowles. "A gifted dramatist... Jane Bowles can write with sensitivity and humor." —NY Times. "An astonishing theatrical adventure... Jane Bowles... may fairly be termed the most original American dramatist of her generation." —NY World-Telegram. **THE STORY:** Bowles paints the portraits of two mothers, one who is selfish and ruthless, despising her dreamy daughter; and the other who is gentle, and dominated by her strong-minded daughter. The play builds, detail upon detail, as the characters are exposed in extraordinary comical terms. Bowles digs beneath the surface of these women and writes in terms of their inner essence. This is a difficult work to describe in detail. But no one who reads it will fail to be impressed by its unusual perception and dramatic impact. 5 men, 10 women. INTERIOR/EXTERIOR. **FEE: \$60 per performance. MS.**

ISBN: 990366

**\$15.00**

**KISS AND TELL.** COMEDY. F. Hugh Herbert. John Anderson wrote of this play, "Loud laughs and many of them shook whatever the Biltmore Theater uses for rafters last night when George Abbott presented a fresh, funny, and completely beguiling comedy about a small-town Junior Miss." **THE STORY:** Corliss Archer, going on sixteen, is a trial to her family and at the same time a pure delight. She can't stand not being grown up, and when Private Earhart is entertained by the Archers, Corliss plays the young lady and almost precipitates a catastrophe when she considers it a point of honor not to give away the secret that Mildred is the girl her brother Lennie has married. It started when Mildred and Corliss sold kisses for charity, and Mildred was accused by the Archers of being a bad influence. This led to complications that seemed serious to the parties concerned but are delightfully funny to others. Meantime, Lennie became engaged to Mildred in spite of the feud between the Pringles (Mildred's family) and the Archers, and Corliss had to be let in on the secret. That was nothing compared with what happened when the Pringles, on what seemed good evidence, gleefully informed the Archers that Corliss is going to have a baby. As a matter of fact it is Mildred who is in that situation and Corliss, sworn to secrecy, will not speak. This being so, the Archers and Pringles take Corliss' silence as an admission of guilt. Not until the very end is Corliss cleared. (Suggested alterations in the text are included.) 9 men, 6 women (including boys and girls). INTERIOR. **FEE: \$40 per performance.**

ISBN: 0-8222-0618-8

**\$6.50**

**LES BELLES SOEURS.** TRAGICOMEDY. Michael Tremblay. One of Canada's leading playwrights brings us this wildly funny and sharply ironic comedy. The play draws a revealing social commentary from its story of a woman who wins a million trading stamps in a lottery, then invites her friends to a riotous stamp-pasting party. **THE STORY:** Germaine Lauzon has just won a million trading stamps in the local lottery. To get them pasted into books, she invites her four sisters and a variety of close friends to assist her. While Germaine dreams of things she's always wanted and can now buy for herself, her sisters and friends scheme to thwart her, as they turn jealous with no understanding as to why Germaine should win anything. Each sister explains her view of Germaine's life while they scheme to pilfer stamps away from her. Thrown into the wacky group is Germaine's daughter, Linda, who, going through the dramatic changes of a misunderstood teenager, needs help dealing with her mother and invites her friend Lisette to the house. But Lisette needs advice too, being newly pregnant, and finds dear Aunt Pierrette, the black sheep of the family, to advise her on whether to have an abortion, put the baby up for adoption, or any other alternative. Germaine battles with Linda, when she suddenly realizes some of her stamps are missing and catches the ladies in the act. A wild and raucous stamp-throwing mêlée ensues which triggers Linda to decide that this is a good time to get out on her own. Germaine's sisters make off with as many stamps as possible and Germaine is left with shattered

dreams and only a fraction of the million stamps she had when she started. NOTE: The Play Service only handles the United States licensing rights for this play. 15 women. INTERIOR. **FEE: \$60 per performance.**

ISBN: 0-88922-302-5

**\$12.95**

**LORENZO.** DRAMA. Jack Richardson. "...[a] writer of high talent..." —A.P. **THE STORY:** As described by Variety: "This drama... is a parable about the nobility of artistic aspirations in a world gone berserk. The locale is Renaissance Italy and the story concerns an itinerant acting troupe amid the havoc of a small local war. The director-star and one of the players are murdered and the former's daughter goes off with the victorious general, but the survivors, including the director-star's son and the disillusioned nobleman who hired the army, decide to continue the career of bringing release and inspiration to the people." And, without neglecting one facet of the charm and verve inherent in its costume background, the play combines eloquence with meaning in setting forth a thesis of timeless and compelling significance. The futility and stupidity of war are pitted against the innate, constructive good in men, and the ultimate triumph of the latter is supported in a manner which is not only a unique theatrical experience but a wise, witty and worldly lesson in human values as well. 12 men, 3 women. EXTERIOR. **FEE: \$40 per performance. MS.**

ISBN: 990342

**\$15.00**

**MADAM, WILL YOU WALK?** COMEDY/FANTASY. Sidney Howard. "Very funny...[an] ironic inventive fantasy." —NY Times. **THE STORY:** Mary Coyle, daughter of a corrupt Tammany politician who died in prison, is lonely and unhappy. She is also very rich, and wants to give back to the people of New York some of the money her father took from them. Mary tries to do this by giving free concerts in Central Park. But the concerts don't make people happy as she had hoped, and when she is visited by a Dr. Brightlee, H.D. (Doctor of Humanity) who has some suggestions on how Mary can spread more happiness, she is most enthusiastic. This enthusiasm isn't shared by Mary's aunt and guardians, who suspect Dr. Brightlee of being the devil...and they're right. But instead of being evil, the devil stands for the restless, rebellious individual spirit of man that hates conformity and is responsible for what human progress there is. Dr. Brightlee leads Mary away from an infatuation with a composer, the only man she has known until now, and finds her a real romance with a taxi driver who goes into a dance whenever he hears music. 11 men, 4 women. INTERIOR/EXTERIOR. **FEE: \$40 per performance. MS.**

ISBN: 990339

**\$15.00**

**MR. ARCULARIS.** DRAMA. Conrad Aiken. **THE STORY:** The action begins in an operating room, where Mr. Arcularis undergoes major heart surgery. To hasten his recuperation he embarks on a prolonged sea voyage—but many of his fellow passengers are strangely similar to the doctors and nurses from the hospital. There is some confusion when Mr. Arcularis' name is not found among those of the Purser's list, but he settles in to enjoy his trip. But two disclosures disturb him. The other travelers tell him of his sleepwalking and the Steward reveals that there is a coffin on board. When it is discovered someone has tried to force open the coffin an inquiry is held, and the culprit proves to be Mr. Arcularis. The knowledge of his action unleashes a flood of painful memories; his childhood, his mother's infidelity, the discovery of her drowned body. Struggling to sort out the meaning of his existence Mr. Arcularis cries out for light...and we are back in the operating room where the play began. This time, however, the mood is intent and somber as the patient's pulse slowly fades, and he slips into death. 10 men, 5 women. UNIT SET. **FEE: \$40 per performance. MS.**

ISBN: 990244

**\$15.00**

**MR. HOBBS' VACATION.** COMEDY. F. Andrew Leslie, from the novel by Edward Streeter. A fast-moving, uproarious excursion into the mad doings of the Hobbs family during their annual stay at the seashore. **THE STORY:** From the moment their vacation plans are first discussed Mr. Hobbs evinces misgivings about trekking off to an unfamiliar island on the New England coast, but the combined enthusiasm of wife Peggy and daughter Kate soon overwhelm his feeble opposition. Away they go to Rock Harbor, but they have no sooner reached their destination, crumpled and road-weary, than Mr. Hobbs' direct predictions begin to come true. Their house is an uncomfortable horror, and its plumbing, as Mr. Hobbs quickly finds out, is a nightmare. The hope of having a good rest is further annihilated when daughter Jane and son-in-law Byron appear on the scene. Byron, an intellectual college professor, has precious little in common with his businessman father-in-law, but the arguments which ensue are insignificant in comparison to the annoyances which crop up when the Turners, the Hobbs' not-so-old friends of last year's vacation, come over for the weekend. Mr. Hobbs is forced to cope with an exploding hot water tank, dragged off on bird-spotting expeditions, shanghaied, into sailing a "spat-terbox," turned into cook, bartender, dish washer and general provisioner and, as he teeters on the edge of exhaustion, obliged to join in the wee hours carousing of an irrepressible group of fog-bound sailing friends.



Needless to say then, before long they are all ready and willing to head for home—if only to rest up from their “vacation.” 8 men, 7 women (4 of the male roles can be doubled). **FEE: \$60 per performance.**

**ISBN: 0-8222-0782-6 \$6.50**

**ON WHITMAN AVENUE.** DRAMA. Maxine Wood. This effective play on race prejudice had a considerable run on Broadway. A serious play for adult groups. Basing her play on the ever-present problem of the segregation of blacks, Miss Wood presents two families, one white, one black, who live on a friendly basis in a Northern city. The forces of prejudice, however, force the whites into a situation which precipitates a struggle and ultimately brings about tragedy. 9 men, 6 women. **INTERIOR/EXTERIOR. FEE: \$40 per performance. MS. ISBN: 990170 \$15.00**

**ONE BRIGHT DAY.** DRAMA. Sigmund Miller. Produced on Broadway. “First-rate theater...a thoroughly absorbing play...pertinent and stimulating.” —NY Times. “A suspenseful melodrama, a thriller of ethics that grips you from rising to final curtain.” —World Telegram & Sun. **THE STORY:** Julian Prescott, head of a prosperous drug company, returns after a long illness to discover that his nationally famous product can be toxic for many people. To disclose this to the public means ruin for the company and most of the people in the town. His daughter and his protégé and right-hand man, Lawrence, are lovers, although Lawrence is already married. This is the second line of interest. A scheme to oust Prescott from the company, undertaken by Lawrence and other stockholders, is the third. All three are deftly interwoven, each augmenting the other and all contributing to the mounting tension and suspense of the final moving climactic conclusion, in which the daughter, whom Prescott had reared to live with dignity and courage, compels her father to disclose the danger of the drug to the public. 11 men, 4 women. **TWO INTERIORS. FEE: \$40 per performance. ISBN: 0-8222-0852-0 \$6.50**

**THE PRESCOTT PROPOSALS.** ROMANTIC MELODRAMA. Howard Lindsay and Russel Crouse. A combination of melodrama and love story, with the United Nations as background. A successful run on Broadway. “Engrossing and entertaining...an exciting piece of work with a lot of suspense,” —NY Times. “THE PRESCOTT PROPOSALS have one great theme, the belief that all humanity can be appealed to.” —NY World-Telegram. **THE STORY:** Mrs. Mary Prescott, the U.S. delegate to the U.N., has presented proposals that a U.N. committee should discuss the areas of agreement between the member countries, rather than the differences. On the night Mary is to make an important speech on the proposals, the Czech delegate, with whom she had once had a romantic affair, comes to her home, where he dies of a sudden heart attack. A few minutes after this, the English, French, Russian and Pakistani delegates arrive at Mary's apartment for cocktails. The four delegates remove the body to the Czechoslovakian headquarters where it can be found without compromising Mary or her proposals and they all pledge secrecy. However, one of the four delegates breaks his oath and phones the police. The resulting international complications threaten to wreck the proposals and the lives of those involved, until the guilty delegate reveals his basic humanity and vindicates Mary. There is also a romance between Mary and a radio commentator who has reserved judgment on her proposals, and during the course of the play she wins both the commentator and his approval of her political action. 12 men, 3 women (of the 12 men, some are bit parts). **FEE: \$40 per performance. ISBN: 0-8222-0909-8 \$6.50**

**THE PRODIGAL.** DRAMA. Jack Richardson. “...I was unable to tear myself away from the Downtown Theatre...Jack Richardson may very well have made a permanent contribution to the contemporary repertory.” —NY Herald-Tribune. **THE STORY:** A retelling of the Greek legend of Orestes, this is an attack on the senselessness of war. This Orestes is an indifferent man, completely unsympathetic to his father, Agamemnon, and his warlike ambitions. Unlike his sister, Electra, Orestes has no burning desire for vengeance when Clytemnestra and Aegisthus murder Agamemnon. He freely accepts his banishment to Athens with his friend, Phylades, and there falls in love and is about to wed an Athenian. The fates, however, have ordained that Orestes play the hero and avenge his father's death and so unwillingly yet hopelessly, he becomes what is decreed. 10 men, 5 women. **MULTIPLE SETS. FEE: \$40 per performance. MS. ISBN: 990122 \$15.00**

**QUIET IN THE LAND.** DRAMA. Anne Chislett. Winner of the Chalmers Canadian Play Award and the Governor General's Award. Presented Off-Broadway by New York's famed Circle Repertory Company, this eloquent play, by one of Canada's most respected writers, deals with the tension and dispute which beset a rural Amish Community in Ontario when one of their young men defies his elders and goes off to fight in World War I. “This gentle, thoughtful, drama asks whether morality and religious belief

can stand above the law of the land.” —Christian Science Monitor. “The theme isn't so distant from today's anxieties: the reaction of a pacifist community to a war threatening to engulf it.” —Variety. “...an honest and effectively human play, written well, with an understated passion...” —Edmonton Sun. **THE STORY:** Jacob (Yock) Bauman, a young member of an Amish community near Kitchener, Ontario, chafes at the strict (and, he believes, outmoded) beliefs of his elders, particularly those of his father, Christy. World War I is raging in Europe, and most of Canada's young men have gone off to fight with the British forces, but the Amish, because of their pacifist convictions, have refused to join the war effort. By deciding to enlist, Yock alienates himself not only from family and community, but also from the lovely Katie Brubacher, with whom he has fallen in love. When Yock returns from the war Katie has wed someone else and, ironically, the very acts of bravery which have made him a hero to the rest of Canada have made Yock a bloody-handed villain to his own people. Although the compassionate Katie offers to leave her husband and go off with him, Yock accepts his status as an outcast and departs alone, but not before admitting that, while standing over the body of a slain German soldier, the meaning of pacifism was, at last, powerfully revealed to him. In the end, Yock's stern father (now a bishop) is vindicated—but at the loss of the one he sought to save, his beloved and only son! 8 men, 7 women, extras. **DIVIDED SET. FEE: \$60 per performance. MS. ISBN: 992175 \$15.00**

**RAMSHACKLE INN.** MYSTERY/FARCE. George Batson. The World-Telegram said: “...one of the best entertainments...you will just sit back and relax...You will thoroughly enjoy yourself.” **THE STORY:** An old maid librarian has saved her money for twenty years, in order to buy a hotel where she can meet interesting people. She purchases a strange tumble-down place near the ocean and gets what she bargains for—plus a good deal besides. The imperturbable librarian encounters ghosts and secret trunks, she wanders through mysterious situations and thunderstorms, she meets with drama and comedy, the living and the dead, and somehow manages to emerge at the end none the worse for her extraordinary experience. 9 men, 6 women. **INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0929-2 \$6.50**

**THE RAT RACE.** COMEDY. Garson Kanin. **THE STORY:** This “amiable...rooming-house idyll” is characterized by Atkinson (NY Times) as a “charming...free-hand sketch of a girl who has abandoned hope in New York and of a boy who is on tip-toe with hope and enthusiasm. Nothing is more actable than the principal characters and the neighborhood rag-tag and bobtail who move in and out of the performance. For the ‘rat race,’ substitute the squalid life of penniless people drifting around the lower depths of the city. The girl thinks she is through. She is bitter, disillusioned and broken. The boy has just come to New York from the Middle West to make his mark as a saxophone player.” 11 men, 4 women. **MULTIPLE SETS. FEE: \$40 per performance. MS. ISBN: 990136 \$15.00**

**REGARDING ELECTRA.** DRAMA. Maurice Valency. An absorbing and imaginative retelling of the Greek classic, in which antiquity and the present day are juxtaposed to unique dramatic effect. First produced Off-Broadway by the HB Playwrights Foundation. **THE STORY:** The time is the present, the place the ruins of Agamemnon's palace at Mycenae, where a guide points out matters of interest to a group of tourists. As they move on, a young man stays behind to speak to the young girl who has been silently watching the group and, magically, almost imperceptibly, the centuries begin to fall away. She is Electra, and he is Orestes, the children of the slain Agamemnon. They are joined shortly by their mother, Clytemnestra, and her paramour, Aegisthus, and the great tale of crime and retribution begins to unfold. Electra thinks only of revenge against her mother, who killed Agamemnon father and married her lover, and she has been waiting anxiously for Orestes to return and carry out the dreaded punishment. At first Orestes pleads that he wants nothing to do with his family and its troubles but, gradually, inexorably, the force of events draws him on to the fatal deed—the slaying of his mother and her conspirator. But then, in the shocked silence which follows, the past vanishes as suddenly as it had appeared, leaving us once again to contemplate the quiet, dusty ruins, and the haunting, terrible secrets which they hold. 7 men, 8 women. **EXTERIOR. FEE: \$40 per performance. ISBN: 0-8222-0941-1 \$6.50**

**ROMAN CANDLE.** COMEDY. Sidney Sheldon. “...maintains a pleasant mood of insanity...” —NY Journal-American. **THE STORY:** Mark Baxter is a young scientist, drafted to work on a new Army missile program. His stay in Washington wins him the rank of Colonel, the cover of a national magazine, and the hand of his next-door neighbor, Eleanor Winston. Eleanor is the rich, beautiful, and very ambitious daughter of a U.S. Senator, and she is



determined that the man she marries will go even further than her father. They are set to go off to a top-secret missile launching when complications arise, in the form of an alluring blonde named Liz Brown, who moves into the adjoining apartment. Liz is gifted with ESP. She tells Mark he won't be leaving town with the others (he doesn't); she predicts a long shot at the race track (the horse wins); and she informs Mark that... (but that would be giving away the funniest twist in the play!). At any rate, the first missile fails and spirits go down, a second try makes it and spirits go up, but Mark's romantic difficulties grow increasingly complicated. Along the way the Army, the Navy, official Washington, and the human race in general come in for their share of ribbing but everything gets straightened out in the end. 12 men, 3 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0960-8**

**\$6.50**

**SALT LAKE CITY SKYLINE.** DRAMA. Thomas Babe. A striking and brilliantly theatrical retelling of the trial of Joe Hill, the famous labor organizer and political radical, to whom time has granted the status of American folk hero. Presented in New York by the renowned Public Theatre, Joseph Papp, producer. "The play is going to be controversial. I liked it a great deal. I admired its laconic but pungent language, the freedom of its structure, the poetry of its bones, the comprehension of its mythology." —NY Post. "...a compelling courtroom drama..." —Hollywood Reporter. **THE STORY:** The time is 1915, the place the Salt Lake City courtroom where Joe Hill, the celebrated local radical, is on trial for murder. Obviously mistrusted by the conservative folk of his day, Hill senses that his cause is lost, even though the evidence presented against him is less than decisive. This, he knows, is his last forum, and he uses it to expose the complacency and small-mindedness of his attackers, even refusing to use the one alibi which could save him, because doing so would compromise a lady whom he loves and respects. Taking over his own defense, and punctuating his telling, irreverent interrogations with songs and fantasy sequences, Hill angers, dismays and ultimately shames his tormentors—bringing the play to a powerful, poignant conclusion and establishing the martyrdom which, he knows, will be his greatest contribution to the ideals which have motivated his short and turbulent life. 13 men, 2 women. **INTERIOR. FEE: \$50 per performance.**

**ISBN: 0-8222-0982-9**

**\$6.50**

**SEE THE JAGUAR.** DRAMA. N. Richard Nash. **THE STORY:** In a remote section of the West, Brad owns the sole gas station and store. He also owns a small zoo where he cages the occasional wildcat or whatever wildlife can be caught in the area. The cages are Brad's obsession—they remind him of man's supremacy over nature; they remind him that he is a master in this village where everybody is in debt to him. But he is not master over his daughter Janna, who has fallen in love with Brad's outspoken enemy, Dave Ricks. But if Brad's weapons are force, hatred and violence, Dave's are peace, love and gentleness. The two men battle over Wally Wilkins, an innocent boy of seventeen who was hidden away by his demented mother, and who is now free since his mother died. Because the boy is supposedly in possession of a large sum of money, Brad pursues Wally, whom Dave and Janna are escorting to safety. When Brad catches up them he realizes that his pursuit of Wally has alienated him from his daughter. At the end of a night of wild drunkenness Brad imprisons Wally in a cage. To free Wally and Janna from her father's dominance, and to affirm the deeper strength of the gentle over the violent, Dave gives up his life. 12 men, 3 women. **EXTERIOR. FEE: \$40 for performance. MS.**

**ISBN: 990242**

**\$15.00**

**SHOWDOWN ON RIO ROAD.** CHILDREN'S COMEDY. Mark Medoff and Ross Marks. **THE STORY:** A funny, heartwarming story of two brothers who, through a time of hilarious crisis, learn who they can really count on. Wesley Wyatt, a goofy computer nerd, and his younger brother, Boysy, have built (along with their father) what arguably is the world's most technologically advanced fort. Along with the father's very real "humanoid robot," the two boys form a neighborhood club. Their club and Wesley's leadership is quickly threatened when the stylish "King" Victor, a spirited wanna-be bully, moves into town from the big city and wants possession of the fort. Wesley's cowardice loses the fort, but not before he leads a comically unsuccessful campaign to save it. Push comes to shove, literally, when Wesley finally stands up to Victor. Older and bigger, Victor starts to beat up Wesley when Boysy comes to his rescue, saving his brother and the fort. Victor retreats, crying all the way home. Victor turns out to be a sweet, misunderstood kid, who excels at piano, and in the end, joins the brothers and the neighborhood kids in the local Little League game. This whimsical, fast-paced play can be understood and enjoyed by anyone who has ever had to overcome an obstacle—or a schoolyard bully. 1 man, 10 boys, 4 girls (flexible casting). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1620-5**

**\$6.50**

**THE SILVER WHISTLE.** COMEDY. Robert E. McEnroe. An outstanding success. **THE STORY:** Wilfred Tasbinder, a romantically minded tramp, finds

a birth certificate for Oliver Erwenter, indicating that its owner is seventy-seven years old. Wilfred decides to impersonate Erwenter and enter a home for the aged. Being a fellow of rich imagination, he takes it upon himself to help the inmates by putting on a bazaar and showing each of them that one is only as old as he feels. Case in point, the attractive Miss Tripp, in charge of the home and more or less in love with the stuffy Reverend Watson, enters a romance with Erwenter and discovers the true meaning of passion. All goes well until Erwenter is exposed by his tramp companion, Emmett. He and Emmett, having appropriated the necessary equipment for the bazaar from neighboring institutions, are in danger of arrest, but Erwenter persuades his victims that the bazaar is a worthwhile cause and ends up the object of universal praise. Erwenter again feels the call of the road and leaves the home, having finally taught the Reverend to show Miss Tripp how deeply he loves her. 10 men, 5 women. **EXTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-1028-2**

**\$6.50**

**SKIPPER NEXT TO GOD.** DRAMA. Jan de Hartog. The play is a timely and powerful dramatic fable about a pious and idealist Dutch captain with a shipload of Jewish refugees who are refused admittance wherever they go. The captain, who takes his Christianity seriously, is determined to give his passengers a decent chance of finding a safe home, so-after fruitless efforts to get them into America legally—he wrecks his ship, thus allowing the refugees to be rescued and taken ashore. 15 men. **INTERIOR. FEE: \$40 per performance. MS.**

**ISBN: 990239**

**\$15.00**

**SLEEP DEPRIVATION CHAMBER.** Adam P. Kennedy and Adrienne Kennedy. "In SLEEP DEPRIVATION CHAMBER, which Ms. Kennedy wrote with her son, Adam, the location of what the author once called the 'funnyhouse of a Negro' has shifted from a haunted interior landscape to a world that is crushingly real... This is the stuff of nightmares from which a person can never wake up completely." —NY Times. **THE STORY:** In this autobiographical drama, a broken taillight leads to the brutal beating of a highly educated, middle-class black man by a policeman in suburban Virginia. The Kennedys interweave the trial of the victimized son (accused of assaulting the offending officer) with the mother's poignant letters in his defense and her remembrances of growing up in the 1940s, when her parents were striving "to make Cleveland a better place for Negroes." They have created a gripping examination of the conflicting realities of the black experience in twentieth-century America. 9 men, 3 women (doubling, flexible casting). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-18127**

**\$6.50**

**STRANGE BOARDERS.** COMEDY/MYSTERY. George Batson and Jack Kirkland. **THE STORY:** A delightful scatterbrained maiden lady runs a boarding-house. Out of her goodness, Cordelia has adopted two girls—Candy and Gloria—practically adopted a delightful sea captain, and the "Professor"—both of them, like herself, impractical. Chiefly the play revolves round the efforts of an amusing band of bank robbers to elude the police in nearby Boston and get away with \$10,000 in cash, which is brought to Cordelia's home by the Misses Amity and Priscilla Haines, who take rooms as respectable school teachers. To Cordelia's home also come Smiley, a sad-faced thug, Joey, a petty gangster, and the "Deacon," a fellow with much false piety and a benign manner. The gangsters, having seized the money stolen by the "brains" of the band, attempt to hide from their leader and keep the money themselves. Boston Benny, the "brains," unexpectedly appears, and tries to get even with his partners. Up to now Cordelia, vainly trying to organize her boarding-house on systematic principles, thinks that all the nice ladies and gentlemen who have suddenly come to her home are boarders, and she is in seventh heaven. However, the crooks cannot long keep secret who they are, and Cordelia's next problem is how to get the money, round up the crooks and get the reward for their capture. How she does this, with the help of her friends, provides comedy and suspense in generous amounts and brings all to happy conclusion. 8 men, 7 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-1087-8**

**\$6.50**

**THE SURVIVORS.** MELODRAMA. Peter Viertel and Irwin Shaw. "The authors are demonstrating the futility of killing. But instead of presenting it as a political argument, they have embodied it in a rousing gun drama laid in Missouri after the Civil War." —NY Times. 13 men, 2 women. **TWO SETTINGS. FEE: \$40 per performance. MS.**

**ISBN: 990219**

**\$15.00**

**THREE MEN ON A HORSE.** COMEDY. John Cecil Holm and George Abbott. One of the most successful comedies of the American Theatre—an all-time favorite with nonprofessionals. **THE STORY:** Erwin Trowbridge sometimes chafes at suburban life, and at his rather uninspiring job of writing greeting card slogans for a boss who pays small wages. One day Erwin,

fed up with his wife and brother-in-law, instead of going to the office, makes his way to a saloon, determined to declare his independence of home and business. There he falls in with two men and a girl whose "profession" is betting on the horses. Now Erwin's hobby is "doping" out the races and he becomes fabulously rich—on paper. He picks the right horses, but never once places a bet. He tells his new friends what horses to bet on, and to their astonishment, they win. Erwin will prove a gold mine if properly managed, and the three professionals decide to hold onto him for dear life. Though Erwin has misgivings, he is persuaded to remain with his newfound friends at a hotel and regularly dope out the races. But he becomes increasingly concerned about his job (which does really suit him) and his wife (who does really love him). Matters with Erwin and his companions come to a climax when one of them suspects him of double-crossing, and he insists on Erwin's betting on a horse to prove that he is straight. Erwin declares he will lose his power if he bets, and this is indeed what happens. Erwin's boss, wife and brother-in-law become worried, until they learn he is really interested in what he considers his life-work, the writing of verses. Erwin turns down an offer by an outside gambler who wants to buy a "slice" of him; he knows he will never again be able to pick winning horses; the poet in him predominates, and he is happy to return home to his loving wife. 11 men, 4 women. **THREE INTERIORS. FEE: \$60 per performance.**  
**ISBN: 0-8222-1139-4** **\$6.50**

**TWILIGHT WALK.** DRAMA. A.B. Shiffren. **THE STORY:** Kate Scott is writing articles on recent murders in Central Park. Sam Dundee is a detective trying to solve the murders. Clark Wilson, who is engaged to Kate, arranges for her to question Dundee about the killings. But Kate and Dundee clash over their opposing ideas on crime. Dundee wants to catch the criminal and kill him. Kate thinks he should be studied. All the time the murderer himself, young Ronnie Brewster, sits within earshot of them. That very day another girl is killed in the park. Kate and Dundee meet and when Kate taunts him he challenges her to stop theorizing and do something. Over Clark's protests she joins the manhunt. At the risk of her life, she encounters Ronnie, questions him, realizes that he's the murderer and persuades him to surrender. Everything is moving smoothly when Dundee and Clark arrive on the scene. But Ronnie suspects Kate of laying a trap for him and tries to escape. Dundee shoots him down. Kate is heartbroken to see her near success ruined. Ronnie Brewster is lying dead at her feet just as his mother arrives to take him home. 8 men, 6 women, 1 boy. **EXTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 992187** **\$15.00**

**A VIEW FROM THE BRIDGE.** DRAMA. Arthur Miller. Originally produced on Broadway as a long one-act, **A VIEW FROM THE BRIDGE** has been reworked by the author into a full-length play. **THE STORY:** As told in the New York News: "...[The play] is a tragedy in the classic form and I think it is a modern classic...the central character is a long-shoreman who, though his mind is limited and he cannot find words for his thoughts, is an admirable man...When two of his wife's Italian cousins—submarines they are, in the waterfront argot—are smuggled into this country, he makes room for them in his home. Gratefully they move in among his wife, his children and the teenage niece whom he has brought up and whom he has come to love, he thinks, as a daughter. And now the stage is set for tragedy. One of the illegal immigrants has a family in Italy for whom he is working; the other young, extraordinarily handsome, and exceedingly blonde, is single. He wants to become an American, and he falls in love with his benefactor's niece. If he marries the girl he will no longer have to hide from immigration officials. A monstrous change creeps up on the kind and loving uncle. He is violently opposed to this romance and is not intelligent enough to realize that this opposition is not motivated, as he thinks, by a dislike of the boy and a suspicion that he is too pretty to be a man but by his own too intense love for his niece. Not even the wise and kindly neighborhood lawyer can persuade him to let the girl go. This is an intensely absorbing drama, sure of itself every step of the way. It makes no false moves, wastes no time and has the beauty that comes from directness and simplicity." 12 men, 3 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-1209-9** **\$6.50**

**WALLFLOWER.** COMEDY. Mary Orr and Reginald Denham. **THE STORY:** Jessamine Linnett and her husband, Andrew, are typical Americans. Each has a daughter from a former marriage. The story begins with the two girls' return from college. Jackie, Andrew's daughter, and Joy, Jessamine's, are fond of each other. But Joy's attractiveness runs to beauty so apparent that Jackie's charm is overshadowed. Jackie is taken aback with the realization that her one suitor, Warren, is dazzled by Joy. When Jackie gets no bid to the dance there follow riotous attempts to secure an escort for her, resulting in nothing more than funny arguments between Jessamine and Andrew over their respective daughters, and their communication with each other only through the medium of both girls. Jackie decided to take matters into her own hands when Warren, who has proposed to Joy and been turned down, turns to her

for solace. Jackie's way of getting her man is drastic but entirely successful. 8 men, 7 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990188** **\$15.00**

**WATCH THE BIRDIE.** COMEDY. Norman Krasna. A rollicking comedy of true love versus the complications of a very lucrative (but slightly shady) undercover business. **THE STORY:** A crack legal secretary working for an attorney specializing in divorce cases, Helen is happy in her job until a personable young man appears and offers her the chance to go to Paris as his assistant. Unfortunately the salary is small and, debating what to do (and romantically intrigued too), Helen suddenly finds herself asked to fill in as a professional correspondent—which means being photographed in a hotel room with someone seeking to establish grounds for a divorce. It's all very matter of fact and hands off, and it also pays very well—with no income taxes involved, the operation being technically illegal. So when the regular "correspondent" announces her decision to marry and retire, Helen agrees to take over her "business"—and the money is soon pouring in. But Paris, and her now-eager suitor, cannot be put off indefinitely, and the fact that he happens to work for the Internal Revenue Service only adds to the complications. Eventually, and despite some hilarious misunderstandings, it all works out: True love finds a way, and Paris it is, underpaid but happy. 13 men, 2 women (many of the male roles are bit parts). **MULTIPLE SIMPLE SETS. FEE: \$40 per performance.**  
**ISBN: 0-8222-1224-2** **\$6.50**

#### 16 CHARACTERS

**ANNE OF THE THOUSAND DAYS.** ROMANTIC DRAMA. Maxwell Anderson. Outstanding Broadway success. **THE STORY:** This beautiful presentation of the story of Henry VIII and Anne Boleyn is played against the well-known historical background of the Court of Henry, and the arrangement of the present acting version follows that used for the Broadway production. As a matter of fact, there is almost no scenery, and the various scenes are played within a single setting in which lights and a half-dozen articles of furniture are all that are used. 11 men, 5 women (several extras, many can be doubled). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-0049-X** **\$6.50**

**THE BILLION DOLLAR SAINT.** FARCE. Natalie E. White. "BILLION DOLLAR SAINT" scored a direct hit in its premiere performance. Nuns, priests, and laymen found the play clever, sometimes biting in its satire, but always in good humor and highly entertaining. The situation is wonderfully ludicrous." —South Bend Tribune. "Although Dr. White chooses farce for the confines of her talent there were some challenging ideas underlying the unusual situation. St. Francis is appalled at the massive structure of modern higher education. His appeal to the students to throw away all books seemed highly subversive to the Vice-Presidents of the University, but delighted the football team. Dr. White has a most engaging sense of humor and I have had the greatest enjoyment in rereading her plot." —Catholic World. **THE STORY:** Through an error, St. Francis of Assisi visits a Jesuit University instead of a Franciscan Monastery five miles up the road. Jesuits and Franciscans are equally embarrassed, and both fear the publicity the supernatural visitor will bring. While they argue, St. Francis converts the Jesuit football team to the simple way of life and clad only in brown tunics which make them twenty pounds lighter on the field, they win a spectacular victory over their rivals. But this game is televised around the world and the sight of American boys barefooted, in rags, causes international complications; Britain starts a "Bundles for America" campaign; other countries begin to pay their debts: Then the University Alumni, misunderstanding the situation, raise a billion dollars for their Alma Mater—which the Franciscans try to claim. 16 speaking parts, extras. **INTERIOR. FEE: \$50 per performance.**  
**ISBN: 0-8222-0119-4** **\$6.50**

**BORAK.** DRAMA. Robert D. Hock. An Off-Broadway success, which introduced a richly talented playwright to the American theatre. **BORAK** is a drama of brisk action and soaring dialogue, which captures the excitement and meaningfulness of a crucial battle in the Civil War. It projects the "feel" of actual conflict, and probes deeply into the fears and motivations of men at war. "An uncommonly thoughtful and provocative play" —NY Times. "It is an earnest and heartfelt play" —NY Post. "Written with depth and intelligence...he (Hock) is a skilled and graceful writer. He is able to achieve mood and style and his characters are cut from whole cloth." —NY Journal-American. **THE STORY:** As described by Howard Taubman: "BORAK functions on two levels. On the surface Mr. Hock is telling a Civil War story in which the hard, bitter duty of an officer must override his love for his son. But the play is also a religious parable of God and the sacrifice of his Son." 16 men, many bit parts for men and women. **UNIT SET. FEE: \$40 per performance.**  
**ISBN: 0-8222-0134-8** **\$6.50**

**BORN YESTERDAY.** COMEDY. Garson Kanin. This famous comedy enjoyed one of the longest runs in history. **THE STORY:** The vulgar, egotistic junkman Harry Brock has come to a swanky hotel in Washington to make crooked deals with government big-wigs. He has brought with him the charming but dumb ex-chorus girl Billie, whose lack of social graces embarrasses even Harry. Billie must be taught some of the amenities and a few basic bits of information. The young, idealistic magazine reporter Paul Verrall, who has been investigating political skulduggery and is interested in Brock's activities, agrees for a salary, to educate Billie. He finds Billie has a natural honesty and a frank streak in her, and she begins to learn about history, politics, and what Harry really is and what he wants. At a dramatic moment she rebels against being merely a tool in Harry's crooked schemes and refuses to sign the documents which she has come to learn are part of an ambitious effort to defraud the public. This precipitates a crisis, as Billie readies to leave Harry for a new life of her own. Harry's reaction takes the only form he knows: physical violence. Billie now knows that she can no longer have anything to do with Brock, and realizes she and Paul have fallen genuinely in love. Just before she leaves Harry, she helps Paul get hold of incriminating documents of Harry's which will result in scandal and disaster. At the end, Paul and his promising pupil turn their backs on the anti-social and anti-democratic Brock and strike out on their own. 12 men, 4 women (some of the male roles are bit parts). **INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0136-4 \$6.50**

**BRAVO.** COMEDY. Edna Ferber and George S. Kaufman. This play from the pens of Miss Ferber and Mr. Kaufman was produced in New York in 1948. It is a glamorous and entertaining comedy about a group of refugee theatre people. 9 men, 7 women. **INTERIOR. FEE: \$40 per performance. MS. ISBN: 990308 \$15.00**

**THE BROTHERS KARAMAZOV.** DRAMA. David Fishelson, from the novel by Fyodor Dostoyevsky. This is a marvelous, rich stage adaptation of Dostoyevsky's final masterpiece, a tale of lust, patricide and spiritual redemption revolving around three brothers in late nineteenth-century Russia. "...faithful throughout to the spirit of Dostoyevsky's towering masterpiece...Fishelson has succeeded in...capturing the humor, passion and pathos of the brothers..." —NY Times. "...exciting and rewarding...the action passes as fast as a summer storm, full of lightning and thunder...throughout one gets a sense not only of Dostoyevsky's Russia, but also the novelist's grand design." —NY Post. "Mr. Fishelson's adaptation is filled with sure-footed, breathtakingly right translations of Dostoyevsky's prose into canny theater..." —NY Law Journal. **THE STORY:** Three brothers, separated since childhood, reunite as adults in the house of their father, a lecherous, whore-mongering landowner who abandoned the boys after driving their respective mothers into early graves. The eldest son, Dmitry, a passionately impetuous ladies' man and professional soldier, angrily accuses his father of not only withholding his inheritance, but also of trying to buy the heart of Grushenka, the woman Dmitry loves. The middle son, Ivan, a cool, self-controlled intellectual and atheist, is in love with Katerina, Dmitry's manipulative, and soon-to-be-abandoned fiancée. Alyosha, the youngest brother, a warmhearted, somewhat egoless, but down to earth young man, is studying to be a monk in a nearby monastery while striving to hold his volatile family together. The plot centers around Dmitry's growing hatred for his father, which erupts in front of a gathering of holy men at Alyosha's monastery. Alyosha entreats Ivan to help cool this hatred between Dmitry and their father, but Ivan justifies his own lack of concern—and his atheism—during a heart-to-heart talk with Alyosha over dinner in a tavern. In his famous, riveting monologue, Ivan tells Alyosha the tale of the "Grand Inquisitor," in which Christ returns during the Spanish Inquisition, only to be imprisoned by an evil Cardinal and threatened with being burned at the stake. Later that night, old man Karamazov is found murdered and robbed, and the prime suspect, the impoverished Dmitry, is arrested at the height of a wild celebration in an inn just outside town, with his pockets full of cash. A climactic trial scene reveals what really happened: that Ivan, through his casual, amoral, philosophical remarks, had incited the surly servant Smerdyakov (himself an illegitimate son of Karamazov) to kill their father and then commit suicide. After Ivan is visited in the middle of the night by someone who may well be the devil, his overwhelming sense of guilt forces him to burst into the courtroom and confess this "guilt" out loud. The jury convicts Dmitry despite this confession, which leaves Ivan only one other alternative: to selflessly, and at great risk, arrange for Dmitry's escape—thereby realizing Alyosha's dream of uniting the brothers in forgiveness and love. 12 men, 4 women (flexible casting). **UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-1425-3 \$6.50**

**CAREER ANGEL.** COMEDY. Gerard Majella Murray. **THE STORY:** Brother Seraphim, head of a boys' home, is a man of charm, humor, and faith. The Home faces financial difficulties, and Brother Fidelis is annoyed at Seraphim's childish dependence on the Lord. The Home is practically bankrupt. There is, however, a neighbor, Barr, who has so far saved it from ruin. When things

look worst, Seraphim's Guardian Angel appears to him and, unseen and unheard by others, takes the case in hand. The Angel is a humorous fellow who supplies Seraphim with what turns out to be a solution of his difficulties. He leads Seraphim to the barn and reveals an unknown version of the Declaration of Independence in Jefferson's own hand. This will, of course, bring in more than enough money to save the Home. The Brothers react to Seraphim's story in various ways, some believing what he says and others concluding that he is out of his mind. Due to the Angel's refusal to appear to others, Seraphim is the victim of amusing incidents and is actually in danger of being sent to a sanitarium. Meantime, one of the boys suspects Barr, and with the help of the Angel the boys discover that Barr is the leader of a group of saboteurs. The Home is now in the limelight of national publicity, and the saboteurs are brought to justice. When a purchaser has been found for the manuscript, Seraphim refuses to sell it in the belief that it belongs to the nation. Consternation! The government, appreciating Seraphim's gesture, accepts the manuscript as a gift and provides the Home with necessary funds. (There is also a female version of this play available, in manuscript only, which was adapted by Sister Mary Donatus, which would require 16 women and girls.) 16 men and boys. **INTERIOR. FEE: \$40 per performance. ISBN: 0-8222-0183-6 \$6.50**

**CAREER ANGEL (FEMALE VERSION).** COMEDY. Gerard Majella Murray. Adapted by Sister Mary Donatus. See entry under CAREER ANGEL. **FEE: \$40 per performance. MS. ISBN: 990298 \$15.00**

**CLOTHES FOR A SUMMER HOTEL.** DRAMA. Tennessee Williams. Produced on Broadway, this haunting, poetic memory play examines the tortured final day of Scott and Zelda Fitzgerald and the wild escapades that preceded their inevitable decline into madness and early death. "...the writing is graceful, poetic and evocative..." —NY Daily News. "The playwright has not lost his feeling for words and skill in using them..." —Variety. "...moments of brilliant theatricality and some wonderfully written scenes..." —Hollywood Reporter. **THE STORY:** The play begins outside the North Carolina asylum where Zelda Fitzgerald is receiving treatment for her mental disorder. She is visited by her husband, Scott, now reduced to hack writing in Hollywood and trying desperately to control his drinking. Their meeting is deeply disturbing for them both, and as Scott realizes that Zelda will never recover, the action shifts to a series of flashbacks which illuminate the causes of their sad plight. We see them in younger, happier, but inescapably destructive days—she in a tempestuous affair with a young French aviator; he matching wits with an acerbic Ernest Hemingway. And, throughout, the drinking, the wild extravagance, and the steady erosion of talent and potential. In the end we are back at the hospital, sure of what must come, but moved by the memory of what once was. 9-13 men, 7-14 women, many roles can be doubled. **UNIT SET. FEE: \$75 per performance. ISBN: 0-8222-0221-2 \$6.50**

**DAYS OF WINE AND ROSES.** DRAMA. JP Miller. Famed as perhaps the most renowned product of television's "golden era," and then a major motion picture starring Lee Remick and Jack Lemmon, this powerful, deeply moving drama is now available in a skillful and imaginative stage version prepared by the original author. **THE STORY:** In the fast-moving milieu of Madison Avenue, social drinking is almost an occupational necessity and one that fast-rising young Joe Clay adopts with too ready ease. Unfortunately the girl he meets and marries shares his proclivity, and while they continue to tell themselves that they drink because they choose to, it is soon apparent that their habit has become a serious problem. But their failure to acknowledge this plunges them headlong into the shattering events of the play—a career in shambles, a marriage destroyed, the esteem of friends and family lost, and a child who has become the innocent victim of their obsession. In the poignant ending of the play a spectre of hope arises but, more important, so does a galvanizing awareness of the depth of their torment, and of the lesson which their compulsive self-destruction must have for others. 10-15 men, 5-10 women and 1 girl. **FEE: \$60 per performance. ISBN: 0-8222-0281-6 \$6.50**

**DON JUAN.** COMEDY. Jean Baptiste Molière. Translated into English by Richard Wilbur. **THE STORY:** Long ago in Sicily, the legend of Don Juan began. In this, Molière's version of the tale, we meet Don Juan again. He is a man who appreciates beauty wherever and whenever he sees it—and beauty is almost always a pretty woman, whom he appreciates by winning her love. Don Juan is on a constant quest to conquer women and to enjoy the passion they provoke. He is accompanied, somewhat reluctantly, by his manservant Sganarelle, who backs him up to the public, but behind his back tries to warn unsuspecting maidens. Sganarelle and Don Juan constantly debate the presence of Heaven, Hell and God—Don Juan believing none of these things exist, Sganarelle knowing otherwise. In the course of his attempted seductions, Don Juan is chased and challenged by those he has

wronged in the past—or by their very angry brothers whose job it is to uphold family honor. In the end, Sganarelle wins the debate when Don Juan, heeding no warnings as to his behavior and how it affects his after life, is swallowed up by the Earth and sent to Hell. He's got his due, leaving behind a world of broken-hearted women and unpaid wages to Sganarelle. 12 men, 4 women (flexible casting). UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1657-4 \$6.50

**THE DOUGHGIRLS.** DRAMA. Joseph Fields. **THE STORY:** Several women, wives, ex-wives, and wives-to-be, are assembled in Washington with their men, who are in or trying to get in, the Armed Services. Many are involved in divorce proceedings with provides much of the fun, since each applicant is being screened by the Secret Service. The system of rationing hotel accommodations leads to complications and the most unexpected mix-ups when one couple after another arrives in rooms still occupied by other, who refuse to be evicted. Government messengers, Generals, and Admirals come and go, business men after fat war contracts, distracted hotel managers, add to the hilarity, and then there is Sergeant Natalia, Yugoslav guerrilla fighter whose fantastic exploits as a soldier have made her internationally famous. Her efforts to learn American ways and her successful efforts to effect the marriage of one of the American couples by bringing in Father Nicholai, a compatriot of hers who performs the ceremony, caps the climax. 10 men, 6 women. INTERIOR. FEE: \$40 per performance. MS. ISBN: 990269 \$15.00

**THE FRENCH TOUCH.** COMEDY. Joseph Fields and Jerome Chodorov. Produced in New York. A joyous and very entertaining play about a company of French actors during the German occupation of Paris and how they outwitted the intruders. A sophisticated play for advanced groups. 10 men, 6 women. INTERIOR. FEE: \$40 per performance. ISBN: 0-8222-0423-1 \$6.50

**HEART OF A CITY.** DRAMA. Lesley Storm. "HEART OF A CITY is affectingly real. It is real in feeling and in dialogue, and it manages to be at the same time funny and moving and full of unobvious excitements." —NY Sun. **THE STORY:** HEART OF A CITY is both a comic and heroic commentary on theater people in a small London playhouse during the blitzkrieg and reveals the courage of ordinary people in war time. A semi-professional theater company includes: Judy, who remains happy and defiant during the blitz and who loves Tommy, the songwriter; Rosalind, who is pretty and lovestricken the night she meets Paul Lundy at an RAF concert; Tommy, who wants to marry Rosalind and can't see Judy and doesn't care much about life after Rosalind meets Paul. 13 men, 3 women. INTERIOR. FEE: \$40 per performance. MS. ISBN: 990374 \$15.00

**HIGH TOR.** ROMANTIC COMEDY. Maxwell Anderson. This play was immensely successful on Broadway and the road, and received the Drama Critics' Award. **THE STORY:** Towering above the Hudson River stands a magnificent headland, High Tor, which has been known to river folk ever since Hudson first sailed up the river. Some years ago a company mined High Tor, leaving only a false front. Now High Tor may meet with the same fate. Van Dorn, young heir to High Tor, is about to lose his rights to a double-dealing firm of real estate men. Van Dorn meets Judith, who wants him to leave High Tor and live in New York, but this he does not wish to do. Complications arise from a bank robbery in a neighboring town and the appearance of the robbers on High Tor. This is further complicated by the introduction of the ghosts of the Dutch crew of Hudson's lost ship "Onrust," with a resulting duel of wits between the conflicting groups. 14 men, 2 women. EXTERIOR. FEE: \$40 per performance. MS. ISBN: 990373 \$15.00

**IT CAN'T HAPPEN HERE.** DRAMA. Sinclair Lewis and John C. Moffit. Adapted from Lewis' novel *It Can't Happen Here*. Should this country fall into the hands of a Fascist dictator, what would happen? How would Americans react? **THE STORY:** The play shows, in a series of trenchant scenes in a small Vermont town, how a fascist movement begins, spreads and captures our free American institutions, and drives the few courageous and intelligent members of the community into a revolt which in the end we feel will prove successful. This is a fresh, forthright document, indignant, theatrical, human, occasionally humorous, setting forth clearly the idea that if the members of a democracy really care about liberty, they will guard it at the cost of their lives. 13 men, 3 women. INTERIORS. FEE: \$40 per performance. MS. ISBN: 990343 \$15.00

**THE LAST OF MRS. LINCOLN.** DRAMA. James Prideaux. A critically acclaimed Broadway production, this moving and vivid study of the trouble-filled later years in the life of Lincoln's widow. "A superb night of stage magic." —The Record. "...a play of great force!" —Newhouse Newspapers. "A grand

display of absorbing drama." —A.P. **THE STORY:** Impulsive, imperious and foolish in money matters, Mary Todd Lincoln was beset by a series of unhappy events in the years following her husband's tragic assassination. Disturbed by still persistent rumors that she, as a Southerner, had hampered the Union cause; frustrated in her attempts to obtain a pension from Congress; and deeply grieved by the untimely death of her beloved son Tad; she was, for a brief time, committed to a mental institution by her sole surviving son, Robert. But, as the play so eloquently makes clear, Mary Lincoln was also a woman of great courage and compassion, who grew in stature as she came to accept the vicissitudes of her life—and her ultimate reconciliation with her remaining son is a moment of deep emotion and human understanding. Told through a sequence of varied and theatrically brilliant scenes, the play is both a true and touching portrait of a remarkable and much maligned woman, and an ironic statement on the misconstructions that history so often imposes on the truth. 9 men, 5 women, 2 boys. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-0638-2 \$6.50

**THE LATE GEORGE APLEY.** COMEDY. John P. Marquand and George S. Kaufman. Based on Mr. Marquand's novel. A delightful play of character and situation centering upon the epic figure of George Apley, the personification of old Boston tradition. **THE STORY:** The Apleys and their in-laws furnish delightful and incisive comedy and drama against which we see George's two children, a young man and a young woman, each of whom strives heroically to break away from the shackles of family and tradition: Eleanor manages to do so and makes a satisfactory life for herself, while John, who falls in love with a young woman who had the bad taste not even to be born in Boston, is crushed by his father and all his father stands for. 8 men, 8 women. INTERIORS. FEE: \$40 per performance. MS. ISBN: 990316 \$15.00

**LEGEND.** ROMANTIC COMEDY. Samuel Taylor. A lighthearted, captivating and highly inventive spoof of the Old West and its larger-than-life heroes. Presented on Broadway. **THE STORY:** Although fast and furious and filled with lively action, this delightful comedy is also, in essence, a "dream" play, for it treats the classic period of the Old West as a part of American mythology. It tells of a mysterious, romantic girl who appears in a remote mining town in quest of the fabled West and its legendary heroes, and who finds what she is seeking in an Outlaw, a Sheriff, a Banker and the rough but lovable men of the town. It is comedy that echoes all the facts and fancies, and dreams and illusions, of Western lore as it follows the heroine through a series of lively escapades: from bank robbery to enforced, unaccustomed domesticity after being taken into custody by the Sheriff. In the end a burst of violence seems to shatter the myth which she has summoned to life, leaving her with no more than memories. But, ironically, they are memories which, together with her own story, are sure to merge into yet another legend of the West—to be told and retold, with suitable embellishments, by generations yet to come. 15-17 men, 1 woman. MULTIPLE SIMPLE SETS. FEE: \$40 per performance. ISBN: 0-8222-0649-8 \$6.50

**LIFE WITH FATHER.** DRAMA. Howard Lindsay and Russel Crouse, after Clarence Day's book. The greatest dramatic hit of modern times. **THE STORY:** What need of outlining the story of this famous play? Father and his wife Vinnie, their young sons, relatives and friends, all are involved in the epic struggle between father and mother to have father properly baptized. 8 men, 8 women. INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0661-7 \$6.50

**LIFE WITH MOTHER.** COMEDY. Howard Lindsay and Russel Crouse, based on the stories of Clarence Day. This is the delightful comedy that followed the famous *Life with Father*. **THE STORY:** Most of the familiar figures in *Life with Father* are here as their characteristic selves: Mother, Father, the children and some others. This play shows the Day family in their summer home entertaining friends and relatives. The basic plot involves Mother's attempt to provide an engagement ring for one of the boys, who wants it for his fiancée. Though it happens that the engagement is of short duration, the desire for a ring is almost irresistible. Mother, never having had an engagement ring of her own, determines to get one. Mrs. Bessie Fuller Logan comes to visit the Days. She was formerly engaged to Father and when the engagement was broken, Father demanded the return of the ring. The former Bessie Fuller peremptorily refused to give it back. When Mother learns this she insists that Father go into action. This puts Father in a spot. Bessie plays a delightful game with him and, in the end, relents. The plot is further enriched by the introduction of cousin Cora's husband, Clyde Miller. Father almost meets his match in Clyde, who is an offensive know-it-all. When these two get in an argument, the sparks fly. Father practically kicks Clyde out of the house when Clyde blames Father because railroad stock Father had bought for Cora happens to decline a few points. Father characteristically explodes at Clyde's reflections upon his honesty, but that is satisfactorily settled when Vinnie buys back Cora's stock at a loss. The play ends

when one of the younger boys sets off to Yale, after having been warned by his mother to be sure to put on warm clothes and eat the right food. 8 men, 8 women. **TWO INTERIORS. FEE: \$60 per performance.**  
**ISBN: 0-8222-0662-5 \$6.50**

**THE LIVE WIRE.** COMEDY. Garson Kanin. "Garson Kanin clicks again...If you want to enjoy a riot of robust laughs...it's well worth your while." —The Mirror. **THE STORY:** A group of young actors have pooled their resources and hopes and live together in a Quonset hut near the Broadway theater district. They manage to exist by a system of mutual interdependence until a heartless four-flusher joins them and nearly puts their experiment out of business. There is, however, enough inherent strength in the group members to enable them to recover their cohesion. The "Live Wire," who has done his best to disrupt them, now leaves on what seems to be the promise a brilliant future, but it is clear that he will ultimately be tossed aside. His former companions are at least left with the feeling that their life together, because it is shared, is worth holding on to. 13 men, 3 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990320 \$15.00**

**MIDGIE PURVIS.** COMEDY. Mary Chase. A revised version of the uproarious Broadway comedy about an irrepressible Society matron who kicks up her heels by masquerading as an aged baby sitter. **THE STORY:** Mrs. Edwin Gilroy (Midgie) Purvis is a rich, fashionable and middle-aged member of society. She is also given to cutting unexpected, and sometimes eyebrow-raising capers. Her rather stuffy son, Canfield (who is about to be married), has tried to reason with her but the thing that really makes Midgie sit up is overhearing Canfield's future mother-in-law drop a hint of what people really think of her. Midgie is distressed but, more importantly, she is struck by the realization that she has become something of a "character"—whom no one, not even her son, needs anymore. But it also happens that when Midgie receives this revelation she is dressed in her cleaning woman's shabby clothes and, to avoid embarrassment of exposure, she is obliged to scurry out of the house—and into her wildest escapades yet. For having usurped her cleaning woman's clothing, she now assumes her identity as well and, with wig and false wrinkles, becomes the aged sitter for three bright but bumptious young children. At first it is only a temporary ruse but as Midgie begins to feel appreciated—and alive—her deception takes on more meaning than her real life. The result is a hilarious mix-up that can only be set straight by Midgie's giving up her double identity and telling the truth. This she does with quiet resignation—but the outcome is not a loss but a gain. Midgie goes back to being herself, but this time it is the world which seems to have changed a little, thanks to her being in it. 5 men, 6 women, 3 boys, 2 girls. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0754-0 \$6.50**

**RACE.** DRAMA. Ferdinand Bruckner. Adapted by Barry Edelstein. "Bruckner wrote the play, set in the spring of 1933, in the summer of 1933, while desperately trying to flee to Paris. While the rest of the world was slowly awakening to the rising Fascist threat he had fully grasped its consequences and put them down on paper." —Time Out. "The play has an unmediated heat, anger and bewilderment...filled with scenes guaranteed to provoke reflexive shudders..." —NY Times. "...a piece of scholarship and a feat of theatrical archaeology..." —Variety. "RACE is both scarily suspenseful and heartbreakingly elegant..." —NY Magazine. **THE STORY:** 1933. In a university town in Western Germany, two young medical students, Karlanner and his friend, Tessow, debate the future of their country and that of Karlanner's relationship with his Jewish girlfriend, Helene. As the elections draw near, Karlanner is thrown into a state of confusion. Persuaded to attend a Party meeting, he comes away swayed, and soon the elections confirm that the National Socialist Party has won. Now a member, Karlanner struggles with his beliefs, but no matter how repellent he finds the Nazis, he can't seem to shake them. Helene had changed his life, and he still loves her, so when he learns that she is in danger, his world crumbles around him. Finally, at any cost, he must take a stand. 13 men, 3 women (doubling, flexible casting). **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-1830-5 \$6.50**

**ROOTS IN A PARCHED GROUND.** DRAMA. Horton Foote. Originally produced on television's DuPont Show of the Month under the title *The Night of the Storm*. **THE STORY:** The Robedaux family has been divided by the exigencies of an unhappy fate. Julie Robedaux has moved back to her family's house with the children, Horace, Jr. and Beth Ruth, and has enlisted the help of her sister, Callie, in trying to operate the old place as a boarding house. Her husband, Horace Sr., ravaged by alcohol and disease, awaits the end of his wasted life at his mother's home, pathetically hopeful that he will still be able to make amends to his wife and children, and guide his son in the study of law. This fragile strand of hope is broken when it is acknowledged that the boarding house is a losing proposition, and that the only course of action for Julia, Callie and the children is to move to Houston in search of work. Horace Jr. refuses to go. As a violent storm breaks he rushes off, and when he eventually comes home again, after having been given up for lost, the family has gone to

Houston and his father is dead. When she learns that he is still alive, Horace's mother comes back from Houston and, in a poignant, touching scene, tells the boy that she has remarried, and that she can't ask him to come back with her, at least for the present. Horace stays behind and starts over again. He also has his father's law books, and the gentle guidance and concern of a family friend, Jim Howard, in turning back to them. The play ends on a warm note of hopefulness as Horace and Mr. Howard begin to study—and to help each other find a way in the long night of loneliness. 9 men, 5 women, 1 boy, 1 girl. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-0967-5 \$6.50**

**SEE MY LAWYER.** FARCE/COMEDY. Richard Maibaum and Harry Clork. **THE STORY:** Three law-school graduates wait in their new office for business to turn up. "The law business is just like a snowball," says Arthur, while Fay, his fiancée and secretary says, there's no business so why don't they get busy and find some? Even her kid brother's efforts to drum up trade haven't helped—until he gets hit by a car. An eccentric and wealthy playboy, Bobby Carlin, enters the picture, takes a liking to the young lawyers and hires them at a huge salary on the promise that they must always represent him without question. They agree, but the escapades of the new client are unbelievable and keep the three lawyers so busy that Arthur hasn't got time to get married. Soon a blonde named Blossom breezes in, looking for Bobby. After all he playfully abducted her the night before and "claims" are in order. Just another scrape for Bobby's lawyers to settle and in doing so, Arthur takes Blossom to lunch. When Bobby asks Fay to lunch with him, after giving her a diamond bracelet as a wedding present, she accepts. But it proves to be more than a luncheon date—it's another abduction! Moreover, the note he left announces that he and Fay are to be married. This is too much for Arthur. He can no longer represent Bobby and sets out to find Fay. She is finally located through Bobby's former attorney, Mr. Jameson, and Arthur plans to marry her that very day. Jameson, tricked into stating that Bobby is insane, buys back Bobby's contract with the new firm for a breathtaking sum, Blossom is placated by the gift of an oil well, the young men are "sitting pretty," and the lovers are blissfully happy with their wedding day set at last. 11 men, 5 women. **INTERIOR. FEE: \$40 per performance. MS.**  
**ISBN: 990243 \$15.00**

**THE SERPENT.** DRAMA. Jean-Claude van Itallie. Winner of the Obie Award. Subtitled *A Ceremony Written by Jean-Claude van Itallie in Collaboration with The Open Theatre Under the Direction of Joseph Chaikin*, this brilliant and fascinating tour de force in contemporary improvisational theatre explores the Book of Genesis and relates it to our modern experience with an eloquence and power that have earned it recognition as a milestone of the new American drama. "...the visual richness, intellectual wonder, and surprise of a mystery play, whose function is to outline the boundaries of the human experience." —Evergreen Review. "It is an extraordinary play, imposing, yet informal, continually surprising, and, to me, profoundly disruptive emotionally." —Village Voice. "...a theatrical master stroke." —Christian Science Monitor. **THE STORY:** The Boston Herald Traveler comments: "While most of the work is choreographed movement, pantomime, human sounds and music made by bells, horns, whistles, tambourines and other hand-held instruments, there is an accompanying text from the Bible and a number of speeches with contemporary sentiments. From the beginning, man searches for happiness, for self-realization and union with other men, seems to be the underlying theme. He is thwarted by violence, both from within himself and from other men. Eve is tempted by the serpent in the Garden of Eden, yields, eats the forbidden apple, tempts Adam to eat, too—and man's eternal battle begins between self-gratification and obedience to external authority...There is a ritual enactment of the discovery of sexual love played by the group against the intoned recital of how the descendants of Adam begat the family of man that leaves little to the imagination. It is a passionate celebration of love. Passion gives way to maternal tenderness and the celebrants grow into doddering senility. They sink slowly to the floor and collapse into sleep. A hum starts and becomes a group song. 'We were sailing along on moonlight bay...' they sing, rising and moving into the aisles and up the stairs. They're smiling and their looks of love embrace the audience. They finish singing and stand there. The ceremony is completed. **THE SERPENT** is a fascinating experience." Approximately 16 performers: minimum of 7 men, 7 women. **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-1012-6 \$6.50**

**THE SNOW BALL.** DRAMA. A.R. Gurney. Based on A.R. Gurney's novel, **THE SNOW BALL** delves nostalgically into those traditional values of grace and elegance that once identified a whole class of Americans, but which now have little territory left to them in the revved-up, final decades of the century. Here, the revival of an annual ballroom gala, long since forgotten, sparks a play of memory and desire where dancing to the Big Band sound embodies nothing less than an entire generation yearning for the

snows of yesteryear. "It is pure enchantment...the simple story of a class reunion, with the wistfulness, amusement and small shocks...As a mood piece, with its old world elegance, its projections of untainted youth...it is undiluted romance...a finely wrought confection that sends us into the night, hearts singing and toes tapping." —San Diego Times. "...a swirling, sweeping, moving last dance, full of beauty and utmost ethereal love." —Hartford Courant. **THE STORY:** Cooper Jones is a middle-aged realtor whose failing marriage and uninspiring job have left him prey to feelings of nostalgia. Over the objections of his wife Liz, a pragmatic, no-nonsense advocate for the homeless, he is persuaded by his old friend Lucy to revive a winter dance which was the high point of their youth. To crown the evening, they plan to invite back Jack Daley and Kitty Price, everyone's vision of a bygone dream couple. In flashback, and in even more ghostly interludes, we see Jack and Kitty as they once were: young, beautiful and oblivious to the passage of time while they waltz through Cooper's memory. In other flashbacks, Cooper and his companions play themselves as teenagers in the 1950s, when cotillions and excruciatingly funny dance classes first brought these awkward, young adults together. In the course of their collaboration, Cooper and Lucy begin an affair. Meanwhile, Jack and Kitty have accepted their invitations, but neither is the person Cooper remembers: Jack is an ambitious politician struggling for the governorship of Indiana while Kitty is on her third marriage and in the throes of cancer. The gala finally arrives and, for Kitty especially, the night proves one of spiritual healing as she and Jack, in an intricate slow dance, trade partners with their young counterparts, reliving the span of years that have separated and changed them with a new eye for forgiveness and a redeeming resolve—shared by all at the dance—to live their lives for today. 8 men, 8 women (doubling). UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1318-4 \$6.50**

**STATUS QUO VADIS.** COMEDY. Donald Driver. A witty, satirical and provocative study of a twentieth-century "Everyman," which established long-run box office records in both Washington and Chicago prior to its Broadway presentation. "New, different, refreshing, enjoyable, STATUS QUO VADIS keeps audiences howling with laughter..." —Variety. "...humor, sharpness and satirical insight..." —NY Post. "...modern morality play." —NY Times. **THE STORY:** Utilizing the simple yet most imaginative theatrical techniques, and taking all of America as its target, the play offers scathing comments on the rigid socio-economic stratification of modern society. The catalyst is one Horace Elgin, a Candide-like hero who begins as an apprentice hole-maker but whose gift for writing poetry gives him the means to aspire to higher education and upward mobility on all fronts (including romance). Inevitably Horace overreaches himself, and falls victim to the relentless status quo, but not before racial and religious prejudice, class snobbery and even short-sighted literary censorship have come in for their share of biting, revealing and very funny examination. 11-13 men, 5-7 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1076-2 \$6.50**

**UTOPIA, INC.** COMEDY. Kurtz Gordon. **THE STORY:** In the Heavenly Headquarters of Utopia, St. Elmer, a celestial clerk, is faced with a problem that may disqualify him for the forthcoming examination for celestial public accountant. His territory is a section of New York City in which all families must enjoy one day of utopia in their lives in order for him to maintain a high rating. His ledger has always been exemplary, but now at a crucial point in his career his ledger is marred by a smudge. The Smith family just will not learn the meaning of utopia and does not respond to his heavenly influence. Then St. Jose, the chief celestial public accountant, calls unexpectedly to audit his ledger. When the smudge is detected, St. Elmer is disqualified for the exam. In compassion, St. Jose tells him there is only one way to correct the smudge. He must return to Earth and bring utopia to the lives of the Smith family before the deadline of the celestial exam. This he does, in the guise of plain Elmer Reeves, but his good intentions are soon hopelessly tangled in the various problems of the Smith family—and before long he has made them even unhappier than they were before. But then he remembers that he still has celestial powers, and he uses them with results which bring "utopia" to all and a successful conclusion to his assignment. 8 men, 8 women. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 0-8222-1198-X \$15.00**

**THE WINGLESS VICTORY.** ROMANTIC DRAMA. Maxwell Anderson. Vigorous and soul-stirring poetic drama of early New England. The scene is Salem about 1800, and the central figures are Nathaniel McQuestion and Oparre, his wife. **THE STORY:** Nathaniel, a sea captain who left Salem penniless, returns wealthy after a seven-year absence. With one exception the pleasure of the puritanical members of his family is marred when they discover he has brought a Malay wife and their two children back with him. Deeply as he loves Oparre, the princess who has shared danger and misfortune with him, Nathaniel cannot but feel the invisible finger of scorn point-

ed at him by the townspeople, or avoid hearing their whispered comments on his unusual alliance. For Oparre's sake he lends them money to consolidate his social position, but they find this a weapon to be used against him. The travel of the man's soul when faced with a sudden choice between dishonor and the loss of his property or the loss of his dark-skinned family, and the magnificent self-sacrifice of the woman who has risked all she has for love have been clearly and forcefully presented. 8 men, 8 women. TWO INTERIORS. **FEE: \$40 per performance. MS.**  
**ISBN: 990207 \$15.00**

**YOU CAN'T TAKE IT WITH YOU.** COMEDY. Moss Hart and George S. Kaufman. One of the most popular and successful plays of modern times. **THE STORY:** At first the Sycamores seem mad, but it is not long before we realize that if they are mad, the rest of the world is madder. In contrast to these delightful people are the unhappy Kirbys. The plot shows how Tony, attractive young son of the Kirbys, falls in love with Alice Sycamore and brings his parents to dine at the Sycamore home on the wrong evening. The shock sustained by the Kirbys, who are invited to eat cheap food, shows Alice that marriage with Tony is out of the question. The Sycamores, however, though sympathetic to Alice, find it hard to realize her point of view. Meantime, Tony, who knows the Sycamores are right and his own people wrong, will not give her up, and in the end Mr. Kirby is converted to the happy madness of the Sycamores, particularly since he happens in during a visit by an ex-Grand Duchess, earning her living as a waitress. No mention has as yet been made of the strange activities of certain members of the household engaged in the manufacture of fireworks; nor of the printing press set up in the parlor; nor of Rheba the maid and her friend Donald; nor of Grandpa's interview with the tax collector when he tells him he doesn't believe in the income tax. 9 men, 7 women (3 men extras). INTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-1287-0 \$6.50**

#### 17 CHARACTERS

**BANG THE DRUM SLOWLY.** DRAMA. Eric Simonson, from the novel by Mark Harris. "Eric Simonson's beautifully imagined adaptation of Mark Harris' novel is in many ways the stage equivalent of a lusciously layered and moving work of prose literature, a marvel of simplicity in the depth of its feeling, while at the same time a profound reverie on the losing human contest against mortality...confronts death with complexity, never settling for easy sentiment, and is all the more stirring as a result." —Chicago Tribune. "There's no denying the humor and power of the work, nor the audience's three-hankie response...a fascinating textural portrait of our national image." —Boston Herald. **THE STORY:** From what may be the greatest novel about baseball ever written comes a profoundly moving play. Set in 1956, the play concerns the New York Mammoths, a fictional baseball team. As with any season, the goal is to reach the World Series, but this year, there's more at stake than usual. Star pitcher, Henry "Author" Wiggins learns that his roommate, Bruce Pearson, the team's third string catcher, is coping with a fatal disease. A simple farmboy from Georgia with no true friends other than Author, Bruce convinces Author to cover for him lest he get kicked off the team. Coming nose to nose against the team's manager and his teammates' prejudice against the quiet dignity of Bruce, Author can only forestall the inevitable disclosure of what's happening. By the time the team actually nears winning the pennant, and the play reaches its heart-breaking conclusion, Author and Bruce will have formed a friendship that allows Bruce the dignity he deserves, forever changing Author, and the audience is in tears yet exalted by the beauty of the human spirit. 15 men, 2 women (flexible casting). UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-1453-9 \$6.50**

**THE BARRETTS OF WIMPOLE STREET.** ROMANTIC COMEDY. Rudolf Besier. One of the most famous plays of the modern theatre. The text is Katharine Cornell's prompt script. **THE STORY:** The scene is Elizabeth Barrett's room. Here she lives with her father, sisters and brothers. Never too healthy, she has been kept prisoner by her domineering father, who rules his family with unbelievable severity. Her brothers and sisters are reconciled to their father's tyranny, but Elizabeth has in her a spark of rebellion. This is set off by the romantic young Robert Browning, who has known her through her poetry. He bursts upon the Barrett household and in the first scene with Elizabeth proclaims his deep love for her. When Elizabeth realizes that she is attracted to the young poet, the world becomes a different place. She sees that her father's solicitude is mere selfishness and that she need not look forward to an invalid's life, deprived of all natural love and happiness. Robert inspires her with a desire to get away. His zest for life, and devotion to Elizabeth, bring the young woman to the point where she is ready to marry him and run away to Italy. Her father tries to keep her with him, but nothing prevails, and the lovers leave Wimpole Street to embark on their life together. 12 men, 5 women (9



of the men are young and 5 play very small parts. All but one of the women are young.). INTERIOR. **FEE: \$50 per performance.**

**ISBN: 0-8222-0096-1**

**\$6.50**

**BLOOD WEDDING.** DRAMA. Federico García Lorca. Translated by Lillian Groag. "...potent and poetic... You can close your eyes as the lyricism of Lillian Groag's translation washes over you... a tragedy so beautiful... that you may leave the theater in tears because you're awed and so moved." —Minneapolis/St. Paul Star Tribune. **THE STORY:** Two families in a semi-mythical rural Spain are intricately bound in an unbreakable cycle of murder and revenge. The death-bound love triangle at the center of the play fuels these passions to a fever pitch and propels the story to its unstoppable tragic conclusion. An arranged country marriage between the children of rich landowners is about to take place. A past lover, himself in a loveless marriage, cannot allow the wedding to take place and spirits the Bride away, who goes with him willingly on her wedding night. An entire town goes after the lovers in the middle of the night where pursuers and pursued plunge into a realm of deep darkness where the moonlight is not friendly and the forest not shelter enough. Lorca's image-laden poetry unfolds the story with the fire and power characteristic of his work and the fateful resonance that marked his own tragically short life. 6 men, 10 women, 1 girl (flexible casting). OPEN STAGE. **FEE: \$60 per performance.**

**ISBN: 0-8222-1816-X**

**\$6.50**

**CAT ON A HOT TIN ROOF.** DRAMA. Tennessee Williams. One of the most successful plays of our time. "...a play of tremendous dramatic impact... enormous theatrical power." —NY Post. "...Williams has fashioned his most compelling characters." —NY Journal-American. "This is a gripping and intensely moving play, a play that can hold its own with anything written in the post-O'Neill American theater... Brilliant scenes, scenes of sudden and lashing dramatic power, break open... There is, indeed, no one moment in the evening when the stinging accuracy of Mr. Williams' ear for human speech is not compellingly in evidence... Mr. Williams is the man of our time who comes closest to hurling the actual blood and bone of life onto the stage; he is also the man whose prose comes closest to being an incisive natural poetry." —NY Herald-Tribune. **THE STORY:** Atkinson's review in the New York Times called it "a stunning drama... It is the quintessence of life. It is the basic truth." Atkinson went on to write, "In a plantation house, the members of the family are celebrating the sixty-fifth birthday of the Big Daddy, as they sentimentally dub him. The tone is gay. But the mood is somber. For a number of old evils poison the gaiety—sins of the past, greedy hopes for the future, a desperate eagerness not to believe in the truths that surround them... CAT ON A HOT TIN ROOF is a delicately wrought exercise in human communication. His characters try to escape from the loneliness of their private lives into some form of understanding. The truth invariably terrifies them. That is one thing they cannot face or speak... As the expression of a brooding point of view about life, CAT ON A HOT TIN ROOF is limpid and effortless. As theatre, it is superb." **SPECIAL NOTE:** The revised version of this play, as presented by the American Shakespeare Theatre in Stratford (CT), is also available for amateur production. BOOKS: \$9.95 (ISBN: 0-8112-1601-2). 8 men, 5 women, 4 children. INTERIOR. **FEE: \$75 per performance.**

**ISBN: 0-8222-0189-5**

**\$6.50**

**CLOUD SEVEN.** COMEDY. Max Wilk. "A sweet and spotless domestic comedy which should do very well in the thousands of community theatres across the land." —NY News. **THE STORY:** Newt Reece, who has spent most of his adult life discovering new ways to take the flavor out of frozen foods, rebels. He decides that while he's still young he should take some time for himself to do the things he really enjoys—like being with his wife. Mary, his wife, is aghast at this; it's not part of the proper suburban way of life at all. But Sally, his teenage daughter, is delighted. The neighbors react in various ways; most of Mary's PTA friends are charmed by Newt; but the grocery and the bank cut off his credit immediately. Newt's boss is convinced Newt must have a better offer from another frozen foods firm, and he comes up with one lavish bid after another, in an attempt to persuade Newt to stay with the old firm. Through all this, Newt manages to straighten out the lives of a couple of unhappy neighbors and in the end persuades his wife that they're entitled to a little time and fun for themselves before old age sets in. 9 men, 8 women. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-0222-0**

**\$6.50**

**DOES A TIGER WEAR A NECKTIE?** DRAMA. Don Petersen. The Broadway debut of the author, this powerful, moving play, which starred Hal Holbrook, also brought a Tony Award to Al Pacino for his stunning portrayal of a sinister young drug addict—one of many confined in the big city rehabilitation center where the play's always exciting, and often touching, action is centered. "...sharp, abrasive dialogue... searingly dramatic individual scenes..." —NY Times. "...a thoroughly absorbing and forcefully moving theatrical experience..." —NY Post. "...power, compassion, humor and a

fine sense of the dramatic..." —NY Newsday. **THE STORY:** The New York Daily News comments: "With sunny patience, Holbrook plays an English teacher in this rehabilitation center, which is really a prison for young junkies, male and female and black and white. Pacino portrays the most evil of the students—a fidgety, cocky monster if you ever saw one, and he has little chance of being 'cured' and winning a release. The most tense moments in TIGER come when Pacino visits the establishment's psychiatrist, David Opatashu, and vilifies and threatens this essentially gentle man. But the doctor persists until the young inmate tells of a sordid family life and how, after many years, he tracked down his father in a barber shop and beat him—perhaps to death... Another good scene is one in which Holbrook's students put on a mad version of Dickens' *Christmas Carol* at holiday time. Among several well-written and admirably acted performances are those by Lazaro Perez, a harmless and charming maniac; Jon Richards, a veteran official of the institution, who looks timid but is hard as granite; and Jose Perez, a perverted and cynical young rebel. TIGER offers several slices of life—but what a life?" 14 men, 3 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0318-9**

**\$6.50**

**FAIR EXCHANGE.** COMEDY WITH SUSPENSE. Kurtz Gordon. **THE STORY:** The Wilson house was a happy household until Agnes Franklin, a faculty member of Wickapoque High School, impressed by the Foreign Student Exchange program, borrows the idea for the Spring Prom. An amour of her earlier years is a principal of a high school in Ohio, and together they agree to exchange their male honor students to escort the female honor students of their respective schools to their proms. Peggy Wilson, the Wickapoque honor student, looks forward eagerly to meeting Ched Armstrong, her Ohio counterpart—although her steady boyfriend, Steve Haviland, is not so happy about the idea. While they are waiting for Ched to arrive the radio reports that a young man has been found beaten and robbed on the highway, but then Ched joins the party and hits it off well with everyone. There is something about him, however, that makes Peggy's younger sister Diana suspicious, and she decides to do some detective work. As it turns out, the real Ched is the robbery victim, and the one who is impersonating him is a notorious criminal, wanted by the police in many states. By the time the truth is known the false Ched has taken Peggy hostage, but thanks to Diana and Steve she is safely rescued, justice is done, and play ends as delightfully as it began—with a full measure of laughter, thrills and action in between. 8 men, 9 women, a radio voice. INTERIOR. **FEE: \$40 per performance.**

**ISBN: 0-8222-0378-2**

**\$6.50**

**FLIGHT INTO EGYPT.** DRAMA. George Tabori. "...[a] wonderful piece of theater." —Daily News. "...Written with agonizing honesty on the plight of the refugee." —Herald-Tribune. **THE STORY:** An Austrian refugee family desperately waits in Cairo for passage to America, but Franz needs a wheelchair and must pass a medical examination to be allowed to make the trip. His wife, Lili, struggles to pay their bills, keep Franz's spirits up, and preserve their sons' decent nature. But when Franz fails the medical examination, he kills himself in order to release his family from an impediment that will prevent them from going to America. But this act is not so much a tragedy as a courageous gesture to enable them to devote themselves to creating a new life. Yet the play ends on a note of triumph. Two of the refugees decide to return to their home, to seek their true answer to the problems they had hoped to find in a somewhat idealized America. 14 men, 3 women. UNIT SET. **FEE: \$40 per performance.**

**ISBN: 990358**

**\$15.00**

**GEORGE WASHINGTON SLEPT HERE.** COMEDY. Moss Hart and George S. Kaufman. This gracious and funny comedy ranks with the most successful in our theater. **THE STORY:** The story chronicles the trials and tribulations of Newton Fuller who craves—and gets—"a little place in the country to call his own." Newton and his wife, Annabell, and their daughter, Madge, are hypnotized into taking over one of those windowless, waterless, almost roofless houses that dot the countryside. The ensuing troubles may be summed up by a search for water, a quarrel with a neighbor who owns not only the brook but the very road that leads from the highway to the house, the attempted elopement of the daughter with a summer-theatre actor, and the usual invasion of the weekend guests, including a prodigal uncle who is assumed to be rich but turns out to be just another bankrupt. It is discovered that the neighbor really doesn't own Newton's roadway, and that Newton's wife, who began by showing disgust over her husband's idiosyncrasy in wanting to live in the country, decides that he was right all along. 9 men, 8 women. INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0438-X**

**\$6.50**

**GOD OF VENGEANCE.** DRAMA. Donald Margulies Adapted from the play by Sholom Asch, based on a literal translation by Joachim Neugroschel. "...[a] colorful evocation of the Lower East Side in the '20s and [a play of] indisputable historical significance..." —Variety. "A vivid panorama of a Lower East Side street scene crammed with grimy tenements, riotous store



fronts and packed pushcarts...epic theater...[a] fascinating new adaptation of Sholom Asch's 1906 drama..." —Hartford Courant. **THE STORY:** Pulitzer Prize-winning playwright Donald Margulies has transported Sholom Asch's 1906 Yiddish melodrama from Asch's native Poland to the Lower East Side of Manhattan in 1923 and in the process has transformed a classic morality tale into a drama of spellbinding power and sweep. Jack Chapman lives on the second floor of his tenement with his ex-prostitute wife, Sara, and seventeen-year-old daughter, Rivkele, and runs a brothel downstairs. The brothel has made Jack prosperous, but he aspires to something more—respectability, and towards that end, he hopes to marry his precious daughter to a Talmudic scholar. But the sheltered Rivkele has struck up a friendship with Manke, Jack's most-desired prostitute, and the gentle and genuine love affair that develops between the two young women threatens to destroy Jack's dreams for the future. 9 men, 8 women (extras). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1930-1** **\$6.50**

**THE HOT L BALTIMORE.** DRAMA. Lanford Wilson. Winner of the New York Drama Circle Award, the Obie Award and the Outer Critics Circle Award. A brilliant Off-Broadway success by an outstanding playwright, which brings compassion, humor and arresting theatricality to its imaginative, touching study of lost souls trapped by society's inexorable decay. "...as good as you will find in the modern American theater...Wilson's writing is simply superb, a triumph of inspiration and craftsmanship." —Women's Wear Daily. "Mr. Wilson is both funny and sad about today, and the combination is an unbeatable winner." —NY Times. "...a warm, intelligent, wonderful evening in the theater." —Village Voice. **THE STORY:** The scene is the lobby of a rundown hotel so seedy that it has lost the "e" from its marquee. As the action unfolds, the residents, ranging from young to old, from the defiant to the resigned, meet and talk and interact with each other during the course of one day. The drama is of passing events in their lives, of everyday encounters and of the human comedy, with conversations often overlapping into a contrapuntal musical flow. In the resulting mosaic each character emerges clearly and perceptively defined, and the sum total of what they are—or wish they were—becomes a poignant, powerful call to America to recover lost values and to restore itself in its own and the world's eyes. 10 men, 7 women. **INTERIOR. FEE: \$60 per performance.**  
**ISBN: 0-8222-0533-5** **\$6.50**

**INTERURBAN.** COMEDY. Dorothy Allensworth and Carl Allensworth. This sprightly domestic comedy, which was successfully produced at the Barter Theatre and The Bucks County Playhouse, centers on the wild and warmly humorous experiences of the Diefendorf family in the rapidly changing America of 1912. **THE STORY:** Although he was one of the best salesman the paint company ever had, Fred Diefendorf has given up the road and settled down on the farm that he has bought outside of Cleveland, his idea being to make a living from the soil and to be with his children as they grow up. Furthermore, Fred is awed by the surge of growth and progress that is being felt in the nation, and is determined that his family will have all the modern improvements—including an inside bathroom. If the United States can build the Panama Canal, then the Diefendorfs can keep in step with the times—although Fred's creditors are not always as sure as he is of the millennium to come. But Fred is not to be stopped, and before long he has run his family (and the budget) ragged with his schemes and expenses, which seem to produce new crisis at every turn. When a neighbor refuses to let him lay his water line across his property Fred digs under the Interurban tracks—running into poison ivy, slicing through the main Western Union cable, and causing a derailment which chops a wing off his neighbor's house. But while Fred is the eternal optimist, his wife Bessie knows that progress has its price, and that faith in the future won't pay for the dancing lessons, new clothes and college educations that she wants her children to have. By the time Fred has put them three thousand dollars in debt, Bessie decides that it is also time to call a halt and to go to work herself—a sobering turn of events which finally brings Fred back to earth. So he packs up his paint samples and heads for the road—at least until his present dreams are paid for and new ones pop up to take their place. 10 men, 5 women, 1 boy, 1 girl. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0573-4** **\$6.50**

**JUNIOR MISS.** COMEDY/FANTASY. Jerome Chodorov and Joseph Fields. Based on the stories by Sally Benson. **THE STORY:** Harry and Grace Graves have two children—Lois, and Judy, who at thirteen has, besides her confident and an amazing capacity for food, a burning desire to grow up to the glamorous age of sixteen. With characteristic reasoning Judy decides that her father must be in love with the daughter of his boss, affectionately called J.B. It is decided that it is Judy's duty to bring Harry back into the family fold. In addition to saving her family, Judy takes it upon herself to "save" her Uncle Willis, whom she has never seen until his unexpected arrival on Christmas Eve. Because Uncle Willis' name must never be mentioned in the presence of her mother, Judy decides he has been spending his time in jail. When Judy

isn't binding the family ties, she and Fuffy practice walking in their first high-heeled shoes and conspiring to wangle young men to be their escorts for the New Year's dance; the result of all of which practically assures Harry of the loss of the partnership with J.B. However, with circumstances at their worst, there is an unexpected turn, and Judy becomes Miss Judy Graves, a lovely Junior Miss who has her escort for her first dance. 11 men, 6 women (plus boys and girls, some bit parts). **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0603-X** **\$6.50**

**THE LIFE AND DEATH OF ALMOST EVERYBODY.** FANTASY. David Campton. A strikingly imaginative and evocative play, successfully produced in England, this witty and bitingly satirical escapade uses the simplest yet most creative theatrical means to deftly portray—and parody—the lunacy of human ways. "...conceptual originality and apt wit...one of the best works of this accomplished and versatile author." —The Stage (London). **THE STORY:** As he tidies up an empty stage, the Sweeper is tempted to experiment with the magic power of the theatre—to create life through the exercise of imagination. After a few preliminary tries in summoning up a rabbit and an elephant, the Sweeper plunges ahead and creates a Young Man and a Young Woman. Then, as ever more characters are called for, events begin to go beyond his bewildered control. The most potent forces in human life and society—love, hate, politics, religion—emerge and dominate, and with them the bickering, dissension and decadence which they can engender. Eventually, as more and more creations are demanded of the Sweeper's imagination, a sort of universal Aunt Harriet (whom he had not even thought of) pops up to marshal the diverse forces into a hedonistic and fatefully doomed communal order. Rattled and fearful, the Sweeper struggles to regain control of his delinquent creations, banishing them back to the shadows as the Stage Manager arrives, the theatre returns to silence, and the world outside continues as it will. 12 men, 5 women, many bits. **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-0657-9** **\$6.50**

**THE LIGHTS.** DRAMA. Howard Korder. Winner of the 1994 Obie Award. **THE LIGHTS** is a dark investigation of the lives of a young couple as they struggle to exist in a large urban city that threatens to devour them. "Korder writes up a fury in a jackhammer blast of imagination that delivers tenfold on the promise of his earlier works...nothing, however, could prepare us for the lyrical authority of [his] voice in **THE LIGHTS**, which resonates with jagged elegies for a lost civilization." —NY Newsday. "There is a first despair that is just as transfiguring as first love, and Korder has caught its pulse and set it to music." —NY Daily News. **THE STORY:** Lillian, a young clerk in a department store, impulsively steals a watch from the store to replace the one, Frederic, her boyfriend, lost. Over the next twenty-four hours, both their lives twist and turn in ways they never expected. Lillian's guilt over her theft nearly gets the best of her and she vows to turn herself in until her friend and coworker, Rose, convinces her to lie. Rose tries to cheer Lillian up by taking her out for drinks where they meet a wealthy businessman and a city official. The men take the women out for a whirlwind evening ending in the businessman's apartment where Lillian is raped by the official but reveals this to no one. Frederic, depressed for some time, is determined to get back on his feet. He tries but fails to collect money he's owed in order to pay off his debt to a loan shark, who, having no pity, beats him, forces him to beg for an extension, and takes the watch as collateral, leaving him on the street. He embarks on a desperate search for work which leads to a group of criminals who'll pay him to steal fixtures from abandoned buildings, which he does. The next day, Lillian returns to work prepared to confess to the theft. Frederic enters the store, convinced he's done the right thing, wanting to tell Lillian that he's back on the right path. When Lillian sees him, she sees her own way out: She wants the watch back. Frederic doesn't have it, and Lillian believes he sold it for drug money. Rejected, utterly humiliated, Frederic is again cast out onto the streets. When her superior approaches, Lillian lies about the watch, saying a customer must have taken it, thus starting new troubles of her own. 13 men, 4 women (flexible casting). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-1403-2** **\$6.50**

**"ME, CANDIDO!"** COMEDY/DRAMA. Walt Anderson. "It is an absorbing drama, solid, vigorous, fresh. Mr. Anderson has a sense of humor as well as a sense of comedy." —NY Times. A tribute to love and brotherhood in a troubled world, the play is particularly timely. **THE STORY:** "ME, CANDIDO!" is the defiant battlecry of a homeless eleven-year-old shoeshine boy, who is unofficially adopted by Papa Gomez, a poor Puerto Rican with a large family recently arrived in New York; by truculent old Mr. Ramirez, proprietor of a restaurant locally known as "The Garbage Pail"; by Mike McGinty, an eloquent and thirsty ex-longshoreman; and by Yetta Rosenbloom, a lonely old woman whose family has drifted away from her. But the simple, kindly act of taking a boy in from the street comes up against the red tape of officialdom. Candido can't work in "The Garbage Pail"; he

must goto school; he can't go to school till he has been legally adopted. They need a lawyer—for free; money is for rice and beans. But Candido is a boy, not a case history, and his fathers are determined to keep him out of an institution. The law does not concern itself with love. But the neighbors do, and the struggle spreads to the entire neighborhood. Candido becomes a cause célèbre. Amid humorous entanglements, the situation is at last resolved in a poignant and moving scene in the courtroom. 8 men, 6 women, 1 boy, 2 girls. UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-0743-5 **\$6.50**

**THE RIMERS OF ELDRITCH.** DRAMA. Lanford Wilson. Winner of the Vernon Rice Award. An Off-Broadway success, this highly imaginative and affecting play was hailed by the critics for its introduction of a new and remarkably talented playwright. Arraying his characters on a series of platforms with everyone onstage throughout the play, the author employs a unique contrapuntal technique to blend together the various people and bits of action into a striking mosaic, which captures, with eloquence and insight, the very heart and meaning of the small Middle Western town of Eldritch. "...this reviewer liked RIMERS for its fluidity, for its language, for its almost musical sense of pattern." —NY Times. "...it is of great effect, washed throughout with poetry and vibrant with individual style." —Women's Wear Daily. **THE STORY:** As Martin Gottfried comments: "It is a simple one. A mystery, really. A man has been murdered. The mystery is, who he is, who murdered him and what were the circumstances? And to solve it, Wilson looks at the outsides and insides of his tiny, Middle Western town. He looks at a middle-aging woman who falls in love with the young man who comes to work in her cafe. He looks at a coarse, nasty woman mistreating her senile mother, who is obsessed with visions of Eldritch being evil and headed for blood-spilling. He looks at a tender relationship between a young man and a dreamy, crippled girl. But Wilson sees far more than this. He is grasping the very fabric of Bible Belt America, with its catchword morality ('virgin,' 'God-fearing') and its capability for the vicious. He senses the rhythm of its life and the cruelty it can impose. He understands the speech patterns of its loveless gossips, its sex-hungry boys, its compassionless preachers, its car-conscious blondes." In the end his portrait of Eldritch is full length, and the truth of its revelations will be pondered long after the stage lights have dimmed and the play has ended. 7 men, 10 women. SERIES OF PLATFORMS. FEE: \$60 per performance. ISBN: 0-8222-0953-5 **\$6.50**

**SIX DEGREES OF SEPARATION.** COMEDY/DRAMA. John Guare. Winner of the 1993 Olivier Award for Best Play and the New York Drama Critics Circle Award. No subject is left untouched in this comic, fast-paced and affecting piece. The title refers to a statistical theory which states that any two people in the world can be connected through only six other people. The play is an examination of the threads of chance that link one person to another. "Among the many remarkable aspects of Mr. Guare's writing is the seamlessness of his imagery, characters and themes, as if this play had erupted from his own imagination in one perfect piece." —NY Times. "SIX DEGREES is the best American play of the past several seasons, and will do hot business wherever it goes." —Variety. "...cunningly executed, seemingly seamlessly joined, interlarded with clever one-liners, alternating comic situations with mildly disturbing ones...SIX DEGREES OF SEPARATION is a play about everything, with something in it for everyone..." —NY Magazine. **THE STORY:** Inspired by a true story, the play follows the trail of a young black con man, Paul, who insinuates himself into the lives of a wealthy New York couple, Ouisa and Flan Kittredge, claiming he knows their son at college. Paul tells them he is the son of actor Sidney Poitier and that he has just been mugged and all his money is gone. Captivated by Paul's intelligence and his fascinating conversation (and the possibility of appearing in a new Sidney Poitier movie), the Kittredges invite him to stay overnight. But in the morning they discover him in bed with a young male hustler from the streets, and the picture begins to change. After kicking him out, Ouisa and Flan discover that friends of theirs have had a similar run-in with the brash con artist. Intrigued, they turn detective and piece together the connections that gave Paul access to their lives. Meanwhile, Paul's cons unexpectedly lead him into darker territory, and his lies begin to catch up with him. As the final events of the play unfold, Ouisa suddenly finds herself caring for Paul, feeling that he gave them far more than he took and that her once idyllic life was not what it seemed to be. 13 men, 4 women. UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1034-7 **\$6.50**

**THE SOLID GOLD CADILLAC.** COMEDY. Howard Teichmann and George S. Kaufman. "Another big hit...riotously funny roles." —NY Mirror. "This is good funny theater—you'll laugh." —NY Journal-American. **THE STORY:** According to Chapman in the New York News, the play "begins with the annual stockholders' meeting and election of officers of a colossal manufacturing empire called General Products. Some new officers (old ones being moved up a notch) must be elected because the president of

the corporation has taken a big government post in Washington and has been forced to sell his stock at a profit of three million dollars. The election is going smoothly and the meeting is about over when a timid old lady who owns ten shares...asks if she can ask a question. She has read every page of the annual report and she wants to know why the chairman of the board is being paid \$170,000 a year, and how many hours he works to earn this money...She puts one mild query after another, and pretty soon the new officers hush her up by giving her a phony job at \$150 a week." She is to be a kind of liaison officer for the other minority stockholders. She takes her job seriously and writes chatty, friendly letters to the other minority stockholders—asking about their health, their children, and the weather, and makes solid friendships with the small stockholders. The officers of the corporation become a bit uneasy at this, and they're all set to fire her when she discovers that a small firm that General Products has just forced into bankruptcy is its own subsidiary firm! Using this as gentle means of prodding the directors, the little old lady keeps her own job. When the former president learns what a mess the current directors are making of his business, however, he resigns from his government job, and the big fight is on to regain control of his own business. Things look dark indeed, the wicked directors are about to triumph, and our nice old lady is fired, when the proxies of all the small stockholders start pouring in, and thanks to them the little old lady and former president foil the wicked Board of Directors. 11 men, 6 women. SIMPLE STYLIZED SETS. FEE: \$60 per performance. ISBN: 0-8222-1049-5 **\$6.50**

**STATE OF THE UNION.** COMEDY. The 1946 Pulitzer Prize-winning play by Howard Lindsay and Russel Crouse. Not only is STATE OF THE UNION a delightfully fresh satire on America's favorite pastime, politics, it's also a sharp challenge to all Americans who are interested in the kind of government they're getting and the kind of government they think they really deserve. 11 men, 6 women (of the 11 men, 3 are major roles, 3 are non-speaking. Of the 6 women, 2 are major roles). INTERIORS. FEE: \$60 per performance. ISBN: 0-8222-1074-6 **\$6.50**

**THERE SHALL BE NO NIGHT.** DRAMA. Robert E. Sherwood. Winner of the 1941 Pulitzer Prize. It is a proclamation of faith in the courage of free men everywhere and the essential soundness of Democracy. The principal setting is a living room, but there are two other, very simple bare rooms, one in a hotel and one in a small schoolhouse. 13 men, 4 women. THREE INTERIORS. FEE: \$40 per performance. MS. ISBN: 990192 **\$15.00**

**VILLAGE GREEN.** COMEDY. Carl Allensworth. A congenial folksy play laid in the home of a rural editor and his family. **THE STORY:** The exciting and picturesque story of a family of "Robber Barons," who in the 1890s brought their millions to New York and founded one of those get-rich quick dynasties, which make our history a colorful pageant. The play dramatizes episodes in the life of members of the family showing the high spots in the lives of three generations. 11 men, 6 women. INTERIOR. FEE: \$40 per performance. MS. ISBN: 990203 **\$15.00**

**THE WORLD WE MAKE.** DRAMA. Sidney Kingsley. Based on Brand's "The Outward Room." The play skillfully dramatizes the struggles of a sensitive girl to discover happiness by finding her proper place in life. 10 men, 7 women. THREE INTERIORS. FEE: \$40 per performance. MS. ISBN: 990201 **\$15.00**

## 18 CHARACTERS

**ALL OVER TOWN.** COMEDY. Murray Schisgal. A long-running Broadway hit, this hilarious modern farce makes outrageous fun of present-day society and its assorted ills. "...a world of sane, zany comedy to cheer us up when we need it most." —NY Post. "...the funniest (play) Mr. Schisgal has given us since LUV." —NY Times. "...a gloriously tuned merry-go-round of laughter." —Village Voice. **THE STORY:** Increasingly disenchanted by the myriad disasters in the world around him, Dr. Lionel Morris, an eminent psychiatrist, is on the verge of withdrawing to a life of Buddhist contemplation. However, egged on by his intense daughter and her social-worker fiancé, he is drawn into dealing with a very special welfare department case: a young man named Louie who has fathered nine children by five different women, all out of wedlock and all now on public assistance. The doctor's plan is to have Louie move into the family's luxurious apartment while he analyzes him, but, as luck would have it, a young black deliveryman, Lewis, strays by and is mistaken for Louie—a misconception with which he readily goes along. When the real Louie shows up Lewis conceals him in a guest room and gives him reams of the doctor's questionnaires to fill out, while he pursues his own scheme of hustling the good doctor into putting up the

money for a tap-dancing school in Harlem. Adding to the general confusion are, among others, the doctor's vapid wife, who is carrying on an affair with a military man friend of the family; a lascivious Swedish maid who can't keep her hands off Lewis; a bogus "French" cook and maid; a near-sighted burglar; and the military man's opera-loving wife—all of whom make their individual, and very funny contributions both to the increasing merriment of the play and to the trenchant, underlying observations that liven and illuminate it. 12 men, 6 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0017-1**

**\$6.50**

**ALL THE KING'S MEN.** DRAMA. Robert Penn Warren. This version of a widely known work, which as a novel was the recipient of the Pulitzer prize, had a highly successful Off-Broadway run during the 1959 season. "Willie in all his personal relationships is a fascinating man and often a winning man, too...What is right and what is wrong? Mr. Warren makes a stimulating inquiry into that troublesome question" —NY Times. "ALL THE KING'S MEN went off with a roofshaking bang...This is the most engrossing drama seen Off-Broadway in months." —NY World Telegram & Sun. "This drama by Robert Penn Warren is a blockbuster. It is a major Off-Broadway event...A subtle and rich study of man in society." —Cue Magazine. **THE STORY:** As told by Atkinson: "Eliminate the story of Huey Long, which Mr. Warren says is not what he is trying to interpret. He is anatomizing the career with nothing but purity in his heart. Discovering that he is being used by a cynical machine, he adopts their methods, and presently, he is in control of the state. By resorting to corrupt methods he accomplishes things for the people that were only abstract ideals when he was campaigning honestly. As a portrait of politics, this is effective and provocative." **NOTE:** A revised version of this work, adapted for the stage by Adrian Hall and including incidental music, is also available for amateur production. 14 men, 4 women, extras. **OPEN STAGE. FEE: \$50 per performance. MS.**

**ISBN: 0-8222-0018-X**

**\$15.00**

**BAREFOOT IN ATHENS.** DRAMA. Maxwell Anderson. This play is an account of the last days of Socrates, and is also an imaginative extension of the philosopher's life in Athens in the fifth century B.C. **THE STORY:** The playwright takes us through the period shortly before Socrates' enemies bring charges against him of corrupting the youth and treason against the state. The wife and sons of the philosopher are treated in a new and original manner, and Xantippe is shown to be something more than the shrew tradition has made of her. There are charming scenes involving a king of Sparta and his efforts to kidnap the philosopher and bring him to his own capital. The climax is based on one of the greatest trials in the history of the world, where Socrates sets forth his deep faith in democracy. 16 men, 2 women. **TWO INTERIORS/TWO EXTERIORS. FEE: \$40 per performance. MS.**

**ISBN: 0-8222-0094-5**

**\$15.00**

**CANDLE IN THE WIND.** DRAMA. Maxwell Anderson. 12 men, 6 women. **INTERIORS/ONE EXTERIOR. FEE: \$50 per performance. MS.**

**ISBN: 990298**

**\$15.00**

**THE CHILDREN'S CRUSADE.** HISTORICAL DRAMA. Paul Thompson. This remarkable play draws a parable for all time through its vivid retelling of a legendary historical event. "...astounding and moving...set off by good comic details." —London Times. **THE STORY:** Set in Europe in the thirteenth-century, the play tells of the unsuccessful attempt by thousands of German and French children, led by the thirteen-year-old Nicholas, to recapture the Holy Land after their elders had failed in the task. Through sixteen short scenes, with chants and songs to punctuate the action, we see the children move from initial idealism and high hopes to eventual disillusionment and ruin, as they come into conflict with the harsh political and economic realities of a corrupt world. And yet, in the end, it is the message of hope and idealism which prevails, for the ultimate lesson of the play is that the world can and will be changed for the better when there are those willing to face its challenges, whatever the cost. 18 boys. **OPEN STAGE. FEE: \$40 per performance. MS.**

**ISBN: 990296**

**\$15.00**

**COMMAND DECISION.** DRAMA. William Wister Haines. A tremendously effective and deeply moving drama. "A tingling play...trenchant drama." —NY Times. "A wide-open, four-engine, hard-hitting job. It ranks in its impact with the two memorable dramas of World War I, *What Price Glory?* and *Journey's End*." —NY News. **THE STORY:** The play shows how a high-ranking officer in charge of an airplane squadron meets his agonizing problems of bombing certain European areas in order to get the most efficient results, rather than to please high-ranking Government officers some of whom place politics above practical considerations. The play is written with the utmost realism which, of course, includes a vast amount of legitimate comedy, together with dramatic suspense of a very high order. 18 men. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0233-6**

**\$6.50**

**DUCKS AND LOVERS.** COMEDY. Murray Schisgal. First produced in London, this colorful and delightfully offbeat comedy deals with the hilarious efforts of a young gypsy to break his family ties and pursue a career on Madison Avenue. **THE STORY:** Having moved away from his gypsy heritage to a Phi Beta Kappa key in college and a high-salaried job in advertising, Robert Latore now wants to make a complete break—marriage to the boss' daughter and a vice presidency in the firm. But the others in his family are reluctant to let him go, particularly his mother, Yana (who believes that Robert's late father has returned in the form of a duck); his would-be bride, Tonya Panpanya (who was promised to him when he was eleven); and Queen Mother Lenya (who announces on her deathbed that Robert is the new gypsy king). Inevitably Robert's two worlds collide as his bizarre relatives scheme to retrieve him from the enticements of his Establishment colleagues, but somehow the antic turns and twists of the plot bring all the loose ends together in time for a happy, and wonderfully wacky, ending. 10 men, 8 women. **SEVERAL SIMPLE INTERIORS. FEE: \$40 per performance.**

**ISBN: 0-8222-0337-5**

**\$6.50**

**EARLY DARK.** DRAMA. Reynolds Price. This play shares the plot of an early Price novel, *A Long and Happy Life*. With exquisite writing, Price weaves life's lessons with poignancy, memory and hope. **THE STORY:** Set in northeastern North Carolina in 1957, the play follows the slow but powerful events in the lives of one family and a small circle of friends. Emma Mustian still pines for Wesley, due back from the army last night. Her whole family waits for him, as they get ready to attend a picnic and a funeral of Emma's black friend, Mildred, who died in childbirth and who doesn't get the attention afforded a young dead white girl. When Wesley finally arrives, his idea of love, and especially love for Emma, involves sex and freedom, though it is clear he harbors special feelings for Emma. The more he pushes her, almost taunting her with the idea of no commitment, the more she examines her feelings of depression while in love. Her observation of brother and his very pregnant wife also allow her to see the pitfalls of marriage when love does not seem mutual. Emma eventually gives in to Wesley's sexual advances, and as expected, Wesley goes off, as he's done before. But like times before, he is drawn back to Emma, even as she moves further from him and her original idea of happiness. When Emma discovers she is pregnant, she decides she would rather not marry Wesley and live in squalor and with resentment, but Wesley pleads with her to reconsider, finding his love for her genuine and coming around to, almost growing into, the idea of stable love and a family. Emma does not really tell us in the end what she will do, but it is clear she understands her options. The still-born baby born to her brother and sister-in-law, the uncaring community in the death of Mildred, and the struggle of the people around her to share a world of contentment, make Emma reconsider her ideas of happiness, but also make her strong. Through her newfound strength, she knows that no matter what her decision about Wesley, it will be the right one. 11 men, 7 women. **UNIT SET. FEE: \$50 per performance. MS.**

**ISBN: 990275**

**\$15.00**

**FATHER OF THE BRIDE.** COMEDY. Caroline Francke, from the novel by Edward Streeter, illustrated by Gluyas Williams. **THE STORY:** Mr. Banks learns that one of the young men he has seen occasionally about the house is about to become his son-in-law. Daughter Kay announces the engagement out of nowhere. Mrs. Banks and her sons are happy, but Mr. Banks is in a dither. The groom-to-be, Buckley Dunstan, appears on the scene and Mr. Banks realizes that the engagement is serious. Buckley and Kay don't want a "big" wedding—just a simple affair with a few friends! We soon learn, however, that the "few" friends idea is out. Then trouble really begins. The guest list grows larger each day, a caterer is called in, florists, furniture movers and dressmakers take over, and the Banks household is soon caught in turmoil—not to mention growing debt. When Kay, in a fit of temper, calls off the wedding, everyone's patience snaps. But all is set right, and the wedding (despite more last-minute crises) comes off beautifully. In the end, the father of the bride is a happy, proud man, glad that the wedding is over but knowing too that it was worth all the money and aggravation to start his daughter off so handsomely on the road to married life. 11 men, 7 women, 3 or 4 extras. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0390-1**

**\$6.50**

**THE GRASS HARP.** COMEDY/FANTASY. Truman Capote. Produced on Broadway. The author's first dramatic work. "A beautiful play...the most creative contribution of the season. Like all genuinely creative plays, it provides parts that can be well acted." —NY Times. **THE STORY:** "In the first section of the play Mr. Capote is writing with an original, offbeat humor that seems completely irresponsible. It has been gathered out of his vagrant memories and turned into comedy. But he has something more than a frolic in mind. For the greater part, THE GRASS HARP is an idyll about the pure in heart who, like the meek, inherit the earth. All the common impulses of the world are against the trio who find sanctuary in the treehouse. The avaricious

sister is outraged. The whole town is shocked and angry, and an armed posse invades the woods to capture the traitors to society and march them back to civilization. One of the deputy sheriffs, doing his duty, shoots the youth and wounds him. But **THE GRASS HARP**, being pure in heart itself, shows how much stronger the people of spirit are than the people of cant, discipline and selfishness. Their triumph is modest and humble, but it is unmistakable in a final scene written with great tenderness." —NY Times. 10 men, 8 women. **INTERIOR/EXTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0476-2 \$6.50**

**HEAVEN CAN WAIT.** COMEDY/FANTASY. Harry Segall. **THE STORY:** Mr. Jordan is checking passengers who are to depart in an airplane for the Hereafter. The routine is interrupted by the arrival of Joe Pendleton, an attractive prizefighter, who refuses to admit he is dead and induces Jordan to look up the "records," which reveal that Joe is not scheduled to arrive for another sixty years! But, as Joe starts to return to earth to continue his fighting, word reaches Heaven that Max Levene, Joe's manager, thinking he had been killed, had Joe's body cremated, and Joe has no body to return to. Jordan promises to find Joe another body and is informed that the wealthy Jonathan Farnsworth is about to be murdered by his wife. So Joe suddenly finds himself in the home of the financier, visible as Joe to the audience but apparently as Farnsworth to Mrs. Farnsworth, and the public. The comedy begins when the pompous "Farnsworth" unaccountably goes into training as a fighter. In addition, "Farnsworth" decides to share his wealth and right the wrong "he" did to charming Bette Logan's father. Bette, having despised Farnsworth, finds herself falling in love with him and he with her. Just as Joe (still in Farnsworth's body) is about to get a chance to become a fighter, Jordan reports that Farnsworth does not approve of Joe's treatment of his body (and money) and is raising a fuss to have it back. While deciding on another body for Joe, Jordan receives a flash that K.O. Murdock, the champion, has been mysteriously shot. As K.O. is about to be counted out Jordan transfers Joe's spirit into the body of K.O. in time to have K.O. remain champ. There are still problems to be straightened out when Joe really becomes Murdock and loses memory of his previous existence—including Bette. Fortunately they meet and fall in love again—and Mr. Jordan is free to head for the Hereafter, his earthly task accomplished. 12 men, 6 women (5 major male roles, and 2 major female roles.). **INTERIOR/EXTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0509-2 \$6.50**

**HIGH COCKALORUM.** COMEDY. Robert Murray. Successfully produced at Yale University and at the Opera House in Aspen, Colorado, this light-hearted spoof of the Old West pokes hilarious fun at the desperadoes, Indians, lawmen, and self-righteous townspeople who are usually treated so romantically in America's folklore. **THE STORY:** The time is 1878 and the place is Meanly, Kansas, a little whistle stop on the Santa Fe, which has quieted down of late and wants to stay that way. Consequently, the Sheriff, prodded by the local wives and mothers, has bought a one-way ticket out of town for Bonnie Lee Dover, girlfriend of the infamous Billy Nadine, the theory being that if Bonnie is gone, Billy won't bother to come by anymore. The day of Bonnie's departure is also the time when Meanly's gift to the ministry, young Dennis McGregor, is to be sent off to divinity school in Kansas City by his doting aunt and the other good ladies. The crisis of what to do about the spotless Denny and the soiled Bonnie on the same train is deferred by news that there has been a derailment, and the Sheriff, suspecting the fine hand of Billy Nadine in the affair, decides to hold Bonnie hostage. But that night Denny confesses that the derailment was his doing, mostly because he dreaded the whole idea of becoming a minister and a missionary. But he doesn't want the innocent to suffer for his misdeeds, so he has turned over his aunt's house (and her store of Scotch whiskey) to the desperadoes who were about to hunt down the Indians on whom the blame has now fallen. He has also set their horses loose, which is not appreciated at all when they sober up the next morning. By then, however, Billy Nadine himself has turned up—claiming that he was the one who derailed the train. But it doesn't really matter much, as they are all hailed into custody—at least until Bonnie, taking advantage of the confusion raised by the horseless and irate outlaws, sends Denny and Billy racing out of town on the Sheriff's own filly. And then, her good deed done, it's off to Kansas City for Bonnie, and on to dreams of becoming a lady as Denny would have wished. 10 men, 8 women, many bits for women and children. **EXTERIOR/INTERIOR. FEE: \$40 per performance. ISBN: 0-8222-0518-1 \$6.50**

**JIMMY SHINE.** COMEDY. Murray Schisgal. This famous Broadway success, which starred Dustin Hoffman as a would-be artist who never quite makes it, is touching, funny, and filled with the wry perceptions which have become a hallmark of the author's richly comic style. "Mr. Schisgal is a brilliant writer of comedy, and his play is filled with delightful things." —NY Post. "...a constant joy in its own distinctive and beguiling manner." —NY Newsday. "...a funny, lovely, painfully gentle play that manages—without being fake, sensitive or psychedelically souped up—to understand just the thinking of today's

young people." —Women's Wear Daily. **THE STORY:** Martin Gottfried, in describing the play says: "The play is about a starving young painter living in a Greenwich Village loft...He is immediately established as mildly freaky: beer chilling on top of an ice cube, a mat of hair pasted on his chest...The play then moves into a flashback structure, which Schisgal handles with consummate skill, moving back and forth from the present to Brooklyn high-school days, a quick trip to San Francisco and a painfully funny attempt at going straight working in a fish store...Shine is super-buddies with a school classmate, as boys are prone to be super-buddies in high school. A born follower, he is talked into skipping college by his pal, the idea being to become Village painters. Though he has neither an interest in nor a talent for painting, his friend—the ultimate phoney—convinces him that it is possible. So he goes off to paint while the buddy decides to go to college. As it turns out, need I say, the buddy never does become a painter. He goes into his father's real-estate business and marries the girl Shine adored. So the artist holes up in his loft, painting terrible pictures and dreaming about the girls he never gets while satisfying himself with a lovely and quite real prostitute...When the play ends, he is still nowhere—still painting though now relieved of taking himself seriously—and so at last capable of doing something. For Schisgal (and for me) the only thing that counts is what you do. Properly, the ending is neither sweet—though it may seem that way—nor sour. It is merely right and the play of course, is the story of an artist." 9 men, 9 women. **UNIT SET. FEE: \$40 per performance. ISBN: 0-8222-0590-4 \$6.50**

**MISSOURI LEGEND.** COMEDY/DRAMA. E.B. Ginty. **THE STORY:** Presents a portrait of Jesse James, showing, with a wealth of romantic and humorous detail, the outstanding events of the last part of the career of one of the most colorful characters in the annals of crime. James and his companions are shown first as solid citizens in a quiet community, then James goes to pay his note at a bank, but on the way he meets with an adventure in the cabin of a mountaineer widow which carries him on to the bank where, after paying his debt, he performs one of his most brilliant exploits. Back home, he becomes a deputy sheriff appointed to find the desperado Jesse James! Shortly thereafter he is betrayed by one of his own band, and the play ends with his half-humorous, half-pathetic funeral. 12 men, 6 women. **FEE: \$40 per performance. MS. ISBN: 990333 \$15.00**

**MONEY MAD.** COMEDY. Kurtz Gordon. **THE STORY:** The Blakleys and the Hobsons are close friends and next-door neighbors. All is well until Edgar Blakley induces Larry Hobson to invest with him in real estate that Edgar believes is in the direct course of the new Thru-way and will bring them a quick profit. But they have no cash of their own, and they dip heavily into Janet's and Keith's college funds. Their little deal is a secret until a newspaper item reveals it. Then Cora Blakley and Maude Hobson, their wives, demand to know where the money came from. When they are told, Maude turns on Edgar and blames him for influencing Larry to use her son's college fund, and the deal had better pay off or *else!* Then the course of the Thru-way is changed so that it bypasses the land and next thing you know the *Big Mad* is on! And it stays on as the two families bicker back and forth—until Keith and Janet announce that they turned what seemed to be a loss into a profit after all. In the end, however, their own spite fools the Blakleys and Hobsons in their dream of riches, and the *Big Mad* is on again. 9 men, 9 women. **INTERIOR. FEE: \$40 per performance. MS. ISBN: 990331 \$15.00**

**THE PRINCE AND MR. JONES.** COMEDY. Samuel Spewack. (Produced in New York as *Once There was a Russian*.) Based on the actual events involving John Paul Jones, Prince Potemkin and Catherine the Great of Russia, the play proves again, with crackling humor, how history invariably manages to repeat itself. "...it is the most entertaining whack at Russian—and early American—foibles in a long time." —Wall Street Journal. "The new play abounds in laughter..." —NY Telegraph. "...Sam Spewack has written an amusing, ultimately trenchant charade..." —Washington, D.C. Post. "The playwright has drawn a magnificent etching of Potemkin, his lust for power, his cynicism, his rascality, and his surface urbanity, and even his hypocritical effusions of affection." —NY Women's Wear Daily. "Sam Spewack, who owns one of the more amusing minds at work in the theatre, has set it to examining the Russians in his latest comedy." —Washington, D.C. Star. 15 men, 3 women. **INTERIOR. FEE: \$40 per performance. ISBN: 0-8222-0915-2 \$6.50**

**SEQUEL TO A VERDICT.** DRAMA. Philip Dunning. A vital, timely and absorbing courtroom drama, in which the fate of an accused murderer is entrusted to a jury torn by "reasonable doubt." **THE STORY:** As the curtain rises it is long after the time of the trial and the Story Teller reconstructs the courtroom scene as he remembers it. We meet all the principal characters involved, and all make their contributions to the mosaic of the play's action. From the outset the State's Attorney is convinced that the accused, Otto

Grossmeir, is guilty, and is determined to convict him and demand the maximum penalty. He builds a tight, convincing case, but the defense shrewdly, calmly and logically endeavors to prove that it would have been impossible for Otto to have committed the crime. The play builds from one scene to the next, sustaining taut suspense and raising problems which reach out far beyond the context of the trial itself. The climax, when it comes, is both electrifying and challenging and certain to linger in the mind long after the final curtain has fallen. 15 men, 3 women (many of the male roles are bit parts that may be doubled). **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-1010-X**

**\$6.50**

**SMALL WAR ON MURRAY HILL.** COMEDY. Robert E. Sherwood. The last play by one of America's outstanding playwrights. "A most delightful comedy...has style and polish...It may have been a small war on Murray Hill, but it is a big thing on Broadway." —NY News. **THE STORY:** Chapman describes: "Sherwood let his frequently impish imagination toy with an item in the history books—the one in which Mrs. Robert Murray beguiles British General Sir William Howe into tarrying in her home instead of pushing on with his redcoats and his Hessians and driving a wedge between the armies of General Isaac Putnam and George Washington. Thanks to his lady's enticements, Putnam was able to join Washington on the Harlem River under cover of night. According to Sherwood, Mrs. Murray's delaying tactics include a cocktail made of Holland gin and sherry called a stone wall, an excellent lunch prepared by a Creole cook, some intelligent conversation, a dinner featuring steamed clams, plenty of good brandy and, one suspects, finally her own beautiful self..." 10 men, 8 women (of the 10 men, 8 are non speaking and of the 8 women, 5 are non speaking). **UNIT SET. FEE: \$40 per performance.**

**ISBN: 0-8222-1046-0**

**\$6.50**

**SPRING SONG.** DRAMA. Bella Spewack and Samuel Spewack. **THE STORY:** A tender and tragic drama of Jewish life. 8 men, 10 women, extras. **INTERIOR/EXTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0142-9**

**\$6.50**

**THE STAR WAGON.** FANTASY. Maxwell Anderson. An engaging play that is an especially fine choice for college and community theater groups. **THE STORY:** The scene is a small city in Ohio, and the chief characters are Stephen Minch, an inventor who works for the joy of inventing; his wife, Martha; and his assistant, Hanus Wicks. For thirty years the Minch family has lived uneventfully in the same city, and Hanus has lived with them. Their routine existence is blasted by a marvelous invention of Stephen's, through which various characters can return to their youth, and there enact not only what really happened, but also what might have been. The old bicycle shop, seen in 1902; the wonder and skepticism of people at the "horseless buggy"; the picnic by the lake and the choir practice scene in the church—carry one back into the romantic past. Finally, Stephen, Martha and Hanus return to the present wiser, richer in experience and more happily adjusted than before. 12 men, 6 women. **INTERIOR/EXTERIOR. FEE: \$40 per performance. MS.**

**ISBN: 990231**

**\$15.00**

**STEFANIE HERO.** CHILDREN'S PLAY. Mark Medoff. Produced to wide acclaim, STEFANIE HERO is truly a magical theatrical experience for all ages. This edition contains notes from Mr. Medoff relating the styles and effects used in several productions which are most helpful to all producers. "...Humanist' implies high ideals for humanity and can be applied to this script and its author as well...STEFANIE HERO remains light and humorous as well as inspiring." —Albuquerque Journal. **THE STORY:** Imagine: Your father goes off to be a hero and you are left to deal with everything. Your mother doesn't want to be mother anymore so you have to. Your brothers and sister need to be taken care of so you take care of them. The really scary thing is that your father is the king and your mother, the queen. You are a princess and you have to take control. And you're just a young girl. Throw in an evil sorcerer, a dragon, several spells, a mysterious knight and some swans, and you're off on a most delightful journey. First Stefanie's mother is turned into a tear drop and her brothers and sister are turned into swans. This is all the doings of the evil Leopold T. Bosco. Why is he doing this? He wants Stefanie all to himself. But, with the aid of Horace, the sorcerer's assistant, and Debra, a real swan, Stefanie sets off to tackle the tasks that right all the wrongs. She must collect a scale from the tail of Madame Zhenobia, the dragon from the Kingdom of the Stars, take a thistle from Madame's garden, and many more adventures to conquer the evils she faces. It's just not easy being a princess these days. 8 men, 8 women, 1 boy, 1 girl. **UNIT SET. FEE: \$60 per performance. SPECIAL NOTE: The original music composed by Jan Scarbrough and Scott Jarrett for the American Southwest Theatre Company production is required for performance. A CD (#4269CD) containing the music is available through the Play Service for \$60.00, plus shipping. The non-professional fee for the use of this music is \$10.00 per performance.**

**ISBN: 0-8222-1370-2**

**\$6.50**

**SUDS IN YOUR EYE.** COMEDY. Jack Kirkland, from the novel by Mary Lasswell. This engaging comedy was produced in New York. **THE STORY:** A romantic tale of three ladies who, though penniless, extract from life more fun than most people ever enjoy. In Mrs. Feeley's junk yard are gathered a rich assortment of young and old, including a Chinese boy, a teacher, detectives, a shipyard worker. Miss Tinkham, elderly spinster with a taste for fine language and singing, wanders into Mrs. Feeley's precincts in search of she knows not what while Mrs. Rasmussen has come because she is unhappy with her daughter. Both are welcomed by Mrs. Feeley and her adopted nephew, a delightful Asian known as Chinatown. The ladies decide to make their home in the yard and build an addition to Mrs. Feeley's shack. Mrs. Feeley has difficulties with the tax people and the big scene comes when the assessor, trying to be friendly, gives her the idea he is trying to raise her taxes, whereupon the lady assaults him and is hauled into court. She, with Mrs. Rasmussen and Miss Tinkham, is fined the exact amount of the taxes, which fall due shortly. When it is discovered that the tax money, concealed in the stomach of a wooden Indian, has disappeared, together with the Indian himself, things look dark. However, the erstwhile friend who made off with the Indian confesses his theft and gives it back—the money still safely inside. 13 men, 5-10 women, several may be doubled. **EXTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-1095-9**

**\$6.50**

**THAT'S MY COUSIN.** COMEDY. Kurtz Gordon. **THE STORY:** Cousins Kitty Drake and Adele Warren inherit a dude ranch at Cross Roads Canyon, Colorado. Kitty, the more impetuous one, resigns her job and takes the first bus West. She determines to put the ranch on a paying basis, and resourcefully looks about for the necessary capital and discovers it in Carleton Up de Graff, the local banker's son. With Carleton as co-signer, she negotiates a loan at his father's bank and transforms her inheritance into an attractive dude ranch. But this brings on Sheriff Henshaw and her brochures have been confiscated for false advertising. An ad in a New York newspaper, however, brings three young girls from Brooklyn, and Harriet Baker, who is on a husband-hunting expedition. Things look even brighter when Tullina La Galimore, a TV actress and her director, Kent Tyler, make reservations. Everyone is happy until Bramwell Up de Graff, the banker, storms in and accuses Kitty of tricking his son into co-signing the note. The first payment is due on Monday and if it isn't paid, the bank will take over. But that's only one of Kitty's problems—her guests came to the ranch to meet men and since there aren't any around, the girls are thinking of leaving. The scheme that Kitty concocts with Carleton's reluctant assistance turns into a boomerang, but despite one hilarious complication after another things do work out for the best. 8 men, 10 women. **INTERIOR. FEE: \$40 per performance. MS.**

**ISBN: 992183**

**\$15.00**

**TOMORROW.** DRAMA. Horton Foote. Adapted from a short story by William Faulkner. **THE STORY:** In a rural area of the Deep South, the action begins with the arrival of a young lawyer who has just tried, and lost, his first case. His client killed a young man who wanted to run off with his daughter; when they young man drew a gun, the girl's father killed him. To most of the jurors the killing was clearly justified, but one man, Jackson Fentry, voted against acquittal, hanging the jury. Convinced that the reason for Fentry's action must lie outside the immediate facts of the case, the lawyer comes to talk to the Fentry's neighbors, and the story they tell him becomes the continuing action of the play. It turns out that Fentry happened upon a young woman in her eighth month of pregnancy as, in a sickly and weakened state, she left home where her father and brothers disowned her and her husband left her. Fentry cares for her and is with her when she gives birth to a baby boy. He marries her just before she dies and promises to raise the boy as his own. Knowing the girl's kin might one day find out about the boy and claim him, Fentry never lets the boy leave his side. When the boy turns three, however, the brothers of the young girl find Jackson and forcibly take the boy away. Heartbroken, Jackson leaves his family farm without a word, leaving his father to work it alone, for ten years. When Jackson returns, he hears word of the boy, now going under a different name and with a reputation of being reckless and indifferent, the opposite of how Jackson tried to raise him. One day, he even observes the boy in town and sees a wild, selfish young man who no longer recognizes his first father. Even so, when the boy is killed by the girl's father, Jackson, still believing the little boy he raised was deep inside, does not acquit the man who killed him. 15 men, 3 women. **UNIT SET. FEE: \$40 per performance.**

**ISBN: 0-8222-1519-5**

**\$6.50**

**TRUNK CRIME.** DRAMA. Edward Percy and Reginald Denham. **THE STORY:** Wolfe lives a cloistered life in his beautifully decorated room at college. On the evening of a party, he and Pamela, a girl he is very interested in, are rudely interrupted by several other students. After Pamela leaves, the intoxicated young men tell Wolfe how intensely they dislike him, and then systematically destroy his piano, his beloved books, and a family heirloom, a charm which, according to the legend, will bring tragedy if broken. Early next morning Dick Seele, the ringleader, comes by to apologize. Wolfe is strange-

ly quiet. Seele makes it clear he is interested in Pamela, and Wolfe invites him to date her. As Seele is leaving he asks how Wolfe seems not to have been ill affected by the party. Wolfe tells him it's a matter of a hypodermic injection and offers one to Seele. The moment the syringe is out Wolfe informs Seele that he will lose consciousness in a few moments and he awakes he will find himself inside a trunk with holes bored into it, which will be thrown into twenty feet of water near Wolfe's home. The scene shifts to Wolfe's home in the marsh country where Sonia, an attractive young widow with two children, is about to leave after renting the place. Wolfe is annoyed at this threat to his plans but can't do anything about it, particularly when one of Sonia's children is injured, and the family must stay a little longer. Sonia sees that Wolfe is under a strain and, for all his charm, is something of a psychopath. But she is intrigued by him. But when she discovers that one of the two trunks he brought has a body in it the truth is out. Wolfe threatens to kill her to conceal his crime, but Sonia manages to switch the trunks before he carries it out. When Wolfe realizes the enormity of what he has done he is on the point of going to pieces. But he is saved by the appearance of his victim on the stairs—alive. In order not to disturb the tremendous tense mood created by the climax of this play, the authors have most ingeniously placed their epilogue first, so that the audience may know without being in any way let in on the secret of the play, that Wolfe has been cured and will marry Sonia. 10 men, 8 women. TWO INTERIORS. **FEE: \$40 per performance. MS.**

ISBN: 992186

\$15.00

**VIEUX CARRÉ.** DRAMA. Tennessee Williams. Filled with poetic insights and engrossing character studies, this haunting memory play, as produced on Broadway, marked a return by the author to the style and substance of his early masterpieces. "...VIEUX CARRÉ ranks with his finest, and surely his most candid works...a late new flowering of the author's genius." —NY Daily News. "Williams has always been frightfully honest, speaking from the heart with the unmistakable voice of an artist. We are lucky indeed to have so magnificent a poet in our midst." —NY Post. "...the murmurings of genius...an authentic voice of the twentieth-century theatre." —NY Times. **THE STORY:** The place is a rooming house in the French Quarter of New Orleans, the time the late thirties. As narrated by The Writer, a young man recently arrived from St. Louis, the action is concerned with interlocking lives of the various residents: a tubercular, homosexual painter; a doomed young girl and her coarse lover; two aging "ladies" living in near poverty; and the eccentric irrepressible landlady, who veers from cruelty to sentiment in her treatment of her charges. Filled with evocative memories, and sharply etched portraits of its singular characters, the play centers first on The Writer, and his seduction by The Painter; and then probes into the fateful love of the young girl for her stud—she dying of leukemia, and he torn between his debt to her and his urge to escape the consequences of her condition. It is a play of echoes and remembrances, a series of engrossing scenes, sometimes brutally candid, sometimes delicately poetic, which are woven together into a rich and revealing tapestry, glinting with theatricality and throbbing with the feel of life. 9 men, 9 women. UNIT SET. **FEE: \$75 per performance.**

ISBN: 0-8112-1460-5

\$10.95

**WHAT A LIFE.** COMEDY. Clifford Goldsmith. A perennial favorite. **THE STORY:** The principal characters are Henry Aldrich, who just can't memorize the dates in history, who tries to sell anything he owns in order to raise two dollars to take his girl to the dance, and who in desperation "borrows" answers to his examination, only to be found out; Barbara Pearson who is gloriously happy and desperately unhappy over the prospect of her first formal dance; George Bigelow, Henry's enemy, who almost gets him into real trouble; several teachers, including Miss Pike, Miss Johnson and Miss Wheeler; Mr. Nelson, assistant principal, who straightens out Henry's problem: not to mention Henry's mother who insists that the boy go to Princeton, though his talent is for drawing. Henry just can't get through his head the book learning he is supposed to absorb, and this is what involves him in scrapes both serious and amusing and once makes it look as though he had stolen the school band instruments. However, Henry's problem is solved through the sympathetic help of the assistant principal and everything turns out for the best after all. 8 men, 10 women (including boys and girls). INTERIOR. **FEE: \$40 per performance.**

ISBN: 0-8222-1235-8

\$6.50

**WILDE WEST.** COMEDY. Charles Marowitz. A totally original and truly funny play which recounts a hilarious confrontation between the super-sophisticate Oscar Wilde and the rough-and-ready citizens of Leadville, Colorado, in the 1800s. Touring America under the aegis of Rupert D'Oyly Carte, of Gilbert and Sullivan fame, Wilde (as the author has it) comes upon the imminent lynching of a young bandit (who is much too handsome to die) and, despite the involvement of a "hanging judge," Jesse James, Belle Starr, and a bumbling sheriff, uses his wit and withering repartee to spare the poor boy for "better things." **THE STORY:** Having been sent to America to prepare the new world for a forthcoming tour of Gilbert and Sullivan's latest opus, *Patience*, Oscar

Wilde, knee britches and all, finds himself in the definitely uncouth precincts of Leadville, Colorado. He arrives just as the local good-old-boys are about to dispense swift justice to a young bandit, part of the Jesse James gang, who was captured after robbing the local bank. Immediately smitten by the fetching youth, Wilde, with the town's ladies in support, out-talks the impatient judge and demands a new trial—at which he will appear for the defense. Drawing on his devastating wit and verbal agility, Wilde soon convinces the awed citizenry that the boy, Jody, is the real victim—which is fine until Jesse James himself bursts in to recapture his coveted protégé. From then on the action becomes a hilarious contest between the menacing gunman (abetted by a definitely jealous Belle Starr); the bumbling sheriff (who first arrests and then is overcome by the outlaws); and the resourceful Wilde (who has promised Jody a position as his "private secretary"). When James and his cohorts finally saddle up and gallop out of town the resigned Wilde dutifully begins to regale the ladies with his scheduled lecture on "The Beautification of Boudoir"—just as a dusty Jody quietly tiptoes in and, with a shy glance at Wilde, surreptitiously seats himself in the back row. 13 men, 5 women (many of the male roles are bit parts). INTERIOR. **FEE: \$50 per performance.**

ISBN: 0-8222-1256-0

\$6.50

## 19 CHARACTERS

**BERNADINE.** COMEDY. Mary Chase. One of Broadway's major successes. "...a little sweetheart of a comedy." —NY News. "...[the author] knows more about young people than anyone writing for the stage today." —NY Times. **THE STORY:** The main people (according to Chapman) "are seven or eight youths who might be called nice Dead End kids. These lads love practical jokes, hang out in a beer parlor in a Western town, and talk endlessly about females and their conquests over same. But they are sham hoodlums; they are good kids from good families trying to grow up. Their leader is a fascinating young man nicknamed Beau, who has a crazy twinkle in his eye and a supple imagination. When things grow dull with his companions, he cheers them up with tales of the ideal town, where the boys stay downstairs and send their parents up to bed. In his [ideal] town, Sneaky Falls, Idaho...it is the mothers who enlist in the Navy and their sons run around like crazy mailing them packages of cookies. This chap Beau...has invented for the gang the ideal female. She is slinky, sexy and willing, being from Sneaky Falls, where only one word is spoken. The word is 'Yes.' The girl's name is Bernadine...The only really unhappy member of the crowd is a character named Wormy. Wormy wants to be a big wheel, a conquering male, the way the others say they are—but somehow he can't make it. His attempts at playing wolf never succeed, and none of the girls in the town will date him. His mother's watchful affection bores and irks him. In one great, desperate effort to become important in the eyes of his companions, he hangs out in a hotel lobby and makes passes until he succeeds with an older woman who must be at least in her twenties, maybe thirties. Wormy's adventure is agonizing and funny." 13 men, 6 women. SIMPLE, STYLIZED SETS. **FEE: \$40 per performance.**

ISBN: 0-8222-0105-4

\$6.50

**BOY MEETS GIRL.** COMEDY. Bella Spewack and Samuel Spewack. This uproarious comedy was produced on Broadway and won immense popularity. **THE STORY:** Played against a Hollywood background, it tells of a studio waitress who, coming into the office of a big-shot producer, announces she is going to have a baby. Two clever writers get the idea of starring the as-yet-unborn infant with Larry Toms, cowboy film hero. The clever boys who had the idea in the first place are done out of a managing contract and bent on revenge, do their utmost to discredit the infant by hiring someone to claim to be his father. The mother, however, marries the son of an English lord. The writers, on the point of ruin, put over a slick deal in a scene of hilarious comedy by engineering a questionable arrangement between their studio and a big foreign studio. 14 men, 5 women. TWO INTERIORS. **FEE: \$50 per performance.**

ISBN: 0-8222-0142-9

\$6.50

**BROTHER RAT.** COMEDY. John Monks, Jr. and Fred F. Finklehoffe. **THE STORY:** Bing Edwards, star pitcher on the school team, is no brilliant student, but he hopes to win a \$200 prize, on graduation, as the best athlete. However, Bing is secretly married, and the day before the big game he learns he is going to be a father. Since his marriage was against school regulations, he is in mortal fear of exposure and expulsion. His roommates have wonderful ideas for helping him, but they do nothing but get him into the most ludicrous and dangerous scrapes. Yet at the end, he not only gets his diploma, but a \$300 prize for having the first baby in the graduating class. 14 men, 5 women. INTERIOR/EXTERIOR. **FEE: \$40 per performance. MS. The music (1152MU) in the play is available through the Play Service for \$2.00 per set, plus shipping. There is no additional fee for the use of this music in performance.**

ISBN: 990307

\$15.00



**THE CIDER HOUSE RULES, PART ONE: HERE IN ST. CLOUD'S.**

DRAMA. Peter Parnell. Adapted from the novel by John Irving. Conceived by Tom Hulce, Jane Jones and Peter Parnell. **THE CIDER HOUSE RULES** is a two-part stage adaptation of the John Irving novel. Spanning eight decades of American life, it tells the story of Dr. Wilbur Larch, founder of the St. Cloud's, Maine orphanage and hospital, and of the complex father-son relationship he develops with the young orphan Homer Wells. Homer's growth into adulthood begins first at St. Cloud's, and then out in the wide world, where he learns about life and love, and must ultimately decide whether to return to St. Cloud's and fulfill the destiny his "father" has always believed in for him. "...luxurious digressions, confident pacing...an enterprise of scope and vigor..." —NY Times. "...The fact that I can't wait to see Part II only begins to suggest just how good it is..." —NY Daily News. **THE STORY: PART ONE: HERE IN ST. CLOUD'S.** Homer Wells is born in St. Cloud's, Maine and is returned so many times by so many foster families that he becomes the "boy who belonged to St. Cloud's." His medical education begins when he finds out that Dr. Larch saves not only babies, but mothers, too—by performing illegal abortions when necessary. Homer becomes Larch's brilliant medical apprentice, but the arrival of the handsome Wally Worthington and his beautiful girlfriend, Candy Kendall, sets Homer's mind and heart spinning—and sends him out into the world to experience life for the first time. 9 men, 10 women (doubling, flexible casting). **UNIT SET FEE: \$60 per performance.**

**ISBN: 0-8222-1725-2****\$6.50****THE CIDER HOUSE RULES, PART TWO: IN OTHER PARTS OF THE WORLD.**

DRAMA. Peter Parnell. Adapted from the novel by John Irving. Conceived by Tom Hulce, Jane Jones and Peter Parnell. **THE CIDER HOUSE RULES** is a two-part stage adaptation of the John Irving novel. Spanning eight decades of American life, it tells the story of Dr. Wilbur Larch, founder of the St. Cloud's, Maine orphanage and hospital, and of the complex father-son relationship he develops with the young orphan Homer Wells. Homer's growth into adulthood begins first at St. Cloud's, and then out in the wide world, where he learns about life and love, and must ultimately decide whether to return to St. Cloud's and fulfill the destiny his "father" has always believed in for him. "...engrossing...[interweaves] compelling incidents and characters so deftly you barely see the stitches...an odyssey that has only one major shortcoming: It comes to an end." —Seattle Times. "...outstanding...captures the humor, the humility...of Irving's 588-page novel..." —Seattle Post-Intelligencer. **THE STORY: PART TWO: IN OTHER PARTS OF THE WORLD.** The aging Dr. Larch and his two nurses, Edna and Angela, try to keep the orphanage going while scheming to get Homer Wells to return, as Homer meets the world of the apple farm run by young Wally and finds himself drawn closer to Candy. The Second World War changes all three of their lives forever. A clandestine love affair, a new generation of lovers and a realization of what it means to truly be "of use," force Homer to finally make a choice about his heart and his home. 9 men, 10 women (doubling, flexible casting). **UNIT SET FEE: \$60 per performance.**

**ISBN: 0-8222-1726-0****\$6.50**

**CRUNCH TIME.** DRAMA. Mark Medoff and Phil Treon. "Co-authors Mark Medoff and Phil Treon have fashioned an intriguing morality tale centered on a high-school girls' basketball star who makes a deal with a Mephistophelean figure...This is a playful work, full of puns, word play and idea play...The overall mood is one of Thornton Wilder meets Pirandello as touching all-American high-school moments collide with theater-of-the-absurd developments...**CRUNCH TIME** is a fun show with some serious ideas. It has flair." —Omaha World-Herald. **THE STORY:** High-school senior Robin Wingstrom's life is going nowhere. She's juggling a newspaper route, school-work, basketball, and a would-be boyfriend—all with little success. To make matters worse, her only living relative, Gramps, is a senile old poop who's driving her certifiably nuts. When Robin misses a key shot in an important basketball game, her team loses, their coach collapses (dead on the spot), and Robin becomes the school goat. A new coach arrives. Smooth-talking Miles Murdock offers Robin the deal of her life—an infallible jump shot. It's a 100% sure thing—guaranteed. She can't miss! But a price must be paid. As Robin's jump shot earns her glory, Gramps suffers a series of excruciating maladies. The cafeteria lady, Lily Wintergarden, knows there is more to Coach Murdock than meets the eye, but she's not into helping folks anymore. It's a Faustian deal Murdock has struck with Robin, but he doesn't need any more souls; it's just plain old human suffering he relishes. Despite Murdock's diabolical intentions, Robin leads her team to the state championship game. It's the biggest contest of her life, and when she and Murdock go one-on-one, it's crunch time! 7 men, 3 women, 4 boys, 5 girls. **UNIT SET FEE: \$50 per performance.**

**ISBN: 0-8222-1621-3****\$6.50**

**A CRY OF PLAYERS.** DRAMA. William Gibson. A brilliant work by one of our theatre's major playwrights, which deals with the early, troubled years of a budding poet of Avon, whose ultimate destiny will prove far greater than

his hopes can conceive. Presented by The Repertory Theatre of Lincoln Center. "...written with charm, grace and eloquence..." —NY Post. "...a distinctive and entertaining play..." —Variety. "It is a joyful noise in the house." —NY Times. **THE STORY:** As described in Variety: "...is of Shakespeare's life as a young man in Stratford. Since only fragments of the poet's life are actually known, **A CRY OF PLAYERS** is Gibson's fictionalized creation, perhaps based on published conjecture. The point is, it provides superb theatre. Gibson presents young Will as the high-spirited, strong-willed, responsible husband of the eight-years-older Anne and father of the moppet Susanna and recently born twins. Despite his love for his wife, he was a dallyer with the town tarts, a carefree worker at his father's trade and an occasional companion of poachers on the local estates. But when a troupe of itinerant actors arrived and he heard the flowery poetry of the stage, it was the siren cry of players in his ears, and he determined to be himself thereafter, even though it meant life away from home, family, comfort and security...None of this is explicitly about Shakespeare or Stratford—neither name is used, although the characters are called Will and Anne, and so on. There is no real attempt to disguise the identity of the callow, impulsive flowery-languaged young man with an articulate, impudent tongue...The audience can lend itself to a rousing tale involving vivid, believable characters in a provocative, basic situation and interesting and ultimately poignant circumstances." 15 men, 3 women, 1 girl, plus townspeople. **AREA STAGING. FEE: \$50 per performance. SPECIAL NOTE: The original music (#1485MU) composed by Richard Peaslee for the five songs in the play is available through the Service for \$13.00 per set, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**

**ISBN: 0-8222-0256-5****\$6.50**

**FATHERS AND SONS.** DRAMA. Thomas Babe. Successfully produced in New York (at the Public Theater) and Los Angeles. Once again the author is concerned with the mythic element in American life, this time centering on the dramatic events which may, or may not, have marked the final days in the life of the legendary Wild Bill Hickok. "Thomas Babe is one of the most imaginative and indigenous of young American playwrights." —NY Times. "...a play of remarkable evocation and feeling." —NY Post. "It's a classic situation combined with a classic tale of the Old West, which results in a fresh view of the American dream-versus-reality. It is also a highly theatrical work in which Babe displays a magnificent sense of language and a keen talent for character." —Hollywood Reporter. **THE STORY:** The scene is a bar in Deadwood, Dakota Territory, in 1876, where Wild Bill Hickok, now aging and growing blind, holds court. Despite his failing powers, Bill is respected and feared by the colorful habitués of the "Number Ten" saloon, and even the suggestion that he was a ruthless, cowardly killer who shot his victims in the back cannot dispel the aura of invincibility which surrounds him. But his confidence is shaken by the arrival of Jack McCall, a fiery-tempered young desperado who vows to kill him and who claims to be Bill's illegitimate son. Taunted by Calamity Jane, McCall pours out the bitterness he feels at Bill's abandonment and humiliation of himself and his mother and, as the tension mounts, it is clear that, this time, Bill will not resist the inevitable. His death is, in a sense, an expiation, and for his killer, a desperate attempt at communication with the man he both loves and hates and cannot reach in any other way. 15 men, 4 women. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0392-8****\$6.50**

**THE GIRLS OF THE GARDEN CLUB.** COMEDY. John Patrick. A hilarious new play by one of our theatre's leading writers of comedies which, as the title suggests, deals with the indomitable ladies whose lives revolve around the often outlandish doings of the local garden club. "GIRLS is a delight because it reflects reality. For every comic characterization onstage you can recall someone in your own life as a double offstage." —Chronicle-Telegram. **THE STORY:** For Rhoda Greenleaf gardening is all and the presidency of the local garden club her highest goal. But standing in her way is the incumbent, Lillybelle, who peppers her speech with French phrases and is a general pain in the neck. How to oust Lillybelle and install herself as president becomes Rhoda's obsession—with husband, children and home all pushed aside as she pursues her own quest. Despite help from other club members Rhoda is stalled, until her daughter's boyfriend comes up with a novel idea—he slips a voice box into Rhoda's prize plant, turning it into the world's only talking flower. As it has been agreed to have the presidency of the garden club go to whomever wins a first prize in the Flower Show, Rhoda appears to be a shoo-in. But then, as fate would have it, complications arise. Rhoda's plant apparently dies; it comes miraculously back to life; Rhoda wins first prize; Lillybelle cries foul; the "plant" gives Lillybelle a few choice words; and the shaken Lillybelle retires in defeat. To make matters perfect Rhoda's long-suffering husband agrees, at last, to give her the money for a greenhouse—and, as the play ends, the "girls" of the garden club are happily joined in a triumphant, stirring rendition of the Garden Club song. 2 men, 17 women. **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0448-7****\$6.50**



**GOLDEN BOY.** DRAMA. Clifford Odets. A Group Theatre success in New York, a standard play of the modern American Theater. "A play quick with life, pungent in dialogue and characterization, stirring and comic." —Sun. **THE STORY:** The Acting Edition contains notes showing how nearly all scene changes may be made with a minimum of effort. People are inclined to laugh at Joe, a moody young Italian with "cockeyed" notions. At heart a musician—he has a real talent for the violin—he longs to be "top man" in some other field. So he goes into the prizefighting racket and becomes surprisingly good at it. In each fight he becomes more and more brutish and finally in a big match he kills his opponent. With both hands broken and his spirit crushed, money and fame mean nothing to him. Not even Lorna, the girl who once gave him courage to face defeat, can lift him out of his despair. Driving madly through the night to forget everything, Joe and Lorna are killed. 17 men, 2 women. **INTERIORS/EXTERIORS. FEE: \$60 per performance. ISBN: 0-8222-0456-8 \$6.50**

**THE HABITATION OF DRAGONS.** DRAMA. Horton Foote. In a small Texas town, illicit passion sparks a series of family tragedies between a husband and wife. Meanwhile the man and his brother hash out an antipathy they've been carrying around for decades. "We recognize the accuracy of Foote's observations of human behavior and his insight into the human heart. His [characters] are gentle and full of decency, yet they have a dark side that drives them and vibrates through all the action." —Pittsburgh Post Gazette. **THE STORY:** It's 1935 in Harrison, Texas. George Tolliver has decided to run for county attorney general, but his older, and more successful, brother Leonard tries to dissuade him because the family's backing has already gone to another local lawyer, his brother-in-law, Billy. George runs, though, after lashing out at the more successful Leonard for less than moral support in the past. At the same time, their late father's brother Virgil appears on the Tolliver family's doorstep, asking for shelter now that he's old and broke. It's a hard decision for the widowed Mrs. Tolliver since Virgil once abandoned them years ago when they needed money; still, they take him in. Within days, Leonard's wife Margaret is found out to be having an affair with Wally Smith, her husband's handyman. On the very same afternoon, both of Margaret and Leonard's young boys drown while swimming in the river with Wally. Believing this to be a punishment for her adultery, Margaret has a breakdown and is institutionalized. In his grief, Leonard lets his law practice crumble and in despair reveals to his mother that he's always known his father committed suicide and did not die accidentally. Things aren't made any easier when Margaret's brother, Billy, murders his sister's lover...and now a neighbor wants to blackmail the Tollivers with a packet of love letters sent from Margaret to Wally Smith. Eventually, Margaret returns home to beg her husband's forgiveness. At first Leonard refuses, but he realizes he does want to start over again and he forgives Margaret before she shoots herself with the gun Leonard was going to use on himself. George, having had to make up for Leonard's absence, has rediscovered his calling as a lawyer and has finally risen to the responsibilities of his own new marriage, impending fatherhood and leading the sorrowful Tolliver household. 14 men, 5 women. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1330-3 \$6.50**

**MRS. McTHING.** COMEDY/FANTASY. Mary Chase. A hit on Broadway and the road. "Mrs. Chase has written the freshest play of the year." —NY Times. "...another big load of cheer...a whimsical, lovely and lovable work for young children and old children...There is an aura of great affection all around it." —NY News. "What the author has done in this delectable imaginative fable...is to capture that most difficult of all things: the world of fantasy as a child sees it, half romantic and half hard-boiled." —NY Herald-Tribune. **THE STORY:** As told by Kerr: "all happens very logically. A little girl has slipped past the gatekeeper and over the garden wall to play with a lonely and put-upon lad. She is quickly shooed out by his mother as 'trash.' It just so happens that the little girl's mother is a witch, and an experienced one. She takes her revenge by supplying Mrs. Howard V. Larue III with the very little paragon she has always longed for, meanwhile spiring the real and unruly boy off to a life of crime in the Shantyland Pool Hall Lunchroom. Mother is at first delighted with the impostor's perfection, then suspicious, then dismayed. When she learns the truth and sets out to reclaim her own nine-year-old mobster, she unwittingly and very foolishly crosses the same little girl, who promptly puts the finger on her and assigns her the role of washing dishes for the gang...by the time mama has been knocked about a bit and come to appreciate the sterling qualities of an ordinary roughneck, she is happy enough to take the boy back on his own terms, and to adopt the little witch-girl into the bargain." 8 men, 9 women, 1 boy, 1 girl. **INTERIORS. FEE: \$50 per performance. ISBN: 0-8222-0787-7 \$6.50**

**ORPHEUS DESCENDING.** DRAMA. Tennessee Williams. "...because of the power and the brilliance and the humor of his writing, it emerges as a consistently moving and captivating experience...the author has done a mas-

terful job of getting inside his characters." —NY Journal-American. **THE STORY:** As the New York Times describes, the play tells "of a woman storekeeper and a handsome, guileless youth who comes in off the highway. A guitar-player, he is a rural Orpheus who descends to rescue his love—not in Hades, precisely, but amid the intrigue, gossip and violence of a hot-tempered town...**ORPHEUS DESCENDING** is one of Mr. Williams' pleasant plays, with characters determined to free themselves from corruption, with some sensitive philosophical comments in passing about the loneliness of the human being condemned in his world to solitary confinement for the whole of his life. Mr. Williams is in a more humane state of mind than he has been in several years...The introduction of the musical vagabond to the friendless woman who keeps the store, their humorous talk, their serious talk, the simplicity of their liaison after they have come to know each other—all this Mr. Williams has written in his best style of mood, lyricism and tenderness." 10 men, 9 women. **INTERIOR. FEE: \$75 per performance. ISBN: 0-8222-0865-2 \$6.50**

**REMAINS TO BE SEEN.** MYSTERY/COMEDY. Howard Lindsay and Russel Crouse. **THE STORY:** According to Variety, this "yarn involves two main plot lines...One is about the apparently natural, but puzzling and complicated death of a rich reformer and collector of erotica and the efforts of police to unravel the increasingly strange details. The other concerns the romance between a dynamic, redheaded band singer and the milquetoast manager of the apartment house residence of the dead man." But the chief attraction of the play lies in the persons of an irrepressible jazz drummer, and of a delightful band singer, who romp through the comedy in scene after scene of hilarious fun. 16 men, 3 women. **INTERIOR. FEE: \$40 per performance. MS. ISBN: 990134 \$15.00**

**SHOOTING HIGH.** COMEDY. Felicia Metcalfe and Wall Spence. An uproarious farce especially written for high schools. **THE STORY:** When Professor Tittlebury announces that he will give \$100,000 to a couple willing to go in his rocket to the moon, Hank Musding has an idea that will enable him to cash in on the prize without delivering the goods. He will to sign up his sister, Junie, and her husband, Joe, and when the rocket is ready to take off, change the aim so that it will land a mile offshore, where a tug will rescue them. Joe likes the idea, but Hank's sister Fanny warns him, not to let Junie know that skulduggery is involved or she will turn down the proposal. When Hank approaches Junie, she is heartbroken because a movie contract has fallen through. In this frame of mind, she sees this as a chance to repay her family for their sacrifices while she tried to break into pictures. The deal is clinched. At this point Junie is introduced to Jimmy, the Professor's nephew, who takes one look at her and fells head over heels in love. Meanwhile, Hank tips off the papers about the event, and overnight Joe, Junie and the rocket become a big story. On the night of the take-off, after pleading in vain with her to give up the expedition, Jimmy kidnaps Junie. At their wits' end, the family dresses Fanny's husband Bill in Junie's clothes and try to palm him off on the near-sighted Professor and—well, from this point things rocket to a climax. 10 men, 9 women. **INTERIOR. FEE: \$40 per performance. MS. ISBN: 990240 \$15.00**

**SPLendor IN THE GRASS.** DRAMA. F. Andrew Leslie. Adapted from the screenplay by William Inge. An honest and affecting story of teenage love, which was produced and directed for the screen by Elia Kazan and featured Natalie Wood and Warren Beatty in the leading roles. Set in a small Midwestern city in the 1920s, the play tells of an ill-fated high-school romance which could happen anywhere, at any time, and to any young people whose feelings toward each other have deepened into love. **THE STORY:** Good looking, a star athlete, and son of the richest man in town, Bud Stamper is the prize catch in his high-school class, and Deanie Loomis is the girl lucky enough to get him. But both Bud and Deanie are disturbed by the powerful feelings that have grown between them, which are turned into torture by the restraints of proper conduct. Mindful of the bad example of his own debauched sister, Bud wants to marry Deanie immediately and go to agricultural school—a hope that is destroyed by his father's ambitions to put Bud through Yale and into the family oil business. Bud and Deanie promise to wait, and Bud decides that it is better for them to see less of each other in the meantime, a turn of events that plunges the unstable Deanie into an emotional crack-up and then commitment to an institution. By the time she is released their world has turned over. The stock market crash has destroyed the Stamper empire and led to suicide for Bud's father; Bud has left Yale and married a young waitress from New Haven; and Deanie has become engaged to a young man she met in the hospital. The time has come for both to start life anew, but to do this means to come to terms with the past, and this Bud and Deanie do in a final, touching scene where old ties are gently broken and each gains the sureness and strength to move on from disturbing memories to better hopes for what lies ahead. 10 men, 9 women. **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1066-5 \$6.50**

**WINTERSET.** DRAMA. Maxwell Anderson. This beautiful verse drama is one of the best-known works of the modern theater. **THE STORY:** Mio, believing that his father was innocent of the crime for which he was executed, pursues his long search for proof of his innocence. Following new evidence, his path crosses that of Miriamne, a strange creature who lives with her family in the shadow of a towering bridge. The young people are drawn together through the tragedy of Mio's father, and the boy's bitterness prevents each from giving himself wholly to the other. Mio must first recover his self-respect and the right to love. His problem is complicated when it is learned that Miriamne's brother, Garth, might have testified at the trial and cleared the accused man, but feared to do so because his own life would have been endangered. In the midst of Mio's efforts there appears the figure of the unbalanced judge, who sentenced the victim, in search of new evidence to convince him that his decision was just. Miriamne, loyal to her family and in spite of her love for Mio, helps Garth conceal a murder, the discovery of which would have saved Mio's faith, even life itself. From this tense situation, the young lovers step out into the night, to live what little is left of their short lives together. 16 men, 3 women (bits and nonspeaking parts). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1266-8 \$6.50**

**A YOUNG MAN'S FANCY.** COMEDY. Harry T. Thurschwell and Alfred L. Golden. **THE STORY:** Dickie Crandall's parents have never allowed him to develop into a boy among boys. He is a misfit when he arrives at camp and can't understand why everyone picks on him. But with help from a female counselor, he learns how to fight for his rights. Seeking to reconcile the camp director and his sweetheart, who are having a serious quarrel, Dickie borrows what he thinks is a book on love and courtship but is really a text on diet and digestion. The ensuing letters he writes home are so grown-up that his parents, alarmed, come to camp to pick up their little darling. Father, who has helped back the camp financially, is ready to induce another backer to withdraw her money, which will ruin the camp. But when Dickie learns he may have to go home, he rebels: He has at last learned to get along with boys and girls of his own age. Indeed, he is the hero of the camp when he discovers in a book a rule in baseball which results in victory for the Camp Freedom team. So, Dickie makes good, his parents are happy and the director and his girlfriend are at last brought together. 10 men, 9 women. **INTERIOR. FEE: \$25 per performance. MS.**

**ISBN: 990198 \$15.00**

#### 20+ CHARACTERS

★ **THE SCHOOL FOR SCANDAL.** FARCE. Richard Brinsley Sheridan. Adapted for contemporary audiences by Lewis John Carlino. **THE STORY:** Sir Peter Teazle, a middle-aged, wealthy bachelor, has recently married a pretty maid from the country. Suddenly thrust into London's high society, the young and frivolous Lady Teazle finds herself a willing member of a vicious, scandal-mongering cabal that spends its time maligning friend, foe and family alike. The leader of this group is Lady Sneerwell who is in love with the young, romantic, profligate Charles Surface and is trying to come between him and Maria, Sir Peter's ward. Joseph Surface, Charles' villainous older brother, has his own plans for Maria, or rather for her fortune, and joins Lady Sneerwell in her campaign of slander and deception to achieve his own aims. Sir Oliver Surface, Charles' and Joseph's wealthy uncle whom they have not seen since they were small children, suddenly arrives from India and devises a test to determine their true moral character. Joseph Surface lures Lady Teazle to his rooms and is on the verge of seducing her when the arrival of Sir Peter interrupts them, forcing Lady Teazle to hide behind a screen. Charles is announced and Sir Peter, suspecting him of having an affair with his wife, starts to hide behind the screen, as well. Joseph restrains him, telling him a French dressmaker, with whom he is having a tryst, is hiding there. Joseph is momentarily called away and Sir Peter tells Charles about the little "bon-bon" behind the screen. Charles decides to have a look. The screen crashes to the floor, revealing Lady Teazle who confesses to Sir Peter and begs for his forgiveness. Joseph and Lady Sneerwell are exposed. Charles and Maria are reunited. Sir Peter and Lady Teazle are reconciled and happy at last. Truth, love and virtue triumph. All ends well. 18 men, 5 women (flexible casting, extras). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-2040-7 \$6.50**

**ABE LINCOLN IN ILLINOIS.** BIOGRAPHICAL DRAMA. Robert E. Sherwood. Pulitzer Prize-winning play and one of the most famous plays in American theatre. **THE STORY:** The play shows in a series of scenes the critical years of Lincoln's early manhood up to the moment of his election as president. We see the backwoodsman, a failure at shopkeeping, but a great favorite with friends and neighbors, slowly groping forward through the troubled years in Springfield, at last beginning to realize the great destiny before him. 25 men,

7 women (of the 25 men, several bit parts and of the 7 women, 2 or 3 are minor roles). **INTERIORS/EXTERIORS. FEE: \$60 per performance.**

**ISBN: 0-8222-0001-5 \$6.50**

**AFTER THE FALL.** DRAMA. Arthur Miller. The initial offering of New York's Lincoln Center Repertory Theater. A powerful and moving study of a contemporary man struggling to come to terms with himself and his world by probing back into the revealing and often painful events of his past. "Rejoice that Arthur Miller is back with a worthy of his mettle." —NY Times. "A beautiful, remarkable play." —NY World-Telegram & Sun. "...strong, moving, and perceptive..." —NY Post. **THE STORY:** As Howard Taubman outlines the play: "At the outset Quentin emerges, moves forward and seats himself on the edge of the stage and begins to talk, like a man confiding in a friend. In the background are key figures in his life, and they move in and out of his narrative. The narration shades into scenes, little and big. They are revelations and illuminations. They remind Quentin of an awkward young girl whom he made proud of herself. They bring the tortured image of his mother's death and another of his mother's fury with his father, who lost all in trying to save a floundering business. They crisscross through his relations with a number of women—the first wife who wanted to be a separate person, the second who drove him into a separateness and a possible third who knew, as a German raised in a furnace of concentration camps, that 'survival can be hard to bear.' These intertwining images bring back the memories of inquisition when men were asked to name names of those who had joined with them in a communism that they mistook for a better future...AFTER THE FALL is a pain-wracked drama; it is also Mr. Miller's maturest...For to sit in Mr. Miller's theater is to be in an adult world concerned with a search that cuts to the bone." 12 men, 11 women (plus several non-speaking roles). **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-0010-4 \$6.50**

**THE AMERICAN CLOCK.** DRAMA. Arthur Miller. Presented at the Spoleto Festival in Charleston, South Carolina, and then on Broadway, this brilliantly theatrical, kaleidoscopic study of America during the early years of the Great Depression constitutes a major work by one of our theatre's truly important writers. "After far too long an interlude, Arthur Miller is back in touch with his best subject, the failure of the American dream, and back on top of his talent." —NY Times. "...the same kind of intimate, inner-voice writing that made DEATH OF A SALESMAN a masterpiece." —NY Post. "It's warm, funny, interesting..." —Variety. **THE STORY:** Subtitled *A Mural for the Theatre*, the play employs a series of vignettes and short scenes, with the actors portraying some fifty-two characters, to capture the sense and substance of America in the throes of the Great Depression. The central figures are the Baums, a wealthy family whose fortune has vanished in the stock market crash, but their story is amplified and illuminated by brief glimpses of other lives; a farmer who has lost all in the dust bowl; a prostitute who exchanges her favors for dental work; a white Southern sheriff in thrall to a black short-order cook; a young man who dreams of success on Tin Pan Alley, etc. Moving deftly from scene to scene, some funny, some movingly poignant, the play becomes a deeply affecting evocation both of a tortured time in American history and of the indomitable spirit of the people who survived and prevailed in the face of unaccustomed adversity. 15 men, 9 women. **OPEN STAGE. FEE: \$60 per performance.**

**ISBN: 0-8222-0027-9 \$6.50**

**AMERICAN LANDSCAPE.** DRAMA. Elmer Rice. Mr. Rice's play is a triumphant affirmation of the American democratic ideal. **THE STORY:** An old and proud family, the Dales of Dalesford, Connecticut, is faced with a major crisis which threatens to disrupt the traditions upheld by their ancestors. Instead of giving up, the spirits of the Dale ancestors return to combat the un-American forces that seek to break up the family. The living members of the family—with the help of their ancestors—try to keep their old house from falling into the hands of supernatural apparitions (a captain in the World War, officers of the Civil and Revolutionary Wars, Moll Flanders and Harriet Beecher Stowe) that mingle with the living family in scenes that both impress and amuse. 14 men, 7 women. **INTERIOR. FEE: \$40 per performance. MS.**

**ISBN: 990378 \$15.00**

**THE AMERICAN WAY.** DRAMA. George S. Kaufman and Moss Hart. **THE STORY:** In 1896, Martin Gunther, a German immigrant, sends for his wife and children so that they may enjoy the advantages of America. The play covers fifty years of their life as Americans. Martin, a cabinet maker, proves to be a man of such strong principles that he gives up a \$1,000 order rather than refuse to fill a \$1.25 order of a scorned suffragette friend. Later he urges his son Karl to fight against his own German kin in World War I. Martin's honesty and skill are rewarded by prosperous years, but he sacrifices all in 1933 trying to save his benefactor's bank. In 1939, his grandson, Karl, embittered by his inability to find a job, is about to join an fascist organiza-

tion when Martin intervenes. While pleading for a renewed faith in Democracy, he is struck down by the mob. Martin dies, as he has lived, an American, fighting for that which gives meaning and richness to life—freedom. 34 men, 20 women. UNIT SET. **FEE: \$40 per performance.** **MS.**

**ISBN: 990288**

**\$15.00**

**AND PEOPLE ALL AROUND.** DRAMA. George Sklar. One of the plays selected and offered by the American Playwrights Theatre, this eloquent and powerful drama constitutes a moving plea against bigotry and prejudice and for the rights and dignity of all men. "A stunning experience. Must be seen." —Boston (MA) Traveler. "Theatre of substance and vitality. A powerful, absorbing and shaking play." —Green Bay (WI) Press Gazette. "A play of crushing impact, graphically written and devastatingly real." —Van Nuys (CA) News. **THE STORY:** Life in the pleasant Southern town of Leucadia has been suddenly disrupted by the arrival of a group of civil rights workers, mostly white and Northern, who seek to improve the lot of the local blacks. Their activities have stirred deep-seated animosities and threats and intimidations have begun to build—particularly on the part of the Redeemers, a white supremacist organization which operates with fascist-like secrecy. Even those who rue this sort of ugly behavior are reluctant to speak out against it for fear of reprisal, but one of the local bluebloods, a young architect named Don Tindall, cannot go on submerging the sense of outrage he feels at such bigotry and unfairness. Through his boyhood friendship with Lloyd Lewis, a black activist, he is drawn into open sympathy for those at the COFO Center—and into increasing disrepute with his lifelong friends and neighbors. As conditions worsen and the battle lines are more closely drawn, Don's engagement is broken off, his house is burned to the ground, his career is ruined, and when he resolves to give evidence in the triple murder he has witnessed, his very life is forfeited. But his martyrdom becomes an inspiration to those who remain to carry on the fight and the symbol of a better day, when justice, fair play and equality of opportunity will be extended and supported throughout the land. 21 men, 11 women (many roles may be doubled). UNIT SET. **FEE: \$40 per performance.**

**ISBN: 0-8222-0044-9**

**\$6.50**

**THE ANDERSONVILLE TRIAL.** DRAMA. Saul Levitt. A striking courtroom drama about a famous event in American history: the military trial of Henry Wirz, who was commander of the Confederate prison at Andersonville during the Civil War. "The audience at Henry Miller's Theatre could not wait for the end of THE ANDERSONVILLE TRIAL to begin its cheering last evening...I shared the enthusiasm...An adroit courtroom drama...This is lusty theatre." —NY News. "A hell-raising heart searcher...Broadway drama took a long step forward last evening." —NY World-Telegram & Sun. "An absorbing and thoughtful drama...A provocative study of the moral issues involved in the conflict between man's obligation to authority and to his conscience." —NY Post. **THE STORY:** As told by Chapman: "Wirz, a Swiss immigrant and a doctor, had enlisted in the rebel army, had been severely wounded and, a semi-invalid, had been put in command of this military prison. It was merely a stockade with no shelter from winter or summer, and its food consisted of rough corn bread. In summer, Wirz testified at his trial, a hundred men died there each day...Torn by awful memories and coldly pursued by his prosecutor he [Wirz] maintains that he ran Andersonville as a soldier acting under superior orders." The crux of this stirring play raises the question of when the responsibility of the individual to his conscience transcends any power or authority. 28 men (some are minor roles and doubling possible). INTERIOR. **FEE: \$60 per performance.**

**ISBN: 0-8222-0042-2**

**\$6.50**

**AUNTIE MAME.** COMEDY. Jerome Lawrence and Robert E. Lee. Based on the novel by Patrick Dennis. A triumph on Broadway, and a great road success. "A towering and tremendous hit..." —NY Journal-American. "Lawrence and Lee have fashioned a thunderbolt of fun from the Patrick Dennis bestseller." —NY Mirror. "A jumping joyride, I came away with a grin as big as a pumpkin's." —NY Herald-Tribune. **THE STORY:** This fabulously successful hit hardly needs introduction. Besides being the source for one of America's most popular musicals, AUNTIE MAME set a standard for Broadway comedy that's been sought after ever since. "Auntie Mame was a handsome, sparkling, scatterbrained and warmhearted lady who brightened the American landscape from 1928 to the immediate past by her whimsical gaiety, her slightly madcap adventures and her devotion to her young nephew, who grew up to be Patrick Dennis. Through fortunes that rose and fell and a pleasant but brief marriage to a likable Southerner, who had the bad luck to tumble down from the Matterhorn, Auntie Mame's chief concern was that nephew, whom she raised...[The play's] central figure is a woman of spirit, innate kindness and undefeatable courage..." —NY Post. 25 men, 12 women, 3 boys (these include numerous bit parts, and extensive doubling is possible). INTERIORS/EXTERIORS. **FEE: \$60 per performance.**

**ISBN: 0-8222-1730-9**

**\$6.50**

**THE BACHELOR AND THE BOBBY-SOXER.** COMEDY. F. Andrew Leslie, from the screenplay by Sidney Sheldon. One of the most successful—and funny—motion pictures, which starred Cary Grant, Myrna Loy and Shirley Temple in the leading roles. **THE STORY:** Margaret Turner is a happy and successful woman, with few regrets that she has chosen a legal career in place of marriage and a family. She occupies a respected judgeship; provides a good home for her teenaged sister, Susan; and enjoys the fawning admiration of Tommy Chamberlain, the love-struck Assistant District Attorney. She also has a problem, albeit a rather engaging one, in the form of Richard Nugent—artist, playboy and incipient menace to the well-ordered world which Margaret has constructed for herself. Things really get tense, however, when Susan, whose romantic imagination is boundless, conceives a crush on Dick which ranks with the more monumental in the annals of puppy-love. She makes a surreptitious, and uninvited, call at Dick's apartment, the result being a trip to the jailhouse for Mr. Nugent and a widening split between irate older sister and crushed younger one. The therapy, which forms the very funny heart of the play, is provided by Matthew Beemish, uncle of Margaret and Susan, and a rather bemused psychiatrist. Uncle Matt's idea: Make Dick be Susan's beau, until she realizes that her infatuation is ridiculous and he, at the same time, begins to appreciate the need for following at least a few of the hallowed conventions. Margaret offers Dick his choice—jail or Susan. He accepts the latter, with reluctance, and off we go on a round of adventures as hilarious as any ever invented. 16 men, 9 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-0085-6**

**\$6.50**

**THE BALLAD OF THE SAD CAFE.** DRAMA. Adapted to the stage by Edward Albee from the novella by Carson McCullers. Produced on Broadway. "It is beautiful, absorbing, exciting, touching and absolutely enthralling—a notable addition to the literature of our contemporary stage." —NY Daily News. "It is an engrossing evening, a salutary success for all concerned." —NY Journal-American. "It is both beautiful and grotesque, a small masterpiece exquisitely written in a mysterious and strange style." —Women's Wear Daily. **THE STORY:** Amelia, the proprietor of the Sad Cafe, throws her new husband out of their bedroom on their wedding night. Torn between anger and desire the husband finally leaves town only to return some years later to find Amelia showering all her affection on a dwarf cousin who has come to live with her. At their first meeting the dwarf is hopelessly attracted to the husband. In turn, the husband moves back into the Sad Cafe, threatening to run away with the dwarf if Amelia objects. The day of reckoning soon arrives and the husband and wife meet to settle their differences with their bare hands. 14 men, 6 women. UNIT SET. **FEE: \$60 per performance. Includes use of the incidental music composed for the New York production by William Flanagan. SPECIAL NOTE: The music is available on cassette tape (#0910CT) through the Play Service for \$35.00, plus shipping. [Note that the fee for the play remains the same whether or not the music is used, it being Mr. Albee's wish that all groups should include the music in their productions.]**

**ISBN: 0-8222-0092-9**

**\$6.50**

**BALM IN GILEAD.** DRAMA. Lanford Wilson. One of the milestones of the dynamic Off-Off-Broadway theatre movement, this vivid and powerful play, first produced by La Mama Experimental Theatre Club, illuminates the bleak and terrifying world of young exiles and outcasts in New York's upper Broadway area. **THE STORY:** The setting is an all-night coffee shop on New York's upper Broadway, where the riff-raff, the bums, the petty thieves, the lost, the desperate of the big city come together. The movement of the play is kaleidoscopic in effect, a surging mosaic of overlapping and interrelating speeches and action as separate goals and characters are blended together around a common center. At the core of the play are Joe and Darlene, two young people who would seem to have the strength and the need to transcend the turmoil and ugliness of the life in which they found themselves—but are, instead, crushed by it. But their loss is quickly absorbed in the maelstrom, as the others go on desperately seeking the joy and release and purpose in life which will, most certainly, continue to escape them. 16 men, 8 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1627-2**

**\$6.50**

**BATTLE OF ANGELS.** DRAMA. Tennessee Williams. This richly poetic early play by the author who has been widely hailed as one of our greatest playwrights is offered here in a revised version which was presented to great critical acclaim by New York's noted Circle Repertory Company. "...it is plainly the work of Williams in full glory. There is a wealth of poetry in its language, love and passion in its heart and master craftsmanship in its construction." —NY Post. "...an evening of renewal and reclamation." —NY Times. "...a major theater event." —Record. **THE STORY:** As in its later, and substantially rewritten version (entitled *Orpheus Descending*), the play deals with the arrival of a virile young drifter, Val Xavier, in a sleepy, small town in rural Mississippi. He takes a job in the dry goods store run by a love-starved woman whose husband lies dying upstairs, and his smoldering ani-

mal magnetism soon draws out her latent sexual passion. As it must, their liaison sets tongues wagging and invokes the scorn and jealousy of the townspeople, male and female alike. And, as the play probes ever more deeply and poignantly into the troubled psyches of its protagonists, a sense of inevitable tragedy grows, leading on to a *dénouement* of overwhelming and chilling intensity. 11 men, 11 women. INTERIOR. **FEE: \$75 per performance.** ISBN: 0-8222-0099-6 **\$6.50**

**A BELL FOR ADANO.** DRAMA. Paul Osborn, from the novel by John Hersey. **THE STORY:** Major Joppolo, coming into a Sicilian town just after its liberation, attempts to put his ideals on democracy. In spite of local difficulties, he manages to restore order. But what is needed is more than efficiency: The bell, which for centuries symbolized the town's moral well-being, has been carried off and a new one must be found. The Major realizes there are human elements that are not in his orders, and his ability to understand these makes his work a success. Success, however, does not come without a struggle, and his disobeying a certain order given by his superior results in a personal setback for him. Even though he will doubtless be broken for his offense, the new bell is at last installed. 22 men, 5 women. INTERIOR. **FEE: \$50 per performance. MS.** ISBN: 990281 **\$15.00**

**THE BEST MAN.** DRAMA. Gore Vidal. "Gore Vidal's *THE BEST MAN* makes you wish that Vidal were writing the dialogue for the presidential debates. It brings to the backstabbing world of campaigning the bright verbal fire that *All About Eve* and *Sweet Smell of Success* brought to the backstabbing worlds of show business and journalism." —NY Times. "A sophisticated, elegant and damnably entertaining play!" —The New Yorker. "Gore Vidal's best play! Well-crafted and witty with surprises, reversals, pungent character sketches, satire, worldly wisdom and juicy roles for all concerned." —NY Magazine. "Gore Vidal's *THE BEST MAN* is a winner! Extraordinarily fresh, witty, sharp and relevant." —NY Daily News. "Vidal's story is a corker! Suspenseful, funny, surprisingly fresh!" —A.P. **THE STORY:** The New York Post describes the plot as follows: "...William Russell, the ex-Secretary of State, is a wit and scholar with high liberal principles, beloved of the eggheads and suspected by practical politicians. Joseph Cantwell is a ruthless and hard-driving young man, a dirty fighter who will let no scruples stand in the way of his ambitions. And Arthur Hockstader is an ex-President, who loves politics for their own sake, admires a rough-and-tumble battler more than a chivalrous one, and is determined to have the final say in the selection of his party's candidate...The ruthless young man has got hold of papers indicating that his rival once suffered from a mental crackup, which he is all set to use. Then his scrupulous antagonist comes across some incriminating evidence about Cantwell, which he is loath to produce. The scruples don't appeal to the ex-President, who enjoys seeing the boys fight. All of this provides the framework for some vivid and interesting scenes in which Mr. Vidal contrasts the minds, emotions and fighting spirits of the two candidates..." 14 men, 6 women. INTERIORS. **FEE: \$60 per performance.** ISBN: 0-8222-1527-6 **\$6.50**

**BIG MARY.** PLAY FOR CHILDREN. Mark Medoff. Originally written for high-school-age performers, and first performed by forty actors from ten different high schools in the Great Valley (Pennsylvania) School District, this vividly theatrical play can be produced effectively with half that many actors, and with the roles played by individuals either older or younger than the text suggests. Using the simplest of means to tell its antic story of the day "they hung the elephant in Eddington, Tennessee," the play also carries a strong and pertinent message about racial prejudice, the mindless power of an alarmed mob, and the unreasonable fears which ignorance and lack of compassion can generate. **THE STORY:** It is the summer of 1916, and the circus has come to the small town of Eddington, Tennessee. But the star of the show, an elephant named Big Mary, ("the largest land animal in captivity") is not happy, as her trainer, Maurice Weglullen, is about to be married to a local belle, Ella Mae Clayshulte, and to commit his charge to the questionable care of his assistant, Red Lavelette. Disrupting the wedding ceremony, and then trotting off after the newlyweds, Big Mary reacts angrily to Red's attempts to bring her to heel by giving him a fatal toss over her head—which presents the townspeople with the problem of how to deal with crime by an elephant. The nearsighted mayor decides to mete out justice with a gun (but succeeds only in wounding an innocent bystander); the sheriff nervously (and without effect) orders Big Mary to cease and desist; and only the local black preacher, Rev. Stokes, appears to keep his head. Eventually everybody in town gets involved in the situation, and despite the pleading of Badger McQueen, a young black orphan girl who wants desperately to join the circus (black people can't in 1916), "wiser" heads prevail and it is ordained that Big Mary must hang. Which, with the help of Old Bud Fenwick's derrick, she does—to the enlightenment of all, for, as the Rev. Stokes ironically points out, "children learn what they learn from their elders"—which, it is hoped, means from the bad examples as well as from

the good. Flexible casting, 20-40 performers. OPEN STAGE WITH BACKDROP. **FEE: \$60 per performance.** ISBN: 0-8222-0117-8 **\$6.50**

**BILLY BUDD.** DRAMA. Louis O. Coxe and Robert Chapman, based on the novel by Herman Melville. A perennial favorite with men's groups. A drama of philosophical import, rising to a climax of almost unbearable tension. **THE STORY:** Billy Budd, an American sailor impressed by the British during a war between England and France, has been brought aboard H.M.S. Indomitable and assigned to duty. A pleasant lad, innocent of guile or malice, he becomes popular with men and officers—all but Claggart, the hated Master-at-Arms. Claggart, the incarnation of evil, is unable to admit that there can exist a spirit as utterly good as that of Billy, and he does everything to destroy him. Suspecting Billy's friendliness toward himself, and bent on involving him in a mutiny plot, he denounces Billy to Captain Vere. The Captain, who knows Claggart is lying, orders him to repeat his charges to Billy's person. When Claggart does so, Billy is so amazed that he is speechless. The lad's outraged feelings can only be expressed by action, and he strikes Claggart a blow that kills him. The Captain must then try Billy for striking an officer, for which the penalty is death, and the play moves inexorably to its shattering and deeply moving climax. 22 men. INTERIORS/EXTERIOR. **FEE: \$50 per performance.** ISBN: 0-8090-1204-9 **\$9.00**

**THE BODY & THE WHEEL.** PLAY MADE FROM THE GOSPELS. William Gibson. Suitable for production in a church, theatre or auditorium, this beautiful and moving work by one of our theatre's most important and successful playwrights illuminates the story of Jesus with dramatic force and true reverence. The dialogue is drawn from the Gospels, and the action follows the fateful flow of events leading up to the crucifixion and the resurrection. Imaginatively constructed and paced with consummate skill, the play, in total, becomes both an exciting theatrical event and a deeply spiritual experience—and one which will renew the meaning and relevance of the Christian ethic for audiences and participants alike. "...fast-moving...highly dramatic...succeeds from every standpoint..." —Dover (NH) Daily Democrat. "...only the genius of Mr. Gibson could have assembled the parables of Christ into a play of solid dramatic construction, with an intricate pattern of scenes, music, and mime that transcends the story of Christ..." —Newmarket (NH) Publick Occurrences. Flexible casting, minimum of 24 players. OPEN STAGE. **FEE: \$40 per performance.** ISBN: 0-8222-0131-3 **\$6.50**

**THE BOY WITH GREEN HAIR.** COMEDY/FANTASY. F. Andrew Leslie, based on the motion picture, which was drawn from an original story by Betsy Beaton. **THE STORY:** Peter, twelve, is an orphan—although he clings to the hope that someday his mother and father will come back from the War and find him. Peter has been shunted from foster home to foster home, and now lives with Gramp, not his real grandfather, but a kindly old ex-vaudevillian. Gramp and Peter hit it off well, and Peter begins to enjoy a normal happy life. But when the children at school find out Peter won't believe that his parents are not coming back, they taunt him. Peter is filled with rage, but Gramp makes Peter realize that there is always hope for the future. Life should be like a green plant, holding its own and putting out new shoots despite all odds. It is the sense of green—the color of life—which overwhelms Peter's consciousness...and then turns his hair green. What this does to the town is a lesson in human relations. The green hair must go, and with it goes Peter's revived belief in people's goodness. Things are ultimately set right again, with scenes of fantasy and warmth which make the play both a beguiling and touching experience. 9 men, 1 woman, 7 boys, 3 girls. UNIT SET. **FEE: \$40 per performance. MS.** ISBN: 990309 **\$15.00**

**THE BROTHERS KARAMAZOV.** DRAMA. Boris Tumarin and Jack Sydow, from Dostoyevsky's novel. "A first-rate piece of work." —NY Times. **THE STORY:** As described in the New York Times: "If *THE BROTHERS KARAMAZOV* were only a crime play, it would be enthralling enough for anyone in search of entertainment. But since the theatre version by Boris Tumarin and Jack Sydow naturally derives from Dostoyevsky, it goes deeper than crime. It probes into the whole philosophy of life in a Christian civilization. It also involves hallucinations and the ambivalence of the human personality; and since it is Russian it swings violently from love to hatred, both of which are described with turbulent emotions...In literal terms, *THE BROTHERS KARAMAZOV* is a complex, baffling crime story with what we might call Kafka overtones today. What makes it great, however, are the questions it asks about good and evil, guilt and innocence, religion and atheism. The current version gives you the essence of Dostoyevsky in a blunt, sobering fashion." 21 men, 5 women. UNIT SET. **FEE: \$40 per performance. MS.** ISBN: 992161 **\$15.00**

**CAFE CROWN.** COMEDY. Hy Kraft. It is a tender, humorous portrait of actor, playwright, waiter, busboy, card player and, above all, the eminent Shakespearean actor, David Cole. **THE STORY:** David Cole, after five years of retirement, returns to produce *King Lear*, his last affirmation of human dignity in a musical-comedy world he no longer understands. The busboy, Hymie, who has hoarded his tips and is the local angel for plays, is reluctant to finance Cole, whose previous Shakespearean ventures have all been flops. But Cole induces Hymie to finance his modern *King Lear*. But a brisk Hollywood agent flashes a big movie contract before the young actor who is to star in the revival. The young man has felt frustrated in the expiring Jewish Theater. His sweetheart, Cole's daughter, agrees that he must make the break and move on. So does her mother, a noted Jewish actress. The opening night arrives, and the Hollywood agent turns up just before the curtain rises, waving a huge offer. The young actor turns it down. But Cole suddenly sees that he is fighting history and himself assumes the beard and the robes of the tragic King. 17 men, 4 women. **INTERIOR. FEE: \$40 per performance. MS. ISBN: 990311**

**\$15.00**

**CALL ME SHAKESPEARE.** AN ENTERTAINMENT. Guy Endore. **THE STORY:** The play begins as if it were a lecture on Shakespeare, with "The Author" stepping before the audience to evoke the historical and social atmosphere of Shakespeare's day. Excerpts from the plays and poetry are given—with interruptions from "The Professor" and others to add illuminating details. From the amusing interplay emerges a well-rounded picture of Shakespeare's England. And a sense of deepening wonder about the "myriad-minded" author himself. Such figures as Oscar Wilde and Mark Twain make characteristic and revealing comments, but the identity of the "real" Shakespeare comes into question as voices are raised to plead the cases of Jonson, Marlowe, the Earl of Oxford and others as the true authors. Each point of view is substantiated with intriguing "facts," and as the debate grows more absorbing so does the listener's joy in the great body of work which has instigated it. In the end the controversy remains unresolved, but from it all comes a renewed appreciation for the glories of the words and a greater awe of the man who was its creator—call him Shakespeare or what you will. 6-10 men, 23 women. **OPEN STAGE. FEE: \$40 per performance. ISBN: 990299**

**\$15.00**

**CAMINO REAL.** FANTASY. Tennessee Williams. "A strange and disturbing drama...as eloquent and rhythmic as a piece of music." —NY Times. "CAMINO REAL is a brilliant and riotous adventure. It succeeds in making tangible for all your senses the delirious pains and ecstasy of a wild dream." —NY World-Telegram. **THE STORY:** Hawkins, writing in the New York World-Telegram, describes the play as having "no limits of time or space. The set is a walled community, from which the characters ceaselessly try to escape, without success. Only Don Quixote, who calls himself 'an unashamed victim of romantic folly,' has access to the outside, and finally Kilroy goes with him. Kilroy is a central figure, an ex-boxer, always the patsy, the fall guy, who asks so little and always gets short-changed, but he never quits hoping...The other principal story is a romance between the aging, hunting Camille, and the fading Casanova, who yearns now only for tenderness and faithfulness...The play has subdued sequences of tenderness and pathos. It also has scenes of cataclysmic violence. The near escape of Kilroy, the battle to ride the escape plane are hair-raising, as is the wild fiesta to crown the 'tired old peacock,' Casanova." 26 men, 10 women (extras, doubling possible). **EXTERIOR/INTERIORS. FEE: \$75 per performance. ISBN: 0-8222-0177-1**

**\$6.50**

**A CHRISTMAS CAROL: SCROOGE AND MARLEY.** CHRISTMAS PLAY. Israel Horovitz, adapted from Charles Dickens' *A Christmas Carol*. Commissioned by Center Stage, in Baltimore, Maryland, and produced there with great critical and popular success. An ingenious and theatrically dazzling new adaptation of this great classic by one of our theatre's most inventive and respected playwrights. "...Horovitz's particular talent seems to lie in maintaining remarkable fidelity to the artist whose work he adapts, losing none of the original flavor which marked their greatness. At the same time, he enlivens the work, enhancing its presentation to a modern American theatre audience in a most sublime manner." —Catholic Review. "Children will find it engrossing, but their parents will love it." —Baltimore Sun. "...a glorious success." —Baltimore News American. **THE STORY:** Famous the world over, the often bizarre and ultimately heart-warming story of Scrooge, Bob Cratchit, Tiny Tim and the others needs no detailing here. Mr. Horovitz's adaptation follows the Dickens original scrupulously but, in bringing it to life on the stage, adds elements of inventiveness and brilliant theatricality which enhance and strengthen its timeless virtues. The end result is a theatre piece of unique eloquence, which will delight audiences of all ages, and draw forth the best efforts of all engaged in its presentation. Flexible casting, minimum of 22 players. **UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-0211-5**

**\$6.50**

**A CHRISTMAS CAROL.** CHRISTMAS PLAY. Charles Dickens. Adapted to the stage by Romulus Linney. A new adaptation of the Dickens' classic by an American original. This fine version of the tale of Scrooge's redemption was originally produced at the Milwaukee Repertory Theater. **THE STORY:** An adaptation of the story of Ebenezer Scrooge's journey from an embittered, ungenerous creature into a giving, caring human being at the hands of three spirits, who, one Christmas Eve, show him what life means. Of his new stage version of the story Linney writes, "When the Milwaukee Repertory asked me about adapting its new *A Christmas Carol* for them, I did not remember actually reading the book, nor had I seen any of its numerous stage versions. I was only acquainted with the film starring Alastair Sim, done in England years ago, which I had liked, but only dimly remembered. So when I read *A Christmas Carol*, I was able to pretend I had never heard of the great story before. I was of course amazed not only at its beauty and durability, but at its blazing theatricality. It is part *Hamlet*...part *Everyman*...and part Charlie Chaplin. I vowed to stick to the bones of the story as closely as I could to take the evolution of Scrooge seriously, and to try and find, as he goes, the child within him that slowly emerges from his ordeal to such bountiful happiness." This richly textured play brings the full spirit of the book, as well as those of Christmases Past, Present and Yet To Come, to life on the stage. Directions are included for a simplified version of the play. 19 men, 17 women (flexible casting). **UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1539-X**

**\$6.50**

**COME ON STRONG.** DRAMA. Garson Kanin. A fascinating study of an aspiring actress provides an accurate, chilling but always engrossing glimpse into the inner workings of show business in New York and Hollywood. "Mr. Kanin has thought up some smashing scenes." —NY Times. **THE STORY:** Virginia Karger and Herbert Lundquist, two young acting hopefuls, share a flat on New York's West Side and a common ambition to get ahead in the Theatre. She is also interested in matrimony. But as Herb is unwilling to change their present casual arrangement for something more binding, Ginny accepts the proposal of an older admirer and departs for what proves to be a tragically abortive honeymoon in Atlantic City. Her husband dies of a heart attack and Ginny, numbed with shock, returns briefly to Herb before setting off for Hollywood with the burning determination to rebuild her life. When the two meet again several years later Herb has turned to capitalizing on his talent as a photographer while Ginny, her name changed to Vanessa Carr, is now a worldly and desperately expedient starlet willing to make any concession to further her career. Herb's success as a producer of documentary films has brought him to Hollywood, but he is unable to accept the shallow pretense of the movie center or the realization of what Ginny has become. This time he is the one who leaves, and when the two next encounter one another several more years have passed. Again the setting is New York, but in a sumptuous suite of the Plaza Hotel. Ginny, now Ginia Karr, a reigning movie queen, is to be photographed by Herb, the ace photographer for a leading news magazine. At first their meeting is marked by distrust and cutting repartee, but at last, in a fast-moving scene filled with both drama and comedy, the former lovers finally break through the wall of resentment and misunderstanding which had grown up between them and, coming to terms with themselves, acknowledge their love and the need for marriage to make it meaningful and lasting. 20 men, 10 women (many roles can be doubled). **THREE INTERIORS. FEE: \$40 per performance. ISBN: 0-8222-0230-1**

**\$6.50**

**COMPULSION.** DRAMA. Meyer Levin. Adapted by the author from his best-selling novel. Dealing with the case of two young "thrill killers," it explores the engrossing questions of motivation, responsibility and punishment. Although it was written several decades ago, the play is as timely as today's headlines. **THE STORY:** In Chicago in 1924, two brilliant university students, the sons of millionaires, kidnap a boy and kill him. They celebrate their "perfect crime" in a nightclub, with their girlfriends and a fraternity brother, who happens to be a reporter. Tracing of a pair of glasses dropped at the scene of the crime leads the reporter to an interrogation of the two "supermen" in a cat-and-mouse scene, in which they flaunt their extravagant ideas, but eventually entangle themselves. Their bizarre crime arouses a lynching fever, and, in the face of this, a humanitarian attorney fights for their lives. Questions of juvenile delinquency, capital punishment and psychiatric evidence are the subject of the courtroom battle. The struggle over the fate of the two boys is waged between the defense attorney, who believes that we are fallible creatures trapped in our mortal imperfections, and the prosecuting attorney who contends that all men must be held responsible for their actions and punished for their crimes, whatever the causes might be. 24 men, 5 women. **UNIT SET. FEE: \$40 per performance. MS. ISBN: 990258**

**\$15.00**

**THE CRUCIBLE.** DRAMA. Arthur Miller. Winner of the 1953 Tony Award for Best Play. This exciting drama about the Puritan purge of witchcraft in old

Salem is both a gripping historical play and a timely parable of our contemporary society. "A powerful drama." —NY Times. "Strongly written." —NY Daily News. **THE STORY:** The story focuses upon a young farmer, his wife, and a young servant-girl who maliciously causes the wife's arrest for witchcraft. The farmer brings the girl to court to admit the lie—and it is here that the monstrous course of bigotry and deceit is terrifyingly depicted. The farmer, instead of saving his wife, finds himself also accused of witchcraft and ultimately condemned with a host of others. 10 men, 10 women. UNIT SET. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0255-7 \$6.50**

**DAUGHTERS OF ATREUS.** DRAMA. Robert Turney. "One of the most extraordinary American plays of a generation." —The Nation. "One of the best things I have read in a long time." —Sean O'Casey. **THE STORY:** Here for the first time the whole Agamemnon-Elektra cycle is condensed into one play, but told from the viewpoint of Klytaimnestra, whose daughter Iphigeneia was sacrificed at Aulis before the Argives could sail for Troy. The rest of the play follows closely the famous story, including the working out of the revenge theme through Orestes and Elektra. 13 men, 14 women. INTERIOR/EXTERIORS. **FEE: \$40 per performance. MS.**  
**ISBN: 990261 \$15.00**

**DEAD END.** DRAMA. Sidney Kingsley. Revived to great success in 1997 by the Williamstown Theatre Festival, this play was an enormous success on Broadway and elsewhere, and marked the beginning of the Dead End Kids or Bowery Boys. "An enormously stirring drama." —Brooks Atkinson, NY Times. **THE STORY:** Against a brilliant setting, we are introduced to the street urchins, who only too readily turn to the devious methods of their elders in making their hard way in life; against a background of tenements and a magnificent East River apartment, standing side by side, we see unfold before us a story of gangsters and police, simple pleasures and vice, and of wealth flaunted in the face of poverty. A stirring story of young love is skillfully combined with the last efforts of a gangster to see his mother, and the young man's ultimate capture. 22 men, 6 women. EXTERIOR. **FEE: \$50 per performance. MS.**  
**ISBN: 990250 \$15.00**

**DETECTIVE STORY.** DRAMA. Sidney Kingsley. A long-run hit in New York. **THE STORY:** The scene is the squad room and office in a New York police station. The playwright presents a fascinatingly realistic picture of routine cases brought into a metropolitan police station in the course of a day. Out of the welter of human misery, vice and stupidity there emerges the tragic and moving case of a decent young fellow who has stolen money from his employer. Though a woman who is in love with him comes to his help and the employer is offered everything that has been taken from him, the case has fallen into the hands of McLeod, a hardworking detective whose experience in police work has developed in him a mania for punishing all law breakers, whom he regards as incorrigibles. Nothing will satisfy him but brutal punishment. He is at work at the same time on a case involving an abortionist whose attorney, failing to move him by other means, forces McLeod's wife to confess to her husband that she had herself some years before made use of the services of the abortionist in question. Since McLeod worships his wife and finds in her the only happiness of his existence, his world collapses about him. The climax comes when McLeod gets involved with another prisoner who attempts to escape from the squad room with the aid of a revolver taken from one of the detectives. McLeod is shot and killed. This climax is a fitting end to McLeod's career. To the last, he had been bent upon doing what he considered his duty—in seeing that criminals obeyed the letter of the law at no matter what cost. 24 men, 8 women (several non-speaking extras and several of the males can be doubled). INTERIOR. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0302-2 \$6.50**

**DODSWORTH.** DRAMA. Sinclair Lewis' novel, dramatized by Sidney Howard. A great success on Broadway and around the country. The play-book includes prefaces by Sidney Howard and Sinclair Lewis, discussing at length the art and craft of collaboration and dramatization. 22 men, 14 women. UNIT SET. **FEE: \$50 per performance. MS.**  
**ISBN: 990247 \$15.00**

**DON JUAN.** COMEDY. Jean Baptiste Molière. Adapted by Stephen Porter. A new and sparkling version of Molière's classic play, which enjoyed both critical and popular success in its New York presentation by The New Phoenix Repertory Company. "Porter's adaptation is clean and linguistically comfortable, and his textual interpretation both intriguing and amusing for a modern audience." —Cue Magazine. "It is a sly and wonderfully witty play." —NY Newsday. "...the play is as delightful as it is deep..." —NY Magazine. "...it sparkles..." —NY Times. **THE STORY:** Famous in drama, opera, poetry and story, the immortal rake, Don Juan,

is here treated by Molière as a means to ridicule human follies, pretensions and hypocrisies while, albeit delightfully, pointing a timeless moral. The action of the play moves with swiftness and style as Don Juan pursues his amorous prey, bemusing his world-weary servant, Sganarelle, and deftly turning aside the wrath of his enemies. Contemptuous and arrogant, Don Juan is also a figure of enormous verve and magnetism, and while the error of his ways makes his demise inevitable, the calm dignity with which he accepts his spectacular fate only adds to his richness and dimensions as a legendary character. 16 men, 4 women (some roles may be doubled). UNIT SET. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0323-5 \$6.50**

**DREAM GIRL.** COMEDY/FANTASY. Elmer Rice. Enjoyed a long run in New York. One of the author's most glamorous plays. **THE STORY:** Tells of a delightful young woman who quite inefficiently runs a bookstore. She is one of those charming but dreamy, over-imaginative young women whom the slightest suggestion may send off into the most extravagant daydreams. In her own life she seeks at every opportunity to escape into a romantic world of unreality. During a single day of her life, which shows the actual episodes of her existence, several successive incidents of her dreaming are amusingly dramatized. 25 men, 7 women (doubling possible, several bits). UNIT SET. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0332-4 \$6.50**

**EXCURSION.** COMEDY. Victor Wolfson. **THE STORY:** After thirty years on the route from Harlem to Coney Island, Captain Obadiah Rich's excursion steamship "Happiness" is about to be taken out of service and made into a garbage scow. Captain Rich rebels at the idea and on the final cruise heads his antique tub straight for a magic island south of Trinidad, where his oddly assorted passengers can begin existence anew under luxuriant tropical auspices. The boat sails into the unknown with each person planning what he will do to realize his ideal. Reality suddenly brings them to a standstill, but the dawning of the next day's sun carries with it the realization that each has learned to look upon his troubles through different eyes. The men, women, and children who sail on the "S.S. Happiness" are typical inhabitants of our modern cities—shop girls and students, romantic youngsters and hard-working grown-ups, rich and poor. 18 men, 10 women. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 2027 \$15.00**

**THE FABULOUS INVALID.** DRAMA. Moss Hart and George S. Kaufman. **THE STORY:** A series of romantic and comic episodes glorifying show business on Broadway. 75 (various). UNIT SET. **FEE: \$50 per performance. MS.**  
**ISBN: 990266 \$15.00**

**FATHER MALACHY'S MIRACLE.** FANTASY/COMEDY. Brian Doherty. Adapted from the novel of Bruce Marshall. **THE STORY:** Father Malachy believes the day of miracles has not passed, and in the heat of an argument declares that the night club standing at the corner might be moved and set down elsewhere, if one had sufficient faith. And before he knows what he is saying, Father Malachy promises to perform this miracle that very evening at nine sharp! Inside the night club the miracle occurs on schedule, when the club rises and is carried away to a lonely rock in the ocean. The miracle is hailed throughout the world and crowds of people flock to the scene. Father Malachy, expecting that mankind will rejoice in a renewed faith, faces problems he had never foreseen. How embarrassing to his Bishop to have a first-rate miracle on his hands! A disapproving Cardinal declares that the Church cannot formally approve. The night club owner realizes the sensational value of this, and does tremendous business. Malachy is further crushed when he learns that an American business man wants to syndicate the whole affair. In consternation over the behavior of the patrons of the club, Malachy repeats the miracle and transfers the club back to its original place. 21 men, 14 women. INTERIORS/EXTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 992167 \$15.00**

**THE FIRST GENTLEMAN.** HISTORICAL DRAMA. Norman Ginsbury. **THE STORY:** A battle of wills rages between the Prince Regent of England, later George IV, and his charming, high-spirited daughter, the Princess Charlotte. The Regent would like to get Charlotte out of England because she's too popular. He decides Charlotte should marry William, Prince of Orange, and sail off to Holland to live. William is very rich and something of a dolt, which is just fine with the Regent. But Charlotte has her own ideas. She is in love with Leopold, a prince, but poor, and no match for the heiress to the throne of England. Charlotte persuades her father to allow her to marry Leopold. There is an idyllic interlude of happiness for them, with the Regent giving orders for the redecoration of their house. The entire country is eagerly awaiting the birth of Charlotte's baby—when she dies giving birth to a stillborn son. The Regent's real grief mingles with his excitement over the thought of a



spectacular funeral. In the last scene we see him dressing for the christening of a niece whom he grudgingly allows to be called Victoria. 10 men, 11 women. INTERIOR. **FEE: \$40 per performance. MS.**

**ISBN: 990318**

**\$15.00**

**FIRST LADY.** COMEDY. Katharine Dayton and George S. Kaufman. **THE STORY:** The conflict centers upon the feud between two Washington hostesses, who show no quarter in their struggle for the position of First Lady. Irene Hibbard, wife of a Supreme Court Justice, incurred the undying hatred of Lucy Chase Wayne, wife of the Secretary of State, when she stole the latter's cook. For revenge Lucy, to discourage Irene's interest in a young Senator, lets a false rumor circulate that the party is considering Hibbard for the Presidency. Irene immediately returns to the family hearth to "stick with her husband in his hour of need." But the rumor goes out of Lucy's control and threatens to become a reality. Realizing she would be responsible for thwarting her own husband, Lucy frantically tries to repair the damage. The battle between them rages at social functions and in congressional lobbies. When all seems lost Lucy gets a brilliant inspiration and with the help of the foreign office learns that a former marriage of Irene's is still in effect, the foreign-obtained divorce not being recognized in this country. Using this she forces Irene to retire from the field. 14 men, 11 women. TWO INTERIORS. **FEE: \$40 per performance. MS.**

**ISBN: 990363**

**\$15.00**

**FIRST LOVE.** DRAMA. Samuel Taylor. Based on the memoir *Promise at Dawn* by Romain Gary, this imaginative and affecting Broadway success delineates the special relationship between a widowed mother and her son. Played on a virtually bare stage, it ranges widely in time and place and from boyhood to maturity, creating a mosaic of scenes and events which blend into an unforgettably human story. "Gary's story is enchanting, and so is playwright Taylor's device for putting it onstage." —NY World Telegram & Sun. "...a warmly affectionate play..." —NY Post. "...scenes that have humor and tenderness..." —NY Newsday. **THE STORY:** Richard Watts describes the play as the "appealing heartfelt chronicle of a son's often sorely tried devotion to a remarkable, courageous and almost epically exasperating mother. Episodic and somewhat leisurely, it possesses a kind of humorous sadness that is steadily engaging. If the French author-diplomat hadn't loved his mother deeply, he might have made a fairly devastating case against her. Possessive, driving and ruthlessly resourceful, she could be a trial to everybody and an embarrassment to her child. But she had the indomitable quality of never accepting defeat, she fought on unceasingly for the goal she had set, and her ambition was not for herself, but for the two loves of her life, her son and France. And she was capable of every sacrifice to further the dreams to which she devoted her life..." 19 men, 3 women, 4 boys (of the 19 men, many are bit parts). SIMPLIFIED SETTINGS. **FEE: \$40 per performance.**

**ISBN: 0-8222-0402-9**

**\$6.50**

**THE FIRST NIGHT OF "PYGMALION."** DRAMA. Richard Huggett. Based on the letters between Mrs. Patrick Campbell and George Bernard Shaw which preceded the first performance of *Pygmalion*, this witty and clever play has become a favorite in its native England. **THE STORY:** Bright irreverent, funny and always perceptive, the letters exchanged between Shaw and "Mrs. Pat" preceding the first production of *Pygmalion* reflected their two distinctive personalities brilliantly. The way to what proved to be a great success was not easy, and it is all captured in this immensely playable play—which uses the letters as a launching point to examine the whole myriad of people and events that were involved. The result is a feast of humor and lively action, projected with a refreshing dexterity and an adroitness of style all too rarely encountered in today's theatre. 56 men, 56 women. OPEN STAGE. **FEE: \$50 per performance. MS.**

**ISBN: 990310**

**\$15.00**

**FLIGHT TO THE WEST.** DRAMA. Elmer Rice. **THE STORY:** In a Trans-Atlantic Clipper, the author assembles a cross-section of the warring elements of Europe and America. Out of the antagonisms of the various characters, the author has fashioned a moving play that comes to grips with the problems of espionage, appeasement, and the persecution of minorities. 16 men, 5 women. INTERIOR. **FEE: \$40 per performance. MS.**

**ISBN: 990357**

**\$15.00**

**GIDEON.** DRAMA. Paddy Chayefsky. A long-running Broadway hit. "...a play of enormous power, humor and persuasion." —NY Journal-American. "...a vaulting and majestic play..." —Women's Wear Daily. "...filled with poetry, color and excitement..." —NY Newsday. **THE STORY:** As outlined by John McClain: "The people of Israel, having worshipped a succession of gods with small success, are about to be overwhelmed by the hordes of the Midianites. Gideon, pursuing his inept labors in the fields, is visited by a stranger in elegant robes who has a difficult time establishing himself as Jehovah, and an even more arduous task in convincing Gideon that he, Gideon,

has been appointed the redeemer of his people. But the transformation is finally achieved, and Gideon, now inspired by the Lord's might, leads his army in the miraculous massacre of the enemy. Whenever his devotion to God wavers, it is restored by a miracle, and after the victory there is a sincere love scene between the man and the Almighty. It is a rare and touching moment. But God is an unrelenting and jealous leader, and he demands that his disciple kill the old men of Manasseh and Succoth, who worshipped false gods and prophets. Gideon finds himself powerless to carry out his command, holding human life too dear. Instead he leaves the scene, taking with him the delectable daughter of one of those condemned, and a golden robe with which he hopes to assuage God's wrath. And when his people fall down before him in adoration, he toys fleetingly with the idea of becoming king of Israel. Returning to his tent he has a final confrontation with the Lord, now thoroughly enraged. He begs to be divorced from this allegiance with the Almighty, pleading that he is too mortal for spiritual alliance. Thus the vision of God, entrusted to him alone, vanishes. Left alone, God muses at the tragic gulf that separates man from divinity—the stubborn insistence upon reality which will not let him rise above himself." 18 men, 6 women, 1 boy. UNIT SET. **FEE: \$40 per performance.**

**ISBN: 0-8222-0442-8**

**\$6.50**

**THE GOLDEN SIX.** DRAMA. Maxwell Anderson. The last play by one of America's foremost playwrights. "A stately, searing drama...burns and blasts." —NY World-Telegram & Sun. "It is a complex tale Anderson has to tell, but he does it adroitly and with a good sense of theatre." —NY News. **THE STORY:** As told by Judith Crist in the New York Herald-Tribune: "THE GOLDEN SIX is a colorful and cynical account of the four Caesars who ruled from 27 B.C. to 54 A.D., stopping short of Nero...The 'golden six' are the grandsons and step-grandsons of Augustus Caesar, who hopes to choose one as his heir. All but the limping and stuttering Claudius are handsome and heroic, and all six are staunch outspoken republicans opposed to their grandfather's consolidation of power and emergence as Emperor. Augustus' wife, Livia, plays the doting grandmother and the loyal spouse...By the end of Act I we know Livia for what she is. Two of the grandsons have been murdered and a third banished on perjured testimony. Livia poisons Augustus, having first forced him to name her son as his successor. Then she insists that Tiberius name Caligula, rather than his own son, as his successor. The Empire goes from bad to worse and Caligula comes to an untidy end, his power-mad tactics eventually bringing his own destruction. At the end of the play Claudius, who has wanted to restore the republic, finds himself Emperor and can do nothing but accept that unwanted role. 16 men, 9 women. SIMPLIFIED SETS. **FEE: \$40 per performance.**

**ISBN: 0-8222-0457-6**

**\$6.50**

**THE GOVERNMENT INSPECTOR.** COMEDY. Nikolai Gogol. Adapted by Peter Raby. A brilliant new adaptation of Gogol's comic masterpiece, successfully produced by both the Tyrone Guthrie Theater Company, in Minneapolis, and the Stratford National Theatre of Canada. **THE STORY:** The corrupt, squabbling bureaucrats of a provincial Russian hamlet are suddenly shocked to learn that a Government Inspector is about to pay them a visit—incognito. In this panic they jump to the conclusion that a young stranger recently arrived at the hotel is the Inspector, and they set out to woo him with hospitality, bribes and even the hand of the major's daughter. Actually the young visitor is a penniless clerk—but he is more than willing to accept, with no little cynicism, the largesse which is suddenly showered on him. When their error is discovered the local officials fall to squabbling again, this time over who is to blame for their costly mistake, only to be interrupted by the ominous news that the real Government Inspector has arrived and requests their immediate presence in the name of the Emperor! 20 men, 8 women (plus extras, many of the male roles are bit parts). TWO INTERIORS (ONE VERY SIMPLE). **FEE: \$60 per performance.**

**ISBN: 0-8222-0466-5**

**\$6.50**

**THE GRAPES OF WRATH.** DRAMA. Frank Galati, from the novel by John Steinbeck. Winner of the 1990 Tony Award and Outer Critics Circle Award. A powerful and deeply affecting stage version of one of the masterpieces of American literature. Holding to the simplicity and directness of the original novel, the play uses the sparest of technical means to convey its timeless message of the persistence and strength of the human spirit as it battles against the adversities of nature and an uncaring society. "...majestic...leaves one feeling that the generosity of spirit he saw in a brutal country is not so much lost as waiting once more to be found." —NY Times. "This is, overall, a thrilling theatrical achievement that gets its power from the still sharp relevance of its human message..." —NY Post. "THE GRAPES OF WRATH is a lesson in history, stagecraft, and truth that we cannot afford not to learn." —NY Magazine. **THE STORY:** Renowned first as a novel, and then as a prize-winning motion picture, the story of the Joad family and their flight from the dust bowl of Oklahoma is familiar to all. Desperately proud, but reduced to poverty by the loss of their farm, the Joads pile their few possessions on a battered old



truck and head west for California, hoping to find work and a better life. Led by the indomitable Ma Joad, who is determined to keep the family together at any cost, and by the volatile young Tom Joad, an ex-convict who grows increasingly impatient with the intolerance and exploitation which they encounter on their trek, the Joads must deal with death and terrible deprivation before reaching their destination—where their waning hopes are dealt a final blow by the stark realities of the Great Depression. And yet, despite the anguish and suffering which it depicts, the play becomes in the final essence a soaring and deeply moving affirmation of the indomitability of the human spirit, and of the essential goodness and strength which—then as now—resides in the hearts and minds of the “common man” throughout the world. 18 men, 4 women. UNIT SET. FEE: \$60 per performance. SPECIAL NOTE: Original music composed by Michael Smith for this play is available. The music, as well as the fee for its use, can be obtained through the composer. ISBN: 0-8222-0475-4 \$6.50

**THE GREAT SEBASTIANS.** MELODRAMA/COMEDY. Howard Lindsay and Russel Crouse. “A delightful show.” —NY Post. THE STORY: As described by Chapman in the New York News, the play “is an artfully deliberate combination of the legends of Graustark and the writings of George Sokolsky. In it Lunt and Fontanne are a vaudeville combo doing a mind-reading act, and their bookings have carried them as far as Prague, Czechoslovakia, in late 1948. They are just in time for the upsurge of the Communists and the purported suicide of Jan Masaryk, and for a pleasant while it looks as though they’d never get out of Prague alive...the result is a charming, winsome comedy.” The mind-reading duo—the Great Sebastians—have been friends of Jan Masaryk and had lunch with him the day before his death. The new government in Czechoslovakia asks them to say publicly that Masaryk had been depressed and unhappy about his actions as head of the former government, and when the Sebastians refuse to do this, they are in trouble. They are hired to do their mind-reading act at the home of a Communist official who hopes to use them to uncover a traitor to his government; this backfires, and shortly they find themselves prisoners, with their life savings—in the form of a valuable postage stamp—in the hands of the enemy. After many ingenious intrigues an escape is, of course, managed (for this is a comedy) and even the postage stamp is retrieved, and the Sebastians dash for the border, carrying with them a reformed Communist who’s decided he would prefer life outside the Iron Curtain. 15 men, 6 women. INTERIORS. FEE: \$60 per performance. ISBN: 0-8222-0484-3 \$6.50

**THE GREEN PASTURES.** DRAMATIC FABLE. Marc Connelly. Suggested by Bradford’s *Ol’ Man Adam and His Chillun*. Winner of the 1930 Pulitzer Prize. This play was acclaimed as one of the great imaginative dramas of the twentieth century. THE STORY: Brooks Atkinson wrote of it in the New York Times: “Marc Connelly has lifted his fable of the Lord walking on the earth to those exalted heights where utter simplicity in religious conception produces a play of great emotional depth and spiritual exaltation—in fact the divine comedy of the modern theater.” Cast of 59. UNIT SET. FEE: \$50 per performance. MS. ISBN: 990375 \$15.00

**GUNFIGHTER: A GULF WAR CHRONICLE.** DRAMA. Mark Medoff. “Drama at its finest, a theatrical event not to be missed, mesmerizing, inspired, unforgettable.” —Sacramento News & Review. “Thrilling, thought provoking, and you won’t find a better, more gut-grabbing piece of theatre anywhere in town.” —Capital Public Radio. “Powerful...[a] tour de force...a near revelation...a poignantly moving theatre experience.” —Sacramento Bee. THE STORY: Based on the true life story of Lt. Col. Ralph Hayles (U.S. Army, retired), GUNFIGHTER: A GULF WAR CHRONICLE tells the story of an Apache attack helicopter pilot whose career and life are changed by a tragic friendly fire incident during the Gulf War of 1991. Mr. Hayles was the first soldier in over two hundred years of American military history to be named publicly by the military and media as the shooter in a friendly fire situation. GUNFIGHTER is the rich story of media and military, ambition and duty, and it reveals the complexity of professional relationships when they collide with technology and personal ambition. “This is a very patriotic play and represents many of the great things about our country, such as freedom of speech,” says Mr. Hayles, who now lives and works in San Antonio. “Freedom of speech protected me but tore my life to pieces on the front end.” The play is very presentational and allows for fabulous sound and video support. 19 men, 7 women (doubling possible down to 20 actors). UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1936-0 \$6.50

**HAMLET ESP.** DRAMA. Paul Baker. Adapted from Shakespeare’s *Hamlet*. Conceived by the renowned director of the Dallas (Texas) Theater Center, and successfully presented there under his direction, this imaginatively restructured version of Shakespeare’s immortal play focuses the action in

and through the mind of the central character, and employs three Hamlets to elucidate and define his fragmented, yet fascinating, personality. “HAMLET ESP is not a distortion of Hamlet, but an echo that reverberates in the audience long after the curtain has fallen.” —Christian Science Monitor. “It serves up all the tragedy, pathos, intrigue, humor and emotional impact of the original in a contemporary, but not gimmicky package.” —Dallas Morning News. “It’s boldness, logic of interpretation, consummate theatricality and insightfulness will surely qualify the staging as unforgettable in the years to come.” —San Antonio News. THE STORY: Embodied here as a drama of what transpires in two worlds—an outer one of external events and an inner one of the mind—the action of the play centers on the second area, and the remarkably complex, exciting dialogue taking place within Hamlet’s fertile brain. The play then happens through Hamlet’s eyes and inside his mind, with subtle flashbacks and transpositions to clarify and interpret his present actions. The result is a theatrically rich and emotionally vivid experience, which illuminates and enhances the greatness of the play, while finding new levels of meaning and pertinence within it. 14 men, 7 women. UNIT SET. FEE: \$40 per performance. ISBN: 0-8222-0492-4 \$6.50

**HAVING WONDERFUL TIME.** COMEDY. Arthur Kober. “A dexterous and attractive comedy.” —NY Times. THE STORY: The author has managed to put into his play a vast amount of very amusing dialogue and brilliant characterization, showing hotel employees and guests in situations that are appealing and genuinely comic. Throughout the play there runs, however, the romantic story of a boy and girl who seek escape from the daily routine of making a living, and fall deeply in love. The girl is involved in a situation which the boy jealously misunderstands, and the audience is kept in suspense pending the outcome. In the end, however, the two youngsters achieve a kind of renewed faith in life and together they determine to face reality with courage and their mutual love. 17 men, 14 women. UNIT SET. FEE: \$40 per performance. MS. ISBN: 992169 \$15.00

**HENRY LUMPER.** DRAMA. Israel Horovitz. Part of a cycle of plays dealing with life in contemporary Gloucester, Massachusetts, where the decline of the local fishing industry has resulted in economic and social disorders. In the case of HENRY LUMPER the author makes resourceful use of the characters and structure of Shakespeare’s *Henry IV, Parts I and II* to heighten and dramatize the plight of his present-day protagonists. “Imagine *Henry IV, Parts I and II* performed as if it were *On the Waterfront* and you have some idea of the excitement generated by Israel Horovitz’s latest full-length play...HENRY LUMPER is that rare dramatic production: timely, exciting and theatrical.” —BackStage. “Mr. Horovitz, an accomplished playwright, has an interesting story to tell about the decline of a port town’s industry and morality...” —NY Times. THE STORY: Using twenty-four actors to portray forty-six speaking roles, and drawing on the characters and form of Shakespeare’s timeless original, the author creates an epic drama which captures the sense and shape of life in Gloucester, Massachusetts, from the 1950s to the present day. Prince Hal, Hotspur, Falstaff and many others are on hand in the guise of Hal Boley and Harry Percy (sons of two rival union leaders) and Jack Silva (Hal’s drinking companion) and, as in Shakespeare’s play, they are inexorably drawn into scandal and dispute. In the present play the action focuses on “Glossop’s” waterfront which, as the traditional fishing industry declines, finds itself the center of illicit drug trafficking, venal real estate speculation and union corruption—all of which add to the woes of a local citizenry already beset by economic and social problems not of its own making. Inevitably the growing tensions build to a climax which is both theatrically explosive and tragic—but which also offers the hope that the bitter lessons learned might lead on to positive change once the overheated emotions of the moment have cooled. 18 men, 6 women (many roles are doubled). UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-0708-7 \$6.50

**THE HOTEL PLAY.** COMEDY/DRAMA. Wallace Shawn. A lively theatrical tour de force, this offbeat rendering of *Grand Hotel* was presented by New York’s famed La Mama Experimental Theatre Club with a cast of over seventy performers, drawn from a wide variety of backgrounds. Comprised of a series of brief scenes, some biting satire, some outlandishly bizarre, the play provides a humorous but telling assessment of modern foibles and obsessions. “Shawn writes about contemporary life with a zest for detail and a flair for the fantastic that suggest the unlikely mating of Chekhov and Lewis Carroll; he can make the most trivial, fleeting comment sound unbearably sad and make the most bizarre grotesquerie not only believable but funny.” —Soho News. “...he adroitly transforms a far-flung collection of blackout bits into a ceaseless flow of life.” —NY Times. “...one-third social satire, one-third surrealist nightmare, and one-third bittersweet romantic comedy.” —Village Voice. THE STORY: The setting is a hotel in the tropics where a beleaguered desk clerk tries to placate, amuse and occasionally seduce the widely varied clientele who come and go during the course of the play’s quick flowing action,

each acting out a brief but telling personal vignette. The guests, mostly neurotic in one way or another, represent a broad cross section of modern society and reflect the hang-ups and social shortcomings so prevalent in contemporary life. But despite its ironic approach—and characters—the play is ultimately a paean to the well-ordered and comfortably ordinary—qualities so elusive and rare, and yet so desirable, in our unsettled and unsettling times. Flexible casting, minimum of 50-70 players (many roles can be doubled). INTERIOR. FEE: **\$50 per performance.**

ISBN: 0-8222-0534-3

**\$6.50**

**I REMEMBER MAMA.** COMEDY. John van Druten. Adapted from Kathryn Forbes' *Mama's Bank Account*. One of the most heartwarming studies of American family life yet to reach the stage and one of the great favorites among non-professionals. **THE STORY:** Shows how Mama, with the help of her husband and Uncle Chris, brings up the children in their modest San Francisco home during the early years of the century. Mama, a sweet and capable manager, sees her children through childhood, manages to educate them and to see one of her daughters begin her career as a writer. Mama's sisters and uncle furnish a rich background for a great deal of comedy and a little incidental tragedy, while the doings of the children manage to keep everyone in pleasant turmoil. No description can do justice to the rich characterizations that fill the author's canvas. A high-school version (ISBN 0-8222-0550-5) is also available at the same price. Groups interested should specify which version. 9 men, 13 women (plus boys and girls, some bit parts). UNIT SET. FEE: **\$60 per performance.**

ISBN: 0-8222-0549-1

**\$6.50**

**I REMEMBER MAMA (HIGH SCHOOL VERSION).** COMEDY. John van Druten. Adapted from Kathryn Forbes' *Mama's Bank Account*. One of the most heartwarming studies of American family life yet to reach the stage, and one of the great favorites among non-professionals. **THE STORY:** Shows how Mama, with the help of her husband and Uncle Chris, brings up the children in their modest San Francisco home during the early years of the century. Mama, a sweet and capable manager, sees her children through childhood, manages to educate them and to see one of her daughters begin her career as a writer. Mama's sisters and uncle furnish a rich background for a great deal of comedy and a little incidental tragedy, while the doings of the children manage to keep everyone in pleasant turmoil. No description can do justice to the rich characterizations that fill the author's canvas. The Broadway version is also available. Groups interested should specify which version. 9 men, 13 women (plus boys and girls, some bit parts). UNIT SET. FEE: **\$60 per performance.**

ISBN: 0-8222-0550-5

**\$6.50**

**IDIOT'S DELIGHT.** COMEDY. Robert E. Sherwood. Winner of the 1936 Pulitzer Prize. A fast-moving story about a group of Europeans and Americans caught in a mountain hotel on the outbreak of a world war, this remarkable play is a commentary on the greed, fear, stupidity and idealism of mankind. **THE STORY:** A young English couple on their honeymoon, a German scientist, a French munitions magnate, the inscrutable Irene, and the vulgar but lovable American Harry Van are thrown together in a small winter resort in the Alps. For a short time they are forced to depend upon their own resources under threat of an air raid, which at the last descends upon the few who are left. The play throws into ironic relief the individual human being who, having brought upon himself the obscene idiocy of wholesale destruction by war, wakes up to find that he can do nothing more than make a futile gesture against the forces he has set in action. 17 men, 10 women. UNIT SET. FEE: **\$60 per performance.**

ISBN: 0-8222-1618-3

**\$6.50**

**IN ANY LANGUAGE.** COMEDY. Edmund Beloin and Henry Garson. **THE STORY:** A fading movie star goes to Rome to seek a new career. She is making some progress with the current directorial genius Carmenelli, when her estranged husband arrives and falls in love with his wife again. He believes they are divorced, but in truth the final decree never went through. They quarrel again, and now the director decides he will marry the star! Through all this runs an amusing satire on Italian movie making, and a particularly funny rehearsal scene in which the Italian actors are coached by their volatile director in a vain effort to get a good performance out of the Hollywood star. The star succeeds not only in preventing her husband from marrying an attractive girl but brings about a happy reconciliation between herself and her husband. Though the tone of the play is delightfully satirical and the action brisk, there is a genuine understanding of the deeper implications underlying the amusing comedy situations. 13 men, 6 women, 1 boy, 1 girl. INTERIOR. FEE: **\$60 per performance.** MS.

ISBN: 990367

**\$15.00**

**INCIDENT AT VICHY.** DRAMA. Arthur Miller. An intense, meaningful play which deals with the Nazis' inhuman treatment of the Jews—and the burden of guilt which all men must share. "Arthur Miller has written a moving play,

a searching play, one of the most important plays of our time...INCIDENT AT VICHY returns the theater to greatness." —NY Times. "...continuously absorbing..." —NY Post. "A seething, searing and profoundly stirring drama." —A.P. **THE STORY:** In the detention room of a Vichy police station in 1942, eight men have been picked up for questioning. As they wait to be called, they wonder why they were chosen. At first, their hopeful guess is that only their identity papers will be checked. But it soon develops that all of them are either Jews or are suspected to be. Two of the prisoners and one German policeman are the focal point of the play. The German is a wounded combat officer forced into the police assignment and detests it. More important though, are the other two. One is a former French officer, who has thoughts of overpowering the guard and trying to escape. The second is an Austrian nobleman, who had left Vienna in disgust after the Nazi occupation. A gentle lover of the arts, he despises the Nazis mainly because they are crude, vulgar and tasteless. In the end, the dramatic confrontation is between these two. The Frenchman is suspicious of the Austrian because he is convinced that all non-Jews have within them a strain of anti-Semitism. The Austrian must protest that he is not merely a superficial and theoretical idealist. In the end, he proves this by sacrificing his own life so that the Frenchman may go free, an act that confounds the suspicions of the one he saved, and redeems, at least in part, the concern and honor of decent men everywhere. 21 men. INTERIOR. FEE: **\$60 per performance.**

ISBN: 0-8222-0564-5

**\$6.50**

**INHERIT THE WIND.** DRAMA. Jerome Lawrence and Robert E. Lee. This is the play that has as its genesis the events of the famous Scopes trial. One of the most outstanding dramas of our time. "The portrait it draws of an explosive episode in American culture, vigorously written by Jerome Lawrence and Robert E. Lee, remains as fresh as it ever was. One of the most stirring plays in recent years retains its folk flavor and spiritual awareness in an Arena Stage production. Bursting with vitality...literature of the stage!" —NY Times. **THE STORY:** The critics talk about the play: "Magnificently written...one of the most exciting dramas of the last decade." —NY News. "A tidal wave of a drama...More than any other play in memory based on history and aiming at a contemporary parallel, INHERIT THE WIND makes its point immediately applicable." —NY World-Telegram & Sun. "A new play of power, humanity and universal truth." —Dallas Morning News. "Brilliant...a colorful, picturesque and absorbing exciting essay in dramatic Americana...As exciting and absorbing a show as we have been privileged to see in recent seasons." —NY Post. "A masterpiece. This is the test: to see a play once, twice, three times. And each time to leave the theatre as deeply moved, as enlightened, as lifted up, as magnificently entertained. And as convinced that it is one of the truly great American dramas of this century." —Columbus, Ohio, Citizen. 21 men, 6 women, 2 boys, 1 girl, extras. Many of the parts can be doubled. FEE: **\$60 per performance.**

ISBN: 0-8222-0570-X

**\$6.50**

**JACOBOWSKY AND THE COLONEL.** FANTASTIC COMEDY. S.N. Behrman, based on an original play by Franz Werfel. An inspiring play with a war background, but a work of permanent post-war significance. 23 men, 5 women. SIX SIMPLE SETS. FEE: **\$40 per performance.** MS.

ISBN: 990326

**\$15.00**

**JOAN OF LORRAINE.** ROMANTIC DRAMA. Maxwell Anderson. One of the author's most beautiful works. **THE STORY:** Most persons are familiar with the story of Joan of Arc, so it is necessary only to say that this is a play within a play, the outer play (as it were) showing a group of actors in rehearsal on a bare stage, preparing to produce a Joan of Arc play. The story of Joan's visions and pilgrimage to court, her restoring faith to the French and the victory she wins, are beautifully dramatized. But Anderson has woven into the Joan story a parallel action, which takes place outside the Joan play proper, in which he shows the meaning of faith today and the necessity of believing in something. The actress who plays Joan claims that the role should show her never compromising her ideals, and she is ready to leave the cast because she thinks the part and the direction of herself shows Joan doing just that. But she learns, from her director and fellow players, that life is a series of compromises, and that she herself, as an actress, like the historical Joan, can and should give in on small things in order to achieve the greatest good in a larger sense. In acting her part through to the end, she learns the lesson that Joan taught the world, of great faith and idealism, tempered by reality and the acceptance of the necessary limitations which are in all of us. 18 men, 5 women. In many cases, the same actor plays the role of himself as an actor and as a character in the play proper. OPEN STAGE. FEE: **\$40 per performance.**

ISBN: 0-8222-0593-9

**\$6.50**

**JOHNNY BELINDA.** DRAMA. Elmer Harris. A true "modern classic." Produced originally on Broadway, where it enjoyed immediate and long-run success. JOHNNY BELINDA went on to become familiar to millions more

through its award-winning motion picture and television presentations. Our edition includes specially created, simplified scene designs, plus detailed information regarding the eloquently expressive deaf-mute signs which are so important to the play. **THE STORY:** The year is 1900. The setting, a lonely island northwest of Nova Scotia, Canada, where a hard-bitten race of farmers divide their time between fishing and tilling the stubborn soil. In the middle of this isolated environment lives the even more isolated Belinda, a young deaf girl whom the backward villagers shun. Having never been taught to communicate, Belinda nonetheless demonstrates sensitivity and intelligence, both of which come to the attention of the village's new doctor who then decides to teach the girl sign language. While Belinda blossoms under his care, and a love relationship begins between them, she still falls prey to a local boy. The result is a child, Johnny Belinda, and it is in defense of her son that Belinda kills the boy's father. The resulting trial pits the entire village against the girl who only has the truth, and the doctor's love, on her side. 16 men, 7 women. UNIT SET. **FEE: \$50 per performance.**  
**ISBN: 0-8222-0596-3** **\$6.50**

**JOURNEY TO BAHIA.** DRAMA. Dias Gomes. Adapted by Stanley Richards. "...deeply moving..." —Morning Telegraph. "The play is powerful and engrossing..." —Times-Union. **THE STORY:** Joe, a simple, idealistic young Brazilian farmer, carries a wooden cross thirty miles to fulfill a promise he has made to Saint Barbara. In a desperate effort to save the life of his beloved donkey, Joe, a devout Catholic, made a promise at an Afro-Brazilian voodoo rite known as "candomble." When the donkey lives Joe and his wife, Rose, undertake the long and arduous journey through the backlands carrying a cross, intending to place it at the altar of the Church of Saint Barbara in the seaport city of Bahia. But upon arrival Joe meets opposition from a dogmatic priest, who regards the promise as voodoo-inspired and refuses to permit Joe to enter the church. Joe stubbornly encamps on the church steps, vowing to remain until he delivers his cross to the altar. His less-than-idealistic and weary wife, Rose, urges him to forget the promise and return home. Joe's integrity, however, remains steadfast. In weariness and frustration, Rose succumbs to the enticements of a handsome young man, while Joe becomes a target for personal exploitation by an unscrupulous newspaper, corrupt politicians and a colorful assortment of townspeople. 16 men, 5 women. EXTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 990322** **\$15.00**

**JOURNEY TO JERUSALEM.** DRAMA. Maxwell Anderson. **THE STORY:** The dramatist has used as background the simple New Testament narrative covering the appearance of Jesus in Jerusalem and his talk with the priests. The youth's wisdom and his extraordinary prophetic power in seeing the implications of current political and ethical problems create a drama of extraordinary scope and power. Jesus' ideas and acts, according to the author, are shaped by him in an attempt to answer some of the problems of world dictatorship. 27 men, 6 women. INTERIORS/EXTERIORS. **FEE: \$40 per performance. MS.**  
**ISBN: 990321** **\$15.00**

**JUDITH.** TRAGEDY. Jean Giraudoux. Translated by Christopher Fry. Successfully produced in London. A brilliant tour de force, rich in language and biting in its irony, which tells of the legendary confrontation between the beautiful Judith and the enemy commander, Holofernes, to whom she must sacrifice herself to save her people. **THE STORY:** Under siege by the armies of the giant barbarian, Holofernes, the Judean city is about to capitulate—and the people, and prophets, call out to the lovely, virginal Judith as their last hope of salvation. Their belief is that only she can gain audience with Holofernes and, when his attention is diverted by her charms, slay him. At first Judith refuses to believe that God has chosen her for this task, but when she learns that the army has defected, and the men of her people are resigned to defeat, she resolves to go, even refusing the help of Susannah, a prostitute who looks like her and who begs to undertake the mission in her place. At the camp of Holofernes, Judith is at first taunted by an aide who masquerades as his commander, but then the true Holofernes appears—and he proves to be not a barbarian at all, but a man among men to whom Judith finds herself surrendering without restraint. In the morning she fulfills her pledge and slays him, but when the leaders arrive and celebrate Judith for her Godly act, she tells them that she killed for love—to stop in time the memory of her ecstatic experience, and with the hope that she too would be executed in return. An angel appears and convinces Judith that she must yield to the wishes of the rabbis; to live, and to preserve the lie that she killed out of patriotism and religious fervor. Only thus can the beliefs of the people be preserved and the meaning of Judith's act perceived. So she consents to be a saint, overruling her heart and accepting the martyred role which history, and the men who construct it, have designed for her. 26 men, 7 women (many roles doubled). TWO INTERIORS. **FEE: \$40 per performance.**  
**ISBN: 0-8222-0602-1** **\$6.50**

**THE KENTUCKY CYCLE.** DRAMA. Robert Schenckan. Winner of the 1992 Pulitzer Prize. This sweeping epic of three families in eastern Kentucky spans 200 years of American history from 1775 to 1975. Fast-paced and finely drawn, Schenckan's stunning six-hour, nine-play cycle examines the myths of the American past which have created, for better or for worse, the country we are today. "There are nine plays in all—each written with the kind of impassioned economy that immediately evokes memories of Sophocles and Euripides, short, taut, bloody actions that sparingly recreate the evil, mayhem, and retribution which permeates each of these two turbulent evenings." —TheaterWeek. "...as vast and bold as the emerging nation itself." —Variety. **THE STORIES:** The cycle is epic in style when the plays are performed together, yet each individual play tells a powerful story on its own. (The character breakdowns shown here reflect the individual plays, but, together, a minimum of 20 actors can play the many parts.) Part I: **MASTERS OF THE TRADE:** 1775. Michael Rowen, an indentured servant from Ireland, watched his wife and children massacred by Indians. Determined to survive in the hostile wilderness of Eastern Kentucky, he swindles an old trapper, murders an innocent boy and sets up gun trade with the Indians. They give him land he craves with a warning that it is haunted; in return, Rowen promises more gunpowder and gives them blankets tainted with smallpox. Clutching a gold watch stolen from the dead trapper, Rowen sets in motion a legacy of corruption that will curse his valley and its people for generations to come. (9 men). **THE COURTSHIP OF MORNING STAR.** 1776. Into the hut built on his homestead, Rowen takes a wife by kidnapping Morning Star, a young Indian girl whose tribe has been ravaged by smallpox. To keep her from escaping, he cuts the tendon of her leg. Although she hates Rowen, she loves the child she bears for him, believing the baby to be a true son of her lost people, for whom she mourns the rest of her life. (1 man, 1 woman). **THE HOMECOMING.** 1792. Michael Rowen returns home from Louisville with news that Kentucky has become a state and with a young black slave woman he has bought with the idea of breeding a second family. Morning Star fears his treachery, remembering when he took their infant daughter and buried her alive because he didn't want a girl. Morning Star warns Patrick, now a young man who wants to marry Rebecca Talbert, the daughter of their neighbor Joe Talbert, that Michael will never give him the family land. Enraged, Patrick murders Michael just before the Talberts arrive. Joe Talbert, in love with Morning Star, refuses to overlook the crime. Patrick then kills him, banishes his mother from the homestead, and marries the dead man's daughter. (3 men, 3 women). **TIES THAT BIND.** 1819. Patrick Rowen, as land hungry as his father before him, fights desperately to keep his land before a corrupt judge about to foreclose on the property. As his sons, Zeke and Zach, watch in horror, Patrick trades off everything he possesses to a stranger who holds the note on the land. When he offers to sell the slave, Sally, and her son, Jessie, Sally pleads for her son, revealing that he is in fact Patrick's brother. Even this does not stop Patrick from sacrificing Jessie. When he has given up everything, the stranger introduces himself as Jeremiah Talbert, the brother of Patrick's dead wife. With him is Morning Star, who has helped wreak revenge on her only son. Outraged, Zach leaves his father, never to return. Patrick is left alone with Zeke, to work as a sharecropper on the land he has lost. (8 men, 2 women). **GOD'S GREAT SUPPER.** 1861. The Rowen family has worked hard and long as poor sharecroppers, their land now owned by Richard Talbert, an arrogant aristocrat and son of Jeremiah. Patrick, now eighty-six and disabled by a stroke, lives in poverty with the pious Zeke and his family. Richard Talbert convinces Zeke's son, Jed, to join him in fighting with the Confederacy. But Jed, loyal to settling his family's account, murders Richard on the battlefield, and is ushered into the horrors of the Civil War. When Jed returns with his fellow deserters, they burn and destroy the Talbert place, killing the children, slaves and animals, leaving alive only the two Talbert women to witness the slaughter. (12 men, 3 women, flexible). Part II: **TALL TALES.** 1890. Greed and deceit catch up with Jed Rowen in the guise of JT Wells, a storyteller who arrives one day to flirt with Mary Anne, Jed's pretty young daughter. After charming the Rowen family with his stories, JT convinces Jed to sell the mineral rights to his land. When Mary Anne saves JT's life, he gives her back the deed, telling her the mining company will strip and ruin the land. Mulish and defiant, Jed refuses to tear up the deed and JT's direst predictions for the beautiful valley come to pass. (3 men, 3 women). **FIRE IN THE HOLE.** 1920. Its coal tippie standing where once there were trees, the Blue Star Mining Company owns the valley. If coal is king, the people of the town are peasants, working like slaves in dangerous mines, paid in script, indebted to the Blue Star for life. Mary Ann Rowen, married to Tommy Jackson, has buried four sons and does not want to see her only remaining boy go into the mines. A stranger, Abe Steinman, tries to organize the miners into a union, but is betrayed by Mary Ann's husband during the strike. Abe is hanged and the miners lose heart. Spurning her husband, Mary Ann takes her son Joshua and leads the miners to victory. (14 men, 6 women). **WHICH SIDE ARE YOU ON?** 1954. Joshua Rowen has grown powerful and prosperous as head of UMW local, the union his mother founded. At a farewell party for his only son, Scott, who is going to Washington, D.C. to work at union headquarters, Joshua has gathered together his cronies to celebrate. They include James Talbert Winston, the owner of the mine, Franklin Biggs, a successful

black businessman, the county judge and the sheriff. When Joshua cuts a deal with these men to insure his reelection as union chief, his compromising of the miner's safety leads to an explosion and the death of his son. (11 men, 2 women, flexible). **THE WAR ON POVERTY.** 1975. At the original Rowen homestead, Franklin Biggs, James Talbert They discover an old grave with a beaded buckskin cover with the remains of a baby. Joshua Rowen, ousted from his union post, an embarrassment to his friends, and with his many losses, has finally recognized the tragic flaws that have plagued his family for 200 years. His remorse for the greed and stupidity that have stripped the land of its bounty and his family of any legacy, leads him to give the baby a proper burial, placing beside her the gold watch stolen by the first Rowen two centuries ago. As he kneels beside the grave, all of the dead Rowens rise up behind him, and the curse is put to rest at last. (5 men). **UNIT SET. FEE: \$100 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1309-5 \$9.75**

**KEY LARGO.** POETIC DRAMA. Maxwell Anderson. This was the basis for the movie of the same name. **THE STORY:** On a rocky hilltop in Spain four young American men, fighting for the Loyalist cause, face certain death if they remain to cover a retreat. King McCloud, their leader, surprises the others by deciding to pull out while he can still save himself. He orders the others to go, but they refuse, preferring to die than give in to tyranny and oppression. King flees, leaving the others to face the oncoming guns. The story concerns King's wanderings and his efforts to assuage his conscious for his cowardice. On a wharf in Key Largo he seeks the father and sister of one of his companions. Confession to them and their forgiveness will bring him peace, he thinks. There, in a swift-moving drama of gambling, treachery and murder, he is again faced with the necessity of choosing between death and escape. This time he chooses death to save an innocent man and to protect the honor of the girl he had grown to love; and in dying, he wins his own victory. 18 men, 5 women. **INTERIOR/TWO EXTERIORS. FEE: \$40 per performance.**  
**MS. ISBN: 990319 \$15.00**

**THE LAND IS BRIGHT.** DRAMA. Edna Ferber and George S. Kaufman. **THE STORY:** The exciting and picturesque story of a family of "Robber Barons," who at the end of the nineteenth century brought their millions to New York and founded one of those get-rich quick dynasties, which make our history a colorful pageant. The play dramatizes episodes in the life of members of the family from the 1890s on, showing the high spots in the lives of three generations. 19 men, 12 women. **INTERIOR. FEE: \$60 per performance. MS. ISBN: 0-8222-0631-5 \$15.00**

**THE LARK.** DRAMA. Jean Anouilh. Adapted by Lillian Hellman. One of the outstanding hits on Broadway. "...a memorable picture of a moment that is immortal in history and exalting on the stage." —NY Times. "...[a] simple, clear, timeless ring to it, and its directness is exhilarating." —NY Herald-Tribune. **THE STORY:** Chapman, writing in the New York News called THE LARK: "a beautiful, beautiful play... It is always the story of a simple girl who became an inspired warrior and then was tried by the church—but there have been several ways of telling it. Anouilh's way, and Miss Hellman's, is to try to tell the story from two viewpoints. One of them is how we look at the tale now as a piece of history, with our knowledge of how the girl's blundering captors unwittingly created a martyr who became forever a symbol of courage and faith. The other viewpoint has been to try to imagine what it must have been like to be Joan herself. Both approaches to this legend of the Martyr of Rouen have been splendidly realized by the technique of divorcing the drama from the confinements of time, sequence and space. Until the last moment—a thrilling and uplifting one of Joan's greatest earthly triumph, the coronation of the worthless Dauphin for whom she fought—there is no scenery in the usual sense, merely a few levels of steps and platforms, and lights. With this freedom, the story of Joan of Arc can move backward or forward without an interruption, without a jar. It begins with Joan's trial, and her tale of the voices which prompted her one day to set forth and save France from the English. And as she tells her listeners—the cold Inquisitor from Spain, the politically cynical Earl of Warwick, the deeply religious but ineffectual Cauchon and all the others—of what she heard and what she did, her story comes alive." 15 men, 5 women. **SET OF MOVABLE PLATFORMS. FEE: \$60 per performance.**  
**ISBN: 0-8222-0634-X \$6.50**

**THE LEADING LADY.** DRAMA. Ruth Gordon. A very picturesque period play about the American theater at the turn of the century; it offers many opportunities for colorful sets and picturesque costumes. 11 men, 9 women. **TWO INTERIORS. FEE: \$40 per performance. MS. ISBN: 990314 \$15.00**

**THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY, PART I.** DRAMA. David Edgar, from the novel by Charles Dickens. Winner of the Tony Award and the New York Drama Critics Circle Award. One of the great events of the modern theatre, the Royal Shakespeare Company production of

NICHOLAS NICKLEBY enjoyed phenomenal success in both London and New York, and thrilled millions more via its nationwide showing on the Mobile Showcase television network. "Let me put it simply and plainly. The Royal Shakespeare Company in THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY is one of the great theatrical experiences of our time." —NY Post. "...it is big, sweeping theatre of a kind you are unlikely to encounter more than once in a lifetime." —NY Daily News. "The play delves into Dickensian bathos, preposterous coincidences, abrupt reversals of fortune, the collision of improbable goodness with impossible evil—and emerges triumphant, soaring with spirit. In the process it displays the grandest theatrical techniques, affirms the rightness of love and friendship, revives pleasures and poignancies that have all but vanished from modern narrative art." —Time Magazine. "The indestructible Dickens story includes high drama and low comedy, vividly drawn characters in the author's bravura style, melodramatic situations and contrasting subtle scenes...the playgoing experience of a lifetime." —Variety. **THE STORY:** Despite its length and large cast, the play requires relatively simple staging, enabling it to move smoothly through its many scenes and related storylines. The sum total is a brilliant recapturing of the sights and sounds of Victorian England, and the touching, funny, exhilarating saga of the virtuous young Nicholas as he meets and masters the challenges of poverty and corruption. In the end the play is a soaring affirmation of man's essential goodness—a thrilling, eloquent rendering of the diverse people, places and events which, in Dickens' time or in ours, make up the real stuff of life and draw on the deepest resources of the human spirit. As Clive Barnes puts it: "The greatness of NICHOLAS NICKLEBY is breathtakingly simple. The play flies. And it flies backwards. It takes you to a world of sentiment and passion glimpsed before but never known." 20 men, 20 women, Casting flexible, minimum of 40-45 players for full production (many roles can be doubled). **UNIT SET. FEE: \$60 per performance for each part.**  
**ISBN: 0-8222-0817-2 \$6.50**

**THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY, PART II.** DRAMA. David Edgar, from the novel by Charles Dickens. Please see entry under LIFE AND ADVENTURES OF NICHOLAS NICKLEBY, PART I. Casting flexible, minimum of 40-45 players for full production (many roles can be doubled). **UNIT SET. FEE: \$60 per performance for each part.**  
**ISBN: 0-8222-0818-0 \$6.50**

**LIFE WITH MOTHER SUPERIOR.** COMEDY. Jane Trahey and Anna Helen Reuter. Based on Jane Trahey's book *Life with Mother Superior*. First a best-selling novel, then a successful motion picture (under the title *The Trouble with Angels*), and now skillfully adapted for the stage, this rollicking, hilarious play details the high-spirited fun of life in a girls' boarding school. **THE STORY:** The action begins with the arrival of the author and several other new students at St. Mark's Academy, a strict Catholic school for girls. Determined to cause trouble, the girls begin by giving false names for themselves, which quickly brings them into their first confrontation with the seemingly formidable Mother Superior. Thereafter one zany misdeed follows another. But even as the action grows ever more lively, so does an awareness of the heart-warming humanity of the girls, the sisters—and the Mother Superior. In the end there are lessons to be learned along with the fun, and they are seasoned with laughter and filled with the good spirits of young girls enjoying life to the fullest. 2 men, 25 women and girls. **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-0663-3 \$6.50**

**THE LOVE SUICIDE AT SCHOFIELD BARRACKS.** DRAMA. Romulus Linney. Produced on Broadway in association with ANTA, this powerful and timely courtroom drama uses the framework of a military investigation to reveal the deeper meaning of what, at first, appears to be a senseless act of violence. "...a vital piece of theatre, compelling for its sensitive probing of an important moral issue." —Cue Magazine. "...it holds and intrigues you." —NY Newsday. "...steadily exciting..." —NY Post. **THE STORY:** An Army general and his wife have committed a ritual double suicide during a Halloween party in the officers' club at Schofield Barracks, and now an official court of inquiry has been convened to investigate their shocking and apparently senseless act. Those present at the affair and others who knew the general and his wife well are called to testify and, as tension mounts, a remarkable and compassionate portrait of the dead couple emerges—and, with it, a shattering awareness of the significance of their deed. Each character, in his testimony, contributes yet another insight, another piece of the mosaic, until the suicide is finally revealed and understood as an act of expiatory self-sacrifice, and a profound statement about war and killing and the responsibility of the individual. In the final essence, the play becomes not only an intense and moving emotional experience and a powerful evocation of the troubled conscience of contemporary America but also a stirring call to all of good will to reawaken their sense of responsibility for the moral and political actions of their country. 15 men, 5 women (of the 15 men, several are bits). **UNIT SET. FEE: \$60 per performance.**  
**ISBN: 0-8222-0702-8 \$6.50**

**MACBETH DID IT.** COMEDY. John Patrick. Fast moving and outrageously funny, this delightful play traces the trials and tribulations of a community theatre production of *Macbeth*, from casting, to rehearsals, to the breathless deadline of opening night. **THE STORY:** Gathering experience before tackling the "big time" in New York, director Larry Rencher has decided to undertake *Macbeth*, drawing on his faithful (and generally hammy) cadre of local theatre buffs. The role of Lady Macbeth is assigned to Dolly Dibble (whose husband owns the theatre) with the other parts being parceled out with similar logic. As rehearsals begin, so do the hilarious complications and misunderstandings until, harried and out of patience, the director storms off in a huff—leaving matters in the hands of the meddlesome newcomer whose "suggestions" have been a thorn in his side. As they will, things then go from bad to worse, until the director is wooed into returning and (despite the fact that Dolly's tipsy husband gets his head stuck in the witches' cauldron) somehow everything gets pulled together in time for the fateful moment of opening night. 12 men, 9 women, plus many bits for both men and women. **OPEN STAGE. FEE: \$60 per performance. ISBN: 0-8222-0711-7 \$6.50**

**THE MADWOMAN OF CHAILLOT.** DRAMA. Jean Giraudoux. Adapted by Maurice Valency. An outstanding success in New York. **THE STORY:** The play is a kind of poetic and comic fable set in the twilight zone of the not-quite-true. At the Cafe Chez Francis, a group of promoters plot to tear up Paris in order to unearth the oil which a prospector believes he has located in the neighborhood. These grandiose plans come to the attention of The Madwoman of Chaillot, who is ostensibly not normal in her mind but who is soon shown to be the very essence of practical worldly goodness and common sense. She sees through the crookedness of the prospector and insists that the world is being turned into an unhappy place by the thieves and those who are greedy for worldly goods and power. At a tea party attended by other "mad" women of Paris, she has brought together representatives of the despoilers of the earth and wreckers of its happiness, and has them tried and condemned to extermination. In a scene which mounts into the realms of high poetic comedy, she sends the culprits one by one, lured by the scent of oil and undreamed-of riches, into a bottomless pit which opens out of her cellar. The exodus of the wicked is accompanied by another and more beautiful miracle: Joy, justice and love return to the world again. 17 men, 8 women plus a number of minor roles, some without lines. **ONE INTERIOR/ONE EXTERIOR. FEE: \$60 per performance. SPECIAL NOTE: The incidental music (#3010MU), written especially for this play, is available in photocopy form through the Play Service for \$4.00, plus shipping. There is no additional fee for the use of this music. ISBN: 0-8222-0714-1 \$6.50**

**MALCOLM.** DRAMA. Edward Albee, from the novel by James Purdy. A brilliant dramatization of one of the most highly regarded novels of recent years which blends fantasy, allegory and satire in setting forth its cautionary tale of the destruction of innocence. "...an exquisite production." —NY Times. "...skillfully told, imaginatively projected..." —NY Daily News. **THE STORY:** In the words of Stanley Kauffmann, the play, "...which is a fantasy of the corruption of innocence, concerns a fourteen- or fifteen-year-old boy, well-dressed and well-spoken, who—when we meet him—has been sitting daily on a bench in front of a hotel in a nameless American city. He is observed by an elderly astrologer named Cox, who speaks to Malcolm one day and learns that the boy is waiting for his father, who has disappeared. Cox seizes psychological dominance over him and sends him on a series of visits ostensibly to integrate him with the world but which ultimately destroy him. Malcolm visits a December-May couple (she is a young former prostitute, he is an ancient who claims to be 192), a middle-aged couple (he is ludicrously rich, she is attended by four lovers in white suits), a hip couple (an author and a painter) and a blonde pop singer, who takes the child as her latest husband and kills him with drink and sex. All these characters know one another. They are further linked within the play because two of the principal actors...who play Cox and the prostitute...are also used to play other roles. At the end, all of them gather around Malcolm's deathbed, mourning what they have lost." 16 men, 7 women (some roles may be doubled). **SIMPLE SETS. FEE: \$60 per performance. ISBN: 0-8222-0719-2 \$6.50**

**THE MAN WHO CAME TO DINNER.** COMEDY. Moss Hart and George S. Kaufman. A Broadway favorite and most popular title with nonprofessionals. **THE STORY:** Sheridan Whiteside, having dined at the home of the Stanleys, slips on their doorstep, breaking his hip. A tumultuous six weeks of confinement follow. The Stanley living room is monopolized by the irascible invalid; ex-convicts are invited to meals; and transatlantic calls bring a \$784 phone bill. The arrival of strange gifts from his friends further destroys domestic tranquility. It would take a stoical housewife to harbor penguins in her library, an octopus in her cellar, and 10,000 cockroaches in her kitchen. When Maggie, his secretary, falls in love with the reporter, Bert Jefferson, Whiteside summons a glamorous actress, Lorraine, to win the affections of

the young man. Knowing the girl's charms, Maggie enlists the aid of a clever impersonator who, affecting the voice of Lord Bottomley, whom the actress hopes to marry, asks her by phone to return to him and be married. The ruse almost works, but Whiteside, becoming suspicious, finds that no calls have come through from London. In revenge, Lorraine suggests a three-week rewrite on a play of Bert's in which she feigns great interest. Lake Placid is to furnish the quiet for his inspiration, and she is to be his collaborator. The unexpected arrival of a mummy case, just as the relenting Whiteside is frantically seeking to get rid of Lorraine, furnishes a malicious idea. Tricking her into stepping into the case, he shuts the lid and blackmails his host into having the case carried to the airport, preparatory to a round-the-world cruise. Whiteside departs from the Stanley's home triumphantly, but a second later a crash is heard—he has again slipped and fallen! 15 men, 9 women (with extras). **INTERIOR. FEE: \$60 per performance. ISBN: 0-8222-0725-7 \$6.50**

**THE MAN WHO NEVER DIED.** DRAMA. Barrie Stavis. A dramatic retelling of the life and times of Joe Hill, the legendary labor leader and renowned American liberal. "A taut, shocking drama." —Cue Magazine. "The action is tersely direct and tense." —Catholic World. The acting edition contains a lengthy introductory section entitled "Notes on Joe Hill and His Times." These include remarkable documents and pictures—background material of basic importance to the director, actor and scenic artist. A number of songs, several written by Joe Hill, are interspersed throughout the play and are a definite part of the emotional enhancement of the play. Lyrics and music are also included in the acting edition. 20 men, 3 women, 1 boy. **UNIT SET. FEE: \$40 per performance. MS. ISBN: 0-8222-0727-3 \$15.00**

**MARATHON 33.** DRAMA. June Havoc. A brilliantly theatrical play, this Broadway success has been widely produced in regional and university theatres. Dealing with the marathon dance craze of the thirties, the play becomes a compelling human document and a sometimes humorous, sometimes scathing, comment on a unique period in our history. "...chock full of theatre—vivid, exciting, funny, touching, human and even horrifying theatre." —NY Daily News. "...big and brash..." —NY Journal-American. "...sharp, poignant, comic, incredible but scrupulously honest..." —NY World-Telegram & Sun. **THE STORY:** As John Chapman describes: "MARATHON 33 does not fall into any pat category, for it is not a comedy or a drama or a musical or a vaudeville show, even though it makes brilliant use of each. It is a documentary—a sharp and terribly accurate summary of a cheery, sleazy period of our time. The period is 1933—a period of depression when many people would do literally anything in order to eat. Some of these people found themselves in dance marathons, an incredible—now—blending of sadism and masochism where audiences filled big arenas like Madison Square Garden to watch idiots try to dance themselves dead in a month or two or more...There is no curtain now at the ANTA Theatre and the stage comes way out, and the downfront members of the audience don't know for sure if the people next to them have also bought their tickets or are members of the cast. The cast, employing most of the members of the Actors Studio, is big enough for two musicals. And it is very, very good, down to the last man and woman and boy and girl...I have not seen many plays which pack so much vivid detail into so little time on one set. If you see MARATHON 33—and I urge you to do so—you will find yourself smack dab back in a time which never could have been, but was." 21 men, 16 women, plus many bits parts. **UNIT SET. FEE: \$50 per performance. ISBN: 0-8222-0730-3 \$6.50**

**THE MASQUE OF KINGS.** POETIC DRAMA. Maxwell Anderson. **THE STORY:** The unsolved mystery of the violent deaths of the Crown Prince of Austria and his sweetheart, Marie Vetsera, have led novelists, historians and playwrights to construct fantastic theories. The known facts in the case are pure drama in themselves, but in THE MASQUE OF KINGS, Mr. Anderson, while preserving the tragic and romantic elements, has added the beauty of language and characterization and a philosophical viewpoint that makes his play unique. His chief contribution is Rudolph's abortive attempt to seize the government from his father, the Emperor and the Prince. The human side of the story is used by the author as the basis for a magnificent discussion on dictatorship and democracy which gives this work its universal appeal. 15 men, 6 women. **FOUR INTERIORS. FEE: \$40 per performance. MS. ISBN: 990344 \$15.00**

**MISTER JOHNSON.** DRAMA. Norman Rosten, from the novel by Joyce Cary. Produced successfully both in London and on Broadway. A colorful, funny and ultimately moving play which, with subtlety and warmth, delineates the conflicts that result when European civilization is imposed on an eager but unschooled African native. "One of the most astonishing, imaginative creations of modern theatre." —NY World Telegram & Sun. "A lovely,

touching and absorbing play..." —NY Daily News. "...curiously haunting...inescapably moving..." —NY Post. **THE STORY:** Johnson, a young native in the British civil service, is a clerk to Rudbeck, Assistant District Officer in Nigeria, and imagines himself to be a very important cog of the King's government. He is amusingly tolerant of his fellow Africans, thinking them uncivilized; he is obsessed with the idea of bringing "civilization" to this small jungle station. Johnson loves the white man's ways and cheerily adopts them; he has an enthusiasm that makes his boss, Rudbeck, overlook his rather vague office talents. This enthusiasm centers especially upon the construction of a road (symbol of civilization) and when Rudbeck has difficulty in getting funds from HQ, Johnson does some manipulation with the books. His peculiar sense of bookkeeping, together with his disdain for regulations, lands him in trouble. He gets the road built but is discharged. In despair and anger at being fired by his "good friend" Rudbeck, he gets drunk, and accidentally kills a white store owner. He is condemned to death. Rudbeck tries to save him, but "justice" cannot be reversed. Johnson is caught between two cultures, belonging no more to the new Africa than to the old. He begs Rudbeck, whom he looks upon as a father, to shoot him rather than let him be hanged by a stranger. Rudbeck, seeing him for the first time as an individual, grants this last request and ends the boy's life. 22 men, 5 women. 3 men and 1 woman are white, the rest black. Several roles can be doubled. **SIMPLIFIED SETTINGS. FEE: \$50 per performance.**

**ISBN: 0-8222-0764-8**

**\$6.50**

**MISTER ROBERTS.** DRAMA. Thomas Heggen and Joshua Logan. One of the outstanding successes of the modern theater. Winner of the 1948 Tony Award for best play. "The greatest of war plays..." —NY Herald-Tribune. "A superlative comedy." —NY News. **THE STORY:** This rowdy, realistic saga of a group of American sailors aboard a Navy cargo vessel in the Pacific shows the crew suffering from that deadly boredom that is part of the routine of war. To the ship's company, the Skipper is a cantankerous, small-minded man and every one of them conspires against him as the ship pursued its runs from Apathy to Tedium and back again. They are on a cargo mission, so little else is going to happen. That Mr. Roberts [a lieutenant] shared the crew's dislike for the Captain was one reason for his popularity. Roberts joined the world to fight; he hates being inactive almost as much as he hates the Captain. Privy to the crew's hijinks against the Skipper, Roberts still feels it's his duty to retain some discipline. After winning many ingenious battles against the Skipper, Roberts at last wins himself a transfer to combat duty. It was this transfer that cost him his life on a destroyer off Japan. 19 men, 1 woman. **MAIN DECK OF SHIP, THREE EXTERIORS. (SKETCHES AND SUGGESTIONS FOR SIMPLIFIED SETS IN ACTING EDITION). FEE: \$60 per performance.**

**ISBN: 0-8222-0765-6**

**\$6.50**

**THE MOON IS DOWN.** DRAMA. John Steinbeck. Steinbeck's comment on the moral and ethical implications of war. **THE STORY:** The play begins in an unknown town that has just been occupied by a small regiment of enemy soldiers. With no alternative, the mayor of the town agrees to meet with the enemy to try to work out a plan for peaceful coexistence before the impending war goes much further. The enemy establishes a command base in his residence, making life for the mayor rather difficult as the townspeople suspect his allegiance has shifted. As the invasion and eventual occupation develops, the soldiers grapple with loneliness, spite and the hate directed at them, which is beginning to wear down their emotions. When all else fails, the soldiers look to the mayor, who has secretly emerged as a leader of the resistance group in town, as a last hope for them to win their war and sway the townspeople towards their side. Although at first unwilling, the mayor accepts his execution at the hands of the enemy, knowing he will give incentive to his people to keep fighting for freedom. 17 men, 3 women. **TWO INTERIORS. FEE: \$50 per performance.**

**ISBN: 0-8222-1599-3**

**\$6.50**

**MR. PICKWICK.** COMEDY. Stanley Young. Adapted from Charles Dickens' *Pickwick Papers*. Mr. Young's play assembles two dozen of Dickens' oddest characters, including Sam Weller and his father, the jaunty Alfred Jingle, Buzfuz the lawyer, Miss Wardle the collector of moths (day moths only, because she is a maiden lady and does not go out at night), the fat boy Joe and Mrs. Leo Hunter, a nineteenth-century combination of Perle Mesta and Jennie Grossinger. The comedy comes to its climax in the famous court scene where Pickwick is sentenced to prison as a result of his unwise friendliness for Mrs. Bardell. 17 men, 8 women. **INTERIOR/EXTERIOR. FEE: \$40 per performance. MS.**

**ISBN: 990360**

**\$15.00**

**MY MOTHER, MY FATHER AND ME.** COMEDY. Lillian Hellman. Based on the book *How Much?* by Burt Blechman. "It's comedy of ideas, cynicism and wit." —Variety. "...immensely funny...relentlessly bitter." —NY Post. **THE STORY:** The Halperns are a family with problems. Their apartment boasts one of Manhattan's better addresses, but it isn't big enough to suit

them. Herman works and worries endlessly, but remains on the verge of bankruptcy; his son Bernie dabbles in everything from photography to folk singing without being able to "find himself"; and his wife, Rona, is a compulsive shopper. And then there is Rona's widowed mother, Mrs. Stern, whom the Halperns feel duty bound to take in...and then promptly assign to an airless broom closet. Her presence fans the flames of family discontent still higher. Eventually Mrs. Stern is packed off to a rest home, a chamber of horrors crammed with sad old people and predatory attendants. While she sinks into lonely misery her family goes on wasting and spending. Bernie flees to the Far West where he becomes an "Indian" and sells hand-made jewelry to the tourists. As the play ends he is making an enormous sale to an acquisitive woman from Cleveland. Her name is Rona Halpern, and she and husband Herman have, after another bout with bankruptcy, started over again in a fresh locale. But only the address is new. The people haven't changed, and neither has the deadly cycle of getting and spending which has become their ethos in our tortured modern world. 14 men, 14 women. **MULTIPLE SETS. FEE: \$50 per performance. MS.**

**ISBN: 990159**

**\$15.00**

**MY SISTER EILEEN.** COMEDY. Joseph Fields and Jerome Chodorov. A modern classic. Based on stories by Ruth McKenney. **THE STORY:** As described in the World Telegram: "The new play recounts only the twelve months' period encompassed by the signing of a lease on a Greenwich Village basement apartment and the evacuation thereof, and a few of the amazing adventures that befell the two girls...an engaging, heart-warming play with exceptionally high comedy content. Eileen is the pretty one—the one who has stage aspirations and the homey personality that innocently invites passes from every man from fourteen to eighty-five who has eyes in his head. Ruth is the plainer one, and her bent is for literature. Well, the two girls...land in the toils of Landlord Appopolous and the most distracting apartment you ever saw. Through their basement grating the swirling life of the village, its drunks and gamins, its hucksters and hustlers and occasionally its cops, seep, flow and sometimes come in an unwelcome deluge...The kitchenette is aptly described as a 'nauseating nook.' Blasting in the new subway cavern beneath rocks the building...Finally six officers of the Brazilian navy follow Ruth home, under certain mistaken impressions, and create something...only short of an international incident." 21 men, 6 women (of the 21 men, several are minor bits and 6 have no regular lines). **INTERIOR. FEE: \$60 per performance.**

**ISBN: 0-8222-0801-6**

**\$6.50**

**A NEW LIFE.** DRAMA. Elmer Rice. **THE STORY:** Takes place in a hospital and shows the struggles of a young mother to maintain her rights to bring up her child without interference from relatives. A vividly realistic series of scenes, with amusing and tense scenes of human characterization. 8 men, 16 women. **TWO INTERIORS. FEE: \$40 per performance. MS.**

**ISBN: 990156**

**\$15.00**

**NIGHT LIFE.** DRAMA. Sidney Kingsley. Set in a New York key club during the early morning hours, the play is a compelling and relentless study of the disparate and unhappy people whom chance has brought together for a fateful and climactic encounter. "Sidney Kingsley has few peers in the craft of summoning theatre arts to conjure up a realistic atmosphere." —NY Times. "...an ambitious and provocative idea." —NY Post. "...absorbing theatre." —NY Journal-American. **THE STORY:** A wide assortment of characters gather in the play's setting: a gangster-run New York nightclub. They include a brutal and power-mad labor leader; a female singer who thinks she loves him; an idealistic young attorney haunted by memories of the man he had bayoneted in Korea; a foreign movie sex symbol with strong Lesbian leanings; and a weary old liberal, once a poet, now in the furniture business, who has drinking problems. While the sinister labor boss, who waits for news that his men have killed an honest union leader whom he had once worshipped, is the central figure in the action, the ex-poet is the focal point. Years ago, his son drowned while trying to save some strangers and his wife has never forgiven him. Aware of his futility and the fact that he is looked upon as an old fool, he must give his own life to save the embittered young attorney from the labor man's knife. In the end, there is a moment of truth and revelation which probes deeply into the characters themselves and into the meaning of the play as a comment on modern society and its ills. 17 men, 7 women, extras. **INTERIOR. FEE: \$40 per performance.**

**ISBN: 0-8222-0820-2**

**\$6.50**

**NO TIME FOR SERGEANTS.** COMEDY. Ira Levin. Adapted from the novel by Mac Hyman. One of the funniest plays ever seen on Broadway, with a warm and affectionate quality that is rare in comedies. "Take a simple and lovable innocent, guileless, gullible and without malice, and place him in juxtaposition to the pompous earnestness of military discipline and bureaucracy, and you have the springboard for mockery that can be both devastating and heartwarming...its gift for uproarious lampooning is matched only by its



genial good nature.” —NY Post. **THE STORY:** NO TIME FOR SERGEANTS’ central figure is a husky and good-natured hillbilly who finally gets into the Air Force despite his father’s propensity for tearing up his draft papers. His determination to be transferred to the infantry soon spells trouble among generals and sergeants, his fellow service men and, in particular, a military psychiatrist. Thus begins the desperate efforts of the Air Force to classify this highly unclassifiable mountain boy. Not miffed, our hero is soon sent off on what becomes a comic voyage, in an airplane manned by some weary flying officers, most suffering from hangovers. Even though the plane does get lost and heads towards an atomic explosion in Yucca Flats, the hilarity of the play’s endearing hero leaves few moments to contemplate the ensuing disaster. 34 men, 3 women (of the 34 men, several parts can be doubled). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-0829-6

\$6.50

**NOT NOW, DARLING.** COMEDY. Ray Cooney and John Chapman. This hilarious farce, which set box-office records in London and Paris before coming to Broadway with the inimitable Norman Wisdom as featured player, makes enormous good fun of attempted infidelity and the tangle of misunderstandings which this can—and does—lead to. “What does a sophisticated audience do about this assault on its culture? It rolls in the aisles...the folks just let go, sometimes beating the cast to the boff.” —Variety. “A now and nubile farce.” —NY Daily News. “An evening of nonstop laughter.” —London Sunday Express. **THE STORY:** The scene is the exclusive London fur salon of Bodley and Crouch, where Crouch (the well-meaning innocent) struggles to keep things on an even keel despite the energetic philandering of his partner. At the moment, Bodley is trying to secure the affections of his latest would-be mistress by “selling” her husband an expensive mink fur coat for a fraction of its real worth, and the stammering Crouch is saddled with the task of consummating the sale with a straight face. But, as luck would have it, the husband seizes the bargain coat as the perfect gift for his own mistress—whereupon the complications burgeon uproariously, with poor Crouch caught in the middle. Suspicious wives, mistaken identities, scantily clad girls clapped hurriedly into closets and a continuous barrage of rapid fire jokes all become part of the hilarious doings, as the action of the play bubbles along merrily right up to the final curtain when, miraculously and to the great relief of all concerned, everything somehow manages to work out as it should. 5 men, 6 women. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0832-6

\$6.50

**THE PATRIOTS.** HISTORICAL DRAMA. Sidney Kingsley. This beautiful tribute to the American spirit is a chronicle of the important years in Jefferson’s life. Winner of the Critics Circle Award. The play requires a large cast of characters, most of them men, and a number of sets. 18 men, 5 women. MULTIPLE SETS. FEE: \$40 per performance. MS.

ISBN: 990167

\$15.00

**PETER PAN, OR THE BOY WHO WOULD NOT GROW UP.** FANTASY. J.M. Barrie, in a new version by John Caird and Trevor Nunn. The Royal Shakespeare Company relished in the phenomenal success of this new version of the classic tale painstakingly researched and restored by Caird and Nunn to Barrie’s original intentions. “...a national masterpiece.” —London Times. “...we have a resonant and beguiling fantasy that boasts as much spectacle as any child could wish; and that, at the same time, touches on the double Barriesque tragedy of growing up into conformity or being marooned indefinitely in the Never Land.” —Guardian. **THE STORY:** This is the beloved story of Peter, Wendy, Michael, John, Captain Hook, Smee, the lost boys, pirates and the indians, and, of course, Tinker Bell, in their adventures in Never Land. However, for the first time, the play is here restored to Barrie’s original intentions. In the words of John Caird: “A brief explanation of some of the decisions we took in revising the text may be useful to anyone considering their own production of this version... We were fascinated to discover that there was no one single document called ‘Peter Pan.’ What we found was a tantalizing number of different versions, all of them containing some very agreeable surprises... We have made some significant alterations, the greatest of which is the introduction of a new character, the Storyteller, who is in fact the author himself. To a reader of the play, one of its most enjoyable ingredients is Barrie’s unmistakable authorial tone. He tells the story of Peter Pan partly through dialogue and partly by means of his inimitable stage directions. In a whimsical, ambiguous and ironical manner he speaks here as clearly to adults as he does to children. Moreover, many of the play’s complicated conceits are only comprehensible if Barrie’s commentary can be heard in parallel with the voices of the characters. This device also allows us to prepare our audience with some essential background history of the Darling family in a brief prologue, and to extend the narrative at the end of the play to include Barrie’s heartbreaking and heartwarming conclusion to Peter and Wendy’s story.” 22 men, 8 women, 2 boys, 1 girl (flexible casting). UNIT SET. FEE: \$60 per performance.

ISBN: 0-8222-1345-1

\$6.50

**THE PETRIFIED FOREST.** DRAMA. Robert E. Sherwood. One of the author’s greatest successes. **THE STORY:** Gabby Maple is a young girl who wants to see the world, but necessity compels her to work as a waitress in the middle of the Arizona desert. Out of the desert comes Alan Squier, a disillusioned sophisticate on his way to the Petrified Forest, which to him symbolizes self-destruction, the only answer he can find to living in a pointless world. He pauses at the restaurant to sympathize with Gabby’s dreams, then decides to help her realize them by leaving her his life insurance. When the restaurant empties, gangsters, looking for a hideout, enter and take possession. Alan amuses himself by philosophizing with the criminals, who in the end oblige the suicidal Alan by shooting him. The desperadoes make their escape as Gabby contemplates the death of Alan and the fact that she’ll have to bury him, where he wanted to die, in the Petrified Forest. 18 men, 3 women (of the 18 men, several are bit parts). INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-0889-X

\$6.50

**THE RED DEVIL BATTERY SIGN.** DRAMA. Tennessee Williams. One of the final works by the American theatre’s master dramatist. The play, written in the experimental style which characterized the author’s later creative output, uses the tempestuous affair between a wealthy but abused woman of privilege and a brooding, sexually compelling Mexican-American, who is dying of a brain tumor, to illuminate the decay of modern society and the mindless, destructive power of the military-industrial complex—and the right-wing zealots who dominate it. “...a dark, haunting and coherent play, as strong as anything he has written...” —Sunday Times (London). **THE STORY:** The action of the play begins in the cocktail lounge of a slightly seedy Dallas hotel, where the rebellious wife of a powerful and corrupt industrialist (known only as the “Downtown Woman”), having been subjected to violent electro-shock treatments and disabling drugs, is being virtually held prisoner. When she encounters King Del Rey, once the leader of a successful mariachi band, until he was disabled by a brain tumor, the Woman senses that he is both a kindred spirit and, perhaps, the means by which she can free herself at last. Their attraction is immediate and tempestuous, but King, demeaned by the fact that his present condition makes him his hard-working wife’s “invalid dependent,” holds back from total commitment. As their stories unfold we learn that the Woman, daughter of a crooked Texas politician and wife of the grasping president of the Red Devil Battery Company (which symbolizes the dehumanizing power of the military-industrial complex) has knowledge of a right-wing plot to assume national power; and that King still clings to the hope that his health will be restored and he will again join forces with his talented daughter, a gifted singer known as La Nina. But it soon becomes apparent that time has run out for both of them; the forces which seek to hold the Woman in bondage are too powerful to foil; and La Nina, who has become the paramour of a gun-toting Chicago hoodlum, is aware that her father is a doomed man. In the stirring, theatrically explosive conclusion of the play, King, after a final but futile attempt to save the Woman, falls dead from a massive stroke, while she is seized by a marauding band of homeless youths who have been poised at the outskirts of the city and carried off as their leader’s prize—and to the nightmare-desolation of a decadent civilization in the throes of self-destruction. 16 men, 4 women. UNIT SET. FEE: \$75 per performance.

ISBN: 0-8112-1047-2

\$6.95

**RED ROSES FOR ME.** DRAMA. Sean O’Casey. “A beautiful play...” —NY Times. “...drenched in greatness...given the universal accent of lyric beauty...The dramatist has poured into it his memories and his intense and idealistic feelings, and because he writes with such moving beauty, his play sings and soars.” —NY Post. **THE STORY:** The New York Times describes the play “...as based on a strike in Dublin in 1913-1914 that led to the ‘bloody Easter Week Rising of 1916.’ But as in all Mr. O’Casey’s latter-day plays, the real theme is the life of man—his valor, his joy, his love, his religious devotion, his loyalty and his belief in the future...” 21 men, 9 women. INTERIOR/EXTERIOR. FEE: \$40 per performance. MS.

ISBN: 990136

\$15.00

**REUNION IN VIENNA.** COMEDY. Robert E. Sherwood. **THE STORY:** Elena is married to Dr. Anton Drug, a Viennese psychoanalyst. But in the golden days before the fall of the Empire, she had a love affair with Prince Rudolf Maximilian. After World War I and the expulsion of the aristocracy, Elena developed into a responsible, mature woman and a devoted wife. A group of her former cronies, some of whom have been living in poverty and exile, return to Vienna to attend a party to which Rudolf is (surreptitiously) invited. Elena’s old friends press her to attend the party. But she refuses, saying the past means nothing to her, but Anton thinks she should go, if only to prove to herself that she has left the past behind. Rudolf, who eeks out an existence abroad as a taxi driver, arrives incognito and immediately sends for Elena. Elena arrives, and for a moment an illusion of gaiety is established. Rudolf makes violent love to Elena, she runs home, and he follows her, determined to renew their affair. But Elena, though caught in the



excitement of old memories and still attracted to Rudolf, knows he belongs to the past, and her husband and the present is the better of the two. But she allows Rudolf to hide in her apartment while Anton arranges for him to escape from the country. The experiment of trying to renew a past that no longer has meaning has been successfully carried out. 23 men, 7 women. TWO INTERIORS. FEE: \$40 per performance. MS.

ISBN: 990132

\$15.00

**ROMULUS.** COMEDY. Gore Vidal, from a play by Friedrich Dürrenmatt. "...a witty and delightful play..." —NY Post. "...a deft and enlightened frolic..." —NY Journal-American. **THE STORY:** The New York Journal-American described the play this way: "The authors have installed Romulus, last of the Roman Emperors, in a creaky villa on the outskirts of Rome in the year 476 A.D. The barbaric Goths, storming in from the North, are beating on the gates of the city. But his highness is not perturbed, being much more concerned with watering his plants and tending to his hobby of raising chickens. He was born to a world of bloodshed and decadence; he is convinced that Rome has had it and is prepared to sacrifice himself and relinquish the Empire in final payment for the sins committed by Roman civilization. He even rejects the overture of a wealthy trouser manufacturer to buy off Ottakur, the Gothic commander, in return for his daughter's hand. Into this crumbling household steps Ottakur, somewhat resembling a Russian officer of high rank. But the violent end Romulus had promised himself fails to eventuate; the Goth, it appears, respects him for the history of the Roman Empire that was, and he refuses to contemplate a future which he cannot judge. There is obviously an analogy here with the present: The grass is apt to look greener in the other fellow's civilization—until you get there. And wars are silly—then, as now. The entire evening is filled with wry and witty observations which Romulus takes pains to have recorded for posterity, and the general atmosphere of the threadbare court is wonderfully well suited to the hilarious machinations of a Greek art dealer, the pants tycoon, a wily monarch from Byzantium, the effeminate keeper of the household and the uncompromising queen." 18 men, 2 women (of the 18 men, many are bit parts). INTERIOR. FEE: \$40 per performance.

ISBN: 0-8222-0961-6

\$6.50

**THE ROSE TATTOO.** DRAMA. Tennessee Williams. Winner of the 1951 Tony Award for Best Play. One of the author's most beautiful and powerful plays. Set among a colony of Sicilian fisherfolk on the American Gulf Coast, it is the story of a woman for whom love was stronger than death. **THE STORY:** Serafina delle Rose is a restless widow whose intense and absorbing instinct for love drives everything before it. The figure of this extraordinary woman dominates the small town where she and her friends are living and embodies the exultation and danger of unbridled passion. Her story, and that of the lover she chooses and the daughter she denies, are forged into a play of power, humanity and soaring emotion. 9 men, 14 women. UNIT SET. FEE: \$75 per performance.

ISBN: 0-8222-0971-3

\$6.50

**THE SHRIKE.** DRAMA. Joseph Kramm. Winner of the 1952 Pulitzer Prize. Produced on Broadway and on the road. "A fascinating play." —NY News. "Remarkably enthralling." —NY Post. **THE STORY:** Jim Downs is brought to the psychiatric division of City Hospital after a suicide attempt. With the help of his estranged wife, who is with him night and day, he recovers. But this does not mean he is free to go home. His estranged wife conspires to keep Jim in the hospital until he renounces his girlfriend and agrees to go back with her. In the process, Jim is faced with well-meaning but inept institutional psychiatrists, who themselves have become victims of deadly routine. Through one test after another he is made to prove his sanity, until he almost loses it. Realizing the power of institutional law, Jim proceeds to give the "right answers," until he is finally released in the custody of his wife. Finally free, Jim knows that by compromising his integrity he has simply chosen the lesser of two evils. 17 men, 5 women (some doubling possible). UNIT SET. FEE: \$40 per performance.

ISBN: 0-8222-1026-6

\$6.50

**SPARKS FLY UPWARD.** DRAMA. Jerome Lawrence and Robert E. Lee. Produced on Broadway as *Diamond Orchid*. The playwrights have combined the glamour and wit of *Mame* with the dramatic power of *Inherit the Wind* to shape a compelling and absorbing story of a dynamic woman who, like Evita Peron, rises from obscurity to the domination of a Latin-American country. "A stirring theatrical creation." —Dallas (Tex.) Morning News. "Blazing excitement! In scene after scene, the craftsmanship of the Messrs. Lawrence and Lee at creating drama of enthralling bold and sweeping design is asserted, along with their skill at stirring the mind." —Dallas (Tex.) Times Herald. **THE STORY:** Even in her early days as an obscure radio actress, the natively keen-minded Felicia exploits every opportunity to obtain personal recognition. She meets a young army Colonel, who launches her into the stratosphere of society, and who, after a coup, becomes President of the

Republic. Arranging to become his wife and the First Lady, Felicia accumulates more and more power for herself, becoming lady bountiful to her adoring "Strongbacks." She begins to overshadow her husband, dominating the wealth and politics of her country and moving toward a kind of sainthood which will make her position unassailable. But despite her triumphant rise, Felicia is unable to gain what she wants most—acceptance by the social and intellectual elite of the nation. Rejection by the Pope is the final indignity which breaks her spirit and health. Her husband falls heir to an empty empire; as the play ends, there are intimations that, without her exotic aura, all will be lost as quickly and dramatically as it was created. 16 men, 6 women, extras. UNIT SET. FEE: \$50 per performance.

ISBN: 0-8222-1064-9

\$6.50

**STAGE DOOR.** COMEDY. Edna Ferber and George S. Kaufman. One of the most successful plays ever offered. **THE STORY:** The play concerns a group of young girls who have come to New York to study acting and find jobs. The scene is Mrs. Orcutt's boarding house, where the hopes and ambitions of sixteen young women are revealed in scenes of entertaining comedy. Contrasted with this are the cases of the girl without talent and the elderly actress whose days are over. The central plot has to do with courageous Terry Randall, who fights against discouragement to a position in the theater where we are sure she will conquer. One of her fellow aspirants gives up in despair, one gets married, and one goes into pictures, but Terry, with the help of idealistic David Kingsley, sticks to her guns. Color and contrast are offered by Mattie, the maid; Frank her husband; a few young men callers, a movie magnate and young Keith Burgess, the playwright who "goes Hollywood." NOTE: Can be presented in a single setting. Direction on this and instructions covering slight alterations in the play are sent upon request. 11 men, 21 women (16 of the 21 women are young women). INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1069-X

\$6.50

**STALAG 17.** COMEDY/MELODRAMA. Donald Bevan and Edmund Trzcinski. **THE STORY:** This "turbulent and gutsy play" shows a group of American prisoners lodged in a German prison camp, trying to escape, to embarrass and irritate their captors. The plot revolves about the escape of an American who will face serious punishment for sabotaging a train, and his fellow prisoners who hide him. They at last learn which prisoner has been all the while a stooge for the Germans. Dominant tone of the play is lusty comedy, but this is ingeniously combined at all times with excitement and tension of the most holding sort of suspense. 21 men. INTERIOR. FEE: \$60 per performance.

ISBN: 0-8222-1070-3

\$6.50

**STEPHEN D.** DRAMA. Hugh Leonard from James Joyce's *A Portrait of the Artist as a Young Man* and *Stephen Hero*. This eloquent, engrossing and brilliantly conceived work was produced with great success in Dublin, London and the Edinburgh Festival prior to its critically acclaimed Off-Broadway presentation. A memory piece, the play recreates the events and people surrounding the young Joyce as he emerges into manhood and prepares to depart from his native Ireland—and from a way of life and thinking which he can no longer accept. **THE STORY:** As Richard Watts, Jr. views: "It could not have been easy to bring within the limits of the stage this subtle and deeply introspective self-study of the education and loss of faith of a tortured literary genius. And the feat of making it dramatically interesting and meaningful for present-day theater audiences is all the greater because it is seemingly so parochial in its preoccupation with life in Dublin and its neighborhood in the period between 1882 and 1902. But when at the end Stephen Dedalus is about to leave Ireland forever, and make his famous statement that 'I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race,' you feel you have come to know the difficult young man and to accept the actuality of his stature. Obstinate, self-centered, infuriating though he can be, there is something touching about this stubborn honesty and the loneliness that he sees as his destiny." 17 men, 7 women, 1 boy (many of the men's roles may be doubled). UNIT SET. FEE: \$40 per performance.

ISBN: 0-8222-1079-7

\$6.50

**STORM OPERATION.** DRAMA. Maxwell Anderson. **THE STORY:** The story tells how an American soldier buys an Arab woman and how through the understanding and sympathy of this woman the Americans are enabled to take advantage of the enemy. There is another love story that runs throughout the play, and these two threads of plot bind together a work that reveals the fundamental simplicity and ultimate idealism of the American fighting man. 18 men, 3 women. ONE INTERIOR/TWO EXTERIORS. FEE: \$40 per performance. MS.

ISBN: 990186

\$15.00

**THE STORY OF MARY SURRATT.** DRAMA. John Patrick. "The play shows—in highly dramatic fashion—how a woman was innocently drawn

into the plot to assassinate Lincoln...[Mary Surratt was] the unfortunate victim of the hysteria and prejudice of the period...a compassionate plea for justice with meaning for all men." —NY Times. 50 men, 2 women (many of the male roles are bit parts). THREE INTERIORS. FEE: \$40 per performance. ISBN: 0-8222-1086-X \$6.50

**SUNRISE AT CAMPOBELLO.** DRAMA. Dore Schary. "Superb...SUNRISE AT CAMPOBELLO is an enormously moving and gratifying experience in the theatre," —NY Journal-American. "...much more than a stirring drama...it is a very beautiful play," —NY News. "...the virtue of this deeply moving chronicle...is simplicity, tenderness and reticence. Mr. Schary has recorded the ordeal of a vigorous man struck down by a terrible illness but not defeated. What rose from the invalid's chair was greater than what had climbed into it." —NY Times. "[SUNRISE AT CAMPOBELLO is] in no sense a political play...It is an entirely personal document." —NY Post. THE STORY: Atkinson, in the New York Times, describes: "The play covers thirty-four months when F.D.R.'s crisis was a private one—from the day in August, 1921, when he was stricken by infantile paralysis at his summer home at Campobello, in Canada, to the day at Madison Square Garden in June, 1924, when he was able to stand on his feet long enough to nominate Al Smith for President of the United States..." 19 men, 5 women (a few of the parts can be doubled). INTERIORS. FEE: \$40 per performance. ISBN: 0-8222-1101-7 \$6.50

**SWEET BIRD OF YOUTH.** DRAMA. Tennessee Williams. "Once again a bolt of thunder has been hurled by that Jovian playwright, Tennessee Williams, and the theatre reverberates to its roar." —NY Newsday. "Tennessee Williams recently said something about getting tired of delivering blockbusters to Broadway, but he has certainly provided one in SWEET BIRD OF YOUTH...written with enormous dramatic drive...it is a play of overwhelming force." —NY Post. "Despite the acrid nature of its material, SWEET BIRD OF YOUTH is Mr. Williams in a relaxed mood as a writer...SWEET BIRD OF YOUTH is one of his finest dramas." —NY Times. THE STORY: As New York Newsday describes: "Its two central characters are the Princess, an aging motion picture actress in flight from her latest screen disaster, and Chance Wayne, a young hustler whom she has picked up. Taking advantage of her drunkenness and his youth and good looks, he manages to lure her to the Southern town of his birth in order to see again a young girl with whom he has had an affair and whom he still loves. Word of his arrival spreads like contagion through the small town. Boss Finley, a political despot and father of the young girl, is especially interested. What Chance does not know is that unwittingly he has infected the girl and ever since the Boss, his sadistic son and his toadies have lain in wait for his return and for their revenge. Chance's scheme is to use the Princess to promote a motion picture career for himself and his girl. Naturally this falls afoul and in the end the avengers are about to close in on the passively waiting Chance, who has been deserted by his patroness and far worse, by his youth." 15 men, 7 women. INTERIORS. FEE: \$75 per performance. ISBN: 0-8222-1104-1 \$6.50

**TALL STORY.** COMEDY. Howard Lindsay and Russel Crouse, suggested by the novel *The Homecoming Game* by Howard Nemerov. "You'll bellow." —NY World-Telegram & Sun. "A very funny show." —NY Mirror. "...all I heard around me was laughter." —NY News. THE STORY: Thanks to the phenomenal success of its basketball team Custer College has suddenly sprung into national prominence. Alumni contributions have tripled, the building program is in high gear and academic standards have been raised—largely because of star center, Ray Blent, a science major who has worked out a mathematical formula which allows him to sink basket after basket with unflinching precision. On the eve of the big game with arch rival Ashmore College, however, Ray is distracted by a thorny personal problem. He is desperately anxious to marry coed June Ryder but lacks the necessary funds, or at least he does until he receives a mysterious phone call asking him to throw the Ashmore game. Knowing he doesn't have the heart to betray his teammates, Ray devises a hilarious scheme which will solve all his problems, on and off the court. 21 men, 8 women, 1 boy. INTERIORS. FEE: \$50 per performance. ISBN: 0-8222-1109-2 \$6.50

**THE TEAHOUSE OF THE AUGUST MOON.** COMEDY. John Patrick. Based on the novel by Vern Sneider. Winner of the Pulitzer Prize, the Tony Award and the Critics' Circle Award, this is one of the most successful plays of the modern theater. "...a howling hit. It kept the premiere audience rocking with ecstatic and uproarious laughter. This is an enchanting play, filled with the most extraordinary good sense about human and international relations." —NY World-Telegram. "Completely captivating...delightful," —NY Times. THE STORY: As told by McClain in the New York Journal-American: "...pursues the career of an Army of Occupation officer stationed in a remote town in Okinawa. His duty is to teach Democracy to the natives,

and there is a stern and stupid Colonel breathing down his neck to insure the strict enforcement of the Manual of Occupation. But the young officer has not prepared himself for the ingenious charm of the people. Within a matter of days he finds himself the owner of a Grade A geisha girl; the materials sent him for the construction of a school are being used to build a tea-house and he himself, in an effort to improve the economy of the village, has taken to selling the principal product, potato brandy, to all the surrounding Army and Navy Officers' clubs. The gala opening of the tea-house is, of course, the moment chosen by the Colonel to make his inspection of the village, and the ensuing eruption is volcanic. The officer is sure to be court-martialed, the Colonel demoted. But when life is darkest, word arrives that Congress, that old standby, has received reports that this is the most progressive village on the island, and all is forgiven." 18 men, 8 women, 3 children, 1 goat. INTERIORS/EXTERIORS. FEE: \$60 per performance. SPECIAL NOTE: A CD (#4415CD) containing the sound effects as well as the music composed for this play by Dai-Keong Lee is available for \$60.00, plus shipping. The nonprofessional fee for use of this recording is \$10.00 per performance. ISBN: 0-8222-1114-9 \$6.50

**THOSE THAT PLAY THE CLOWNS (FORMERLY ENTITLED HE TO HECUBA).** COMEDY. Michael Stewart. This delightful and richly atmospheric play offers an imaginative reconstruction of the lives and circumstances of a traveling band of actors as they head towards immortality through their brief appearance in *Hamlet*. THE STORY: What happens to a troupe of players hired by a Danish prince to expose the guilt of King Claudius? The prince, of course, is Hamlet. Set in the sixteenth-century Danish inn outside the castle at Elsinore, a rather tacky quartet of actors arrives led by an aging leading lady, and her equally faded leading man. One feels they may be making their last tour. Business hasn't been too good, nor, we gather, have their performances. Their repertoire consists of *Violated at Vespers*, *Two Monks and a Minx*, and *The Duchess Debauched*. An old suitor of the leading lady arrives and begs her hand in marriage. What ensues is equally as charming and amusing. The characters are as roguishly delightful as their language is colorful. 20 men, 5 women (of the 20 men, several may be doubled). UNIT SET. FEE: \$40 per performance. ISBN: 0-89676-088X \$6.50

**THE THRACIAN HORSES.** COMEDY. Maurice Valency. A witty and gently ironic retelling of the Alcestis legend which enjoyed successful productions in both London and New York. "THE THRACIAN HORSES, resourceful in classical allusions, speaks for a civilized mind." —NY Times. "Valency's sense of invention is after the manner of Giraudoux." —NY Mirror. THE STORY: Howard Taubman's description: "At the outset he shows us the radiant Alcestis greeting King Admetus, her husband, returned from the wars after another victory. Her acceptance of her duty to honor and adore her master knows no questioning. He insists that his triumph was lucky, but she will not believe him. When death seeks him out, and it is decreed that he can be saved only if someone takes his place, she alone in all Thessaly accepts the grim destiny as if it were a glorious privilege. Thus far Mr. Valency pursues the main lines of the legend...In the second half THE THRACIAN HORSES gets down to its ironic business. It suggests that Alcestis, brought back by Heracles from Hades, is outraged to discover that she has been robbed of her chance of lasting fame. She turns into a shrewish tigress. She tells Admetus that she has always detested his rapid, fat face. Crito has some conventionally cynical remarks to make. Alcestis and Admetus bicker like a pair of fishmongers. Peace is restored only when Zeus, from a perch above the troubled multitude, appears and speaks of his and his creatures' problems. He is a wise, quavering old party, and he observes, as if Pirandello had never said it, that reality is merely illusions. Thereupon he restores the illusion of love to Admetus and Alcestis." 16 men, 4 women (many bits). INTERIOR. FEE: \$40 per performance. ISBN: 0-8222-1136-X \$6.50

**THE THREE MUSKETEERS.** DRAMA. Peter Raby, from the novel by Alexandre Dumas. A rousing, rollicking and eminently stage-worthy new version of the classic "swashbuckler," first presented, with great success, by the Stratford Festival, in Canada. "How thorough Mr. Raby has been in his recapitulation of Dumas' plot...This is a piece of master carpentry, with special skill in the dovetailing." —Toronto Globe and Mail. "Peter Raby has adapted the Dumas text into a sprawling, multi-scened extravaganza written mostly in purple ink—the only color for this kind of tale." —Toronto Telegram. THE STORY: Everyone is familiar with the renowned adventures of D'Artagnan and his three fellow musketeers, Athos, Porthos and Aramis, as they fight for king and country—with frequent detours involving wine, women and song. The entire panoply of action is captured here with brilliant inventiveness and theatricality: the devious trickery of Cardinal Richelieu and Milady de Winter; the sad plight of the beauteous Constance Bonacieux; attempted assassinations; plots and counterplots; and the final triumph of virtue over the

forces of evil. Moving swiftly from scene to scene, with minimal staging required, the play captures all the color and excitement of the original with notable economy, and provides a memorable—and unashamedly romantic—experience for audiences and actors alike. 20 men, 5 women, many roles may be doubled. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1140-8**

**\$6.50**

**TREASURE ISLAND.** DRAMA. Ara Watson, from the novel by Robert Louis Stevenson. The writer of *A Different Moon* and *Mooncastle* brings to life this boy's thrilling adventure—as reflected upon by his adult self—in search of buried treasure on a distant and mysterious island. This classic coming-of-age story is complete with stolen map, pirates, swashbuckling battles, betrayal, and the infamous Long John Silver, who just may be the “devil himself.” 18 men, 2 women. UNIT SET. **FEE: \$60 per performance. SPECIAL NOTE: Music as used in the original production is available from the composer.**

**ISBN: 0-8222-1170-X**

**\$6.50**

**TRUCKLINE CAFE.** DRAMA. Maxwell Anderson. **THE STORY:** The main plot revolves around two couples. Anne Carruth, thinking her husband dead in a prison camp, became involved with another man, only to learn that her husband still lives. She becomes a waitress in the cafe in an attempt to lose her identity. Her husband, who has had his share of romantic conflict, finds her there and finally persuades her into the belief that the broken threads of their marriage can be knit into a new beginning with the horrors of the interlude erased. The other young husband, suspecting his wife guilty of an indiscretion with one of his buddies, learns the truth of his suspicions in the cafe and in blind emotion their lives end in tragedy. Against these two stories are etched brief character studies and bits of comedy which add to the portrait of life in TRUCKLINE CAFE. 13 men, 13 women. INTERIOR. **FEE: \$40 per performance. MS.**

**ISBN: 990184**

**\$15.00**

**TWO ON AN ISLAND.** DRAMA. Elmer Rice. “Mr. Rice catches again the sharp talk and vivid incident that made STREET SCENE memorable, and rekindles the flowing life of Manhattan with geniality and humor.” —*Journal-American*. **THE STORY:** We have here two separate threads of story affecting an ambitious young boy and an ambitious young girl, each of whom comes to New York in search of work, happiness and success. Each treads their separate way through offices, studios, and the by-paths of the theater. As scene follows scene, they come closer all the time, and finally unite, with a hint of what may be in store for them and rather more than a ray of hope that they will achieve something of what each one has sought. 17 men, 13 women. MULTIPLE SETS. **FEE: \$40 per performance. MS.**

**ISBN: 990183**

**\$15.00**

**WHO WAS THAT LADY I SAW YOU WITH?** DRAMA. Norman Krasna. **THE STORY:** As told by Chapman in the New York News: “Peter Lind Hayes...plays an innocent Columbia University Chemistry professor who can make liquor as easily as an alchemist can make gold—a harmless pastime. Unfortunately, his wife, Mary Healy, catches him in another harmless pastime, kissing a coed, and is preparing to leave him. In comes Peter's pal, Ray Walston, a TV writer for CBS eager to save the marriage. Ray's mind is as fertile as a turtle, so in no time he invents an alibi for his pal. Ray and Peter are agents of the FBI and the coed Peter was kissing was a foreign spy and Peter was doing his bussing in the line of duty...All this is very funny...Having started his comedians as FBI impersonators, playwright Krasna has to go through with the jest—and the farther he goes the more involved he becomes.” The real FBI comes in, including a secret agent with stomach trouble and our heroes find themselves involved not only with the FBI but with real spies, until at least it's all straightened out in a fast and hilarious finish. 15 men, 6 women. INTERIOR/EXTERIOR. **FEE: \$40 per performance. MS.**

**ISBN: 992190**

**\$15.00**

**WILD OATS.** COMEDY. James McLure. Presented to great popular and critical acclaim at the Mark Taper Forum of the Los Angeles Theatre Center. This hilarious, rip-snorting send-up of the Old West is based on the famous eighteenth-century Restoration comedy of John O'Keeffe. The present version retains the basic plot structure of the original play while ingeniously transferring the events and people to the American frontier of wild and woolly legend. “They sow hilarity throughout the two acts and give a new look to mellerdrama and send up the Old West in a decidedly new fashion.” —*Variety*. “It's Americana, it's a goofy spoof of the old Wild West and it's delicious.” —*Hollywood Reporter*. “You won't find more fun this side of Disneyland.” —*Drama-Logue*. **THE STORY:** Switching the locale of the action from the drawing room of Restoration England to the saloons and prairies of the Old West, and transforming the characters from scheming servants and lustful gentry to music hall girls and stalwart cavalymen, the playwright holds onto the hilariously convoluted structure

which has made the original play a timeless delight. As Edwa, in *Variety*, puts it: “Plot elements include standard mistaken identities, long-lost son reunited with parents, long-estranged parents finding each other, evil land-lord foreclosing at the drop of a tumbleweed, an F Troop type of cavalry, an Indian guide who speaks with an Irish brogue, a crusty colonel who's planted progeny all over the Wild West, a hero who stops a speeding train with one hand, a lustful and slithery preacher, a foppish son who's been kicked out of more military schools than he can count, ad histrionicum.” And so it goes—resulting happily enough, in a slambang, wildly funny farce which provides both a field day for performers, and an experience of sheer delight for audiences. 23 men, 6 women (many roles can be doubled). UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1257-9**

**\$6.50**

**WOMAN BITES DOG.** COMEDY. Bella and Samuel Spewack. This play is a riotous satire about an egotistic and fanatical newspaper owner who is determined to see bugbears in every direction. 17 men, 3 women. TWO INTERIORS. **FEE: \$40 per performance. MS.**

**ISBN: 990204**

**\$15.00**

**THE WOMEN.** COMEDY. Clare Boothe Luce. This brilliant play has assumed the status of a modern classic. Aside from the novelty of its involving a large cast of women (no male characters at all), it is an immensely entertaining panorama of our modern metropolitan world from the feminine viewpoint. **THE STORY:** The author carries us through a number of varied scenes and shows us not only a somewhat unflattering picture of womanhood, but digging under the surface, reveals a human understanding for, and sympathy with, some of its outstanding figures. The plot involves the efforts of a group of women to play their respective roles in an artificial society that consists of vain show, comedy, tragedy, hope and disappointment. 35 women. 11 INTERIORS. **FEE: \$60 per performance.**

**ISBN: 0-8222-1270-6**

**\$6.50**

**WOMEN AND WATER.** DRAMA. John Guare. A companion play to *Lydie Breeze*. Taken together, the plays constitute a vivid and panoramic study of crucial events in American history from the time of the Civil War onward, but WOMEN AND WATER, in itself, is a self-contained epic which, in following the fate of one family, makes a powerful statement about the disillusionment and disaffection that became the legacy of national discord. “...tumultuous in its outpouring of characters and incident.” —*NY Times*. “...examines the forces which shape the American character.” —*Hollywood Reporter*. **THE STORY:** Centering the opening action of the play on the Civil War, the author fills the stage with a swirl of people and events to capture the awful trauma of this cataclysmic happening. We meet the young Lydie Breeze, a Nantucket lass serving as a nurse (who pins the wounded soldiers' valuables to her petticoat to protect them from theft); the brusque Dan Grady, a rough but charming Union Army sergeant who tries to shield Lydie from danger as the tide of battle shifts back and forth; and, in brief cameos, such luminaries as Ulysses S. Grant and Robert E. Lee who, in setting forth their individual stories, cast a chilling light on the root causes of the national crisis. After the thunderous scenes of battle and disorder, the action of the play shifts to Nantucket, where Lydie, now returned home, awaits the arrival of her father, captain of the whaling vessel, *Gardenia*. But his return brings unhappy news: The *Gardenia* has burned at sea with the loss of its black crew—and there are suspicions of foul play, racial conflict and possible fraud. Against this troubled background, exacerbated by a brutal showdown between Captain Breeze and his embittered son, and the Captain's subsequent suicide, Lydie determines to found an idyllic community of kindred spirits in the family homestead and to fight back against the corruption and materialism which have overtaken the times—an utopian scheme which, as the later plays make so eloquently clear, eventually founders on the unworkability of its own good intentions. 20 men, 5 women. UNIT SET. **FEE: \$60 per performance.**

**ISBN: 0-8222-1272-2**

**\$6.50**

**THE WONDERFUL ADVENTURES OF DON QUIXOTE.** COMEDY. Conrad Seiler. Adapted from the famous novel by Cervantes. **THE STORY:** Antonia, a young village woman, is worried about her uncle, whose mind has been turned by reading too much about chivalry, and who now imagines that he is actually a knight himself by the name of Don Quixote de la Mancha. Tearfully, Antonia confides to her housekeeper that her uncle has just announced he is going out into the world for the sake of his imaginary lady, Dulcinea del Toboso, to right wrongs and particularly to have it out with his arch enemy—purely imaginary—the Knight of the White Moon. The housekeeper calls in Dr. Carrasco, the village scholar, and Master Nicolas, the barber, for advice. Dr. Carrasco comes up with a plan but insists that for awhile Antonia should not try to restrain her uncle from wandering. And so with his good horse, Rocinante (played by two men), and his faithful squire, Sancho Panza, Don Quixote leaves the

village to seek adventure. It is not long in coming. He mistakes an innocent shepherd for an evil wizard, and a barber's basin for a resplendent helmet. He encounters a country girl whom he imagines to be his lady love, Dulcinea del Toboso. He routs a flock of sheep (offstage) thinking they are an army of enemies. He knocks himself out attacking a windmill which he mistakes for a giant and loses his horse in the attempt. After other wonderful adventures, he meets his great enemy, the Knight of the White Moon—who is really Dr. Carrasco in disguise. There is a furious combat between the two. Dr. Carrasco wins, and poor Don Quixote is forced to submit to the victor's terms: to go back home and lead a peaceful life. This he does, now cured of his delusions and happy to settle down at last. 12 men, 10 women. UNIT SET. **FEE: \$40 per performance. MS.**

**ISBN: 990212**

**\$15.00**

**YELLOW JACK.** DRAMA. Sidney Howard (in collaboration with Paul de Kruif). This vivid dramatization of the epic story of the fight against Yellow Fever. Based on a chapter in *The Microbe Hunters*, it follows with historical accuracy the successive episodes in the heroic battle against the deadly plague. "One of the most original and remarkable dramas we have had in the contemporary American theater." —NY Times. **THE STORY:** Mr. Howard has chosen the most dramatic scenes from his historical material and with theatrical skill bound them together in a swift moving and deeply affecting play. The story of a long series of scientific experiments is swiftly shown in episodes, but the deeply human incidents—of sacrifice and heroism, hope and despair—are brought into the foreground. 26 men, 1 woman. UNIT SET. **FEE: \$40 per performance. MS.**

**ISBN: 990200**

**\$15.00**

**THE YOUNG AND FAIR.** DRAMA. N. Richard Nash. An exciting play for twenty-one women, most of them young. A fast-moving drama and a timely comment on idealism and personal ethics. **THE STORY:** The scene is a fashionable junior college for young women, and the story shows how a sincere and intelligent alumna returns to her alma mater with her idealistic younger sister, who enters as a student. The director of the college, a conscientious elderly woman, is responsible to a hard-headed board of directors, one of whom has a daughter who is a student. This student, a twisted and jealous girl, uses the threat of her father's influence to throw a suspicion of guilt on two students, not to mention a servant, all of whom are innocent. One of the students implicated refuses to be blackmailed and the director of the college must face the issue of compromising with her own best standards of right and wrong. Eventually she takes matters into her own hands, and decides—with the help of the alumna and the latter's sister—to stand by her guns. The director, though she realizes at last that the alumna is right in fighting compromise and deceit, has not the courage to see the fight through to the end, though the alumna and her sister do. Incidentally, one of the forms of blackmail used by the unscrupulous girl who precipitates the crisis is to force a Jewish girl, whose religion has been concealed, to do her bidding. 21 women. UNIT SET. **FEE: \$40 per performance.**

**ISBN: 0-8222-1289-7**

**\$6.50**

# MUSICALS

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## VARIOUS NUMBER OF CHARACTERS

**LUCKY NURSE AND OTHER SHORT MUSICAL PLAYS.** MUSICALS. Michael John LaChiusa. These four one-act musical plays span such seemingly incompatible subjects as White House secretarial chit-chat, construction site visitations by the Virgin Mary and flop house plumbing. All are unified by a sense of irony, irreverence and, finally, compassion for the workaday lives of their characters. "[Michael John LaChiusa] has a heightened hothouse style reminiscent of that in Leonard Bernstein's *Trouble in Tahiti*, with everyone singing intensely about seemingly mundane matters." —NY Times. **THE STORIES:** After being deserted in her wheelchair while her cranky nurse goes shopping, the title character of AGNES persuades a stranger to kill her, thus releasing her from her limited and unhappy life. In BREAK, two construction workers achieve new insight into their lunch hour woes when the Virgin Mary pays them an unexpected and confused visitation. The sundry characters of EULOGY FOR MISTER HAMM wait on line to use their flop house's one available bathroom and find they must unwillingly band together when they fear that their superintendent may be dead. The action of LUCKY NURSE takes place in a single night. Madge, a nurse who works with newborns, worries about having to put her dog to sleep because he's getting too old. Her friend Jerry leaves his shift to cruise a singles bar where he meets and seduces Sherri. Afterwards, Sherri takes a cab home and meditates on her frequent one-night stands, but the driver upsets her and she jumps out. Finally, the cabbie ends up at the hospital to have a look at the baby he abandoned only hours ago while Madge looks on and wonders, unknowingly, how anyone could desert their child in the middle of a cold night. AGNES calls for 1 man, 2 women. BREAK calls for 2 men, 1 woman. EULOGY FOR MISTER HAMM and LUCKY NURSE call for 2 men, 2 women. **FEE: Quoted upon application. INSTRUMENTATION: Piano/Vocal.** ISBN: 0-8222-1354-0 **\$15.00**

## 2 CHARACTERS

**GOBLIN MARKET.** MUSICAL. Polly Pen and Peggy Harmon. Music by Polly Pen. Adapted from the poem by Christina Rossetti. A brilliantly atmospheric, totally original "mini-musical" which probes into the sexually charged fantasies of two sisters who relive their childhood experiences in an imaginary world peopled by seductive goblins. Originally produced Off-Off-Broadway, the play went on to a long and successful run at the renowned Circle in the Square Downtown. "...an entrancing expedition to 'Those pleasant days long gone/Of not-returning time.'" —NY Times. "...an absolutely gorgeous piece of Victorian erotica." —NY Post. "GOBLIN MARKET is a spell-binding, highly imaginative mini-musical..." —Variety. "...one of the season's few genuine successes. It's certainly in a class by itself." —NY Daily News. **THE STORY:** Two proper Victorian sisters, both now grown women and mothers, return to their childhood nursery to relive the haunting memories of their youth. Magically, they are transported back to their girlhood, as their nursery becomes a woodland glen peopled by bizarre goblins who entice them with luscious fruits and promises of unimagined ecstasies. One of the sisters, Laura, partakes of the forbidden offerings, while her sibling, Lizzie, bargains desperately with the fey creatures to save her from inexorably falling under their spell. Blending music, poetry and entrancing imagery, the play is a dazzling journey through the psyches of the two sisters as they struggle to regain the present and to reconcile the fervent, erotic yearnings of their adolescence with the matter-of-fact world that they now inhabit. Happily they succeed, but their voyage in and out of the past—and through the labyrinths of their vivid imaginations—weaves an enchanted spell that will linger long in the memory. 2 women. UNIT SET. **FEE: Quoted upon application. CD Cast Recording: \$20.00 (#6148CD). INSTRUMENTATION: Piano/Conductor, Violin, Cello, Percussion.** ISBN: 0-8222-0452-5 **\$7.50**

**HEDWIG AND THE ANGRY INCH.** MUSICAL. Text by John Cameron Mitchell. Music and Lyrics by Stephen Trask. Winner of the Obie Award. "HEDWIG AND THE ANGRY INCH brings theater alive with the pounding sounds of rock 'n' roll and the funny sad voicing of a painful past...it is also an adult, thought-provoking musical about the quest for individuality...the kind of *Rocky Horror Picture Show*-style event that may inspire a rabid cult following." —NY Times. "Sublimely trashy and surprisingly powerful." —LA Times. "In the whole long, sorry history of rock musicals, HEDWIG AND THE ANGRY INCH is the first one that truly rocks." —Rolling Stone. "The most exciting rock score written for the theater since, oh, ever!" —Time Magazine. **THE STORY:** This groundbreaking Obie-winning Off-Broadway smash also won multiple awards for its hit film adaptation. It tells the story of "internationally ignored song stylist" Hedwig Schmidt, a fourth-wall smashing East German rock 'n' roll goddess who also happens to be the victim of a botched sex-change operation, which has left her with just "an angry inch." This outrageous and unexpectedly hilarious story is dazzlingly performed by

Hedwig (née Hansel) in the form of a rock gig/stand-up comedy routine backed by the hard-rocking band "The Angry Inch." Using songs and monologues, Hedwig tells her story, which began in the former East Berlin where as Hansel he meets Luther, an American GI who promises to take the young man to the States on the condition that he switch his sex. After the bungled operation, Luther abandons newly named Hedwig in a Kansas trailer park where she turns to music and meets geeky Tommy Speck, whom she takes under her wing and soon falls for. Tommy steals her songs, achieves rock star fame, and Hedwig is once again cast aside. She decides to demand redress and stalks Tommy's world tour, performing in the T.G.I. Friday's that are situated next door to his stadiums. Hedwig describes her life's search for "The Origin of Love" and her other half. It's a rocking ride, funny, touching and ultimately inspiring to anyone who has felt life gave them an inch when they deserved a mile. 1 man, 1 woman (flexible casting). **INTERIOR. FEE: Quoted upon application. CD Cast Recording: \$20.00 (#7793CD). INSTRUMENTATION: Keyboards, Bass, Guitar, Drums.** ISBN: 0-8222-1901-8 **\$7.50**

## 3 CHARACTERS

**BED AND SOFA.** MUSICAL. Music by Polly Pen. Lyrics by Laurence Klavan. One of the most acclaimed productions of its season, this enchanting three-character "silent movie opera" based on Abram Room's scandalous 1926 Russian film comedy, premiered at the Vineyard Theatre in New York, where it received an Obie award for its composer, Polly Pen (*Goblin Market*), and seven Drama Desk nominations, including Best Musical. With witty book and lyrics by Laurence Klavan (*Freud's House*, *Sleeping Beauty*, *Gorgo's Mother*). "A delight! First rate! A classy treat! A new work that both honors the original and gives it a sternly funny stage life of its own." —NY Times. "Wonderful! A must see! So perfectly done it is almost unfair to the ractety hacks who infest our musical theater." —Village Voice. "Enchanting! Exquisite! A wholly original piece of musical theatre!" —NY Newsday. "Fresh and endearing! As original as it is impudent! The show has jaunty music by Polly Pen and a jazzy text by Laurence Klavan." —NY Magazine. **THE STORY:** In Moscow, in 1926, a housing crisis rages. In a cramped apartment, Ludmilla, a put-upon housewife, lives in dreamy complacency with her cheerful despot of a husband, Kolya. When one day, Kolya's handsome comrade, Volodya, arrives from the country, but can find no lodgings, Kolya offers him their sofa. When Kolya returns early from a business trip, he is shocked to discover that Ludmilla and Volodya have become lovers. Kolya moves out, but there is still nowhere to live, so he reluctantly returns, taking the sofa, leaving Ludmilla and Volodya the bed. Kolya stalls the new couple's lovemaking with endless games of checkers, so that slowly, to Ludmilla's frustration, Volodya becomes more interested in the manly sport of checkers than in sex. Finally, Volodya reveals himself to be just as much a domestic despot as Kolya. So Ludmilla banishes Volodya to the sofa and takes the bed for herself. Ludmilla's "marriage" to the two men has already had its consequence as she is pregnant. The two men bicker over who is the father and finally decree: Ludmilla must have an abortion. Acquiescing, Ludmilla waits her turn in a frighteningly efficient clinic. But seeing a living, breathing baby out the window convinces her to leave, without the procedure. She packs up and abandons her two "husbands," declaring them unworthy to be fathers, and Kolya and Volodya find themselves alone in the close Moscow flat. They have no choice: As Ludmilla rides alone into the exciting unknown, Kolya takes the bed and Volodya the sofa. 2 men, 1 woman. UNIT SET. **FEE: Quoted upon application. CD Cast Recording: \$20.00 (#6177CD). INSTRUMENTATION: 4 Piano/Conductor scores, Violin, Cello.** ISBN: 0-8222-1548-9 **\$7.50**

## 4 CHARACTERS

**FAME TAKES A HOLIDAY.** MUSICAL. Cassandra Danz, Mary Fulham, Warren Leight. "...hilarious...[a] celebration of both girlishness and womanliness and its affection for the female iconography of the mid-twentieth century is difficult to resist...clever lyrics...entertaining original tunes..." —NY Times. "A light-hearted charmer...an irresistible spoof in the *Nunsense* and *Forever Plaid* vein." —Back Stage. "There is only one play in town with Bette Davis, Eleanor Roosevelt, and Iranian plate spinners. It's the same musical comedy that has a Busby Berkeley chorus line, Edith Piaf at her most maudlin, and a leopard-skinned jungle woman lamenting that her boyfriend thinks of her as Just Another Jane. The production is entitled FAME TAKES A HOLIDAY, and it puts all those zillion-dollar musicals uptown to shame." —WNYC Public Radio. **THE STORY:** FAME TAKES A HOLIDAY tells the story of the High Heeled Women, a four-girl cabaret act, on the two worst nights of their show biz lives (including one in New Jersey). Onstage, the High Heeled Women perform a tight knit, madcap comedy revue with songs and sketches; backstage, they struggle desperately to keep their act



together. By play's end, the High Heeled Women have lost everything, including their clothing, but they have learned the true meaning of success. 4 women. **FEE: Quoted upon application. INSTRUMENTATION: Piano/Conductor and instrumental CD. ISBN: 0-8222-1796-1 \$7.50**

**JACQUES BREL IS ALIVE AND WELL & LIVING IN PARIS.** MUSICAL. Production conception, English lyrics, additional material by Eric Blau and Mort Shuman, based on Jacques Brel's lyrics and commentary. Music by Jacques Brel. "Brel's music...remains glorious!" —NY Post. **THE STORY:** The poignant, passionate and profound songs of Belgian songwriter Jacques Brel are brought to vivid theatrical life in this intense musical experience. Brel's legendary romance, humor and moral conviction are evoked simply and directly, with four actors, four musicians and four stools. The result is a powerful, intimate, bold and emotional evening of theatre. Brimming with flair, attitude and European sophistication, these rich compositions bring to mind the groundbreaking work of Kurt Weill and Bertolt Brecht, creating a universe all their own that consistently starts with its daring, candor and insight. The sheer musical poetry of each song supports many layers of interpretation, giving the show a new and unexpected meaning with every new cast and production team that takes it on. 2 men, 2 women. **UNIT SET. FEE: Quoted upon application. CD Cast Recording: \$20.00 (#7798CD). INSTRUMENTATION: Piano (doubles celeste), Electric Guitar (doubles mandolin, acoustic guitar), Bass (doubles electric bass), Percussion. ISBN: 0-8222-1905-0 \$7.50**

**MONEY.** A CABARET-STYLE MUSICAL PLAY. David Axlerod and Tom Whedon. Music by Sam Pottle. An uproarious, topical musical of intermediate length which enjoyed a long run at New York's famous "Upstairs at the Downstairs." Poking fun at many of the "sacred cows" of our contemporary society, **MONEY** combines sharp wit and bright music into a highly original and delightfully irreverent experience in musical theatre. "...a sprightly and rewarding two-acter with a four-people cast." —Variety. "...a breezy entertainment, light and smooth, powder blue and filled with some extremely bright and hilarious lyrics." —NY Times. **THE STORY:** As described by Billboard: "**MONEY** concerns a wealthy young man, almost a modern 'Candide,' spurred on to do something in the world by a girl he loves. Pushed on by his love, the young man discovers that the working world, the professional world, and the institutional world is often dominated by grasping, greedy men and women. He fails in everything he attempts and it all comes out right in the end, for his pushy young woman can accept him as a complete failure. The most enjoyable parts are the skits that could have been staged as separate numbers in a revue. One is a take-off on doctors as businessmen, another is a satire on organizations and associations from the John Birchers to left-wing kooks. Most hilarious of all is the take-off on philanthropic organizations and charities. The music is most effective, the lyrics are often a gas, and there are some very funny plot lines." All blending together into a refreshing and unusual show with an infectious comic spirit which bubbles along delightfully from the fast-moving start to the all-out-ensemble finish. 3 men, 1 woman. **OPEN STAGE. FEE: Quoted upon application. INSTRUMENTATION: Piano. ISBN: 0-8222-0771-0 \$7.50**

### 5 CHARACTERS

**CONVENIENCE.** MUSICAL. Gregg Coffin. "The score is quick, complex, and extremely catchy...melodic, highly theatrical, and praiseworthy. Coffin's book effectively mixes humor and tension, and is witty and sincere." —Talkin' Broadway. "Like the rest of the cheering, laughing, crying audience, I was much involved in this affecting, life-affirming experience." —The City (Rochester, NY). "Theatre entertains, that much is given. But great theatre teaches as it entertains. **CONVENIENCE** is great theatre." —WHAM/WHK Radio. **THE STORY:** **CONVENIENCE** is a sung-through musical about family, the ties that bind and the ones we struggle to break. A single mom and her estranged twenty-six-year-old son have news for each other, but neither can find the words nor the courage. Liz can't tell her son, Vince, that she's remarrying and moving away; Vince is afraid of how Liz will react when he tells her about his boyfriend. During one funny, awkward, touching week, they come to realize what so many families discover: The things they feared would tear them apart end up bringing them closer together. A mother and son learn from their broken past and the promise of a different future that they can walk through a doorway without slamming it shut forever. 3 men, 2 women (doubling). **UNIT SET. FEE: Quoted upon application. INSTRUMENTATION: Piano/Conductor, Keyboard 1, Keyboard 2, Guitar, Bass, Woodwind, Percussion. ISBN: 0-8222-1951-4 \$7.50**

**STANDUP SHAKESPEARE.** MUSICAL. Words by William Shakespeare. Music by Ray Leslee. Book by Kenneth Welsh. "Ray Leslee has set the most famous of lyrics to a melodic, jazz-tinged score. In Mr. Leslee's talented hands, Shakespeare has soul." —NY Times. "The result is an ingenious patchwork of song and story that mostly plays fast and loose with Shakespeare's verse, and then suddenly delivers him straight up—both to great emotional effect." —Washington Post. "Classy, charming and funny...The twist is this: Every word of the sparkling repartee comes from some Shakespeare play or other. It's stitched together seamlessly by Kenneth Welsh, with lush tunes by Ray Leslee." —Washington Times. "The set-up is simple: A Burlesque style comedian known simply as The Fool trades witticisms with a pair of cabaret singers. In between, the three take turns singing Mr. Leslee's melodies, which range from broadly comic shtick to soaring lyricism." —Washington Times. "It is a fascinating theatrical conceit that Mike Nichols (the director) fashions...absolutely modern." —Hollywood Reporter. "Only a man as steeped in Shakespeare as Kenneth Welsh could have devised this script...seventy-seven minutes of enchantment." —NY Magazine. **THE STORY:** **STANDUP SHAKESPEARE** sets the timeless language of the Bard to the exciting rhythms of jazz, baroque, samba and gospel-rock original music. A fractured love story is performed by a modern-day Fool and two glorious singers. 3 men, 1 woman, 1-4 musicians (flexible casting). **BARE TO FLEXIBLE SETTING. FEE: Quoted upon application. CD Cast Recording: \$20.00 (#6150CD). INSTRUMENTATION: Piano/Conductor, Woodwinds, Violin, Bass. ISBN: 0-8222-1526-8 \$7.50**

**THREE POSTCARDS.** MUSICAL. Craig Lucas and Craig Cernelia. Successfully produced in New York (by Playwrights Horizons), Los Angeles and Chicago, this offbeat and uniquely imaginative "free form" musical play, explores the ups and downs in the lives of three woman friends who meet for dinner and revealing conversation in a chic Manhattan restaurant. Understated and minimalist in style, the play blends seemingly casual dialogue, cleverly appropriate lyrics, and warmly melodic music to explore the inner thoughts and tensions of its characters. "**THREE POSTCARDS** is a funny and touching evening." —NY Daily News. "Lucas has set out to explore just how uncommon everyday life is when our dreams, memories, fantasies and true feelings are brought to the surface." —Hollywood Reporter. "...a handsome piece of work." —Drama-Logue. "Gertrude Stein would have enjoyed this one." —The New Yorker. **THE STORY:** The place is a trendy restaurant in Greenwich Village, empty except for Bill (the pianist) and Walter (the waiter). Three young women, Big Jane, Little Jane and K.C., arrive for dinner, and for the conversation, daydreams and memories which then engage them. Deceptively simple and often very funny, their table talk is mostly about everyday things, but in the fantasies to which they escape the veneers of their lives are peeled back as they regress to childhood, take an imagined trip to outer space, or reveal the problems besetting their marriages and careers. Punctuated by songs, accompanied (and sometimes joined in) by Bill, and with Walter (the waiter) assuming a variety of roles as the action requires, the play probes deftly and surely ever deeper until (in the words of Edith Oliver) "At the end, when Little Jane hands her credit card to Walter, there is little we do not know about the inner and outer lives of these three women over the years." 2 men, 3 women. **FEE: Quoted upon application. INSTRUMENTATION: Onstage piano. ISBN: 0-8222-1477-6 \$7.50**

### 6 CHARACTERS

**COWGIRLS.** MUSICAL. Book by Betsy Howie. Music and lyrics by Mary Murfitt. If "practice" is the way to get to Carnegie Hall, how could one possibly end up at Hiram Hall, a country music palace, in Rexford, Kansas? "A joyous slapstick hoe-down! **COWGIRLS** wrings every drop of moonshine humor from its crossbreeding of classical and country." —NY Times. "An unplugged gem of a musical, **COWGIRLS** is a fun, honky-tonk romp." —NY Newsday. "Fun! Sassy! Knee-slapping spirit as warm as a heated mobile home." —NY Daily News. "Simply sensational, brilliantly performed. It should run until the cows come home." —NY Post. **THE STORY:** Jo is in a pickle: She has twenty-four hours to save Hiram Hall—her father's once-famous country-western saloon in Rexford, Kansas—from foreclosure. Although the place has seen better days, Jo is determined to keep it open. But what will pack in a crowd to make the money she needs? Mickey, Jo's hard-livin', wise-crackin' waitress has been dyin' to get up on that stage and prove she's got what it takes to make it as a country singer, and Mo, Jo's cook/cashier, is right behind her. But Jo has other plans: She's booked the Cowgirl Trio, sure it will save the place. The problem is there is no Cowgirl Trio. A minor misunderstanding on the telephone brings to Rexford the Coghill Trio: Rita, Lee and Mary Lou, classical musicians currently on a reunion tour. Jo isn't looking for classical music but the Coghill Trio show up for a legitimate booking. These six women surely mix like oil and water: Jo could have had a brilliant career as a country singer herself, but gave up her dream to run her daddy's

business; Mickey feels she must have this chance to perform or all her dreams will slip through her fingers; Mo can't bear to think that Jo might lose the place and will do anything to help her keep it; Rita planned the current tour of the trio because she and her husband are about to have their first child and she's not sure she'll ever perform again; Lee, always searching, has begun to feel like she's never going to find what she's looking for and feels they should give Hiram Hall a chance; Mary Lou, just about to bust from following rules all her life, can't stand that Hiram Hall is not a real booking and sees her career as doomed. Fate must have brought these women together and they side out—it's classical versus country. Can they meet in the middle? Sure thing, and when Jo proudly presents to the public the Cowgirl Trio, you can bet your bottom dollar that it raises the roof and Jo saves her bar! 6 women. **INTERIOR. FEE: Quoted upon application. CD Cast Recording: \$35.00 (#6200CD). INSTRUMENTATION: Piano, Violin, Cello, Guitar, Mandolin, Banjo, Tambourine, Harmonica, Buckets. ISBN: 0-8222-1573-X \$7.50**

**THE GIFTS OF THE MAGI.** MUSICAL. Music by Randy Courts. Lyrics by Mark St. Germain and Randy Courts. A heart-warming, captivating musical treat, drawn from two short stories by the immortal O. Henry. First presented by New York's Lamb's Theatre Company, the work is easy to stage, warmed by sentiment and humor, filled with lilting songs, and certain to please audiences of all ages. "...slick family entertainment...the show ticks along like clockwork..."—NY Times. "...crisp and entertaining..."—NY Daily News. "...a bright and beguiling musical...calculated to bring a laugh to the throat and a misty tear to the eye of theatregoers, young or old."—NY Tribune. **THE STORY:** It is Christmas in New York, but for two young lovers, Jim and Della, the prospects are bleak, as both are out of work and penniless. But as those familiar with the famous O. Henry story are aware, their dilemma is solved when both part with their most precious possessions (she her beautiful long hair, he his heirloom pocket watch) in order to buy presents for each other thereby creating, at least for a magical moment, an aura of warmth and giving in the cold, impersonal winter city. In addition to their story there are glimpses of various city folk (played by the same two performers) going about their holiday business, and the hilarious plight of a cheerful bum named Soapy, who wants only to get arrested so he can spend the night in a cozy cell, all gracefully enhanced by tuneful songs and neatly tied together by a newsboy-narrator, Willy, who adds his own melodious contribution and informative observations to the delightful proceedings. 4 men, 2 women. **UNIT SET. FEE: Quoted upon application. CD Cast Recording: \$35.00 (#6086CD). INSTRUMENTATION: Piano/Conductor, Drum (optional). ISBN: 0-8222-1461-X \$7.50**

**SPUNK.** PLAY WITH SONGS. George C. Wolfe. Adapted for the stage from three short stories by Zora Neale Hurston. Music by Chic Street Man. This critically acclaimed adaptation was originally developed at the Mark Taper Forum in Los Angeles and was first presented in New York as a co-production of the New York Shakespeare Festival and Crossroads Theater Company. "The true spunk in SPUNK belongs to Mr. Wolfe, who has gallantly met Zora Neale Hurston in the theater on her own uncompromising terms and, better still, has found the imaginative means to make good on his half of so challenging a collaboration."—NY Times. "The show—three pre-World War II vignettes of African-American life filtered through Hurston's black, ornerly and feminist sensibility—has class, wit and passion...This is a great show...another tantalizing taste of the no longer forgotten Zora Neale Hurston."—NY Post. "Mr. Wolfe has adapted three stories by Miss Hurston—translated them, actually, into jazz and blues—giving them a powerful injection of irony and wit, which in no way diffuses their rage. Mr. Wolfe's mordant humor and his teeming invention are all his own, and if an award were to be given for the most stylish show of the season, his SPUNK, at the Public, should be among the top candidates."—The New Yorker. "Wolfe looks like a major talent on the rise, and SPUNK is a small gem."—Variety. **THE STORY:** Hurston's evocative prose and Wolfe's unique theatrical style blend to create an evening of theater that celebrates the human spirit's ability to overcome and endure. Utilizing the blues, choral narrative, and dance, the three tales focus on men and women trapped inside the "laughin' kind of lovin' kind of hurtin' kind of pain that comes from being human." The first of the three tales, SWEAT tells the story of a young washerwoman who is abused and betrayed by her estranged husband and of her ultimate triumph over him. The second piece, STORY IN HARLEM SLANG, is told in 1940s Harlemese. It is the story of two street lotharios trying to out-hustle each other and win the favor of—and a meal from—a domestic on her payday afternoon off. The third tale, THE GILDED SIX BITS, is a bittersweet story of an adoring husband's betrayal by his loving but innocent wife. 4 men, 2 women. **UNIT SET. FEE: \$75 per performance. INSTRUMENTATION: Guitar. ISBN: 0-8222-1755-4 \$15.00**

## 7 CHARACTERS

**CROWNS.** PLAY WITH MUSIC. Regina Taylor. "Taylor pulls off a Hat Trick: She scores thrice, turning CROWNS into an artful amalgamation of oral history, fashion show, and musical theater...Hats off to Regina Taylor for a considerable achievement."—TheatreMania.com. "...wholly theatrical...Ms. Taylor has created a show that seems to arise out of spontaneous combustion, as if a bevy of department-store customers simultaneously decided to stage a revival meeting in the changing room."—NY Times. "Warm, wise and wonderful."—Star-Ledger. **THE STORY:** A moving and celebratory musical play in which hats become a springboard for an exploration of black history and identity as seen through the eyes of a young black woman who has come down South to stay with her aunt after her brother is killed in Brooklyn. Hats are everywhere, in exquisite variety, and the characters use the hats to tell tales concerning everything from the etiquette of hats to their historical and contemporary social functioning. There is a hat for every occasion, from flirting to churchgoing to funerals to baptisms, and the tradition of hats is traced back to African rituals and slavery and forward to the New Testament and current fashion. Some rap but predominantly gospel music and dance underscore and support the narratives. The conclusion finds the standoffish young woman, whose cultural identity as a young black Brooklyn woman has been so at odds with the more traditional and older Southern blacks, embracing hats and their cultural significance as a part of her own fiercely independent identity. 1 man, 6 women (2 musicians). **OPEN STAGE. FEE: Quoted upon application. ISBN: 0-8222-1963-8 \$7.50**

**FIRST LADY SUITE.** MUSICAL. Michael John LaChiusa. Produced to wide acclaim by the New York Shakespeare Festival's Joseph Papp Public Theatre, these four chamber pieces, ranging from riotously funny to hauntingly lyrical, focus on celebrated first ladies and the people surrounding them. "Weird, funny and wiggled out..."—NY Times. "...FIRST LADY SUITE does what Off-Broadway musicals are supposed to do...LaChiusa's First Ladies are heroines to their 'suites' all the more since, as his witty and poignant writing makes clear, there is nothing heroic they can do."—Village Voice. **THE STORIES:** The first piece, the staccato, yet hauntingly lyrical OVER TEXAS, takes place aboard Air Force One on November 22nd, 1963. Mary Gallagher, the First Lady's personal secretary, and Evelyn Lincoln, personal secretary to the President, are trying to relax as they fly into Dallas. Mary, exhausted by the lifestyle, is coaxed into napping by the cool, collected, Evelyn. Mary's dreams become portentous nightmares as they are haunted by a ghostly Jackie and an eerie Lady Bird. (1 man, 4 women.) The brassy, bouncy WHERE'S MAMIE? takes place in Ike and Mamie's bedroom at the White House, yet quickly turns into a time-travel fantasy as Mamie, melancholic and alone on her birthday, is paid a visit by Marian Anderson. Marian whisks Mamie off to Algiers to confront Ike about his affair with his driver, Kay Summersby, and warn him of the racial strife he'll face later in life as President. (1 man, 3 women.) The comical OLIO presents Margaret Truman at a recital trying her best to sing as she's constantly, hilariously, being upstaged by First Lady Bess. (1 man, 1 woman, or 2 women.) The final piece of the Suite, the melodic ELEANOR SLEEPS HERE, is a heart rending examination of the relationship between Eleanor Roosevelt and Lorena Hickok as they're being flown over Washington by Amelia Earhart. (3 women.) **Flexible Casting: The New York production used an ensemble of 1 man and 6 women playing 13 women and 1 man. UNIT SET FEE: Quoted upon application. CD Cast Recording: \$20.00 (#6039CD). INSTRUMENTATION: Piano score. ISBN: 0-8222-1408-3 \$7.50**

**THE TALE OF JEMIMA PUDDLE-DUCK.** MUSICAL. Book by Katherine Patterson and Stephanie Tolan. Music by Steve Liebman. **THE STORY:** "Ducks don't have the patience to hatch their own eggs," says Henrietta Hen. "Flibberty-gibbets, the lot of them!" In this light-hearted musical adaptation of Beatrix Potter's classic tale, Jemima Puddle-Duck determines to prove the conceited Henrietta wrong. In the woods she encounters a fine, polite gentleman with a splendid bushy tail and pointed ears who offers his summer house as a nesting place. Dreaming of omelets and roasted duck, the "gentleman" fox sings that his dreams are about to come true. Will Jemima survive to raise a brood of "precious little loves"? 4 men, 3 women. **EXTERIOR. FEE: Quoted upon application. INSTRUMENTATION: Piano/Conductor. ISBN: 0-8222-1832-1 \$7.50**

**QUILTERS.** MUSICAL. Molly Newman and Barbara Damashek. Originally developed and produced at the Denver Center Theatre company, this joyous and moving celebration of American Womanhood became a record-setting regional theater success before its presentations on Broadway and at the Edinburgh Festival. Combining music, dance movement and scenes of vivid dramatic intensity, the play pays eloquent tribute to the courage and spirit of our nation's pioneer woman. "Who would have thought that quilts, quilt-

ing—quilters—had so much joy and pain, laughter and tears, so much life, beauty and drama in them?” —Drama-Logue. “...an unqualified success, as bright as the colors used in the quilts themselves.” —Hollywood Reporter. “QUILTERS is a show pieced together with love and stitched with pride...a thing of beauty, comfort and joy.” —NY Post. “...a tender and moving theatre work, a human patchwork rippling in the breeze of memory.” —Newsweek. **THE STORY:** Ostensibly the story of a pioneer woman and her six daughters, *QUILTERS* blends a series of interrelated scenes into a rich mosaic that captures the sweep and beauty, the terror and joy, the harsh challenge and abiding rewards of frontier life. Illuminating stories contained in various patches or “blocks” with music, dance and drama, the action depicts the lot of women on the frontier: girlhood, marriage, childbirth, spinsterhood, twisters, fire, illness and death. But, with this, there is also love, warmth, rich and lively humor and the moving spectacle of simple human dignity and steadfastness in the face of adversity. In the end, when the various patches are assembled into one glorious, brilliantly colorful quilt, the effect is both breathtaking and magical—and a theatrical masterstroke which will linger in the mind and memory long after the house lights have dimmed. 7 women, 5 musicians (bit parts). **OPEN STAGE. FEE: Quoted upon application. INSTRUMENTATION: Piano/Conductor, Harp, Guitar 1, Guitar 2, Bass, Strings. Orchestrated for Violin, Bass, Harp, Piccolo Freka, Flute, Concertina, Hammered Dulcimer, Guitar (12 and 6 string), Mandolin, Tenor Banjo, Spoons, Harmonica in D, Pennywhistle (Flute), Twanger, Octave Mandolin, Irish Tenor Drum, Creaky Chair. ISBN: 0-8222-0928-4 \$7.50**

**SWINGING ON A STAR (THE JOHNNY BURKE MUSICAL).** MUSICAL. Michael Leeds. Based on the songs of Johnny Burke. “Johnny Burke wrote his songs with moonbeams! Songs poured out of him like life-renewing raindrops, glinting like pennies...A brazen infectious delight!” —NY Times. “A Winner! You’ll have a ball! Grab the chance to Swing on this Star!” —NY Post. A dazzling, toe-tapping, finger-snapping delight!” —ABC Radio Network. “We exit swinging too!” —NY Newsday. **THE STORY:** The fabulous songs of Johnny Burke are here perfectly woven into various settings and scenes as if they always belonged there. We move from a smoky 1920s Chicago Speakeasy, where we hear such songs as “Dr. Rhythm” and “What’s New” to the Bowery for the classic “Pennies from Heaven” and others. The ever popular “Your Hit Parade” takes us into the 1930s, segueing into a World War II USO show for several songs including “Personality” and culminating with the Academy Award winning “Swinging on a Star.” The journey continues to a glittering ballroom for the immortal “Imagination” and then takes us into the world of Paramount’s Hope/Crosby/Lamour “Road Movies” and the songs they made famous. The evening ends in the Starlight Supperclub, high atop Manhattan, with a celebration of Burke’s genius. Other favorite songs included are “Misty,” “You’re Not the Only Oyster in the Stew,” “Ain’t It a Shame About Mame,” “Scatterbrain,” “One, Two, Button Your Shoe,” “An Apple for the Teacher,” “There’s Always the Blues,” “Apalachicola,” “But, Beautiful,” “Like Someone in Love,” “If Love Ain’t There (It Ain’t There),” “Sunday, Monday, or Always,” and “Here’s That Rainy Day.” 3 men, 4 women. **UNIT SET. FEE: Quoted upon application. CD Cast Recording: \$20.00 (#6147CD). INSTRUMENTATION: Piano/Conductor, Synthesizer, Bass, Saxophone, Trumpet, Drums/Percussion. ISBN: 0-8222-1523-3 \$7.50**

**ZOMBIES FROM THE BEYOND.** MUSICAL. Book, music and lyrics by James Valcq. “Dead aim, deadpan, dead-on new musical with keen-eyed skill to spare.” —NY Times. “A splendid surprise. This crazy satire is absolutely enchanting. By all means see it—it’s 24-carat fun.” —NY Post. “Hilarious! Superb! Marvelous! Out of this world! A droll, tongue-in-cheek book and a zippy score. A dizzy musical above and beyond the call of hilarity.” —NY Daily News. “James Valcq’s book and songs are ten times cleverer than anything on Broadway right now. This is a scream, hoot and holler from A to Z and will probably turn up on many small theatres’ rosters thanks to its small set and cast.” —BackStage. **THE STORY:** A musical comedy celebration of American ideals and foibles in the Eisenhower era. Songs, dances, and laughs abound in the unlikelyst of settings as the Cold War and space race paranoia threaten the good folks at the fictional Milwaukee Space Center in 1955, where the staff is all abuzz at the arrival of rocket scientist Trenton Corbett. The budding romance of Trenton and Mary—the daughter of Space Center commander Major Malone—is jeopardized when a flying saucer lands in Milwaukee. The craft is piloted by Zombina, a buxom alien aviatrix bent on procuring he-specimens to repopulate her planet. Can Mary uphold her lady-like demeanor while using her facile intelligence to save Milwaukee from a Red Menace and a flying saucer invasion? Can plucky delivery boy Billy ever get secretary Charlene to notice his tap-dancing charms?? Can the stalwart men of Milwaukee survive brainwashing by a musical menace from another world who gives new meaning to “stratospheric” soprano? Taking its cue from pulp movies popular at the time, *ZOMBIES FROM THE BEYOND* brings the 1950s nostalgically and hilariously to life with a tune-

ful, toe-tapping score. 4 men, 3 women. **FEE: Quoted upon application. CD Cast Recording: \$35.00 (#6240CD). INSTRUMENTATION: Keyboard/Conductor, Percussion, Accordion. ISBN: 0-8222-1611-6 \$7.50**

## 8 CHARACTERS

**DEBBIE DOES DALLAS.** COMEDY. Adapted by Erica Schmidt. Composed by Andrew Sherman. Conceived by Susan L. Schwartz. “A scream! A saucy, tongue-in-cheek romp.” —The New Yorker. “Hilarious! DEBBIE manages to have it all: beauty, brains and a great sense of humor! The cast is great.” —Time Out. “Shamelessly silly, shrewdly self-aware and proud of being naughty. Great fun!” —NY Times. “Racy and raucous, a lighthearted, fast-paced thoroughly engaging and hilarious send-up.” —NY Daily News. **THE STORY:** The most important theatrical event of the twenty-first century, DEBBIE DOES DALLAS is a modern morality tale told as a comic musical of tragic proportions in the language of the rodeo-porno-football circus. The show is the coming-of-age story of an all-American small-town sweetheart named Debbie Benton. Debbie is captain of her high-school cheerleading team, but she dreams of making it to the big time by becoming a Texas Cowgirl Cheerleader. When Debbie receives a letter telling her she has qualified for the professional squad, the only thing that stands between her and the realization of her dream is bus fare to the big city: Dallas. Debbie enlists her teammates, Lisa, Roberta, Donna and Tammy, to get full-time jobs after school and on weekends to help pay for her trip to Dallas. The girls form a company called Teen Services and get jobs, but they quickly realize minimum-wage jobs just don’t pay enough. Luckily, Debbie’s boss, Mr. Greenfelt, has an idea how the girls can raise enough money in time. Debbie tells the girls about Mr. Greenfelt’s idea, and they all agree to try their hands at “little favors” performed with enthusiasm by “good girls.” The girls “work hard for the money” and through sex, sweat and tears, they manage to raise enough money for Debbie to realize her dream and make it all the way to Dallas. 3 men, 5 women. **OPEN STAGE. FEE: Quoted upon application. INSTRUMENTATION: Instrumental CD. ISBN: 0-8222-1955-7 \$7.50**

**LITTLE FISH.** COMEDY/DRAMA. Michael John LaChiusa. “A stylish new musical. LITTLE FISH translates the sort of neurotic, sideways narrative associated with The New Yorker’s fiction into the terms of musical comedy. A lively musical about what it means to feel lifeless in contemporary Manhattan. Mr. LaChiusa’s score proceeds to blend the jazzy, noirish feel of what is conventionally called the symphony of the city. LITTLE FISH can be regarded as a direct, latter-day answer to (Sondheim’s) *Company*.” —NY Times. “There is so much wonderful writing in the ninety minutes of LaChiusa’s LITTLE FISH—the lyrics are wittily pointed and elegantly formed; the music inventively bends standard melodic patterns into unexpected shapes; LaChiusa is sharp with observation, generous with compassion, and able to evoke volumes of experience in the flick of a single phrase.” —Village Voice. **THE STORY:** “I never really knew what I was like until I quit smoking, by which time there was hell to pay.” So observes Charlotte, a young writer of short stories as she confronts her past, present and future in post 9/11 Manhattan. With the help of her well-intentioned friends, Marco and Kathy, Charlotte embarks on a modern-day odyssey as she desperately attempts to fill her nicotine-starved days with swimming at the Y and jogging, but to no avail. She’s a stranger in her own body, and it’s not a pretty thing. Flashbacks to earlier years when she first arrived in New York bump up uncomfortably with her present. She’s confronted by eccentric demons of her past: her ex-lover Robert (who pops up to criticize her at the most inopportune moments); the quintessential New York roommate-from-hell, Cinder; and a former employer, Mr. Bunder, a proponent of the five-martini lunch. Charlotte is also haunted in her dreams by her adolescent heroine, Anne Frank, who warns her of the danger of flotsam—the accumulation of psychic and emotional debris that interrupts the flow of one’s life. Unable to act on impulse and unable to connect with her friends, Charlotte begins to atrophy, until finally, the dam breaks. She discovers to her horror, and ultimate relief, that she has always been running away from herself; not only does she have to kick her smoking habit, she has to overcome her addiction to fleeing. Once she begins clearing away the flotsam, Charlotte is able to be a better friend, a better writer and (yes, there is such a thing) a better New Yorker. As opposed to swimming against the tide, alone and without direction, Charlotte realizes that sometimes, like little fish, it’s smarter and safer to swim with the school. 4 men, 3 women, 1 girl (doubling). **UNIT SET. FEE: Quoted upon application. INSTRUMENTATION: Piano/Conductor, Keyboard 2, Bass, Guitar, Percussion, Reed. ISBN: 0-8222-1973-5 \$7.50**

**NIGHTCLUB CANTATA.** CABARET MUSICAL. Elizabeth Swados. Comprised of twenty original songs set to texts drawn from contemporary prose and poetry, this long-running Off-Broadway success is a truly unique and creative blending of music, drama, comedy and popular entertainment. “For

anyone wanting a show that is different, involved and engaging, and yet, on its own special terms, quite clearly cabaret, this is the show for you. I adored it." —NY Times. "...a vital theatre piece." —New Republic. "...a deft mix of poetic bits, eclectic sounds and circusy pranks." —A.P. **THE STORY:** Utilizing a fast-moving revue format, this immensely inventive theatre piece provides a truly distinctive and delightful experience for performers and audiences alike. The material, all set to original music by Ms. Swados, is drawn from the works of such writers as Sylvia Plath, Muriel Rukeyser, Carson McCullers and Ms. Swados herself, and runs the gamut from hilarious farce to the sadness of lovers' parting. 4 men, 4 women. **OPEN STAGE. FEE: \$100 per performance. INSTRUMENTATION: Piano. ISBN: 0-8222-0827-X \$25.00**

**SPLENDORA.** MUSICAL. Book by Peter Webb. Music by Stephen Hoffman. Lyrics by Mark Campbell. Based on the 1978 novel by Edward Swift. Winner of the prestigious Richard Rodgers Production Award (the largest given in its fifteen-year history). **SPLENDORA** was first presented by the Bay Street Theatre and subsequently at the American Place Theatre in New York City. "**SPLENDORA** is a brave new musical...a most remarkable show." —NY Times. "**SPLENDORA** boasts...the only thing I've heard in a new musical this season that could be called music..." —Village Voice. **THE STORY:** The favorite pastime in Splendor, a small East Texas town, is gossip. People were still talking about outcast Timothy John Coldridge—who ran away fifteen years ago and was never heard from again—until Miss Jessica Gatewood came to town. The exotic and beautiful Miss Jessie, a lady of Victorian bearing and lofty literary ideals, was hired to run the county bookmobile. As if she wasn't enough to talk about on her own, she moved into the very house in which Timothy John once lived with his grandmother. Miss Jessie's refined ways and charismatic civic pride captivates the entire town, particularly Brother Leggett, but leaves Sue Ella Lightfoot slightly suspicious. When Miss Jessie and Leggett begin working together on the courthouse restoration project, inspiring others to make Splendor a better place to live, Sue Ella begins to figure out Jessie's secret. Paying a visit to the town's newest, most popular citizen, Sue Ella tells her that she knows Miss Jessica Gatewood is really Timothy John Coldridge, but Sue Ella vows she'll keep the secret. Miss Jessie, thankful, confides that she's fallen in love with Leggett and is assured that Sue Ella understands. Feeling confident, the Timothy John side of Miss Jessie becomes more forceful, almost careless. At a fundraising event, Jessie is crowned Miss Crepe Myrtle, and stunned, is asked to name her Cavalier—Leggett—who proposes to her on the spot. Jessie runs off and the battle of wills explodes in Jessie/Timothy John's mind—and Timothy John wins. When Leggett finds Timothy John and not Jessie, he realizes the truth which sends him into a religious fit forcing Timothy John to run him off. Agonized and feeling the way he did fifteen years ago, Timothy John vows to destroy the painful memories and sets his house on fire. With the house up in flames, Sue Ella rushes over to find Timothy John unharmed, as does Leggett, fearing he's caused Timothy John's death. The two realize they are meant to be together, but, as Sue Ella wisely points out, not in Splendor, so she helps the two escape and blames Miss Jessie's disappearance on the tragic fire. 2 men, 6 women. **UNIT SET. FEE: Quoted upon application. INSTRUMENTATION: Piano/Conductor, Cello, Woodwinds (B-flat clarinet, A clarinet, flute and tenor sax). ISBN: 0-8222-1557-8 \$7.50**

#### 9 CHARACTERS

★ **DIRECT FROM DEATH ROW THE SCOTTSBORO BOYS.** DRAMA. Mark Stein. Music and lyrics by Harley White, Jr. "Playwright Mark Stein's poignant work has the Boys recount their arduous struggle for freedom, and the conflicts among them that almost derailed their cause. The play is not without humor as the all-black cast, like a modern-day minstrel show, dons masks to portray the various sympathetic and opportunistic white and colored folk involved." —LA Weekly. "...a dazzling array of thought-provoking vignettes." —BackStage West. "...theatrical genius...a perfect mix of comedy and drama. To tell a story involving so much pain and sadness with the flair of vaudeville (complete with comedy, singing, and dancing) without negating its importance, is no less than phenomenal." —LA Sentinel. "...a fascinating juxtaposition between judicial horrors and theatrical absurdities." —Sacramento News & Review. "It is an amazing piece of theater." —Sacramento Bee. **THE STORY:** The nine Scottsboro Boys arrive from eternity to the stage of the theater producing the play. They have come to keep alive the story of their arrest and conviction (despite incontrovertible medical evidence to the contrary) for the rape of two white women in Scottsboro, Alabama in 1931. Putting on their own vaudeville show, the Scottsboro Boys use songs, a magic act, a ventriloquist act, skits and soft shoe to convey the tawdry show that their case became, as the Communist Party and the NAACP competed for control of their defense, while the state of Alabama postured to justify its imposition of the

death sentence despite the evidence and two Supreme Court rulings requiring new trials. Behind the masks, the question remains—and between the vaudeville scenes the play examines—who were these nine young men? 7 men, 2 women (flexible casting). **INTERIOR. FEE: Quoted upon application. INSTRUMENTATION: Piano. ISBN: 0-8222-2080-6 \$7.50**

**EMBARRASMENTS.** DRAMA. Laurence Klavan and Polly Pen. From the authors of the award-winning *Bed and Sofa*, a witty, touching and acclaimed new musical based on a notorious event in the life of writer Henry James. **EMBARRASMENTS** was the first commissioned work—and first world premiere—at Philadelphia's Wilma Theater. "A lively, funny, and very smart musical...Klavan's clever book is well matched by Pen's music." —Variety. "An inventive musical...features Pen's explosive score and Klavan's exceptional book...**EMBARRASMENTS** is the rare double treat. Whether you're seeking intellectual stimulation or just an entertaining evening out, this beautifully designed, written, and performed production is bound to satisfy." —Philadelphia Weekly. "An offbeat, original, and enjoyable musical...[a] witty and knowing book...concise and imaginative songs." —Philadelphia Inquirer. "A breathtaking 90-minute chamber musical...cannot help but to redefine the artistic boundaries of the musical theater." —Reading Eagle. "Terrific fun." —WRTL Radio. **THE STORY:** The date: January 5, 1895. The place: the St. James Theater in London's West End. Tonight, brilliant novelist Henry James hopes to change his life with the opening of his new venture: a play, into which he has poured his vulnerable heart. In tragic-comic scenes that evoke his love and terror of the theatre, he stalls and hallucinates before attending the ill-fated premiere of his famously disastrous play *Guy Domville*. Meanwhile, deep in his imagination, a parallel short story, "Nona Vincent," unfolds. In it, a young, hopeful and impoverished playwright, Wayworth, is about to have his first, very commercial, play produced. He is drawn into a triangle with his elegant patron, Mrs. Alsager, and his young leading lady, Violet Grey. With increasing speed, these two stories, one real and one imaginary, drive toward their very different confrontations with destiny. 5 men, 4 women (doubling). **UNIT SET. FEE: Quoted upon application. INSTRUMENTATION: Piano, Multi-Reed, Violin, Cello. ISBN: 0-8222-2023-7 \$7.50**

**SUMMER OF '42.** MUSICAL. Book by Hunter Foster. Music and lyrics by David Kirshenbaum. "Painted with pastels, awash in remembrance and melancholy, and humming with palliating jingles [SUMMER OF '42] arrived...timely in its way." —NY Times. "SUMMER OF '42, a wistful breezy musical adaptation of the 1971 coming-of-age film...at its core it's a gentle and nostalgic take on one boy's poignant friendship with a beautiful older woman." —NY Daily News. "The new musical adaptation...emerges as a work of engaging substance as well as considerable charm..." —Variety. "...a wryly funny portrait of adolescent curiosity..." —Wall Street Journal. **THE STORY:** It's the summer of 1942...America is at war; men line up by the thousands to join the army; and on a tiny island off the coast of Maine, three fifteen-year-old boys begin a summer they will never forget. Hermie, Oscy and Benjie are accustomed to coming up and spending the summer together, but somehow this year seems different. Girls have replaced baseball and comic books, and a beautiful young war bride has won the heart of Hermie. Left alone by her husband as he goes off to fight in World War II, Dorothy is befriended by Hermie, and they form a bond that differs greatly from the one he shares with his two buddies. After meeting three girls on the beach, Hermie and his friends experience adolescent misadventures, including a date at the movies (mistakenly fondling a girl's elbow instead of her breast), a trip to the drugstore to buy condoms (where Hermie squirms during several painful attempts to say the word "rubber") and a beach party (which begins with a jitter-bug and ends with Hermie missing his date's lips and kissing her forehead). It is with Dorothy that Hermie feels most comfortable, and after she invites him over for a friendly night out at her house, Hermie discovers a devastating telegram. And in that one night, Hermie learns an important lesson about life, love and the scope of human compassion. 5 men, 4 women. **OPEN STAGE. FEE: Quoted upon application. INSTRUMENTATION: Piano/Vocal, Keyboard 2, Percussion, Bass, Cello, Reed. ISBN: 0-8222-1878-X \$7.50**

**QUACK.** PLAY WITH MUSIC. Book and lyrics by Charles Marowitz. Music by Michael Valenti. A Vaudevillized Musical Version of Molière's *The Doctor in Spite of Himself*. **THE STORY:** Orville, an impecunious woodchopper, and his wife, Marti, have a lovingly belligerent relationship. But after a particularly violent row, Marti decides to wreak a revenge on her wayward husband. When Valmoth and Lucien, two upper-class gentleman out on a grouseshoot, tell her they are trying to cure a well-born young lady of a rare disease which, for some mysterious reason, prevents her from speaking, she concocts a fabulous lie about her hubby, telling them that he is a miraculous doctor who has cured innumerable cases originally thought to be hopeless. Enthralled by Marti's description of her "miraculous doctor," they coerce him over to the home of

the speechless young lady and, believing he might be in for a bountiful reward, Orville pretends to be the Great Healer they take him to be. While in residence, he realizes the young lady's speech problem is simply a ruse to avoid being married to an insufferable suitor and that she is really in love with another. After several farcical scrapes with the young lady's father, lover, governess and friends, Orville's true identity is revealed—but by then the silent daughter has “miraculously” recovered her speech, Marti has rediscovered her hubby and what could have been a disaster turns out happily for all concerned. 6 men, 3 women (2 extras). **OPEN STAGE. FEE: Quoted upon application. INSTRUMENTATION: Piano/Conductor. ISBN: 0-8222-1833-X \$15.00**

# 10 CHARACTERS

**BAT BOY: THE MUSICAL.** MUSICAL. Story and book by Keythe Farley and Brian Flemming. Music and lyrics by Laurence O'Keefe. “Big laughs...It's remarkable what intelligent wit can accomplish—a jaggedly imaginative mix of skewering humor and energetic glee.” —NY Times. “Smart, playful and funny...a giggling cult hit” —NY. “Outrageously silly and totally charming.” —NY Daily News. “At the end of the show, you've been gleefully, outlandishly entertained.” —NY Newsday. “Composed with smarts, staged with savvy and performed with gusto, **BAT BOY: THE MUSICAL** is a winner. You'd be batty to miss it.” —Star-Ledger. **THE STORY:** Based on a story in *The Weekly World News*, **BAT BOY: THE MUSICAL** is a musical comedy/horror show about a half boy/half bat creature who is discovered in a cave near Hope Falls, West Virginia. For lack of a better solution, the local sheriff brings Bat Boy to the home of the town veterinarian, Dr. Parker, where he is eventually accepted as a member of the family and taught to act like a “normal” boy by the veterinarian's wife, Meredith, and teenage daughter, Shelley. Bat Boy is happy with his new life, but when he naively tries to fit in with the narrow-minded people of Hope Falls, they turn on him, prodded by the machinations of Dr. Parker, who secretly despises Bat Boy. Shelley and Bat Boy, who have fallen in love, run away together from the ignorant townfolk and have a blissful coupling in the woods, but their happiness is shattered when Meredith arrives and reveals a secret. Soon the entire town arrives and hears the shocking story of Bat Boy's unholy origin. 6 men, 4 women (doubling, flexible casting). **INTERIOR/EXTERIOR. FEE: Quoted upon application. CD Cast Recording: \$20.00 (#7693CD). INSTRUMENTATION: Keyboard/Conductor, 2nd Keyboard, Guitar, Bass Guitar, Drums/Percussion. ISBN: 0-8222-1834-8 \$7.50**

**HANK WILLIAMS: LOST HIGHWAY.** DRAMA. Randal Myler and Mark Harelik. “[**LOST HIGHWAY** has] the exhilarating feeling of Williams on stage in a particular place on a particular night...serves up classic country with the edges raw and the energy hot...By the end of the play, you've traveled on a profound emotional journey: **LOST HIGHWAY** transports its audience, and communicates the inspiring message of the beauty and richness of Williams' songs...forceful, clear-eyed, moving, impressive.” —Rolling Stone. “...honors a very particular musical talent with care and energy...smart, sweet, poignant.” —NY Times. “The best example of a musician's bio put on stage that I've ever seen. Wonderful...delightful...marvelous.” —NY Post. “**LOST HIGHWAY** scores big...has us hankering for more.” —NY Daily News. **THE STORY:** **HANK WILLIAMS: LOST HIGHWAY** is the spectacular musical biography of the legendary singer-songwriter frequently mentioned alongside Louis Armstrong, Robert Johnson, Duke Ellington, Elvis and Bob Dylan as one of the great innovators of American popular music. The play follows Williams' rise from his beginnings on the Louisiana Hayride to his triumphs on the Grand Ole Opry to his eventual self-destruction at twenty-nine. Along the way, we are treated to indelible songs like “I'm So Lonesome I Could Cry,” “Move It on Over” and “Hey, Good Lookin',” which are given fresh and profound resonance set in the context of Williams' life. 7 men, 3 women. **UNIT SET. FEE: Quoted upon application. INSTRUMENTATION: Vocal/Instrumental (Upright Bass, Electric Guitar, Steel Guitar, Mandolin, Fiddle). ISBN: 0-8222-1985-9 \$7.50**

**HELLO AGAIN.** MUSICAL. Book, music and lyrics by Michael John LaChiusa. The joys of sex are here for the asking in this adult musical fantasy suggested by Arthur Schnitzler's *La Ronde*. As though seen through the lens of a combination time machine and bawdy, old-time kinescope, **HELLO AGAIN** crisscrosses beds and jumps from decade to decade, intimately examining the painful secrets that drive characters into each other's arms and towards the bruising effects of reckless passion. With a score that saturates the mind, **HELLO AGAIN** has an unforgettable, dreamlike quality—and all the luxuriance of an insistent seduction. “Mr. LaChiusa's smart, beguilingly world-weary work was the best original musical of the season...” —NY Times. “LaChiusa is an artist with a puckish, damn-the-torpedoes imagination...his deliriously eclectic score is like tuning into a radio station with a serious President Clinton complex: It wants

to please as many listeners as possible. For the camp mavens, there is a devastating pastiche, from “shlag”-heavy Viennese operetta to Yiddish boogie-woogie. For the Sondheim freaks, some devious wordplay. For the ‘they don't write them like they used to’ crowd, a plangent and hummable ballad...**HELLO AGAIN** scores.” —NY Newsday. **THE STORY:** Ten nameless characters pair up in ten different scenes of sexual pleasure and/or despair. One character from each scene moves on to the next, seemingly dumping his old partner in favor of new prey. The play begins in 1900 with a Prostitute soliciting an unwilling Soldier. The next scene takes place in the 1940s, and the Soldier, afraid of dying in the war, tussles with a sympathetic Nurse. Next, the Nurse becomes a 1960s dominatrix over her patient, an upper-crust College Boy with wild leanings. In the 1930s, the College Boy reappears as the impotent partner of an adulterous Young Wife who can only have relations with him in seedy, out-of-the-way places. Meeting the woman's Husband in the next scene, we see why she's been driven to such moral turpitude. In her loneliness, the Wife dances a haunting pas-de-deux with the mirror image of her repressed, sensual self. Experiencing the Wife's scene from a totally different perspective, we then meet the Husband as a closet homosexual (and on the Titanic, no less), using the ship's imminent demise to steal a tango with a gorgeous boy hustler called the Young Thing. Shifting to a 1970s disco, a bisexual Writer lures the Young Thing home only to feel the creeping certainty of a morning-after desertion. Finally, the circle of lovers closes where it all began. A Senator quits his relationship with an Actress because of political liabilities, then seeks the Prostitute from the first scene, whom he desperately wishes he could love. A tableau begins forming in the background, with all the couples singing “Hello Again” over and over in a moody recognition of love's inescapable pull. 6 men, 4 women. **UNIT SET. FEE: Quoted upon application. CD Cast Recording: \$20.00 (#6040CD). INSTRUMENTATION: Piano/Conductor, Violin, Percussion, Cello, Horn, Reed, Keyboard 2. ISBN: 0-8222-1407-5 \$7.50**

**JOHNNY PYE.** MUSICAL. Randy Courts and Mark St. Germain. Adapted from the short story “Johnny Pye and the Foolkiller” by Stephen Vincent Benét. A light-hearted tale about one man's life and his struggle to find his place in the world. It is a journey which takes him all over the world before he ends up right back where he started. “Mark St. Germain's graceful adaptation of a Stephen Vincent Benét story, with heartfelt music by Randy Courts (they collaborated on the lyrics), gives off the smooth glow of a sophisticated folk tale. It's a gentle, winning show.” —Star-Ledger. “The new show has a heap of good things going for it, among them a knack for making coy, old-fashioned material seem fresh and winning.” —NY Times. **THE STORY:** Johnny is alone in the world when the Foolkiller, a Grim Reaper-type character, “collects” his father, Mr. Pye. Although the townspeople try to find someone to look after him, Johnny ends up running away, fleeing Martinsville and the Foolkiller, but not before he promises to write to his childhood sweetheart, Suzy. Johnny moves from career to career—from doctor to artist to preacher—before joining the army. Johnny continues to encounter the Foolkiller during his travels, and while fighting in World War II, the Foolkiller almost claims him. Instead, however, he leaves Johnny with a riddle, “How can a man be a human being and not a fool?” If Johnny can solve it, the Foolkiller will let him live forever. Johnny rises from his sick bed and hurries back to Martinsville just in time to prevent Suzy from marrying Wilbur Wilberforce, an old rival for Suzy's affections. Instead, Johnny and Suzy marry, and Wilbur is out of the picture. Life with Suzy is wonderful and they are raising a family, but Johnny puzzles over the Foolkiller's riddle. He is unable to come up with an answer, and, as time passes, must see the deaths of his oldest son and Suzy. Eventually in his old age Johnny becomes friends with Wilbur, who inadvertently provides him with a clue to the riddle Johnny has so long been trying to solve. When the Foolkiller comes for him, Johnny has the answer, but it provides him with little solace, and Johnny lets the Foolkiller take him, so that he can be reunited with his beloved Suzy. 7 men, 3 women (flexible). **UNIT SET. FEE: Quoted upon application. INSTRUMENTATION: Piano/Vocal. ISBN: 0-8222-1307-9 \$7.50**

**SALLY BLANE, WORLD'S GREATEST GIRL DETECTIVE.** MUSICAL/COMEDY. Helen Sneed and Peter Webb. Music and lyrics by David Levy and Leslie Eberhard. A musical for adults about children and a real delight for the whole family. Though the action calls for numerous exotic locales, they are all suggested; half the fun is in getting the audience to use its imagination. **THE STORY:** Sally Blane, a pretty and indomitable seventeen-year old, has solved mysteries all over the globe and has helped thousands of people in distress. Early in this, her latest adventure, she discovers that her father, Lane Blane, is being held hostage by a coffee cartel in Latin America. With her omnipresent chaperone, Fricka Norse, and her plump chum, Amaryllis White, Sally sets forth to save her Dad. Her boyfriend, Scotty Schuykill, wants her to stay home with him and do normal things like go to school. Sally can't resist another mystery, though, and takes off for foreign soil. Aboard the S.S. Privilege, bound for Latin America, Sally is stalked by the menacing (though bumbling) Blister Owen. She also meets up with Consuelo and Lupe Wordsworth, two helpless

waifs who are returning to the land of their birth to hunt for their inheritance, the Wordsworth Fortune. Sally vows to help them. Once in Latin America, she is introduced to Connie and Lulu's sinister aunt, Tia Esmerelda, who seems to know more about the whereabouts of Sally's father than she should. Aided only by her flashlight and a magnifying glass, Sally is sideswiped by a sinister sedan, roughed up by a thug, rendered unconscious by a drug-soaked handkerchief, kidnapped, bopped on the head, poisoned by a mysterious devil doll, lured through the hazardous tropical rain forest, and pushed down an old stone well by her own father. And that's only Act One. In Act Two she finds time to become fluent in Spanish, learn the tango, discovers the missing fortune, save her father's life, and subvert a massive plot to take over the entire Southern Hemisphere. Just before the curtain, Sally is reconciled with Scotty and promises to go back to school. A mysterious gunshot rings out, and Sally charges off on her next case. 3 men, 7 women. UNIT SET. **FEE: \$100 per performance.**

**INSTRUMENTATION: Piano/Vocal.**

**ISBN: 0-8222-0981-0**

**\$15.00**

### 11 CHARACTERS

#### THE BUBBLY BLACK GIRL SHEDS HER CHAMELEON SKIN. MUSICAL.

Kirsten Childs. "...[a] sharp and tasty new musical...charming...as the show ingeniously turns professional perkiness, the lifeblood of the American musical, into a funny, poignant comment on ethnic self-denial." —NY Times. "The play opens with an explosion of music...accessible and enjoyable to people of all races and genders...the bubbly mixture of humor and pathos makes for an entertaining—but not featherweight—show." —Pioneer Press. "Soul-baring, passionate musical...Childs' ruminations speak with wisdom and resonance not only to African-American audiences that share her experience and reference, but to any sensitive soul who ever has been on the outside, struggling to fit in." —Star Tribune. **THE STORY:** What's a black girl from sunny Southern California to do? White people are blowing up black girls in Birmingham churches. Black people are shouting "Black is beautiful" while straightening their hair and coveting light skin. Viveca Stanton's answer: Slap on a bubbly smile and be as white as you can be! In a humorous and pointed coming-of-age story spanning the sixties through the nineties, Viveca blithely sails through the confusing worlds of racism, sexism and Broadway showbiz until she's forced to face the devastating effect self-denial has had on her life. 5 men, 6 women (doubling, flexible casting). OPEN STAGE. **FEE: Quoted upon application.** **INSTRUMENTATION: Piano/Conductor, Keyboard, Bass, Drums/Percussion, Flute.**

**ISBN: 0-8222-1879-8**

**\$7.50**

#### THEDA BARA AND THE FRONTIER RABBI. MUSICAL. Book by Jeff

Hochhauser. Music by Bob Johnston. Lyrics by Johnston and Hochhauser. "...[a] lively little charmer of a musical comedy...This is the past with a presence." —NY Times. "...[a] thoroughly delightful new musical..." —NY Newsday. **THE STORY:** Back in the days before Madonna, Marilyn and even Jean Harlow, there was Theda Bara! She was the Vamp. In the year 1917, if a newly ordained rabbi named Isaac Birnbaum were to be spotted by a member of his congregation watching this creature drive a priest to bottle and suicide in a steamy silent film called *Father, I Have Sinned!*, he'd have to think fast to come up with an explanation. Truth to tell, the rabbi finds Theda Bara far more exotic than his old favorite, Tom Mix. But if he were to tell the truth, chances are he would be assigned to assessing the probity of pickles in a Brooklyn factory rather than realizing his vision of remaining in Hollywood as the Frontier Rabbi. Theda Bara has problems too. Instead of being an enigmatic import from Egypt who can speak no English and must communicate through her conniving producer Selwyn Farp, she is, in fact, none other than Theodosia Goodman, a nice Jewish girl from Cincinnati. And what is her dream? Not to drive men gaga by mouthing, "Kiss me, my fool," but to put on a pretty dress and pearls, go to synagogue and meet a nice rabbi. While Isaac's sister is fixing to make the introduction, Isaac is readying a sermon of denunciation, and Theda is preparing to pick grapes from her heaving bosom in a new movie of *Cleopatra*. As for Selwyn Farp, he is plotting to install the wavering rabbi as the puppet head of the movie industry's watchdog, the National Board of Review. 6 men, 5 women (doubling, flexible casting). UNIT SET. **FEE: Quoted upon application.** **INSTRUMENTATION: Piano/Conductor, Keyboard 2, Bass, Drums.** **SPECIAL NOTE: Slides of the screen titles (#7696SS) mentioned in this play are available for purchase through the Play Service for \$35.00, plus shipping.**

**ISBN: 0-8222-1837-2**

**\$7.50**

#### TIMES AND APPETITES OF TOULOUSE-LAUTREC. PLAY WITH SONGS.

Jeff Wanshel. Lyrics by Michael Feingold. True to its title this colorful, lively play traces the eventful, ultimately tragic life of Toulouse-Lautrec and also captures, with brilliant theatricality, the excitement and verve of the Paris of his day. Successfully produced in New York City. **THE STORY:** As the play begins, the young Henri de Toulouse-Lautrec is already in rebellion against

the constraints of his noble breeding and background and determined to become an artist. Heading for Paris, he takes up residence in a bordello (much to the dismay of his family and friends) and attends art school where his radical ideas quickly bring him into conflict with his conservative teachers. But Henri's natural milieu is more the bistros and fleshpots of Montmartre than the staid ateliers of the Academy, and as his life becomes more drunken and dissolute his art flourishes producing the great posters and paintings which have come to symbolize the Paris of the "belle époque." Punctuating the action of the play are authentic songs of the period, written by Aristide Bruant and others (with updated English lyrics) and sung (with piano and accordion accompaniment) by such famed entertainers of the time as Jane Avril, Yvette Guilbert, and La Goulue. But amid the swirl of gaiety and good times it is soon evident that the health of the naturally frail Toulouse-Lautrec is beginning to weaken. In and out of sanatoriums, and resisting the pleas of his family to come home and of his friends to stop drinking, Henri plunges doggedly ahead on his destructive course, pursuing a destiny that leads both to an early death and to immortality and a secure place both in the history of art and in the hearts of all who dream of the glittering Paris of the can-can and the Moulin Rouge. 6 men, 5 women. UNIT SET. **FEE: \$75 per performance.** **INSTRUMENTATION: Piano/Vocal.**

**ISBN: 0-8222-1153-X**

**\$7.50**

### 13 CHARACTERS

#### MY EMPEROR'S NEW CLOTHES. A MUSICAL PLAY FOR CHILDREN. Larry

Shue. From a story by Hans Christian Andersen. A colorful, brightly comic and truly delightful treat for young audiences, written by one of our theatre's most accomplished playwrights. Reflecting the antic humor which distinguishes his hit comedies *The Nerd* and *The Foreigner*, the author has transformed the famous original children's story into a fresh and lively theatre piece filled with funny lines, hummable songs and fast-paced action. **THE STORY:** Everyone is familiar with the timeless story by Hans Christian Andersen, but the present version abounds in delightful differences: The action now takes place in the mythical kingdom of Mango-Chutney, which has a parade every day, a one-man army named Pony, and an Emperor who is known as the wisest man in the world because he has read the dictionary all the way through. The Emperor, deciding to hold a special parade for which he must have the most beautiful clothes in the world, offers half of the state treasury to the weaver who comes up with the finest cloth. And being as wise as he is, he also announces that he will give the other half of the treasury plus the hand of his daughter, Princess Farthingale to anyone who can make him believe that something is real when actually it is not. Needless to say all this leads to much furious activity and some diabolical plotting by Skreech and Clodney, two oafish spies from neighboring Bulgravia. And while it is touch and go for a while, all ends happily and in a burst of song as the villains are routed, the Princess united with her true love, and the Emperor saved by the cheerfully vocal intercession of the enthralled audience. 7 men, 2 women, 2 boys, 2 girls. INTERIOR/EXTERIOR. **FEE: \$75 per performance.** **INSTRUMENTATION: Piano/Vocal.**

**ISBN: 0-8222-0799-0**

**\$7.50**

### 14 CHARACTERS

#### BY HEX. MUSICAL. Music and lyrics by Howard Blankman. Book by John

Rengier. Based on an idea suggested by Richard Gehman, with additional lyrics by Richard Gehman and John Rengier. An Off-Broadway hit and a perennial summer theatre success. An ideal musical for high schools, colleges and community theatres, with a charming and easily presented score. **THE STORY:** The story is set in Lancaster County, Pennsylvania, and deals with the Amish folk. Jonas, a young Amish farmer, rebels against the restrictions of his people; he wants to wear red suspenders and buy a tractor. In a word, he wants to "go modern." The Bishop warns him that he will be shunned if he does this; none of his people will be allowed to speak to him or recognize him in any way. Nancy, the Bishop's eldest daughter, is sad; she feels life has passed her by, and in a moment of unhappiness, she allows a non-Amish man to kiss her. The Bishop sees this, and warns Nancy that she too could be shunned. When Jonas buys his tractor, the Bishop shuns him, and Jonas, in a moment of uncontrollable rage, denounces the Bishop for favoritism in failing to denounce Nancy when she, too, failed to keep one of the strict Amish rules. The Bishop, in a scene of great emotional impact, is forced to shun both Jonas and Nancy. Lydia, Nancy's youngest sister, is engaged to Eli, but under Amish law they can't get married until Nancy marries. And since Nancy is shunned, no Amish man may speak to her. So the logical solution is to bring Nancy and Jonas together. Lydia finds an old "hex" book that she thinks will help her do this, and while Eli isn't very hopeful, he's willing to help. When Jonas tries to run his tractor he has an accident and ends up in jail, where Nancy



comes to see him. They realize their love for each other, and Jonas realizes he can't change overnight; that at heart he's wholly Amish. Jonas and Nancy are once again accepted, and two weddings are in the offing. 9 men, 5 women, extras optional. UNIT SET. **FEE: Quoted upon application.** **INSTRUMENTATION: Piano. MS.** **ISBN: 0-8222-0170-4** **\$15.00**

#### 16 CHARACTERS

**GREAT SCOT! MUSICAL.** Mark Conradt and Gregory Dawson. Lyrics by Nancy Leeds. Music by Don McAfee. An Off-Broadway success, this joyous, tuneful musical is based on the lively (and sometimes eyebrow-raising) escapades of the young Robert Burns. "...one of the most singable scores we have heard in a long time." —NY Daily News. "...bright tunes exceptional style." —NY Journal-American. "...a bountiful score, with songs rich in melody and spirit." —NY Times. **THE STORY:** As the New York Post outlines: "Mark Conradt and Gregory Dawson, who wrote the libretto, have wisely concentrated on Robert Burns' talent as a lover, which was obviously an important part of his remarkable character. They show him to you first as a careless youth whose success with the girls made him the envy and consternation of his native village. Then they whisk him into his serious romance with Jean Armour, who sacrificially sent him off to fame in Edinburgh when her puritanical father grew too nasty. Next you encounter him in the Edinburgh social whirl, where he is the delight of the women and the scourge of his publisher, who objects to his companionship with a drunken Irish poet and fears his tendency to sound off on his dangerous liberal theories. After outraging the stuffy Tories and learning that the faithful Jean has presented him with twins, he denounces the social set, dons the outlawed kilts and returns to marry the noble mother of his children." The rest is history, but all is eloquently foreshadowed in the youthful adventures of this dashing free spirit who celebrated life as he believed it should be, and made the whole world listen to his joyous words. 8 men, 8 women. **SIMPLIFIED SETTINGS.** **FEE: Quoted upon application.** **INSTRUMENTATION: Piano/Vocal.** **ISBN: 0-8222-0483-5** **\$7.50**

#### 19 CHARACTERS

**THE BEGGAR'S OPERA.** MUSICAL. John Gay. In a new version by John Caird and Ilona Sekacz. "...with Ilona Sekacz's complete musical overhaul, [Caird] raises the dramatic fever of the score to match Gay's wonderfully savage and scabrous script." —Observer (London). "Fresh as milk, horny as hell, a dream, a nightmare, a cross-section of an ant hill, John Gay's BEGGAR'S OPERA is like life. It is beautiful, it is there, and it goes on. And, in John Caird's sensationally seductive production you never want it to end...Here's variety before the word was invented." —Midweek Magazine. "THE BEGGAR'S OPERA...is obviously full of zest and fascination...There is so much life and vigour in the whole thing...It was absolutely spell-binding..." —Oxford Magazine. **THE STORY:** John Gay's great comic masterpiece is generally agreed to be the first ever musical. Written in 1728, THE BEGGAR'S OPERA is a savagely funny satire on marriage, money and morals—as relevant and biting today as it was when first written. In this new version by John Caird and Ilona Sekacz, the old story is given new life as all our favorite characters return, in a play within a play, where beggars and thieves create a world of love, lust, violence, deceit, greed and a little more love. Ilona Sekacz's score uses all the old tunes, but brings them up to date in a superb synthesis of eighteenth and twentieth-century musical styles. John Caird's stage directions make the old text sizzle with life, giving a clear context for Gay's ruthless characters and driving the convoluted plot at a helter-skelter pace. Peachum, a purveyor of stolen goods, and his rapacious wife, are horrified to find that their only child, Polly, has fallen in love with, and worse still married, Captain Macheath, the famous highwayman. Peachum cannot bear the thought that Macheath should get control of Polly's money and become the heir to his own fortune, so he plots to have Macheath captured and hanged. Act One ends with Macheath emerging from his hiding place (in Polly's bed) and the lovers swearing eternal fidelity to each other as Macheath flies to safety. Macheath is arrested and imprisoned by the corrupt jailer, Lockit, whose daughter Lucy turns out to be another of Macheath's lovers, now heavily pregnant with his child. Polly's prison visit to her husband causes an embarrassing and ludicrous collision between the two women who fight viciously for Macheath's affection. Polly is dragged away by her father and Lucy helps Macheath escape. Act Two closes with both women grieving for their departed man. Act Three sees Macheath re-arrested and as the story enters into ever more dark and political territory, Gay uses Macheath's plight to talk about injustice and poverty wherever and whenever it occurs. After a heartbreaking trio as Macheath and his two wives—and then a few more—bid farewell, Macheath is hanged. There follows a stunning and hilarious coup de theatre, as the public objects to the tragic turn of events. Macheath's

hanging is "reversed," and the company of beggars improvise a joyful and shambolic happy ending. 16 men, 3 women. UNIT SET. **FEE: Quoted upon application.** **For orchestration, contact the Play Service.** **ISBN: 0-8222-1674-4** **\$7.50**

**SIMPLY HEAVENLY.** A COMEDY WITH MUSIC. Langston Hughes. Music by David Martin. Based on the novel *Simple Takes a Wife* by Langston Hughes. **THE STORY:** The New York Journal-American, called SIMPLY HEAVENLY "...a treat. This story by Langston Hughes, based on his novels about Jesse B. Semple, a Joe Doakes Harlemite, seems...to capture the color and the humor and poetry of these neighbors-to-the-North as no outlander could imitate. This is the story of the New York Negro written from the inside out; it is a happy and exciting evening. There is a mood and a temper about this show that is unique." The New York Post describes the play: "It possesses such unhackneyed freshness and cheeriness of spirit, such humorous decency and regard for the human spirit, that, as offered last night at the 85th Street Playhouse, it was a real delight. Its great merit is that Mr. Hughes contemplates the people he is writing about with a respect that never becomes patronizing or stuffy and always retains its sense of humor." 11 men, 8 women, a few bit parts can be doubled. UNIT SET. **FEE: \$75 per performance.** **The Play Service can supply the piano and vocal music (#4100MU) of the seven songs necessary for production of this play for \$20.00 per set, plus shipping. There is no additional fee for the use of this music.** **ISBN: 0-8222-1030-4** **\$7.50**

#### 20+ CHARACTERS

**THE CATCH COLT.** MUSICAL COMEDY. Mary O'Hara. Described by the author-composer as "a folk tale of the Western plains with music," this high-spirited, colorful musical tells that story of Joey Bud, a "catch colt" (orphan) who claims his rightful name, and his rightful bride, despite the underhanded scheming of a jealous rival. **THE STORY:** Owner of the largest ranch in his part of Wyoming, Jepson Heath is a proud and determined man. He manages his affairs with a firm hand, including the engagement of his beautiful daughter, Letty. The only man Jepson considers to be good enough for her is his college-educated foreman, Hank, but while Letty's hand may be pledged, her heart is not; and when Joey Bud, a handsome young ranch hand, comes along to work on the haying crew, it is love at first sight for both of them. Jealous from the outset, Hank grudgingly signs Joey on but only with the condition that he assemble the new windmill, a task that no one else on the ranch has been able to accomplish. Aided miraculously by Letty's kisses, Joey sets to work, and the windmill literally springs into shape before their astonished eyes. Joey wins the right to stay at the ranch, but Jepson adamantly keeps the lovers apart as Joey is a "catch colt," an orphan of the plains who knows neither his true name nor his lineage. Bit by bit, however, and despite some underhanded work by Hank, the evidence of Joey's true identity is pieced together, and all ends happily in a swirl of music, dance and the happy anticipation of wedding bells. 27 men (many doubled), 11 women, 1 boy, 4 girls. **MULTIPLE SIMPLE SETS.** **FEE: Quoted upon application.** **INSTRUMENTATION: Piano.** **ISBN: 0-8222-0190-9** **\$7.50**

**HOLLYWOOD PINAFORE OR THE LAD WHO LOVED A SALARY.** MUSICAL. George S. Kaufman. Music by Sir Arthur Sullivan. Originally presented on Broadway in the spring of 1945, and directed by George S. Kaufman himself, HOLLYWOOD PINAFORE has never before been published in its entirety—until now. With loving respect for what makes Gilbert and Sullivan's *H.M.S. Pinafore* a masterpiece, Kaufman's dazzling lyric writing transplants the maritime world of the original *Pinafore* to the Californian milieu he knows best: the glamorous world of Hollywood filmmaking. And all the while, he's kept Sir Arthur Sullivan's charming score intact, complete with all the favorites you remember from the Gilbert and Sullivan operetta. **THE STORY:** Joseph Porter heads Pinafore Pictures amid a swirl of recognizable Hollywood types: Louhedda Hopsons, a gossip columnist; a veritable chain gang of imprisoned screen writers and "dumb blondes" looking to become famous; a devious agent; and Brenda Blossom, a love-struck starlet pining for a lowly writer, yet promised in marriage to the studio head by her father (a director looking to advance his own career). What's Brenda to do? If she marries the poor, starving screen writer, Ralph, she'll be tossed out of Hollywood and forced to make a living on (gasp!) the stage. It's too much to be endured. Fortunately, everything turns out for the best for everyone when it is discovered that a mix-up in Louhedda's column was responsible for Ralph's fall from grace. In reality, it was Ralph who was meant to head the studio instead of Porter. Upon this classic turnaround, happiness befalls each of the characters in turn—just what you'd expect from a Hollywood picture. 10 men, 10 women. **FEE: Quoted upon application.** **For orchestration, contact the Play Service.** **ISBN: 0-8222-1647-7** **\$7.50**



**JO.** MUSICAL COMEDY. Don Parks and William Dyer. Music by William Dyer. Based on Louisa May Alcott's *Little Women*. Successfully produced Off-Broadway, this lively and appealing musical play employs flowing songs, sprightly dancing and bright lyrics to bring new life to a beloved and ever-popular classic. "It is pleasant and tasteful and wholesomeness in high." —NY Times. "...a graceful production." —NY Herald-Tribune. "It has agreeable songs, it is attractively costumed, expensively set, and admirably cast." —NY Post. "...an engaging musical play." —NY World-Telegram & Sun. **THE STORY:** The normally pleasant routine of their lives having been disrupted by the privations of the Civil War, the four March sisters are drawn even more closely together by the absence of their father and the need to help their mother maintain their home. They all pitch in, with the exception of the delicate Beth, and earn what money they can to help meet expenses but they are still affected by the mainstream of life and the inescapable call of love and marriage. The first to strike out on her own is Meg, who marries the man of her choice, and then Jo, the most vivacious and independent of the sisters, is sought out by Laurie, the wealthy and attractive nephew of a neighbor. But Jo, hoping for a writing career and a life of her own, is not yet ready to commit herself. She takes a position as governess with a New York family and submits her stories for publication under an assumed name. Eventually she breaks into print and, at the same time, falls deeply in love with the kindly German tutor who has become her friend and advisor. When she returns home to tell Laurie she cannot marry him she is obliged to stay on by the worsening condition of Beth and, when her sister dies, Jo remains to help her mother. Meanwhile Amy is treated to a European trip by their rich Aunt March and, while abroad, develops an ever-deepening attachment for Laurie, who is studying there. When they return it is to be married, leaving Jo with only the memory of her lost love to solace her. But the tutor, Professor Bhaer, has not forsaken her and, when he comes to seek her out, Jo is fulfilled at last and all ends happily in a welter of wedding bells. 10 men, 12 women. MULTIPLE SIMPLE SETS. **FEE: Quoted upon application. INSTRUMENTATION: Piano.** ISBN: 0-8222-0592-0 \$7.50

**THE ZULU AND THE ZAYDA.** PLAY WITH MUSIC. Howard DaSilva, Felix Leon and Harold Rome. Based on the story by Dan Jacobson. Set in racially torn South Africa, this warmhearted, gently humorous play tells of the firm and understanding friendship which blooms between a Jewish grandfather and the native servant engaged to look after him. "...something to warm the heart, lighten the spirit..." —NY Daily News. **THE STORY:** As outlined in the Hollywood Reporter: "...Has to do with finding a 'grandpa sitter' for Zayda, who has a habit of wandering off and getting lost somewhere on the outskirts of Johannesburg. Harry Grossman's South African servant, Johannes, convinces him that his brother, Paulus, would be the ideal man to keep a watchful eye on the old man. The two of them hit it off immediately, with Zayda learning Zulu expressions, and Paulus in turn being taught Yiddish. Pretty soon, it becomes the relationship almost of father and son, going on long walks together, with some amusing discourses on the differences as well as similarities in customs and traditions, and this fraternization inevitably leads to trouble with the authorities, who impose severe penalties for traveling without a pass, or going "where you don't belong," or for being a host to a new-found companionship, Zayda inevitably gets Paulus and his circle of friends into the police mesh. One complication follows another, with Paulus eventually being dismissed and sent off by Harry Grossman, the trouble-plagued son of Zayda. It breaks the old man's heart. However, in the end, all winds up happily." 17 men, 4 women. MULTIPLE SETS. **FEE: \$50 per performance. INSTRUMENTATION: Piano/Vocal score is available for \$8.00 per set, plus shipping. MS.** ISBN: 990131 \$15.00



## SHORT PLAYS

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FOR MUSICALS, SEE PAGE 269

FOR COLLECTIONS, SEE PAGE 353



## VARIOUS NUMBER OF CHARACTERS

★ **DARK, NO SUGAR: TWELVE ANGRY ONE ACTS.** SHORT PLAYS. Warren Leight. "Marvelously original... rife with social and political satire." —Time Out. "A delicious spoofing of trivial urban concerns [with] a very potent sting in its narrative tale." —Chicago Tribune. "Delicious!" —NY Daily News. "Enjoyably sour!" —NY Times. **THE STORIES:** Tony Award-winning playwright Warren Leight separates the bitter from the sweet in his new collection of one acts. **THE FINAL INTERROGATION OF CEAUSESCU'S DOG.** Ceausescu's dog is interrogated shortly after the Romanian revolution. (2 men.) **PAY-PER-KILL.** A killer's execution is televised on pay-per-view TV. (7 men, 2 women, doubling.) **MR. MORTON WAITS FOR HIS BUS.** An anxious rookie cop babysits a corpse in a studio walk-up on a Fourth of July weekend. (2 men.) **HAPPY FOR YOU.** Five "friends" watch the Oscars on a night their "friend" has been nominated. (3 men, 2 women.) **LOVE OF THE GAME.** A star baseball player teaches his son that how you play the game is not nearly so important as winning (1 man, 1 woman, 1 boy.) **UNITED.** A young woman meets her brother's new boyfriend who turns out to be her ex-boyfriend. (2 men, 1 woman.) **NINE-TEN.** A pool of prospective jurors grumble about their plight on the day before 9/11. (3 women, 2 men.) **FEAR NETWORK NEWS.** "You give us five minutes, we'll scare the bejezus out of you!" (3 women, 3 men.) **JUDAIC PARK.** Stephen Spielberg pitches *Schindler's List* to Hollywood executives. (4 men, 1 woman.) **WHAT I DID WRONG.** A single woman obsesses about the mistakes she made that ended her relationship with a jerk. (1 woman.) **NORM-ANON.** At last there's a support group for adult children of normal parents. (2 women, 1 man.) **THE MORNING AFTER.** The TV game clock is "automatically put on hold" when a dating game contestant alleges abuse. (4 men, 3 women.) **FEE: \$60 per performance when produced together; \$25 each for MR. MORTON WAITS FOR HIS BUS and THE MORNING AFTER; \$20 each for all other plays when produced individually.** **ISBN: 0-8222-2059-8** **\$6.50**

★ **LIFE IS SHORT.** COMEDIES. Craig Pospisil. This hilarious collection of short plays is a comical look at relationships from childhood to old age. Some are charming and light, others dark and absurdist, but all eight gleefully portray people at their worst. And sometimes their best. These short plays can be performed separately or as a single evening of theater. "Pospisil knows how to write funny dialogue." —Times-Union (Rochester). "Craig Pospisil mines the everyday for universal truths." —Oakland Press. **THE STORIES:** **CLASS CONFLICT.** Billy is a shy, sweet six-year old, nervous about his first day of school. His new classmate Megan Devenaux is a pint-sized lawyer, who considers herself an adult already, and is ready to take her case to the Supreme Court and then cash in. (1 man, 1 woman.) **ON THE EDGE.** There's a party inside, but Gene, seventeen, stands on the ledge of an apartment building. Distracted because the girl he loves is making out with someone, Gene is ready to jump. Sammy, a classmate, discovers Gene on the ledge and mocks him for being melodramatic. But as Sammy realizes Gene's pain runs deeper than a girl, will she pull Gene back from the edge? Or push him over? (1 man, 1 woman.) **WHATEVER.** This sly riff on Poe's "The Raven" finds Jessica hallucinating that a talking pigeon has flown into her apartment. Her friend Liz tries to talk her down, but eventually realizes Jessica isn't suffering from a combination of too much wine and Benedryl but from her inability to let go of a relationship that has ended. (2 women.) **DOUBLE WEDDING.** Deborah is more than a little nervous on her wedding day. Her parents' constant chatter isn't helping. And neither is Deborah's reflection in the mirror, which keeps shouting out her darkest thoughts and worries. Can Deborah calm her fears before her alter ego literally steps through the looking glass and ruins things? (1 man, 3 women.) **INFANT MORALITY.** Trish is at the front desk of a hospital when Stephanie comes in carrying a shopping bag from an expensive store. She has something to return. Trish doesn't understand until she looks in the bag and sees a baby. Trish is staggered, but Stephanie can't understand what the problem is. Things get even stranger before the resolution of this black comedy. (1 man, 3 women.) **A MOTHER'S LOVE.** In a darkly comic monologue, Melissa calmly explains her reasons for taking a parent's natural desire to protect her child a little too far. (1 woman.) **THE AMERICAN DREAM REVISITED.** The American dream is alive and well—if a little twisted—in this absurdist comedy. Somewhere out in a southwestern desert, Jim and Della and their daughter, Chartreuse, decide to ditch Grandpa and leave him there to die. They expect to inherit his money, making their own lives so much more pleasant, but Grandpa has a few tricks up his sleeve. Will anyone get out of this alive? (2 men, 2 women.) **THE LAST DECEMBER.** An elderly couple sit at home on a cold winter's night. The old man wants to finish watching his football game, but his wife is trying to get him ready to go out on some errand. The man is angry and bitter, and he clearly doesn't want to go. His patient wife listens but gently prods. But there's more to the old man than meets the eye, and the play ends with surprising sweetness

and love. (1 man, 1 woman.) **UNIT SET. FEE: \$60 per performance when produced together; \$25 each for ON THE EDGE, WHATEVER and THE AMERICAN DREAM REVISITED; \$20 each for all other plays when produced individually.** **ISBN: 0-8222-2086-5** **\$6.50**

★ **THINGS BETWEEN US.** COMEDIES/DRAMAS. Jacquelyn Reingold. "...a wild reaching fantasy about what women have to put up with... gives the evening a needed jolt of adrenaline." —NY Times. "...sweet and winsome..." —NY Post. "...vaudevillian panache, this riotous cl'toon is fueled... wacky." —Village Voice. "...offbeat, subtle and unexpectedly powerful..." —LA Weekly. "...theatrically ambitious and distinctive... a compelling, moving comedy of sexual manners." —Backstage West. **THE STORIES:** Here are nine one acts by Jacquelyn Reingold (author of *String Fever* and *Girl Gone*) that have been produced in New York at Ensemble Studio Theatre, Naked Angels, HB Playwrights Theatre, at the Actors Theatre of Louisville, and at theatres across the country. Included are short plays about a woman who falls for a bee; a bee who falls for a man; a romance at Henny Youngman's funeral; a sea monster in a hospital room; a bittersweet memory on a beach; two theatre-loving cockroaches at the end of the world; a Cambodian immigrant who proposes to a homeless man; and a young woman without a vagina—who finds a way to get one. The collection includes **JOE AND STEW'S THEATRE OF BROTHERLY LOVE AND FINANCIAL SUCCESS** (2 men); **DOTTIE AND RICHIE** (1 man, 1 woman); **FOR-EVERETT** (2 men, 1 woman); **2B (OR NOT 2B)** (1 man, 1 woman); **JILEY NANCE AND LEDNERG** (2 women); **CREATIVE DEVELOPMENT** (1 man, 10 women); **2B (OR NOT 2B) PART 2** (1 man, 1 woman); **TUNNEL OF LOVE** (2 men, 4 women); **DEAR KENNETH BLAKE** (1 man, 1 woman). **FEE: \$60 per performance when produced together; \$25 for TUNNEL OF LOVE; \$20 each for all other plays when produced individually.** **ISBN: 0-8222-2056-3** **\$6.50**

**A IS FOR ALL.** SHORT PLAY COLLECTION. Marian Winters. **THE STORIES:** **ANIMAL KEEPERS.** As described by critic Whitney Bolton: "It is about the reception room of a veterinarian to which come poor and rich with ailing animals. It is a sensitive play, a commentative play, with some wit, some discernment, some sense of what people are and why they are what they are." (4 men, 3 women, 1 child, no animals required.) **ASSEMBLY LINE.** Set in the dramatically colorful, economically bleak thirties, the play begins with the early morning arrival of a handful of women at their drab jobs. Filomena, brassy, good-natured, working to pay for her sister's education; Frances, shy and scared, forfeiting her own dreams to indulge a selfish mother; Mae, self-centered, imagining herself a professional model; Joan, holding down two jobs to support her piano studies; and Inez, hoping to dance to fame through the Harvest Moon Ball contest. Into this group comes young Marsha, sensitive, educated, resentful for being a cut above the others. Tension and friction mount under pressure of their forced cooperation to maintain the flow of work, until a sudden accident by a careless stock-boy causes the factory owner to suffer a severe heart attack. Abruptly the individual dreams are halted. Awed by the awareness of a potential death, they reach out for one another and create a brief moment of gentleness and understanding. But, relentless as reality, the work resumes and the assembly line continues as it must coldly, impersonally, inexorably. (7 men, 7 women.) **ALL SAINTS' DAY.** Two lonely derelicts have taken temporary shelter in an abandoned waterfront building on Halloween night. Vaguely uneasy, some sixth sense makes John want to leave, but he is nevertheless impressed and intrigued by Peter's unending fund of information and is prevailed upon to stay until midnight. As the water slaps against the pier outside, they brew tea over a tar-barrel fire, and engage in a fascinating dialogue on various jobs, hitchhiking, chess, ancient customs and meanings. Peter explains that the "Lord of Death" appears at midnight on Halloween, the start of All Saints' Day, to exact retribution for misdeeds. Peter misses his wallet and accuses John of having stolen it. John denies it. In an awesome struggle Peter relentlessly attacks John and leaves him lying on the floor. He then discovers the missing wallet and goes to tell John, only to find him dead. Remorseful and troubled, Peter slides John's body from the window into the water below, and returns to sit and await his judgment from the "Lord of Death." (2 men.) **FEE: \$60 per performance when produced together; \$25 each when produced individually.** **ISBN: 0-8222-0000-7** **\$6.50**

**ACROBATS AND LINE.** TWO PLAYS IN ONE VOLUME. Israel Horowitz. **THE STORIES:** **ACROBATS.** Two acrobats go valiantly through the complexities of their routine, smiling toothily, bowing on cue, and, all the while, conducting a sotto voce but lacerating marital spat. He threatens to drop her, she vows to leave him—but then the lights come up, the final bows are taken, and, subtly but surely, we are aware that their mutual dependency is still stronger than the tensions that have been so wittily and amusingly

exposed. (1 man, 1 woman.) **LINE.** One by one a group of unacquainted people come together to form a line for some unnamed, upcoming event. The first to arrive is a burly, beer-drinking, sweat-shirted "middle American"; then an alienated, voluble, Mozart-loving youth; a taciturn type who brings his own folding stool; and, finally, a shapely, promiscuous girl and her spineless, older husband. Gradually inexorably, the struggle for first place begins, and as they lie, cheat, wrestle and push to gain the lead spot an extraordinary panorama of human frailty is made explosively and hilariously real. As, in the end, are the deviousness, the competitiveness, and the pettiness of the small, wasting battles with which we litter our lives. (4 men, 1 woman.) **OPEN STAGE. FEE: \$60 per performance when produced together; \$30 each when produced individually.**  
**ISBN: 0-8222-0006-6 \$6.50**

**ACTORS AND AT HOME.** TWO PLAYS IN ONE VOLUME. Conrad Bromberg. **THE STORIES: ACTORS.** The scene is the bare stage of a theatre, where two actors, one young, one old, await the start of rehearsals. They play chess and exchange theatre stories, but as they do so deeper chords are touched. Just as they represent two generations, and two schools of acting, so do they reflect two distinct ways of thinking—the older man has learned to compromise and to hold back his true opinions; while the younger man must live, and act, as openly as his emotions dictate. Ultimately sparks are struck, and their conversation cuts to the root of human relationships. But, when they part, it is evident that both, in finally revealing their deepest and most honest thoughts, have also gained much from each other—perhaps even more than they have been aware of giving. (2 men, 1 woman.) **AT HOME.** A young actor, cued by his wife, is struggling to learn his lines in a new play. Inevitably, their attention wanders, and before long they are deep in a discussion of sex and role-playing—with alarming results. What began casually moves briskly toward ultimatum and confrontation, and both are stunned to realize that their relationship, if it is to continue, will demand a great deal more understanding and concern from each of them than they have heretofore contributed. (1 man, 1 woman.) **UNIT SET. FEE: \$60 per performance when produced together; \$30 each when produced individually.**  
**ISBN: 0-8222-0008-2 \$6.50**

**AN ADULT EVENING OF SHEL SILVERSTEIN.** SHORT COMEDY COLLECTION. Shel Silverstein. **THE STORIES:** Welcome to the darkly comic world of Shel Silverstein, a world where nothing is as it seems and where the most innocent conversation can turn menacing in an instant. The ten imaginative plays in this collection range widely in content, but the style is unmistakable. **ONE TENNIS SHOE.** Harvey needs to broach a delicate subject with his wife. He claims Sylvia is becoming a bag lady, but she protests that her Bloomingdale's shopping bag doesn't make her a bag lady. No, says Harvey, but the picture frame, couch cushion and single tennis shoe retrieved from the garbage do. Not to mention the cold cooked oatmeal in her purse. (1 man, 1 woman.) **BUS STOP.** Irwin stands on a street corner with a sign reading "bust stop." When Celia passes, he stops her and proceeds to run through the entire list of slang for her breasts, but Celia turns the tables on him with a lengthy and demeaning list of her own. (1 man, 1 woman.) **GOING ONCE.** In a simultaneously comic and chilling monologue an auctioneer shows off a woman, who is putting herself up for auction to the highest bidder. (1 man, 1 woman.) **THE BEST DADDY.** Lisa's got the best daddy in the world. After all, he bought her a pony for her birthday. Too bad he shot it dead. Or did he? Maybe it was Lisa's older sister. (1 man, 1 woman.) **THE LIFEBOAT IS SINKING.** Jen and Sherwin sit safely on their bed, but Jen forces her husband to imagine they are on a sinking boat in the middle of a terrible storm. Waves fill the boat with water; there are no life jackets; and Sherwin must decide whether he should throw his mother overboard or condemn them all to die. (1 man, 1 woman.) **SMILE.** Bender and his henchmen drag Gibby into a room and throw him to the ground. Gibby protests that he hasn't done anything wrong, but Bender and the others know better. They have found the man responsible for the '70s smiley face and the phrase "Have a nice day," and they're going to make him pay. (4 men.) **WASH AND DRY.** Marianne stops by the laundromat, but she's horrified to discover that her laundry hasn't been cleaned. George counters he never agreed to wash it. "George's Watch and Dry," he says. "You gotta pay attention." (2 men, 1 woman.) **THINKING UP A NEW NAME FOR THE ACT.** Pete hits on the phrase "Meat and Potatoes" as the perfect name for their vaudeville act, but Lucy doesn't like it. They get into a terrible fight, and Lucy kills Pete. A police investigation, trial and execution quickly follow. And the only words in this farcical sketch are "Meat and Potatoes." (1 man, 1 woman, 9 men or women.) **BUY ONE GET ONE FREE.** Merrilee and Sherilee are offering the deal of the century. "Buy one, get one free," the hookers sing to a tempted Lee. It's a golden opportunity. And it all rhymes. (1 man, 2 women.) **BLIND WILLIE AND THE TALKING DOG.** Blind Willie sings the blues and asks passersby if they can spare a nickel or dime to help him and his hungry dog. But his dog can't understand why Willie refuses to use the

fact that he owns a talking dog to make some real money. (2 men.) **UNIT SET. FEE: \$60 per performance when produced together; \$20 each when produced individually.**  
**ISBN: 0-8222-1873-9 \$6.50**

**ALL IN THE TIMING, SIX ONE-ACT COMEDIES.** SHORT COMEDY COLLECTION. David Ives. Winner of the John Gassner Playwriting Award. This critically acclaimed, award-winning evening of comedies combines wit, intellect, satire and just plain fun. A hilarious sextet whether played together or separately. "Like sketches for some hilarious, celestially conceived revue. The writing is not only very funny, it has density of thought and precision of poetry...ALL IN THE TIMING is by a master of fun. David Ives spins hilarity out of words." —NY Times. "Theatre that aerobitizes the brain and tickles the heart. Ives is a mordant comic who has put the play back in playwright...A wondrous wordmaster." —Time Magazine. "An original turn of mind is to be saluted in our tired theatre...A playwright with ideas, his own ideas, in his head is relatively rare. Such a one is David Ives." —NY Magazine. **THE STORIES: SURE THING** is a classic of contemporary comedy: Two people meet in a cafe and find their way through a conversational minefield as an offstage bell interrupts their false starts, gaffes, and faux pas on the way to falling in love. (1 man, 1 woman.) **WORDS, WORDS, WORDS** recalls the philosophical adage that three monkeys typing into infinity will sooner or later produce HAMLET and asks: What would monkeys talk about at their typewriters? (2 men, 1 woman.) **THE UNIVERSAL LANGUAGE** brings together Dawn, a young woman with a stutter, and Don, the creator and teacher of Unamunda, a wild comic language. Their lesson sends them off into a dazzling display of hysterical verbal pyrotechnics—and, of course, true love. (2 men, 1 woman.) **PHILIP GLASS BUYS A LOAF OF BREAD** is a parodic musical vignette in trademark Glassian style, with the celebrated composer having a moment of existential crisis in a bakery. (2 men, 2 women.) **THE PHILADELPHIA** presents a young man in a restaurant who has fallen into "a Philadelphia," a Twilight Zone-like state in which he cannot get anything he asks for. His only way out of the dilemma? To ask for the opposite of what he wants. (2 men, 1 woman.) **VARIATIONS ON THE DEATH OF TROTSKY** shows us the Russian revolutionary on the day of his demise, desperately trying to cope with the mountain-climber's axe he's discovered in his head. (2 men, 1 woman.) **UNIT SET. FEE: \$60 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1396-6 \$6.50**

**AMERICA HURRAH.** COMEDY/DRAMA. Jean-Claude van Itallie. **THE STORIES: INTERVIEW.** As Norman Nadel describes: "Four masked, smiling interviewers interview a scrubwoman, a house painter, a banker and a lady's maid. It is commonplace and familiar enough, except that suddenly, the most innocent statements are foreboding. As the interviews progress, we are stung by the intensity and viciousness of the contest. The questioners are trying to destroy the dignity of the four clients, and the latter fight to hold their self-respect. It is never resolved. Abruptly the scene changes—a street, a subway, a psychiatrist's office, a confessional—but throughout, this compelling involvement continues. And the sense of familiarity continues as well. We are not seeing something new, except in the bizarre design of the play itself, but we are recognizing something which has been before us all the time. Therein lies the shock effect of AMERICA HURRAH and its power, as well. None of it is happening to others; it is happening to us—or rather, it is recalling things that have happened to us. We are thrust into awareness. The insulation burns off, and we have no choice but to perceive." TV. As recounted by Walter Kerr of the New York Times: "In a television studio, three very normal workers glance at the monitor now and then, where busy performers with striped faces—they look like so many up-ended zebras—go through all the violent, cloying, synthetic motions that pass for companionable entertainment on the national airwaves. But there is no relation between the workers and the work; a yawning gulf, big enough to drown us all, has opened between the real concerns of real people and the imaginary concerns of our imaginary archetypes. One of the real workers nearly strangles to death on a bone in his chicken-salad sandwich. But the burly chanteuse who pours affection across the land as though she were an open fire hydrant of boundless goodwill goes right on beaming her thousand good nights. Disaster is irrelevant in a time of eternal delight." And suddenly we become aware of the desperate futility of our efforts to shield ourselves from coming to grips with what is by simulating a cozy escape into what might be. The spectacle is funny, sad and alarming, all at the same time. (4 men, 4 women.) **MOTEL.** As the New York Post describes: "Three giant colorfully styled dolls, with actors within: a motel landlady on Route 666 and the guy and the blonde, more or less out of *In Cold Blood*, who have taken a room there for the night. Nobody speaks except the landlady, and she in the excellent recorded Great Plains voice of Ruth White. While the landlady spiels fifteen minutes of platitudes about the hooked rugs and self-flushing toilets and other features of her motel, guy doll and blond doll

crawl and draw graffiti on doors and walls and rip or smash everything in sight..." to the tune of a booming rock 'n' roll number, leading up to a driving, galvanizing finish. And a finish, furthermore, which not only shocks but gives pause. In a real sense we are the mindless dolls, and their actions reflect the ugly impulses that lurk in all of us—finding an outlet in actions that can only leave us feeling ashamed and concerned, and aware of the aching emptiness at the heart of our modern way of life. (3 men or 3 women in "doll" masks and bodies; offstage voice.) **FEE: \$60 per performance when all three plays are presented on a single bill; \$25 per performance when produced separately.**  
**ISBN: 0-8222-0024-4 \$6.50**

**AMERICAN BLUES.** SHORT PLAY COLLECTION. Tennessee Williams. **THE STORIES:** MOONY'S KID DON'T CRY. A short play about a worker, his wife and child. (1 man, 1 woman.) **THE DARK ROOM.** A tragic sketch about an Italian woman and a welfare worker. (1 man, 2 women.) **THE CASE OF THE CRUSHED PETUNIAS.** A delightful, humorous playlet. (2 men, 2 women.) **TEN BLOCKS ON THE CAMINO REAL.** A lyrical fantasy. (13 men, 3 women, 10 dancers, flexible casting) **THE LONG STAY CUT SHORT, OR, THE UNSATISFACTORY SUPPER.** A moving sketch about an old servant. (1 man, 2 women.)  
**ISBN: 0-8222-0025-2 \$6.50**

**THE AMERICAN DREAM, THE DEATH OF BESSIE SMITH, FAM AND YAM.** THREE PLAYS IN ONE VOLUME. Edward Albee. **THE STORIES:** **THE AMERICAN DREAM.** Mommy and Daddy sit in a barren living room making small talk. Mommy, the domineering wife, is grappling with the thought of putting Grandma in a nursing home. Daddy, the long-suffering husband, could not care less. Grandma appears, lugging boxes of belongings, which she stacks by the door. Mommy and Daddy can't imagine what's in those boxes, but Grandma is well aware of Mommy's possible intentions. Mrs. Barker, the chairman of the women's club, arrives, not knowing why she is there. Is she there to take Grandma away? Apparently not. It all becomes evident when Grandma reveals to Mrs. Barker the story of the botched adoption of a "bumble of joy" twenty years ago by Mommy and Daddy. Mrs. Barker appears to have figured it out when Young Man enters. He's muscular, well-spoken, the answer to Mommy and Daddy's prayers: The American Dream. Grandma convinces him to assist in her master plan. She puts one over on everybody and escapes the absurdly realistic world which she finds so predictable. (2 men, 3 women.) **THE DEATH OF BESSIE SMITH.** Memphis, Tennessee, 1937, a time when the South's aristocracy is crumbling amidst the deeply racist views of its citizens. At a white hospital a Nurse belittles a black Orderly, a polite young man eager to improve himself, and is severely condescending to an Intern, a white man, who is seemingly in love with her. When the Intern finally turns on her she vows to retaliate by ruining his career. The conflict comes to a head when a blood-spattered black man, a car accident victim, stumbles in pleading to get help for his woman friend who is in his wrecked car. The Nurse orders him out, but the Intern convinces the Orderly to go with him to investigate. The Nurse is furious. When they return the Intern announces, in a helpless fury, that the woman is dead. The driver reveals that his woman friend was the legendary blues singer Bessie Smith. The Nurse admits she had heard of Bessie, but it seems her anger at the futile rescue by the Intern is the only emotion she feels. (5 men, 2 women.) **FAM AND YAM.** YAM (the young American playwright) has requested an interview with FAM (the famous American playwright). The interview begins as YAM clucks appreciatively over all the evidences of FAM's success—the paintings, the view, the luxury of his apartment. FAM endeavors to bring the conversation back to the subject at hand, the article for which YAM is gathering material. YAM responds—with a vengeance. As FAM swallows one glass of sherry after another, YAM proceeds to mount a vitriolic attack on the insidious commerciality of the Broadway theatre. FAM is enormously amused and fails to realize words are being put in his mouth. The interview ends, and YAM thanks his host for the "interview" which he intends to use as the basis for his article. FAM is struck—too late—by the realization of the trap into which his fatuousness has allowed him to be led. He turns ashen as his paintings frown, reel, tilt and crash down around him. (2 men.) **UNIT SET. FEE: \$30 per performance for THE AMERICAN DREAM and THE DEATH OF BESSIE SMITH; \$25 for FAM AND YAM. SPECIAL NOTE: Incidental music for THE DEATH OF BESSIE SMITH composed for the New York production by William Flanagan is available on cassette tape (#1606CT) through the Play Service for \$35.00, plus shipping. There is no additional fee for the use of this music.**  
**ISBN: 0-8222-0030-9 \$6.50**

**AMERICAN NIGHT CRY.** TWO SHORT PLAYS. Phillip Hayes Dean. **THE STORIES:** **THUNDER IN THE INDEX.** The action takes place in the psychiatric ward of a large city hospital, where Joshua Noon, a hip young black man, lies bound in a strait jacket. His pleas to be unshackled lead to a sharp,

funny and exacerbating verbal duel with the attending physician, Dr. Goldberg, in which the disparate, and perhaps irreconcilable, worlds of the two men are brought vividly into focus. But, ironically, the self-assured Dr. Goldberg is ultimately revealed to be an escaped patient himself, which leaves, in the end, the tantalizing question: Who is really mad, the kept or the keeper? (2 men, 1 woman, plus 2 brief bits for men.) **THE MINSTREL BOY.** Returning home late from a disastrous out of town appearance, Rainbow Rivers wakens his wife, Cayella, from her nightmare-ridden sleep. Their conversation soon moves toward memories of the powerful show business figure who has so dominated them both, in body and spirit, that they will never be truly free until they exorcise, once and for all, the lingering uncertainties and fears that still bind them to him even now, when the years of success have gone by. This they struggle to do, with a result that is tragic but, in the end, both moving and elevating as well. (1 man, 1 woman.) **INTERIOR. FEE: \$35 per performance for each play. MS.**  
**ISBN: 0-8222-0032-5 \$15.00**

**ANDRÉ'S MOTHER AND OTHER SHORT PLAYS.** FOUR SHORT PLAYS. Terrence McNally. **THE STORIES:** **HIDDEN AGENDAS** is a satirical look at nonprofit arts institutions that depend on the various whims of their subscribers wishes, the beneficence of the National Endowment for the Arts, charitable patrons and the passing fashions of the times. (13 men and women.) **STREET TALK** is a confrontational monologue pondering the changes in the American Theatre from the sixties when theatre itself sought to confront, challenge and educate, to today's theatre which seems only to give a bigger bang for the buck. (1 man, 1 woman.) **THE WIBBLY, WOBBLY WIGGLY DANCE THAT CLEOPATTERER DID** follows a lonely young man and a male hustler during their one-night stand. Their meeting leads to a discussion, in detail, about the pros and cons of being with a man or a woman. Only one of them has any leanings towards true intimacy. Unfortunately, he isn't the one who is being paid, and after his rented partner leaves, he is left to mull over his bitterest feelings. (2 men.) **ANDRÉ'S MOTHER.** At André's memorial, his lover tries one last time to get through to André's mother, an imposing figure in André's life. Not realizing her hidden emotions, he tells her everything he can before leaving her alone to deal with her own sense of grief and loneliness. (2 men, 2 women.) **UNIT SET. FEE: \$20 per performance for ANDRÉ'S MOTHER; \$25 each for all other plays.**  
**ISBN: 0-8222-1419-9 \$6.50**

**ANSWERS.** THREE SHORT COMEDIES. Ernest Thompson. A trio of delightful, imaginative comedies by one of our theatre's most talented and resourceful writers. The three plays together make a cohesive, well-balanced evening, but they can be produced separately with equal effectiveness. **THE STORIES:** In **A GOOD TIME**, a kooky New York career girl gets an unexpected visit from the California highway patrolman who stopped her for speeding several years earlier. In return for not giving her a ticket she promised him a "good time" if he ever came to New York—and he is here to collect. However, things don't turn out quite as she fears. (1 man, 1 woman.) In **THE CONSTITUENT**, a tough-minded, foul-mouthed old Maine curmudgeon, who is given to writing abusive letters to his senator, suddenly finds himself face-to-face with his nemesis. The two men, oddly enough, find much in common—but then the fur begins to fly again, with hilarious results. (2 men.) In **TWINKLE, TWINKLE**, a bored housewife who has written a seductive fan letter to her favorite soap opera actor is dumfounded to find her hero on her doorstep. Once she (and her husband) recover from their shock (and her husband goes bowling) their relationship takes on a hilarious see-saw nature, with the possibility of promised delights left in the balance. (2 men, 1 woman.) **INTERIOR. FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-0054-6 \$6.50**

**APPLE PIE.** THREE SHORT PLAYS. Terrence McNally. This trio of biting, satirical, but always amusing vignettes, comprises an imaginative and telling commentary on our contemporary society. "...a biting original look at some American attitudes." —NY Times. "...a powerful satire on American callousness toward the Vietnam war and its implications for the country." —WCBS Radio. **THE STORIES:** In **TOUR**, we encounter an American couple being chauffeured through Italy, imagining themselves to be ambassadors of goodwill despite their fatuous, patronizing chatter. Mixed in with their inane comments, to their driver and others, are references to their son in Vietnam and to the carnage there; but somehow they remain unable to comprehend the reality of the world they live in—and to be comfortable with the sense of privilege their money and freedom provide. (2 men, 1 woman, 2 bits.) **NEXT** is set in an Army Induction Center, where an overweight, overage and overwrought draftee has reluctantly reported for his physical. Confronted by an Amazon-like female sergeant, he tries every evasion he can think of to disqualify himself, but is ultimately



shattered by the realization that nothing will stave off the inevitable. His final monologue, a harrowing exposure of bitterness and confusion, reveals the dilemma of a man to whom the meaning and purpose of his country have become unclear. (1 man, 1 woman, 3 bits.) **BOTTICELLI** finds two American soldiers in the wilds of Vietnam (or any battle area) playing an intellectual guessing game while waiting for a trapped enemy soldier to show himself. They smoke, reminisce, play their game and wait. When the enemy soldier appears they coolly shoot him down and then go on reciting the great names of literature, philosophy and music; their total lack of reverence and concern for the man they have killed, the life they have taken, contrasting starkly with the humanistic concepts and erudition to which they have been exposed. (2 men, 1 bit). The plays can be produced separately as one acts, or all together on a single bill. This latter basis is the only one on which the omnibus title **APPLE PIE** may be used. **SIMPLE SETS. FEE: \$60 per performance when produced together; \$25 each for NEXT and BOTTICELLI; \$20 for TOUR when produced individually.**  
**ISBN: 0-8222-0061-9** **\$6.50**

**APRIL FISH AND THE WOOING OF LADY SUNDAY.** TWO PLAYS IN ONE VOLUME. Ted Pezzulo. **THE STORIES:** **APRIL FISH.** The scene is in a tenement in New York's "Little Italy," the home of the family of Assunta and Fortunato. It so happens that there is an enormous hole in their bathroom wall, and Assunta has summoned the detested Pietro (an excellent plasterer) to fix it—but Fortunato has just spent all of the family's money on a magnificent gold tooth. The answer: "April Fish"—a traditional bit of Italian trickery in which the word is passed that Fortunato has died, and he is suitably laid out, amidst mourners and candles, when Pietro arrives. Certainly, in such a situation, no one would be so heartless to speak of money! Unfortunately the ruse fails to work quite as well as hoped, and what with the rising hubbub of assembled neighbors and friends, the situation grows increasingly frantic—and hilarious—until the good Padre Peggio arrives to set matters right and give the perpetrators their comeuppance. (6 men, 5 women.) **THE WOOING OF LADY SUNDAY.** The action takes place in a small village in southern Italy, in the home of the gruff, lazy Briglio and his long-suffering wife, Concetta—whose unmarried sister, Domenica, has become, apparently, a permanent (and barely tolerated) addition to the family. However there is hope for the future, as the wife of the mayor, Don Carluccio Benvenuto, has died, and Domenica is the only eligible replacement in the town. Inevitably the upright Don Carluccio comes calling (with his brood of eight motherless children), but the strong-willed Domenica does not capitulate—at least not immediately. How she deals with this sudden appearance of "romance" in her hitherto barren life is both touching and funny, and filled with the innate warmth and wisdom so characteristic of life "Italian style." (2 men, 2 women, bits for 3 boys, 5 girls.) **INTERIOR. FEE: \$30 per performance for APRIL FISH; \$25 for THE WOOING OF LADY SUNDAY.**  
**ISBN: 0-8222-0062-7** **\$6.50**

**AUTO-DESTRUCT AND THE RHESUS UMBRELLA.** TWO PLAYS IN ONE VOLUME. Jeff Wanshel. **THE STORIES:** **AUTO-DESTRUCT.** Briefly described, the action of the play is "the story of a man who robbed the Bank of Mexico and married a gas station attendant." To be sure, there's a bank robbery; a double-cross; a getaway scene; and a passel of sneaky, slimy Mexican heavies who, after being shot, shortly reappear in different costumes. And the hero does marry the person who repairs his car—although with identities shifting so rapidly it's not always easy to tell who's who. But, in this wildly funny parody of the Hollywood western, it is the action that counts and the zany, offbeat, imaginative lunacy that the author provides in nonstop profusion. (7 men.) **THE RHESUS UMBRELLA.** The setting is a laboratory, where scientists are probing into the nature of love by experimenting with giant Rhesus monkeys. The son of one of the scientists is in love with the daughter of another—but she is committed to her father's research. The solution: The son dresses in a monkey suit; thereby fooling the nearsighted scientists; winning the fair maiden; and bearing out the theory that while love between Rhesus monkeys is an impossibility, love between a monkey and a human being may well be the wave of the future. (6 men, 3 women.) **UNIT SET. FEE: \$25 per performance for AUTO-DESTRUCT; \$20 for THE RHESUS UMBRELLA.**  
**ISBN: 0-8222-0080-5** **\$6.50**

**BIG AL AND MY SIDE OF THE STORY.** TWO SHORT PLAYS. Bryan Goluboff. Successfully produced at Ensemble Studio Theater's Marathon Festival of New One-Act Plays in New York, **BIG AL** has gone on to productions in Chicago and Los Angeles. These plays mix highly comic moments with moments of dark despair and pain, which gives them a sharp dramatic edge. **THE STORIES:** **BIG AL** gives us Leo, Al Pacino's biggest, you might say obsessed, fan whose apartment is decorated with Pacino posters and props. After meeting a woman who works for Pacino's film production company, Leo has a chance to present a script tailor-made for Pacino. With his good

friend, Ricky, they come up with a plot for a movie while Leo proposes wilder and wilder hypothetical situations for what he and Ricky might have to do to get this movie made. Wanting to work around the clock to finish the script, making it his reason for living, Leo makes it clear to Ricky he's about to go over the edge. In a short time Leo becomes violent and the more realistic Ricky hurries out to get help, leaving Leo alone with his dreams of Al Pacino. (2 men.) **MY SIDE OF THE STORY** is set in the bathroom of Gil Ackerman, a powerful Wall Street broker who is sitting by the toilet, drinking tequila, his clothes spattered with blood. His son, Aaron, also a broker, arrives home to tell his father that he may have landed a two million dollar deal for their firm. Gil doesn't care about the deal, however, because he has been consumed with the idea that his wife, Sandy, may be having an affair. Aaron must suggest to Gil that perhaps he hasn't been faithful during his marriage either. Gil responds angrily and the father and son clash, but in the end find a common ground they hadn't realized they had before. For the first time in their lives they actually sit and talk, confide in each another, argue and in the end reconcile. They sit together, on the bathroom floor, waiting to see if Sandy will return. (2 men.) **INTERIOR. FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1324-9** **\$6.50**

**THE BIRTHDAY PRESENT AND THE GROUND ZERO CLUB.** TWO PLAYS IN ONE VOLUME. Charlie Schulman. **THE STORIES:** **THE BIRTHDAY PRESENT.** Wallace Cooper, a put-upon, unpopular child, is celebrating his tenth birthday when his father arrives home with bad news: His medical license has been revoked and he must stand trial on a charge of conducting unauthorized experiments. He tells Wallace that he has a secret birthday present for him and proceeds to inject him with a mysterious substance. Twenty years pass. Wallace, still a loser, is being sued for divorce by his unfaithful wife, and a male infertility epidemic is sweeping the world. Dr. Cooper, having escaped from prison, claims that he has the solution to this international problem, and that the inoculations he gave his son years ago have made him the only fertile man left on earth. Wallace's spirits lift considerably at this point, as he becomes a sudden celebrity and is sought out by women from around the world. In the end, however, Dr. Cooper finds that he cannot recreate his magic serum, and he commits suicide on a TV talk show—leaving his overwhelmed son with the sole and awesome responsibility of fathering the human race of the future. (5 men, 4 women.) **THE GROUND ZERO CLUB.** Takes place on the observation deck of the Empire State Building, fifteen minutes before the nuclear cataclysm. As a Japanese tourist mechanically feeds quarters into a telescope, a security guard drops postcards to the pavement below, pleading for company as he awaits the end. His call is answered by Tanya, an anti-nuke activist who is now selling "Cruise people, not missiles" buttons at half price, and they are soon joined by others, all brought together by chance to form an impromptu Ground Zero Club. There's Sal, an over-the-hill punk rocker; his flower child girlfriend, Angela; the stuffy Bob, an Assistant Secretary to the Associate Secretary of the Secretary to the Secretary of Defense; and Bob's world-weary wife, Fiona, who is thinking of jumping before the bomb arrives. Angela and Fiona strike up a friendship; Tanya prods Bob into a grudging acceptance of governmental responsibility for the oncoming holocaust; and the security guard finds a soul mate in the Japanese tourist—all before the bomb hits, killing the Japanese tourist on impact but failing to detonate. It turns out that both sides have sabotaged each other just in time to prevent a full scale war, leaving those assembled to face the future with a somewhat altered perspective, having so perilously, and hilariously, survived what surely seemed to be the end. (4 men, 3 women.) **FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-0121-6** **\$6.50**

**BITE THE HAND/MOONCASTLE.** TWO PLAYS IN ONE VOLUME. Ara Watson. **THE STORIES:** **BITE THE HAND.** The place is the back porch of an old house in a small town in South Dakota, the time the summer of 1947. Reba (in her forties) and April (in her twenties) are two women who, forced to fend for themselves when the local mill laid them off, have turned to the "oldest profession." But now April has accepted an offer of matrimony and is packing to leave—a development which is not easily accepted by Frank, the manager of the mill and one of April's "regulars." To make matters worse, it turns out that Frank has just shot his wife and her lover, and learning that April is also defecting is almost more than the shaken Frank can bear. Furthermore, he still has the gun in his pocket—which makes April's defiance all the riskier and Reba's nervousness all the greater. But the crisis passes (the gun is empty) and Frank departs (they'll probably let him go scot-free) and the two ladies, collapsing in relieved laughter, decide to relax and take in a movie before April boards the bus to Sioux City and a new life with her husband-to-be (who happens to look just like Frank). (1 man, 2 women.) **MOONCASTLE.** Divorced and living alone in a remote Oklahoma town, Lloyd welcomes a visit from his sister Eve, a hard-drinking, tough-talking carnival operator trying to make a living with

what remains of a touring show that was broken up by her partner's sudden demise. Lloyd puts on a good face, although he is disturbed by the news that his ex-wife has remarried and by the fact that his children never call him; while Eve, ever ebullient, cannot disguise the emptiness she feels at Red's death (even though he was married to another woman), a sense of loss that the brassy young Don, who she has signed as helper and lover, cannot really assuage. Trying to reach out to his neighbors, Lloyd persuades Eve to set up her paraphernalia in his front yard, charging the local kids a nominal twenty-five cents (even for the fabled "Mooncastle" ride); but the sheriff quickly closes them down, and they don't even take in enough to pay for the electricity. But somehow the experience becomes a watershed for both of them, as Eve decides that this will be her "farewell tour," and Lloyd accepts the fact that what he has is all he ever will have—or could really ever have hoped for. (2 men, 1 woman.) **FEE: \$50 per performance when produced together; \$25 each when produced individually.**

**ISBN: 0-8222-0122-4 \$6.50**

**BITS AND PIECES.** TWO PLAYS IN ONE VOLUME. Corinne Jacker. **THE STORIES:** In BITS AND PIECES, a brilliant young professor dies and wills virtually all of his organs to be transplanted—an act that leaves his widow perplexed and unsatisfied, especially at the funeral for his few remains. She bribes the doctor for a list of recipients, and sets out on a quest for the bits and pieces of her husband, and of their life together. (5 men, 4 women, several roles can be doubled.) **BREAKFAST, LUNCH, AND DINNER.** Richard and Barbara are at a crisis point in their young marriage and, without really meaning to, find themselves in a decisive confrontation. The problem is compounded by the provocative presence of Barbara's attractive and unmarried sister, Emily, who is openly drawn to Richard. In a series of terse, revealing scenes, all pretense is stripped away until the three come to accept the truth—about themselves and each other—and to face the terrible loss to which events have brought them. (1 man, 2 women.) **FEE: \$25 per performance for each play.**

**ISBN: 0-8222-0123-2 \$6.50**

**BORDERLINES.** TWO RELATED SHORT PLAYS. John Bishop. A closely integrated program of two highly imaginative and challenging plays which explore the phenomenon of male hostility and penchant for violence, and the havoc this can cause in relationships with the opposite sex. First produced by New York's famed Circle Repertory Company. "John Bishop...keeps extending his range and getting better and better from play to play." —NY Magazine. "There is white-hot excitement here, and, speaking for myself, I hung on every word Bishop's people spoke." —NY Post. "Bishop's crisp dialogue, believable characters, succinct structuring, and worthwhile thematic underpinnings make for absorbing theatregoing." —BackStage. **THE STORIES:** The first half of the program, entitled **BORDERLINE**, chronicles the psychic disintegration of Charles Graham, a young advertising/marketing executive who, it would seem, "has it all"—a good job, a loving wife and children, a comfortable home, etc. But, beneath the surface, he is beset by a gnawing dissatisfaction, which is triggered into active hostility when an apparently unprovoked double murder is committed in the house next door. Drawing away from wife and children, and allowing his career to falter, Charles becomes embroiled in a series of disastrous extramarital affairs, culminating in the ultimate violence of murder. Meanwhile, a "lecturer," with maps and slides, traces the genealogy of his self-destructive conduct back to his forebears' involvement in the violent border wars of medieval Scotland. (5 men, 4 women.) The second portion of the bill, entitled **KEEPIN' AN EYE ON LOUIE**, again focuses on male violence, but this time the action involves a "stakeout" where two policemen and a policewoman are holed up with a Mafia informer (dressed as a woman) monitoring the comings and goings in an Italian restaurant frequented by the mob. Both policemen are having trouble with their wives—one is impotent, the other suspects his wife of infidelity—and, again, their simmering unease leads both to sexual confusion and destructive, fatal violence, albeit laced with moments of antic humor and wildly funny dialogue. (6 men, 3 women.) **UNIT SET. FEE: \$50 per performance when produced together; \$25 each when produced individually.**

**ISBN: 0-8222-0135-6 \$6.50**

**A BRIEF PERIOD OF TIME AND TWO EGGS SCRAMBLED SOFT.** TWO PLAYS IN ONE VOLUME. Don Rifkin. **THE STORIES:** **A BRIEF PERIOD OF TIME.** The place is a small southern town which Candy left ten years earlier to go to college and then seek her fortune in the wider world; while Billy, her high-school sweetheart, stayed behind and went to work in the local sporting goods store. Now Candy is back, a young widow whose much older husband has left her well off financially, and Billy has stopped by, ostensibly to offer his condolences but, actually, to make an attempt to rekindle their old romance. The problem he encounters has to do with the time Candy came home on vacation from college and caught him fondling another girl—who has long since married someone else. But old memories rankle, and when Billy tries to arrange a date for the next night Cindy is less than compliant.

However, as the play ends, the suggestion is strong that the good memories are beginning to overcome the bad and that they will soon be picking up where they left off all those many years before. (1 man, 1 woman.) **TWO EGGS SCRAMBLED SOFT.** The scene is a coffee shop in the university town where Jeff and Meryl have been living together for two years. Both are graduates of the university, and while Jeff has been content to stay on and work for a local research organization, Meryl, who has just returned from two weeks in New York City, has decided to take a job in an advertising agency there, much to Jeff's alarm. As he tries to come to terms with her sudden defection, while also instructing their toothsome young waitress just how he likes his eggs and toast, Jeff begins to realize that what he has to offer doesn't quite stack up against the lure of the big city and Meryl's new (albeit important) boyfriend, an artist named Marshall. Even a proposal of marriage fails to turn the tide, but as they prepare to leave, a ray of hope appears as the waitress (who has seen to it that Jeff's eggs have been prepared exactly as he asked) lets it be known that she appreciates him even if Meryl doesn't, and perhaps he'll stop by again. (1 man, 2 women.) **FEE: \$50 per performance when produced together; \$25 each when produced individually.**

**ISBN: 0-8222-0151-8**

**\$6.50**

**BUGS AND VERONICA.** TWO PLAYS IN ONE VOLUME. John White. **THE STORIES:** **BUGS.** As Harry Gilroy of the New York Times describes the author's handling: "He starts with the living room of a plain little house, brightened with careful housekeeping and with the presence, in blushing pink curlers and dress of the lady of the house. Then her blundering son comes home from the 'school'—really a correctional institution where he has been put for accidentally shoving a woman off a bridge, although he dived in vain to save her. The young man is obsessed with bugs, 'huge big bugs,' that always come at him just when he is trying to think big things about God or something. His mother and a pitiful weak flower of a girl want to help him. His father, fanatically devoted to his beer and newspaper when he comes home from the soul-destroying job in a factory, never notices him. At the end a social worker comes to take the young man back to his school. The mother and girl go to the church that gives them the only hope there is in life. The father impotently circles the room in a raging cry for freedom from all nuisances and finally hurls himself on a couch in a kind of apoplectic fit that will one day, certainly, carry him off." (2 men, 3 women.) **VERONICA.** As outlined by the New York Journal-American: "...[VERONICA] has to do with the problems of two Tin Pan Alley types, Lou Long and Leo Lane who have been writing songs for seventeen years, but whose inspiration has run dry. Lou, the lyric writer, has married an intellectual girl who thinks the stuff they write is drivel and we're afraid she's right. They haven't had a hit since the marriage and are trying to get back into the groove that enabled them to produce their biggest hit, 'Veronica,' a cornball if ever there was one. They are ensconced in an apartment in an upper-Broadway hotel and have only \$7,000 left in the bank after all their good years. Sharing the suite are a song plugger and a scantily clad, leggy blonde who is their 'inspiration.' She is an ex-cocktail waitress who is studying French on the side to improve herself. When all seems lost and Lou is left alone brooding about 'the bomb' which he claims is the cause of his loss of ideas, an engaging robber breaks into the place and encourages him to get down to work again. When the others return they manage to complete something like 'On an Island with a Girl Like You,' which fortunately lends itself to rock 'n' roll, and the burglar and the inspiration are doing the twist to it by the end." (4 men, 1 woman.) **FEE: \$25 per performance for each play.**

**ISBN: 0-8222-0161-5**

**\$6.50**

**CACCIATORE: THREE SHORT PLAYS.** THREE SHORT PLAYS. Joe Pin-tauro. This trio of imaginative plays, while conceived as a trilogy, can be produced separately with equal effectiveness. "...an ability to write pungent, idiomatic, urban speech, and a willingness to let human passions overflow on the stage." —NY Times. **THE STORIES:** In the first play, **CHARLIE AND VITO**, two brothers meet in the younger one's room the night before the older brother's wedding. They have been estranged and their conversation dwells mostly on their dead brother Eddie, who in life had been the bridge between them. Their talk, seemingly casual at first, turns more serious, and then violent—until the air is cleared and the basis for future intimacy established. (2 men.) In the second play, **FLYWHEEL AND ANNA**, a middle-aged couple from New York's Little Italy are summering in a small house on the Long Island shore. Although he doesn't realize it, she hates the place and yearns for home, and she is stunned when he announces that he has given up their city apartment and bought the house with money secretly hoarded over the years. Bitter over the realization of all that his withholding of the money has denied them and their children, her frustrations and resentments pour out in an explosive confrontation which neither had expected but from which both will benefit. (1 man, 1 woman.) In the third play, **UNCLE ZEPP**, an aging bachelor, preparing for a serious operation, cleans out his attic—and summons forth a rush of memories which,

he senses, may be all that is left for him. (1 man.) **SIMPLE INTERIORS.** **FEE: \$50 per performance when produced together; \$25 each for CHARLIE AND VITO and FLYWHEEL AND ANNA; \$15 for UNCLE ZEPP when produced individually.** **ISBN: 0-8222-0172-0** **\$6.50**

**CAGES.** TWO SHORT PLAYS. Lewis John Carlino. **THE STORIES:** **EPIPHANY.** This is a play about a man who has failed so miserably as a man that he decides to become a chicken, a rooster. His wife, a successful advertising executive, taunts him with memories of his failures, memories that include a homosexual experience she witnessed between her husband and another man. Years have gone by since this occurrence and her husband, driven by his inability to assume the dominating role and by his wife's constant undercutting and reminders of the incident, plans horrible revenge. The play is a mixture of savage humor that gradually turns to horror as the man, donning a steel beak, begins his metamorphosis, his epiphany into a rooster, so that he may completely rule. He locks the bedroom door and then proceeds to assemble a roost on which he perches and gives orders. Just as all seems to be going in his favor, he has a grotesque demise. He ventures a rooster crow, but does not quite make it. Suddenly, his body contorts. He screams in agony. An egg drops from under him. His wife comforts him by saying it's really what he always wanted. The play ends in a sort of Gothic horror as his wife tears off his paper coxcomb and accepts him as her little "Henny Penny." (1 man, 1 woman.) **SNOWANGEL.** Tormented by the memories of a past love, John comes to Connie, a prostitute, to get her to reenact certain scenes that have etched themselves in his mind and that have become the symbol for all that was ethereal and beautiful in his life. He makes her wear certain clothing. He applies make-up to her face, trying to get her to resemble the girl he lost. He feverishly constructs a scene where he first met this girl, in a museum. The action builds until he almost feels the moment is being relived, that Connie is really the other girl. At this moment Connie shatters his illusion by screaming "I'm not her! I'm me! I'm me!" Shocked, John starts to leave, saying he is sorry, that he only wanted to feel the affection of those lost moments. Connie, shaken, asks him if he wants affection what does he give? Quietly, she tells John what she imagines in this dirty little room while strangers use her. She tells her tale simply. When she finishes speaking, John is ashamed and has learned a simple lesson; that he must give to get, that he cannot erase the identity of another human being to suit his own needs. The play ends with John coming to her, with him becoming what he came to ask her to be. (1 man, 1 woman.) **INTERIOR.** **FEE: \$50 per performance when produced together; \$30 each when produced individually.** **ISBN: 0-8222-0174-7** **\$6.50**

**CANADIAN GOTHIC AND AMERICAN MODERN: TWO PLAYS.** TWO PLAYS IN ONE VOLUME. Joanna McClelland Glass. **THE STORIES:** **CANADIAN GOTHIC.** Presented on a virtually bare stage, with the characters speaking sometimes to the audience and sometimes to each other, the play uses language of poetic eloquence and incision to illuminate its tale of an ill-fated love affair and the family it destroys. It begins with the evocative memories of the mother and father—a Saskatchewan dentist and his mildly rebellious wife—and then goes on, after the mother's death, to explore the love that blossoms between their daughter and a young Indian. Sadly the romance results in tragedy rather than happiness, leading to the conception of a child out of wedlock, the accidental blinding of the dentist, the jailing of the young Indian and, in the end, a bittersweet accommodation between father and daughter as they face the long, futile years still left to them. (2 men, 2 women.) **AMERICAN MODERN.** Pat and Mike, an urban couple, find themselves ever more out of touch with the world in which they must live, and with ever less to hold onto and believe in. He toys with the prospect of suicide, and she with the notion of madness, as they reminisce about the events, large and small, that have brought them to where they are. Their conversation grows ever more bizarre—and revealing—as they seek to "fill the empty spaces," and to fight back, to survive, against the meaninglessness that threatens to devour them. (1 man, 1 woman.) **FEE: \$25 per performance for each play.** **ISBN: 0-8222-0178-X** **\$6.50**

**THE CHINESE AND DR. FISH.** TWO PLAYS IN ONE VOLUME. Murray Schisgal. **THE STORIES:** **THE CHINESE.** The scene is the Chinese laundry that is also home for the Lee family—father, mother and son, Chester. The older Lees are quite obviously Asian while Chester (who is usually taken for Jewish) is not—but his questions as to the possibility of his "real biological parents" are invariably turned aside by the Lees. Chester asks his fiancée (a nice Jewish girl) to meet his family—without telling her they are Chinese—which results in a series of hilarious misunderstandings. The Lees, indignant at Chester's obvious reluctance to be Chinese, have other plans—in the form of Pu Ping Chow, a sweet little Chinese girl fresh from Hong Kong. In the end the burning question of Chester's identity is answered, but with such wry Asian inscrutability that his future will most likely be as much a dilemma as his past. (2 men, 3 women.) **DR. FISH.** Anxious to make their sex life more "meaningful," a middle-aged couple consult the eminent Dr. Fish, a sex

expert whose doctorate happens to be in American history. The wife and the doctor get along swimmingly once she has overcome her reluctance to say certain forbidden words, but the husband, a down-to-earth type, remains unconvinced. The efforts of the eager young Dr. Fish to overcome the doubts of this worthy couple lead to some enormously funny moments, but the one who finally wins over the husband is Dr. Fish's slightly dotty grandmother—who keeps bustling in with unwanted advice and steaming bowls of home-made lentil soup. In the end the grandmother, the husband, and a tureen of soup depart together, leaving Dr. Fish and his patient to ponder the deeper mysteries of sexual malaise and its cures. (2 men, 2 women.) **FEE: \$25 per performance for each play.** **ISBN: 0-8222-0207-7** **\$6.50**

**COMPLETE WORKS VOLUME 1 BY HAROLD PINTER.** FIVE SHORT PLAYS IN ONE VOLUME. Harold Pinter. **THE STORIES:** **THE ROOM.** While her taciturn husband remains engrossed in his magazine, Rose bustles about getting breakfast. As she works she carries on a monologue touching on the weather, the coziness of their cramped quarters, and the mysterious tenant who occupies a damp, windowless room in the basement. The aged landlord, Mr. Kidd, enters, and while he at least responds to Rose's small talk, he does little to allay her nameless fears of the room below. After Mr. Kidd and Bert, the husband, depart, a young couple appears in search of lodgings and Rose discovers that they had wandered into the basement room while looking for the landlord. Their description of what they saw, or rather felt in the darkness only heightens her growing sense of apprehension. Then, after they have gone, Mr. Kidd returns to tell Rose that she must see the man who has been waiting for her below, waiting for Bert to be gone. The stranger, when Mr. Kidd brings him in, proves to be a blind black man with a message for Rose, and while she disclaims any knowledge of who he is, the message, which is that her father wants her to come home, has an obvious and moving effect on her. As she reaches out to touch the blind man, Bert reenters and, while ignoring the stranger, speaks of the terrible weather through which he has had to drive his lorry. Then, after a long moment of silent study, he tips the blind man off his chair, knocks him down when he tries to rise, and kicks his head against the gas stove until he moves no more. There is a moment of silence, and then Rose clutches at her eyes and cries out. Now it is she who has become blind. (4 men, 2 women.) **THE DUMB WAITER.** As the New York World-Telegram & Sun describes: "In the basement of a long-abandoned restaurant, two hired killers nervously await their next assignment. Barred from daylight and living public contact by the nature of their work, they expend their waiting time in bickering. So eerie is the situation that everything becomes comic, or grotesque, or both. Ben rereading a newspaper and exclaiming in disbelief over the news items, Gus fussing with an offstage stove and offstage plumbing. Ben bludgeoning Gus into silence if he as much as mentions their work. Gus worrying that someone had slept in his bed. So then the ancient dumbwaiter comes to life, the suspense becomes almost unbearable—that expertly has Pinter put the nerves of his characters and audience on edge." (2 men.) **A SLIGHT ACHE.** Flora and Edward sit at the breakfast table chatting of flowers and wasps and of the slight ache Edward feels in his eyes. Their conversation, which seems so simple and is yet so strangely revealing, then shifts to the mysterious matchseller who has been standing by their back gate for many weeks. Somehow his presence intimidates them, particularly Edward, whose ache becomes aggravated as they discuss who the matchseller may really be, and they resolve to call him in for a direct confrontation. Flora goes out to invite him to come into the house, and when he appears he proves to be an old man, dressed in rags, and so feeble that it is doubtful whether he can see or hear. Seating him in a chair Edward speaks to him in an unnaturally jovial and somehow terrifying manner and soon Edward, without a word of reply from the matchseller, is so unstrung that he cannot go on. Flora takes over the interrogation, and again the old man's silence spurs the spilling out of buried frustrations and fears. Edward returns, and this time there is a note of desperation in his attempts to break through and understand the meaning of the matchseller. But it is Flora who leads the old man off at last, as a young girl might take her lover to the garden. As she goes she hands his tray of matches to Edward. He has lost the struggle, the nameless competition in which he has been engaged, and now it is he who has become the matchseller. (2 men, 1 woman, 1 man is nonspeaking.) **A NIGHT OUT.** Living at home with his widowed, domineering mother, Albert is a meek, hen-pecked fellow for whom the invitation to an office party is a rare and welcome chance for a bit of fun. With his mother's exhortations to behave himself ringing in his ears (and his dinner in the oven lest he lose his nerve and turn back home), Albert meets his friends and goes off to the party. Once there, he struggles to overcome his shyness and join in the small talk, but when he is falsely accused of pinching a girl the resulting furor is more than he can cope with. Slinking home he is confronted with maternal diatribe which is, for poor Albert, the last straw. In a rage he rushes back into the London night and, picking up a girl at a coffee stand, goes with her to her room. But when they are alone the girl rambles on incessantly about what a lady she really is and

Albert, perhaps sensing in her the personification of all the prattling women in the world, turns on her vindictively and annihilates her seamy and pathetic pretensions. Then he goes home again but when he does so there is a difference in him, a difference sensed by his mother—who now fears where once she was feared. (10 men, 5 women.) (This volume also includes *The Birthday Party* and two short stories, “The Black and White” and “The Examination.”) **FEE: \$25 per performance for THE ROOM and A NIGHT OUT; \$30 for THE DUMB WAITER and A SLIGHT ACHE.** ISBN: 0-8021-5096-9 **\$14.50**

**COMPLETE WORKS VOLUME 2 BY HAROLD PINTER.** SIX SHORT PLAYS IN ONE VOLUME. Harold Pinter. **THE STORY: THE COLLECTION.** As George Oppenheimer describes: “The action of THE COLLECTION takes place on a divided stage, shared by a house in London’s Belgravia and a flat in Chelsea. In the house live Harry, an older man, and Bill, a young dress designer. One night the life of Harry and Bill is distorted by an anonymous phone call, followed by a visit from a young man who refuses to leave his name. The visitor turns out to be James, owner of the flat where he lives with his wife, Stella, a decorative model, who has confessed to her husband that she had a one-night affair with Bill. James is obsessed with a desire to meet the man who had cuckolded him and when he does, a weird attraction-repulsion arise between the two young men. Harry discovers what is going on and in the end casts doubt on whether the affair ever took place and thereby reestablishes an uneasy status quo. All this is done with subtlety and good taste and affords a stimulating glimpse into the shadow abyss that lies between the true and the false, illusion and reality, normalcy and abnormality.” (3 men, 1 woman.) (This volume also includes *The Caretaker*, *The Dwarfs*, *The Lover*, *Night School*, *Revue Sketches*.) **FEE: \$30 per performance for THE COLLECTION.** ISBN: 0-8021-3237-5 **\$12.00**

**CONFLUENCE AND THE SKIRMISHERS.** TWO PLAYS IN ONE VOLUME. John Bishop. **THE STORIES: CONFLUENCE.** Visiting his young fiancée, who is acting in a summer stock company, Chuck Janola, a former Pittsburgh Steeler, and now a prosperous businessman, picnics with her in a rural park, overlooking the confluence of three Pennsylvania rivers. When the girl goes off to a rehearsal Chuck stays behind, both to contemplate the view and because he knows that the park is also the favorite haunt of Earl Douchette, a former baseball star and Hall of Famer, now living out his final years in a wheelchair. Wary when they first meet, Earl gradually warms to the younger man, who idolized him as a boy, and soon both are swapping tales of their glory days, and commiserating at the wrenching sadness (which only other pros can understand) that comes when time robs them of the unique excellence that set them apart from others. Poignant and beautifully understated, the play reverberates with echoes of the past—the future—capturing the nuances of a special world which only the few may know and fully share. (2 men, 1 woman.) **THE SKIRMISHERS.** The scene is a small apartment on Manhattan’s West Side, the home of Ralph Keptner, a young bachelor and Civil War buff. Reconciled to being alone, and to filling in the hours with an ongoing game in which the Battle of Gettysburg is fought and re-fought, Ralph is pleasantly surprised when Alan, a new neighbor from across the court, stops by to borrow some ice and shortly becomes an enthusiastic participant in the board game. But when Alan’s beautiful young wife, Stoni, joins them, a subtle change begins, as drinks are shared and Alan’s mood moves from affability to inquisitiveness to provocation. The focus of the action is on sexuality—Alan’s conviction that Ralph has been spying on Stoni and himself in their bedroom, and his disquieting desire to watch his apparently compliant wife have sex with another man. The tension is broken when Stoni, aware of Ralph’s anguish, berates her husband and sends him packing. But, when they are alone, Ralph, despite his wish that it were not so, is unable to respond to the invitation that Stoni so ardently bestows. (2 men, 1 woman.) **FEE: \$25 per performance for each play.** ISBN: 0-8222-0236-0 **\$6.50**

**CONTRIBUTIONS.** THREE SHORT PLAYS. Ted Shine. A successful Off-Broadway presentation, these hilarious and perceptive plays bring insight and humor to bear on our nation’s racial dilemma. “Ted Shine is a new black playwright with a great eye for a funny situation.” —NY Times. “...consistently fresh, striking and dramatically interesting.” —NY Post. “...provocative one-acters, with a perceptive grasp of character and keen sense of ironic humor” —Cue Magazine. **THE STORIES: PLANTATION** deals with a rich and racist plantation owner awaiting the birth of his first son—who proves to be black. The startling revelations that follow lead to blackmail, mayhem and sudden death, all wildly antic. (3 men, 2 women.) **SHOES** is a subtle and telling character study of three black boys and their flamboyant plans for spending the money they have earned during summer employment at a Texas country club. (5 men, or 2 men, 3 boys.) In **CONTRIBUTION**, a black grandmother sends her nervous grandson off to join a sit-in. At first it appears that she is a “good darkie,” who stays aloof from such demonstrations—but the hilarious, and arresting, climax of the play reveals that she has her own

method of helping in the struggle for her people’s rights. (1 man, 2 women.) **UNIT SET. FEE: \$50 per performance when produced together; \$25 each for SHOES and CONTRIBUTION; \$20 for PLANTATION when produced individually.** ISBN: 0-8222-0238-7 **\$6.50**

**COUNTING THE WAYS AND LISTENING.** TWO PLAYS IN ONE VOLUME. Edward Albee. **THE STORIES: COUNTING THE WAYS.** In a series of blackout sketches, “He” and “She” probe into the nature of their love for one another. Long married, but aware that time has wrought changes in their relationship, the two spar and thrust at each other in exchanges and reminiscences which are sometimes lighthearted, sometimes poignant, sometimes almost brutal. In the end a mosaic of experience is constructed, illuminating the nature of human love and pointing up the gathering indifference that can beset those who have been perhaps too long and too closely aligned in the sharing of years. (1 man, 1 woman.) **LISTENING.** Constructed with the precision of a musical composition, and described by Clive Barnes as “a chamber opera and a symbolic poem about communication,” the play juxtaposes three characters—“The Man,” “The Woman,” and “The Girl”—and sifts through the tangled relationship they have evidently shared. The Man is amiable but distant; The Woman acerbic and bitter; The Girl is perhaps mad—a catatonic who has destroyed her own child. Elliptical in form and redolent with evocative overtones, the play weaves together its strands of conversation and soliloquy into a meaningful pattern of events—underscoring the inescapable fact that while we may listen we do not always hear, and our lives, for better or worse, are shaped accordingly. (1 man, 2 women.) **FEE: \$25 per performance for each play.** ISBN: 0-8222-0242-5 **\$6.50**

**COUP/CLUCKS.** A SOUTHERN COMEDY. Jane Martin. First presented by the Actors Theatre of Louisville as part of the ’82 Shorts Festival, the two wildly funny farces comprising this double bill poke outrageous fun at the changing status of race relations in today’s South. The action centers on the annual presentation of *Gone with the Wind* in a small Alabama town—and the crisis that erupts when a black dentist is chosen to play Rhett Butler. **THE STORIES:** In the first play, **COUP**, the leaders of local society are preparing their annual Fourth of July presentation of *Gone with the Wind* with the aging Miz Zifty expecting, once again, to be cast as Scarlett O’Hara, much to the disdain of her Negro maid, Beulah. The burning question, however, is who will play Rhett Butler, a problem compounded by the aspirations of a number of unsuitable candidates, including a flighty hairdresser and a gawky high-school boy. In the end the role goes (heaven forbid) to an extremely bright and personable black dentist—leading to great consternation and the last minute substitution of Beulah in the part of Scarlett! (4 men, 4 women.) In **CLUCKS** it is later that night and the local rednecks have gathered outside the home of Dr. Kennedy, the black dentist who had the audacity to appear as Rhett Butler. Talk of lynching and fire bombing is rife, but the good ole boys are hilariously inept and Dr. Kennedy, a Vietnam vet, is more than they bargained for—all of which leads to a very funny and most revealing standoff. (7 men, 1 woman.) **INTERIOR/EXTERIOR. FEE: \$60 per performance when produced together; \$30 each when produced individually.** ISBN: 0-8222-0245-X **\$6.50**

**CRISS-CROSSING AND WATERCOLOR.** SHORT PLAY COLLECTION. Philip Magdalany. **THE STORIES: CRISS-CROSSING.** In three identical rooms of an antiseptic modern hotel are a man, getting ready to shoot someone from the window, and his teenage son; a dowdy couple on vacation; and three girls who have escaped from a prison farm—where one of them has murdered an overly amorous guard. They are strangers to each other, and yet somehow akin through their mutual inability to escape the conditions of life that control them. Their actions, brightly stylized and quirkily humorous, parallel and intersect, until the hotel loudspeaker announces that a monster is drawing nearer to the city—whereupon, in a spasm of mistrust and violence, they mistakenly destroy each other in their panic to escape the inevitable. (3 men, 4 women.) **WATERCOLOR.** As a spotlight seeks them out, various characters on a beach engage in a series of dialogues: Two young men sit and tell lies together; another couple makes love; two women talk of growing old; and somehow the overtones of their conversations linger and combine. Gradually the characters encounter one another, each bringing a bit of illumination and consolation to their other, until their conversations blend into a lyrical rumination on life and death, youth and age, and the ineffable joys and sorrows that lie between. (2 men, 3 women.) **FEE: \$25 per performance for CRISS-CROSSING; \$20 for WATERCOLOR. MS.** ISBN: 990111 **\$15.00**

**¡CUBA SI!, BRINGING IT ALL BACK HOME, LAST GASPS.** THREE SHORT PLAYS. Terrence McNally. **THE STORIES: ¡CUBA SI!** Waiting for the revolution that she feels certain is near at hand, Cuba, a supporter of Fidel Castro, has set up camp in New York’s Central Park. Having become something of a tourist attraction, she is interviewed by a reporter from the New York

Times—who shudders apprehensively as Cuba shoots down the series of “spies” who approach her bastion, and harangues a watching crowd through a bullhorn. Inevitably the interview becomes a confrontation between her left-wing views and his right-wing reactions, with the end result an uneasy standoff. As he leaves the reporter remarks that she has given him no real story to file, as a story you must have a beginning, a middle, and an end. “But I have indeed given you a beginning,” replies Cuba, “and I may yet give you a middle—and perhaps,” she adds ominously, “an end as well.” (1 man, 3 women.) **BRINGING IT ALL BACK HOME.** While brother and sister bicker meanly about pot-smoking and illicit pregnancies at their high school, father makes leering phone calls to strangers, and mother blots it all out with a portable hair dryer. Then the coffin with the body of their eldest son, Jimmy, who died in Vietnam, is delivered—followed by a television crew to film a human interest feature on the family’s grief. Reacting on cue they make much of their loss and the noble sacrifice this embodies, but with a glib superficiality that is both saddening and shocking. Their attention soon shifts to more immediate concerns, however, and Jimmy rises up in his coffin to address the audience. He knows now that the reason he wishes he were still alive is so he can figure out why he is dead—and so, perhaps should we all. (3 men, 3 women, plus 4 nonspeaking roles for men.) **LAST GASPS.** First presented on New York’s channel 13 (Educational Television) as part of **FOUL**, a special program on pollution and conservation, this imaginative short play offers an affecting, but also chilling, observation on the awful fate that mankind will face unless he curbs the misuse of his environment. Moving quickly from one vignette to another, the play presents a cross section of individuals, all quite different and yet all facing the same inexorable horror—that terrible moment when breathable air is exhausted and human life no longer possible. (6 men, 6 women.) **FEE: \$60 per performance when produced together; \$25 for CUBA SI!; \$30 for BRINGING IT ALL BACK HOME; \$20 for LAST GASPS when produced individually.** **ISBN: 0-8222-0257-3** **\$6.50**

**DA-SHOW MUST GO ON: SIX PLAYS ABOUT LOVE, DEATH AND BAD ACTING.** COMEDY/DRAMA. Ken Dashow. **THE STORIES:** THANKS. This may be the Thanksgiving from hell, or one where a family may actually be saved. The prodigal son returns to find a hilarious and unhappy group—exactly as he left them. His determination to change things touches them all. Well, maybe one. (3 men, 3 women.) **HE AIN’T HEAVY.** At the funeral for their brother, two men are at odds as to whom he was, and whom they are. With the help of an old friend, and the strong arm of the oldest, the youngest brother learns to say goodbye. (3 men.) **TOP OF 16.** At rehearsal for a new play, the scene is fairly physical and must be rehearsed over and over, but it only gets worse. When questioned about this, the director begs for commitment...that is until he gets a call saying he’s wanted for a bigger show; then he’s out the door in a flash and the actors commit to directing themselves. (2 men, 3 women.) **JOEY-BOY.** Claire comes home too late for Tom to believe she was just out with the girls, so he kills her. Or so it seems. The police come, find the body, but Claire jumps up and everyone laughs as it was all a ruse for Joey-Boy, the pet parrot who watched it all. Not amused, Joey-Boy hooks up the toaster with a puddle of water, and all three of his friends fry. (3 men, 1 woman.) **TIME OUT.** Will Jaimie Krebs finally play one basketball game after four years on the bench? Not if the Coach can help it. The announcer builds the crowd into a frenzy; everyone else fouls out and, with two minutes to go, they are short one man. Jaimie goes in, to the roar of the crowds, and brings home the prize trophy. Then—the coach wakes him up; he’d fallen asleep on the bench. Four years as a very good sport. (3 men.) **SING THIS.** Leon, the house janitor, cleans up after the local musical production. When Alan, the star, hears him sing, he invites Leon to join the community theater group. Leon will have nothing to do with it: It’s out of his interest, his class, his race. Seeing through the arrogance, Alan spies an interest in music and drama and convinces Leon to give lessons in acting. The two strike a tender and delicate balance amidst raunchy language, veiled lies, and lots of humor. (2 men.) **UNIT SET. FEE: \$60 per performance when produced together; \$20 each when produced individually.** **ISBN: 0-8222-1535-7** **\$6.50**

**THE DADSHUTTLE AND DOWN THE SHORE.** TWO PLAYS IN ONE VOLUME. Tom Donaghy. **THE STORIES:** DOWN THE SHORE. Lucy’s renamed herself “Luke” and, at sixteen years old, wants out of nowhere, Podunk, suburban America. She’s hiding out from yet another of her mother’s weddings with her soulmate, a statue of St. Bernadette of Lourdes, and she is waiting for Phippsy to finish delivering pizzas so they can escape to the Jersey Shore forever. But then M.J. shows up claiming to be her older brother. Together they travel back to a place of real—or imagined—memory, before the world fell apart. (3 men, 1 woman.) **THE DADSHUTTLE.** Junior lives in the big city, works in a club and likes performance art. Senior lives in the suburbs, puts roofs on buildings and attends family picnics on battlefields. After a holiday meal, father drives son to the train station. On this drive, they navigate not

only the roads, but each other as Junior delivers news that turns a familiar journey into an unrecognizable one to them both. (2 men.) **FEE: \$25 per performance for DOWN THE SHORE; \$40 for THE DADSHUTTLE.** **ISBN: 0-8222-1432-6** **\$6.50**

**THE DANCE AND THE RAILROAD AND FAMILY DEVOTIONS.** TWO PLAYS IN ONE VOLUME. David Henry Hwang. **THE STORIES:** THE DANCE AND THE RAILROAD. While his fellow workers are striking for higher pay, Lone, once an actor in China, exercises and practices alone on a mountaintop the ritual gestures used in Chinese opera. Ma, a slightly younger man, who wishes to become an actor, approaches him. Lone spurns him and insults the naive young man, but Ma returns day after day, eventually convincing Lone to train him as an actor. As Lone trains Ma in the ways of the Chinese opera, he also heaps a good deal of abuse on him, trying to rid him of some of his gullibility and to dissuade him from pursuing acting if he does not truly have the drive to suffer through all the work necessary to become a master of the art. Ma, however, is quite determined in his desire to become an actor and finally wins over Lone, just as the Chinese workers win their strike. (2 men.) **FAMILY DEVOTIONS.** Ama and Popo, two elderly and devoutly Christian Chinese sisters, escaped with their family from China just before the Communist revolution. Their younger brother, Di-Gou, however, believed in the revolution, and returned to China. The two curmudgeonly sisters now live in Bel Air, California, with their daughters, Joanne and Hannah, and their daughters’ prosperous husbands, Wilbur and Robert. The married couples have completely embraced some of the worst aspects of being American, waste and total self-involvement. Their children, however, Jenny and Chester, are not this way and are preparing their own escapes by one going to college and the other taking a job with the Boston Symphony Orchestra. The whole family eagerly awaits a visit from Di-Gou, whom the sisters have not seen in over thirty years. When he arrives it is clear he is not the man his sisters remember: a religious young man who went out on a tour of China with a Christian evangelist and who had converted the family. Now Di-Gou does not believe in God, and when his sisters go so far as to tie him up and beat him to try and remove the “demon spirit” from his body, he reveals that the evangelist they have revered for so long was a fake with an illegitimate child. They refuse to believe this, but Di-Gou pursues the matter and even asks them to return to China and Chinese ways. But this request, along with the shock of the religious revelation, kills the elderly women. As their daughters react in horror, Di-Gou slips away, and Jenny and Chester also begin to make their exits. (4 men, 5 women.) **FEE: \$40 per performance for THE DANCE AND THE RAILROAD; \$50 for FAMILY DEVOTIONS.** **ISBN: 0-8222-0265-4** **\$6.50**

**DANGER: MEMORY!** TWO RELATED ONE-ACT PLAYS. Arthur Miller. Produced to critical and popular acclaim at New York’s Lincoln Center Theater, these outstanding plays find one of our theatre’s master playwrights at the height of his powers. The plays probe the personal and human sides of lives caught in the grip of forces beyond their control. “...two brilliant new one-act plays by Arthur Miller...his ironically compassionate awareness touches all our lives.” —Hollywood Reporter. “Arthur Miller is the American Ibsen.” —Time Magazine. “Arthur Miller’s admirable voice of conscience remains firm as always.” —NY Times. **THE STORIES:** The first play, **I CAN’T REMEMBER ANYTHING**, is a gentle, poignant study of two old friends, an elderly man and woman, who live in nearby houses and often take their meals together. She is a wealthy widow whose life seems to have come to a stop after her husband’s death; he is a retired draftsman, a doctrinaire Communist who was her husband’s best friend despite the radical differences in life styles and political outlook. Both lament the passing of better days, the lack of contact with loved ones, and the loss of memory that clouds the meaningfulness of the time left to them. (1 man, 1 woman.) The second play, **CLARA**, is a powerful and moving drama in which an aging father is forced to come to grips with the crushing reality of his daughter’s senseless murder. Grilled relentlessly by a dispassionate detective, the father is unable to bring his memory into focus until, in the trenchant monologue recalling a disquieting incident from his wartime experience, the past suddenly clarifies the present and, relieving the father’s tortured conscience, unlocks the damning evidence the detective has been seeking. (3 men, 1 woman.) **SIMPLE SETS. FEE: \$60 per performance when produced together; \$30 each when produced individually.** **ISBN: 0-8222-0268-9** **\$6.50**

**A DEAD MAN’S APARTMENT, ROSEMARY WITH GINGER, FACE DIVIDED.** THREE SHORT PLAYS. Edward Allan Baker. “Edward Allan Baker’s **A DEAD MAN’S APARTMENT** is a hilarious farce about a Providence couple having a noontime affair. They seem dimwitted and crude but in fact both have rather shrewd instincts, which Baker delineates with great storytelling skill.” —NY Daily News. “...The best is **ROSEMARY WITH GINGER**, a spicy domestic blood bath that plays like a gender-reversed retread of Sam Shepard’s *True West*.” —LA Times. **THE STORIES:** **A DEAD MAN’S APARTMENT.** Lonnie, a married but lonely truck driver, and Nickie, his

mistress, a married but lonely hardware store clerk, meet twice a week in an apartment to talk and kiss. They have chosen a day to tell their spouses they are leaving them, but when the day comes, there is a message on Lonnie's answering machine: "You're a dead man." Lonnie wants to put off telling their spouses until he finds out who is after him, but when Nickie's brother, Al, reveals that Lonnie left his own message on the machine, Lonnie admits to being too scared to make the big move. Lonnie loses his secret life, but he realizes he loves his wife and that all this is for the best anyway. (2 men, 2 women.) **ROSEMARY WITH GINGER.** Two sisters meet in a closed-down diner and slowly reveal the strife they're experiencing at home: Rosemary, an alcoholic, is about to lose custody of her children, the pain of which leads her to drink more and to tolerate an abusive relationship with her boyfriend; Ginger finds herself in a loveless marriage, but more important, she needs to explain to Rosemary why she divulged Rosemary's alcoholism to her ex-husband, thus creating the custody battle. The sisters wrangle, accuse and attack, but mostly discover that, without each other, they have nothing. In the end, some hope is evident as the sisters rediscover their common bonds. (2 women.) **FACE DIVIDED.** In the emergency room of a Providence, Rhode Island hospital, Debbie waits for her husband. Their daughter, Jess, has fallen down the basement steps. That, at least, is what she tells the nurses, and this is the story she's sticking to. When Freddie arrives, he angrily confronts Debbie about the telltale signs of child abuse that mark their daughter. Debbie refuses to admit the truth and desperately talks about their simple life together before they were married and how she wants things back the way they were. Freddie warns Debbie that they'll lose their daughter, but Debbie won't cooperate. In the end, Freddie goes along with her story, all the while knowing that the state will do what it has to do and that Debbie will go on living in a dream world. (1 man, 2 women.) **FEE: \$60 per performance when produced together; \$30 each when produced individually.**

ISBN: 0-8222-1513-6

\$6.50

**DESPERADOES, THROWING SMOKE, KEYHOLE LOVER.** THREE SHORT PLAYS. Keith Reddin. Three unique and highly imaginative short plays by one of our theatre's most richly talented playwrights. Produced Off-Off-Broadway, the plays comprise a varied and striking triple bill but may be produced separately with equal effectiveness. **THE STORIES:** In **DESPERADOES**, Phil and Rebecca have robbed a convenience store and have taken the proprietor, Walt, hostage. Now they are in a rundown motel on the Jersey Turnpike where Rebecca taunts the blindfolded Walt while Phil talks grandiosely of bigger "jobs" to come. The truth, however, is that Phil is a lily-livered bungler, and Walt is a boyhood friend whose store he held up by accident. As Walt distracts Phil with memories of their youthful escapades, Rebecca grows increasingly impatient with both of them. In the end she takes the money and drives off, leaving the ineffectual Phil to salvage what he can of his shattered braggadocio. (2 men, 1 woman.) The second play, **THROWING SMOKE**, deals with the tragicomic problems of a minor league baseball coach, Earl, whose team is so dispirited by the opposing pitcher (who is "throwing smoke" that day) that they have defected. In desperation Earl sends in his West German catcher, Ernie, to pitch, and details the third baseman, Buzz, to search the stands and parking lot for willing replacements. All is finally (and very comically) resolved, but to no avail; the game is canceled, and Earl and Buzz, left alone, light cigars while Earl regales Buzz (for the umpteenth time) with the story of how he once met Jesus in a bar in Panama. (7 men.) In the third play, **KEYHOLE LOVER**, Warren tells of how he used to spy on his sister, Stacey, through the keyhole of the bathroom door, and then, much to Stacey's annoyance, break in on her and her boyfriend, Martin. His actions create a competitiveness and sexual tension which are relieved only when Warren and Martin become close friends, with a relationship that seems to exclude Stacey but which is then abruptly and coldly terminated by Warren—who must now move on to anonymous strangers in search of the meaningful human relationships that seem destined to elude him. (2 men, 1 woman.) All three plays require the simplest of settings and a minimum of props. **FEE: \$60 per performance when produced together; \$25 each for DESPERADOES and THROWING SMOKE; \$20 for KEYHOLE LOVER when produced individually.**

ISBN: 0-8222-0301-4

\$6.50

**DISNEYLAND ON PARADE.** THREE RELATED SHORT PLAYS. Roy London. First presented by the Ensemble Studio Theatre in Los Angeles. Three offbeat and very funny short plays that deal with incidents that could happen only in that supreme example of American escapism—Disneyland. **THE STORIES:** In **MEET ME IN DISNEYLAND**, Arlene (in her Pinocchio costume) is getting ready to juggle oranges in the Disneyland Main Street Electrical Parade. Her concentration is disrupted by the arrival of Dan, her would-be suitor, an amateur impressionist who tries to charm her by pressing his claim in voices ranging from Richard Nixon to Richard Burton, with a host of unlikely characters in between. Arlene is amused—if not bowled over—but she agrees to meet him after the parade—and what more can a fellow ask? (1 man, 1 woman.) In **IT'S A SMALL WORLD**, a man and a woman are stalled in a ride of the same name and strike up a conversation. He is enjoying a day off;

she is revisiting the place where she spent her last hours with her mother before "Big Mamoo" suddenly decided to join the Peace Corps and go off to Africa. One thing leads to another, and they soon decide that it is indeed a "small world" as they exchange confidences and quickly realize that they were meant for each other. (1 man, 1 woman.) **DISNEYLAND ON PARADE** finds Louis (dressed as Prince Charming) and Jane (costumed as a mouse/coachman) in a rather sticky situation that develops when she accuses him of (a) getting her pregnant and (b) being infatuated with Laurie-June Stern (the Cinderella of the Parade). In the end it all works out when Jane, coming to her senses, realizes that the man she really loves is Stuart (also known as Goofy). (1 man, 1 woman.) **SIMPLE SETS. FEE: \$50 per performance when produced together; \$25 each when produced individually.**

ISBN: 0-8222-0315-4

\$6.50

**THE DISPOSAL AND MARGARET'S BED.** TWO SHORT PLAYS. William Inge. These are two tightly crafted one acts by one of the masters of the American theater. Set on death row, **THE DISPOSAL** seems fresh and relevant given the re-awakened debate over the death penalty. **MARGARET'S BED** offers interesting insights into the vagaries of finding love in a fragmented world. **THE STORIES:** **THE DISPOSAL** opens with a chaplain on his knees in prayer for the soul of a man on death row, condemned to die tonight for killing his pregnant wife. Jess is spending his last day in his cell struggling to understand his own actions and trying to find some peace of mind. He has two companions on death row, Archie, a flamboyant homosexual who killed his mother and grandmother, and Luke, an older man who seems to have come to terms with his fate. As the day goes by, Jess alternates between calm acceptance and wild, violent hysteria. When his father arrives for a final visit, Jess hopes to relieve himself of some of the burden of guilt, but his father refuses to believe that Jess committed the crime, even as Jess is confessing it to him. So Jess goes off to the electric chair unable to find any forgiveness from without or within. (8 men, 1 woman.) In **MARGARET'S BED**, Inge has written a tale of two people's inability to come together. Elsie has a near pathological fear of sleeping in an otherwise empty apartment so she has picked up Ben at a concert, in the hopes that he will agree to sleep in her roommate Margaret's bed. Ben had assumed, after all their flirting, that the evening would end with a sexual encounter, but Elsie cannot bring herself to sleep with a man she knows almost nothing about. Ben, very disgruntled, is determined to leave, but Elsie manages to persuade him to stay. As they talk, and Elsie learns more about Ben, she begins to find herself more and more attracted to him. She kisses him and tries to get into bed with him, but Ben feels this is only out of pity, and he will not be pitied. He decides to leave, and in the end neither of them get what they had hoped for. (1 man, 1 woman.) **SIMPLE SETS. FEE: \$25 per performance for each play. MS.**

ISBN: 990248

\$15.00

**DIVORCE—ANYONE?.** THREE SHORT COMEDIES. John Patrick. A trio of skillfully interconnected comedies, which offers three contrasting (and very funny) aspects of what is ordinarily a quite unfunny matter. The plays, all utilizing the same basic set, and with identical casting requirements, may be presented with equal effectiveness either singly or as a well-balanced three-act program. **THE STORIES:** The first play, **COMPULSION**, deals with a distraught young husband whose wife is planning to divorce him because of his over-energetic sexual demands. He persuades a long absent visiting friend to pose as a priest and talk sense to her—which works beautifully until she catches on. Whereupon she turns the tables on hubby in hilarious fashion. In the second play, **INTEGRITY**, a disgruntled husband (a penniless actor) argues with his cynical wife (a very successful novelist) while her deaf father studies his chessboard in unruffled calm amid the din. This time it is the husband who threatens divorce, and in the resulting free-for-all both hurl the other's most prized possessions out the window. In the heat of their dispute their passion is rekindled, however, and love finds a way—while the old gentleman remains blissfully unaware of what has been going on. In the third play, **HABIT**, a neglected wife asks for a divorce, as her husband doesn't even pay attention to her outrageous comments, much less her amorous needs. When an attractive young bachelor neighbor appears and suggests that he is willing to assume the latter portion of the marital obligation, however, the husband finally comes to life—at least until he discovers that the young man is an actor engaged by his wife. Whereupon all settle back to dull normalcy, to the obvious relief of both parties. 2 men, 1 woman. **INTERIOR. FEE: \$50 per performance when all three plays comprising DIVORCE—ANYONE? are presented on a single bill; \$25 for COMPULSION; \$20 each for INTEGRITY and HABIT when produced individually.**

ISBN: 0-8222-0316-2

\$6.50

**THE DOCTOR WILL SEE YOU NOW.** FOUR SHORT PLAYS. John Patrick. These four short comedies, each a hilarious visit to the doctor's office, can be presented separately or as a full evening. **THE STORIES:** In **THE CHIROPODIST**, the doctor and nurse are embroiled in yet another chase scene around the office. As the nurse says, this chiropodist is "over-drawn, over-



wrought and oversexed." Tired of this perennial scene, the nurse takes the situation into her own hands and uses her sister, who is a lawyer, to help teach the doctor a lesson. Not only does the chiropodist learn his lesson, he has the tables turned on him in a surprise ending! (2 men, 2 women.) **THE GYNECOLOGIST** has an office full of pregnant women, including Dolly Dilly, who thinks she became pregnant while trapped in an elevator with a salesman. The salesman turns out to be the fiancé of the gynecologist's nurse! Everything gets worked out when it is discovered that the incident with the salesman happened well over nine months ago and that Dolly is simply "growing into her heredity" as the daughter of a circus fat lady. (2 men, 2 women.) **THE PHYSICIAN** is a day in the life of a doctor who, being a hypochondriac, lets himself be examined by a patient who is also a veterinarian. (2 men, 1 woman.) **THE PSYCHIATRIST** thinks he can cure anything including "auditory hallucinations." But can he really? It seems as if he still has hallucinations and so does his nurse and latest patient. The patient's office visit ends in a cacophony of sounds blending all three person's hallucinations—squawking chickens, whistling boats and barking dogs. (2 men, 1 woman.) **FEE: \$60 per performance when produced together; \$25 each when produced individually.**

**ISBN: 0-8222-0317-0**

**\$6.50**

**DOG LADY AND THE CUBAN SWIMMER.** TWO RELATED SHORT PLAYS. Milcha Sanchez-Scott. Successfully produced in both New York and London, these two colorful and highly imaginative plays marked the debut of one of our theatre's most exciting and resourceful writers. Dealing with two aspects of the spirit of Santería—a lively synthesis of European and African elements peculiar to Cuban culture, the plays are both fabulist in nature and filled with a sense of ritual and lyricism. "...imaginative and inspiring one-act plays." —NY Post. "...both playlets reveal a humorous insight into Hispanic family life which is colorful, devout and histrionic." —Time Out (London). "Though both plays are family dramas, and ethnic ones to boot, Sanchez-Scott's deft infusion of magical realism raises them high above the kitchen sink." —Village Voice. **THE STORIES:** In **DOG LADY**, the setting is a barrio street in Los Angeles, where a young Hispanic woman is in training for a marathon sponsored by a local church. Egged on by a dogged suitor, she is unable to achieve her best until the local curandera, or faith healer, a loony old woman who lives amid a horde of dogs, endows her with magic powers—which enable her to run swiftly on all fours and easily out distance her fellow competitors. (2 men, 5 women.) **THE CUBAN SWIMMER** deals with another instance in which Hispanic-Americans use athletic skills to propel themselves into the mainstream of middle-class life. Here the action involves a young woman endurance swimmer who races from San Pedro to Catalina Island while her family follows her in a leaky boat. As they bicker and exhort her, she begins to weary and stray off course—until a spiritual and magical intervention reinvigorates her and she resolves to "dive into the Milky Way and wash my hands in the stars." (2 men, 3 women.) **EXTERIORS.** **FEE: \$50 per performance when produced together; \$30 each when produced individually.**

**ISBN: 0-8222-0320-0**

**\$6.50**

**DRAGON COUNTRY.** SHORT PLAY COLLECTION. Tennessee Williams. **THE STORIES:** **THE FROSTED GLASS COFFIN.** The setting is the street facade of a low-priced Miami hotel of the sort which caters to aged pensioners. It is morning and the old men at the Ponce de Leon Hotel gather to watch the daily line-up of oldsters at the cut-rate restaurant across the street, chuckling at the thought of the consternation that will result when the doors open and the waiting customers discover that prices have been raised. But then a sad note is struck—one of their fellow guests has passed on, leaving a blind and helpless husband. But it is a loss that none will face squarely, for the nearness of death is what all of them must live with and joke about. For are they not all living in frosted glass coffins, through which light, and life, can just barely be perceived? (4 men, 2 women.) **I CAN'T IMAGINE TOMORROW.** There are only two characters, a man and a woman. She is ill, perhaps mortally so, and living alone in her dark house. The man, her only friend and equally solitary, dreads returning to the airless hotel room that has become his home. He tries to reach out to her, to help her, but it is too difficult, perhaps too late, for her to respond. Their confrontation, sometimes gentle, sometimes tense, becomes a revealing and moving emotional experience as they accept the need to face alone the terrors that might be more easily met together. (1 man, 1 woman.) **FEE: \$30 each per performance for THE FROSTED GLASS COFFIN and I CAN'T IMAGINE TOMORROW. MS.**

**ISBN: 0-8112-0219-4**

**\$15.00**

**DURANG/DURANG.** SHORT COMEDY COLLECTION. Christopher Durang. "If you need a break from serious drama, the place to go is Christopher Durang's silly, funny, over-the-top sketches, **DURANG/DURANG.**" —TheaterWeek. "With the help of Mr. Durang, the fine art of parody has returned to theater in a production you can sink teeth and mind into, while also laughing like an idiot. Parody of this comic verve is as much fun as the sort of marvelous party Noel Coward once sang about. I couldn't have enjoyed it more." —NY Times. **THE STORIES:**

**MRS. SORKEN**, a middle-aged suburban matron is scheduled to give a lecture on the meaning of theatre, but has lost her notes. Relying on memory, her comments are dotty, but definitely endearing. (1 woman.) **FOR WHOM THE SOUTHERN BELLE TOLLS.** In this parody of **THE GLASS MENAGERIE**, the fading Southern belle, Amanda, tries to prepare her hypersensitive, hypochondriacal son, Lawrence, for "the feminine caller." Terrified of people, Lawrence plays with his collection of glass cocktail stirrers. Ginny, the feminine caller, is hard of hearing and overbearing—friendly. Brother Tom wants to go the movies, where he keeps meeting sailors who need to be put up in his room. Amanda tries to face everything with "charm and vivacity," but sometimes she just wants to hit somebody. (2 men, 2 women.) **A STYE OF THE EYE.** In this parody of Sam Shepard's *A Lie of the Mind*, cowboy Jake is a rage-oholic who has probably killed his wife, Beth (played by a male). Ma, his feisty, no-nonsense mother with a bad memory, thinks Beth "deserved" it and wishes her own husband were dead (he already is). Jake, also schizoid, becomes his own "good brother Frankie" and goes to find Beth's family. Beth shows up, not dead, but damaged, and talking gibberish. Jake's sister, Mae, also shows up, in love with her brother. No problems are solved, but a great deal of "meaning" is in the air. (3 men, 4 women.) **NINA IN THE MORNING** is a style piece à la Edward Gorey. A tuxedoed narrator presents Nina, a preposterously narcissistic wealthy woman, attended by her butler, a silent maid, and her three children. The interwoven time-frame juxtaposes scenes from Nina's past misbehaviors with the present morning when she can't seem to get the butler to bring her a cruller. (3 men, 1-2 women, flexible casting.) **WANDA'S VISIT.** Jim and Marsha have been married for thirteen years and are feeling a little bored and unhappy. Wanda, Jim's old girlfriend, shows up for a visit and becomes the guest from hell. Out one night for dinner, all hell breaks loose in the restaurant as a waiter tries to cope on his first day with the confused threesome. (2-3 men, 2-3 women, flexible casting.) **BUSINESS LUNCH AT THE RUSSIAN TEA ROOM.** Chris, a writer, has a business meeting at the Russian Tea Room with a new Hollywood hotshot, Melissa. At the Tea Room, Melissa pitches insane ideas to Chris who can't wait to just leave this meeting. Once home, he tries so hard to write up the idea of a priest and a rabbi who fall in love (and other complications) that they appear to him to help him through. (3 men, 3 women.) **UNIT SET. FEE: \$60 per performance when produced together; negotiable when produced individually.**

**ISBN: 0-8222-1460-1**

**\$6.50**

**THE DWARFS AND NINE REVUE SKETCHES.** SHORT PLAY COLLECTION. Harold Pinter. Another masterly study in mood and character exposition by England's most exciting and original playwright. First produced on British television and then brought to the stage on London's West End. **THE STORIES:** **THE DWARFS.** The play is concerned with three young men, Len, Pete and Mark, and the scene of action shifts back and forth between Len's house and Mark's. Sometimes all three come together, sometimes only two, and often Len is on stage alone. There are conversations and soliloquies filled with the brilliant convolutions of thought, the sudden flashes of truth that distinguish Pinter's unique style, with the mood ranging from calm introspection to explosive outpouring. Much of what is said hints at deeper thoughts left unspoken, and the sense of horror and alienation that often emerges is a searing indictment of our life and times. We meet, we talk, we tear at each other, but our insularity is seldom penetrated. We are together but alone, as though life were a mirror which reflects only our own image. But there is humor too, again distinctively Pinteresque in its startling swings from the direct to the illusive, and, in the end, there is a promise of perfectibility in the inescapable fact of change that dominates all. (3 men.) **TROUBLE IN THE WORKS.** A worker tells the boss that the men in the mill are satisfied with working conditions—its the products they object to. (2 men.) **THE BLACK AND WHITE.** Two old buddies, with little to do and nowhere to go, make small talk over soup in a crowded milk bar. (2 women.) **REQUEST STOP.** A brief monologue by a "lady" waiting in a bus queue. Is it her fault if the men she asked directions of should race to the wrong conclusions? (2 men, 3 women.) **LAST TO GO.** A coffee stall. The attendant and an old newspaper seller chat idly about a variety of pointless topics which probably mean little to either of them. (2 men.) **APPLICANT.** Applying for a job, a young man is given a bizarre psychological test that leaves him gasping, blushing and rolling on the floor in shock. (1 man, 1 woman.) **INTERVIEW.** During an interview, the proprietor of a pornographic book store confides that the "security police" have dossiers on all his customers—and so does he. After all, he's a pack of Communists. (2 men.) **THAT'S ALL.** "Mrs. A" and "Mrs. B" chatter on about a third party who used to come around on Wednesdays, but changed to Thursdays, because she wanted to go to her old butcher shop—or something of that sort. (2 women.) **THAT'S YOUR TROUBLE.** Two men in a park engage in a heated discussion about where a man carrying a sandwich board will feel the strain first—and most. (2 men.) **THE NEW WORLD ORDER.** Two men stand above a third—tied and blindfolded—talking



to each other, but addressing the third man. The insinuations and threats about what will become of—and what will be done to—this third man represent the forces in today's world that stifle freedom in its many forms. The fear and uncertainty conveyed by this short piece powerfully remind us that the evils of the world will always try to conquer us if we don't heed the warnings. (3 men.) **DIVIDED INTERIOR. FEE: \$25 per performance for THE NEW WORLD ORDER; \$20 for LAST TO GO; \$10 each for remaining sketches. SPECIAL NOTE: APPLICANT and INTERVIEW are not available for production.**  
**ISBN: 0-8222-1733-3 \$6.50**

**EARLY WARNINGS.** TWO RELATED SHORT PLAYS. Jean-Claude van Itallie. First produced by New York's celebrated Manhattan Theatre Club, these brilliant short plays offer three varied but equally imaginative and disquieting views of the impending doom that modern man seems determined to bring upon himself. "The highly theatricalized imagery and free-flowing dialogue represent a return in spirit to Mr. van Itallie's most celebrated success, *America Hurrah*," —NY Times. **THE STORIES:** In **SUNSET FREEWAY**, a young actress on her way to an audition is trapped in traffic. Nibbling away at a generous supply of snacks, she primps and chatters on about her life and career hopes, oblivious to the increasingly menacing reports on the car radio of an impending nuclear disaster resulting from computer error. (1 woman.) In **FINAL ORDERS**, two astronauts soaring through space dutifully follow a prearranged daily schedule until even their brief moments of amusement seem programmed. And, just as dutifully and dispassionately, they execute orders to detonate the nuclear device entrusted to their care as they hurtle toward oblivion. (2 men.) **UNIT SETS. FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-0346-4 \$6.50**

**ELECTION YEAR AND SO WHEN YOU GET MARRIED.** TWO PLAYS IN ONE VOLUME. Ellen Byron. **THE STORIES:** **ELECTION YEAR.** Set during the final months of the Reagan-Mondale presidential campaign, the action of the play is comprised of a series of lunchtime get-togethers between two young, unattached "yuppies." Rachel, in her mid-thirties, and apparently more concerned with food than romance, is both a sharp-tongued cynic and a confirmed liberal; while her slightly younger friend Wendy, an incurable romantic who is recovering from a painful breakup with her latest boyfriend, is desperate to find another meaningful relationship. Looking for something to do, Wendy offers her services to the Mondale campaign, whereas Rachel, the supposedly committed Democrat, finds herself sounding more and more like a doctrinaire Republican. Ironically Wendy (who really doesn't care much about politics) quickly strikes up a promising acquaintanceship with one of her fellow volunteers (a handsome young actor), while Rachel, solacing herself with the joys of chocolate cake, faces the sobering realization that she has moved far to the right of her original beliefs and opinions—and is going to vote for Reagan! In the end their friendship survives even this jolt and does so with a delightful blend of wit and high spirits. (1 man, 2 women.) **SO WHEN YOU GET MARRIED.** The place is a ladies' powder room, where three members of an Italian-American family, a grandmother, her daughter, and her granddaughter, retreat to discuss family business away from the distractions of a noisy wedding reception. The grandmother, an old world matriarch, is concerned that her granddaughter is not the one getting married, as it is definitely time for her to settle down and start raising a family. The granddaughter, however, has other ideas, specifically an art career and an apartment of her own—for which she needs the money her grandmother has set aside for her as a dowry. The generations clash uproariously and with much Italian "brio" as the flinty grandmother refuses to budge an inch—no money until her granddaughter agrees to find herself a husband; the granddaughter makes it very clear that marriage is the farthest thing from her mind; and the mother, caught in the middle, tries to calm things by plying the others with staggering amounts of food and drink carted in from the groaning buffet. She even arranges a visit by the glib, unctuous MC ("he's cute, he's single, he's Italian"), but the granddaughter remains unmoved and the old lady retreats into a stern-faced, stony silence. But, happily, the emotions stirred up by their dispute are counterbalanced by the strong family ties which bind them together and that, in the end, give them the means to deal with the differences that have sprung up between them. (1 man, 3 women.) **INTERIOR. FEE: 50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-0353-7 \$6.50**

**ELEVEN SHORT PLAYS BY WILLIAM INGE.** SHORT PLAY COLLECTION. William Inge. **THE STORIES:** **TO BOBOLINK FOR HER SPIRIT.** Short play about the dedicated autograph hunters who lie in wait for celebrities outside of one of New York's famous restaurants. (1 man, 2 women, 2 boys, 2 girls.) **A SOCIAL EVENT.** A brief but revealing study of two young Hollywood hopefuls. (1 man, 2 women.) **THE BOY IN THE BASEMENT.** A gripping play about a middle-aged man who still lives with his parents and

suffers the misery of a terrible and secret shame. (3 men, 1 woman.) **THE TINY CLOSET.** A fussy, middle-aged bachelor is upset to find that someone has been tampering with the lock on his closet—and has discovered a strange secret hidden there. (1 man, 3 women.) **MEMORY OF SUMMER.** A touching story of a woman who has lost her youth and replaced it with the questionable comfort of delusion. (1 man, 2 women.) **THE RAINY AFTER-NOON.** Two little girls and a boy "play house," emulating their parents with a completeness that both alarms and reveals. (1 boy, 2 girls.) **THE MALL.** The mall of an out-of-season amusement park becomes the setting for a series of separate encounters, all interwoven into a totality of meaning. (4 men, 6 women.) **AN INCIDENT AT THE STANDISH ARMS.** A wealthy young woman and the man she has picked up reveal an inner squalor which their luxurious surroundings cannot hide. (1 man, 1 woman, 1 girl.) **PEOPLE IN THE WIND.** Midnight, a bus station in rural Kansas, and a mixed bag of passengers—all victims of their differing fates. (3 men, 5 women.) **BUS RILEY'S BACK IN TOWN.** Two young former lovers meet again, and reach out to each other over the pain and bitterness of the intervening years. (4 men, 2 women.) **THE STRAINS OF TRIUMPH.** Two young lovers on a hillside are overheard by his best friend—and rival for the girl's affections. (5 men, 1 woman.) **FEE: \$25 per performance for BUS RILEY'S BACK IN TOWN and PEOPLE IN THE WIND; \$20 for all other titles.**  
**ISBN: 0-8222-0569-6 \$6.50**

**ERIS AND HOME AT SIX.** TWO PLAYS IN ONE VOLUME. Lee Falk. **THE STORIES:** **ERIS.** It is late at night on a high bridge over the Hudson, where a lone man watches the dark river slide silently by. A stranger appears, whistling for his lost dog, and a conversation, casual at first, begins. Enigmatically the man tells the stranger that he has been waiting for him, and then relentlessly, his probing, taunting questions and revelations drive the shaken stranger perilously close to the man's sinister intention—his suicide. A sudden turn of fate spares him, but then a second man appears and the game begins again—this time, perhaps, to reach its fateful conclusion. (4 men.) **HOME AT SIX.** The family: wife, son, daughter, grandmother and maid are startled by Dad's sudden arrival at four, as he never comes home before six. Dad acts as if all is as it should be, but subsequent revelations make it clear that such is not the case: The daughter admits to being an arsonist; the son guzzles beer because it keeps him off Scotch; grandmother is hooked on drugs; the maid is caught red-handed in her thievery; and Dad's best friend emerges blushing from his wife's bedroom closet. Dad is at his wit's end when, mercifully, six o'clock arrives—and all falls miraculously into proper place, just as it should be and would have been if he had come home at the right time to begin with. (2 men, 3 women, 1 boy, 1 girl.) **FEE: \$30 per performance for ERIS. \$25 for HOME AT SIX.**  
**ISBN: 0-8222-0362-6 \$6.50**

**THE EROS TRILOGY.** SHORT COMEDY COLLECTION. Nicky Silver. The **EROS TRILOGY** is comprised of three short pieces thematically connected. It presents four characters, each struggling to figure out which offers them greater refuge in the world: emotional intimacy or the pure physical escape of sexual contact. "All three pieces quiver with emotional electricity and deep unsettling intelligence." —The New Yorker. "...a perfectly crafted play that moves us deeply even as it keeps us laughing." —NY Daily News. "...bouts of glee between bouts of pathos." —Village Voice. **THE STORIES:** **CLAIRE**, the first piece, finds a beautiful matron who might have walked out of a Noel Coward play. Claire is trying to recover from an incident that occurred in the morning, an incident that brought home, all too painfully, the reality that the beautiful world she called home is gone forever. Shaken and frightened, she finds peace only while making love with a much younger man, a man who allows her to forget herself and retreat into a world where "we were children and easily pleased." (1 woman.) **PHILIP**, Claire's son, addresses the audience next. Stylistically he is her polar opposite, a mass of anxiety and tension, who lives a life without intimacy or human contact. Fearful and full of self-loathing, Philip becomes fixated on a young man, whose name he doesn't know. Terrified of rejection, he lives his life for furtive glances. Finally conquering his fear, he attempts to make contact—an act of bravery that leads to a terrifying and violent result. (1 man.) **ROGER & MIRIAM** follows the lives of a suburban mother and her awkward son for more than twenty years. From summer camp to finding new love after AIDS has robbed us of our innocence. Roger and Miriam confide in each other through a series of letters, often funny, sometimes tragic. While their paths are very different—Miriam experimenting with extra-marital affairs, Roger holding on to a childhood ideal of love—they both, ultimately come to a similar conclusion. "We were two people, touching," that's what mattered. (2 men, 1 woman.) **UNIT SET. FEE: \$60 per performance; \$20 each when produced individually.**  
**ISBN: 0-8222-1710-4 \$6.50**

**FALLING MAN AND OTHER MONOLOGUES.** MONOLOGUE COLLECTION. Will Scheffer. A revealing collection of monologues about love, sexuality and gay male identity. **THE STORIES:** **ONE MAN'S MEAT.** Someone's

in the kitchen with Jeffrey. Jeffrey Dahmer, that is. But don't be fooled by the tabloids and the sensational trial—this lonely mid-westerner had his reasons for becoming the notorious gay cannibal. In this tender cooking lesson, you'll learn about Jeffrey's parents and the bizarre emotional torture of his childhood that left him willing to kill for love. **ALIEN BOY.** A "coming out" story of a thirteen-year-old boy. **TENNESSEE AND ME.** The ghost of Tennessee Williams inhabits a male hustler and uses him to have all the sex that Tennessee couldn't get when he was alive. But after the thrill wears off, Tennessee's craving for intimacy and love returns. **FIRE DANCE.** A drag queen prepares in front of a mirror while discussing her idol, an older drag queen who died doing the "Fire Dance" that made her famous. **FALLING MAN.** A former cha-cha champion passionately remembers his love of dancing and the blistering sexual encounter that infected him with HIV. All plays require 1 man to perform. **UNIT SET. FEE: \$60 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1668-X \$6.50**

**FIFTH PLANET AND OTHER PLAYS.** SHORT COMEDY COLLECTION. David Auburn. **THE STORIES:** **FIFTH PLANET.** Charts the friendship between two observatory workers as it waxes and wanes over the course of a year. (1 man, 1 woman.) **ARE YOU READY.** The fates of three people drawn to the same restaurant are altered in an instant. (2 men, 1 woman.) **DAMAGE CONTROL.** Examines a politician and his aide during a moment of crisis. (2 men.) **MISS YOU.** Two couples rearrange via call-waiting. (1 man, 1 woman.) **THREE MONOLOGUES.** Depicts a young woman's solitude. (1 woman.) **WHAT DO YOU BELIEVE ABOUT THE FUTURE?** Ten people answer the title question. (10 men/women.) **WE HAD A VERY GOOD TIME.** Follows a married couple on a journey to a menacing foreign country. (1 man, 1 woman.) **MINIMAL SETS. FEE: \$60 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1825-9 \$6.50**

**FIVE ONE-ACT PLAYS BY ALAN BALL.** SHORT COMEDY COLLECTION. Alan Ball. Five satirical looks at modern life ranging in topics from marriage to our place in the food chain. "The one-act plays by Georgia playwright Alan Ball are comic gems." —Twin Cities Reader. "...[Ball] demonstrates a painfully lethal awareness of the convoluted games our generation has been consigned to play after we decided twenty years ago that we wouldn't play any more games." —Downtown. **THE STORIES:** The perfect young woman and her perfect young boyfriend in **MADE FOR A WOMAN** are perfect examples of the image conscious society in which we live. She has everything and he does too, and they have each other. All is fine until she feels duped by a case of over-packaging, her world falls apart, and she decides to take matters into her own hands in a dangerous way. (1 man, 1 woman.) In **BACHELOR HOLIDAY** a mouse, caught in a glue trap, causes three roommates to discuss the meaning of life, death, yuppie-dom, karma and the harsh reality of their place on the food chain. (3 men.) Over a **POWER LUNCH** a highly ambitious couple battle for power and control of their relationship even though they've just met. So serious are they that they even use the wait staff as tools of jealousy. (2 men, 2 women.) In **THE M WORD** two ambitious executives decide that they are good for each other and proceed to negotiate a future together. As they're so caught up in the corporate lifestyle, this truly is a negotiation and in the end, they agree to "merge." (1 man, 1 woman.) **YOUR MOTHER'S BUTT** focuses on a therapist desperately searching for clues to help her seriously disturbed young patient. As the patient rattles on about shoes and belts, he recalls a dream he had about his mother, and the therapist thinks she's got her answer. (1 man, 1 woman.) **FEE: \$60 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1368-0 \$6.50**

**FIVE ONE-ACT PLAYS BY MURRAY SCHISGAL.** SHORT PLAY COLLECTION. Murray Schisgal. Five short plays about relationships that sometimes sparkle and sometimes sputter. **THE STORIES:** **MEMORIAL DAY** shows us an unhappy couple bickering over the miseries of their marriage. They vie for the loyalties of the son they have consigned to the backyard well. When they haul him up, his is a final, uniting sadness—a straw dummy dressed in a soldier's uniform. (1 man, 1 woman.) **THE OLD JEW** sits alone in his shabby room, an old man pouring out his anguish to a group of imaginary neighbors. Then, removing his wig and makeup, reveals himself to be a young, embittered actor. (1 man.) **THE BASEMENT** is a serio-comic study of a man who has estranged himself from his family and given up all hope for children, career or money to pursue the "noble" (and rather strange) scientific research that, in sad truth, has yielded only frustration and unhappiness. (2 men, 1 woman.) In **FRAGMENTS** we see three futile young men, lifelong friends (and enemies), who lash out at each other and alienate the young social worker who visits them in their cluttered room. (3 men, 1 woman.) **WINDOWS** introduces us to a not-so-young couple who, starting over again in a new neighborhood, rent an old house

with too many windows—windows that peer disturbingly on the frantic and disjointed lives of those around them. (3 men, 2 women.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0997-7 \$6.50**

**FLIGHT LINES AND CROSSINGS.** TWO PLAYS IN ONE VOLUME. Barbara Schneider. **THE STORIES:** **FLIGHT LINES.** Anthony, a retired man in his sixties, and his wife, Christie, live in relative serenity until he is selected to sit on the jury for a sensational courtroom case. A terrorist, an attractive woman in her thirties, is being tried for complicity in a bank hold-up and the resulting murder of a guard. The play, which takes place in the aging couple's living room and in the mind of Anthony, examines such complex issues as justice versus individual compassion, and the nature of radicalism, in a surprisingly simple, affecting story. (1 man, 2 women.) **CROSSINGS.** The play begins in postwar Germany with a father telling his young daughter the old and familiar story of his escape from a prisoner-of-war camp. In ensuing scenes, the daughter grows up and begins to question her father's passive behavior during the war. Though he tries to defend his actions as a rational response to the time and place he lived, his daughter remains skeptical. It is only when the daughter realizes her own vulnerability to the easy habit of indifference, in present-day America, that she truly begins to understand her father. (1 man, 2 women.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0409-6 \$6.50**

**F.O.B./THE HOUSE OF SLEEPING BEAUTIES.** TWO PLAYS IN ONE VOLUME. David Henry Hwang. **THE STORIES:** **F.O.B.** is told in a style that moves quickly between myth and reality, with the characters occasionally speaking directly to the audience. Grace and Dale are cousins, living in the Los Angeles area and attending college. Dale is fully American, second generation. Grace is first generation and holds the customs of China in higher regard. The arrival of Steve, an exchange student and a newcomer from China, fresh off the boat, forces them to confront a number of conflicting feelings about America, China and themselves. Dale is very confrontational with Steve, mocking his English and manner. And in turn Steve is defiant and even provocative. Grace tries to keep the conflict from escalating but finds herself increasingly drawn to Steve. Grace decides to go with Steve to a school dance and an uneasy truce, of sorts, is reached between Dale and Steve. (2 men, 1 woman.) **THE HOUSE OF SLEEPING BEAUTIES.** A well-known novelist, Kawabata, visits a brothel in order to learn why older men frequent it. However this establishment is quite different from what he expected. Here the men simply sleep in the same bed with the beautiful young women provided, and the women never awaken or see them. The madam who runs the home carefully screens all of her potential guests and only accepts men who she deems worthy. Kawabata intends to write about the house, but slowly falls under its spell and finds himself unable to write the piece. He is troubled by thoughts of his own mortality and the suicide of his friend, the author Mishima. But the madam soothes him and with the aid of a mild sleeping potion, Kawabata finally sleeps. In the end he is able to write the story and has achieved an inner peace. With his newfound tranquillity, he asks the madam to make him some tea, but instead of the sleeping powder, he wants her to add a poison to it. Both the novelist and the madam drink the tea and slowly drift off to sleep. (1 man, 1 woman.) **FEE: \$60 per performance for F.O.B.; \$40 for THE HOUSE OF SLEEPING BEAUTIES.**  
**ISBN: 0-8222-0413-4 \$6.50**

**FOUR DOGS AND A BONE AND THE WILD GOOSE.** TWO PLAYS IN ONE VOLUME. John Patrick Shanley. **THE STORIES:** **FOUR DOGS AND A BONE.** Brenda, a seemingly guileless young actress, takes a meeting with Bradley, a troubled, middle-aged producer, to discuss the film on which they are working. Brenda wants to be a star, she even chants for it! But Collette, the other actress in the film, is in her way, so Brenda must convince Bradley that the film is in serious trouble unless he makes certain changes, one of which is taking out Collette's part. Bradley, knowing full well that the film is seriously over budget, intimates that he will effect Brenda's suggestions if she can convince her stepbrother, a giant movie star, to make a cameo appearance in the film, guaranteeing more capitalization and the cachet of success. Meanwhile, Collette has her own agenda: She knows she's not as young as she once was. She tries to convince Victor, the writer, to alter the film so she can be the heroine, or else, this, his first film, is destined to be lost in art houses or, worse, go directly to video. Victor, a naive young writer from Off-Off Broadway, doesn't know how to handle any of this, and his mother just died. He needs to mourn and to drink himself into a stupor before he changes his screenplay. Later, in the make-up trailer, Brenda and Collette find out they've been trying to stab the other in the back which leads to the kind of cat fight only actresses do and culminates in a mock-bonding. All hell breaks loose in the final scene when Bradley and Victor confront one another over the state of the film and are interrupted by Brenda and Collette, and all the lies and backbiting are exposed as these four dogs go after their bone. (2 men, 2 women.) **THE WILD GOOSE.** When the story opens, we find Jameson and Renaldo amongst table

and chairs, deciding if they can live together in the world or not. They share their water and peanuts as they tear each other down to gain the upper hand. Jameson shoots Renaldo dead. Just in time, for Ramona comes in and now Jameson can have her all to himself. But Ramona misses Renaldo and nothing is settled until Renaldo jumps up! Alive again! Aha, now Ramona must choose between them. This presents a problem since Ramona was just about to hang herself. Jameson shoots her instead—to forego the grief of a suicide. Soon the wild goose hovers over the scene with its majestic sound and beauty. Ramona jumps up just after Jameson shoots the bird, and it falls at their feet. Can anything survive in this world? They wonder as they all sing “Take Me Out to the Ballgame,” and prod the goose to come alive again, which, in time he does, to join the living. (2 men, 1 woman.) **FEE: \$60 per performance for FOUR DOGS AND A BONE; \$25 for THE WILD GOOSE.**  
**ISBN: 0-8222-1400-8 \$6.50**

**FOUR FROM E.S.T. MARATHON '99.** SHORT PLAY COLLECTION. Cherie Vogelstein, Leslie Ayvazian, Susan Kim, Romulus Linney. “...a real discovery...” —NY Daily News. “...a gentle, enchanting one-woman show...it’s endearing throughout.” —NY Times. “...original...clever...entertaining. A meditation on spiritual survival.” —NY Times. “...by approaching episodes in Wilde’s past through the prism of his delirious, final hours, veteran playwright Romulus Linney breathes new life into a tired subject...” —NY Daily News. **THE STORIES: ALL ABOUT AL** by Cherie Vogelstein. In a New York coffee shop, a cad named Gil awaits the arrival of his girlfriend, Allison, so that he can break up with her. In walks their old pal Lenny, a tragically hopeless romantic in mourning over his own most recent rejection. As these two opposites debate the merits of love and sex, it becomes clear they agree on only one thing: They both want Allison...or do they? (2 men, 1 woman.) **DEAF DAY** by Leslie Ayvazian. A young mother encourages her deaf son to interact with other children by creating a practice day at the park. She has to help her son overcome his fear of others teasing him. At the end of the day, the son is charged with determination but still fears the hearing world and requests the next day be spent at home as a quiet day. (1 woman.) **DREAMTIME FOR ALICE** by Susan Kim. Forty-three-year-old book editor Alice flees a failed marriage and suburban despair in America and finds herself unintentionally stranded in the Australian outback. Armed with only sunscreen, a Swiss army knife, and a caustic attitude, she is initially breezy. However she grows increasingly desperate and watches both self-assurance and her very worldview slip away as she begins to question not only the possibility of rescue, but the deeper meaning of her life. By finally owning up to her weaknesses and asking for grace, she is able to attain a certain transcendence...but at a cost. (2 women.) **GOODBYE OSCAR** by Romulus Linney. It is Oscar Wilde’s last moment on earth. He thinks of his trip to the United States, when a young bellhop was sent to his hotel room as a “gift.” It is obvious to Oscar that the youth does not want to be there. Oscar asks him what his troubles are, finds out, and sends him away with \$100. Then he thinks of himself at a dingy café in France, meeting the same young man, now dressed as a British gentleman, who knows all about him. Why? When he discovers that, Oscar Wilde understands that he is dead and accepts the love of heaven. (2 men.) **UNIT SETS. FEE: \$60 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1732-5 \$6.50**

**FOUR ONE-ACT PLAYS BY ROBERT SCHENKKAN.** SHORT PLAY COLLECTION. Robert Schenckan. Four plays dealing with relationships of all kinds. “Schenckan has written a theatrical tome poem, not primarily of history but of AIDS.” —LA Times. “...we are reminded how suddenly violence can enter our lives and how easy it is for innocent bystanders to become victims.” —Louisville Times. “...powerful dramatic anecdote redolent with theatrical gossip at its bitchiest an extremely cunning play with all the fascination of eavesdropping on a particularly juicy scandal.” —Louisville Courier-Journal. “Anger, frustration and fear are the prevailing emotions in this well-written backstage drama. Schenckan knows theatre people and the pressures that touch both their personal and professional lives.” —Louisville Times. “Chilling and heavily ironic.” —The Scotsman. “Terrifying, squirm in your seat stuff.” —LA Times. **THE STORIES: IN CONVERSATIONS WITH THE SPANISH LADY**, a sleepless old railroad man describes hauling trains full of the dead across Canada during the World War I home-front plague of influenza that killed thousands of people. As he defends his life, a Spanish lady, cloaked in white, hovers over him as a spectral visitor. (1 man, 1 woman.) **AT LUNCH BREAK**, two strangers strike up a lunchtime conversation in the park that will leave both of them changed forever. (2 men.) **DURING INTERMISSION**, in the star’s dressing room, on a disastrous opening night, old debts are settled while love and power vie for a place on the bill. (4 men.) **CALVIN RENNER IS THE SURVIVALIST**, a “survival engineer,” a doomsday prophet/profitier with a very special pitch for surviving the twentieth century. Don’t be the last on your block. (1 man.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-1366-4 \$6.50**

**FOUR PLAYS BY CONOR MCPHERSON.** MONOLOGUE COLLECTION. Conor McPherson. “...already heir to the great Irish tradition of absorbing tale-telling...He has a priceless narrative gift.” —Guardian (London). “The writing is terse, lucid and admirably dispassionate.” —Irish Times. “...an old-fashioned, hard-boiled yarn...another nail-biter from this award-winning young playwright.” —Sunday Times (London). “Conor McPherson has penned one of the year’s best new works for the theatre. Highly enjoyable and highly recommended.” —Sunday Express (London). **THE STORIES: ST NICHOLAS** finds an aging jaded theatre critic recounting his obsession with a young actress, and how that obsession leads to a journey into a macabre world of vampires from which he almost can’t escape. (1 man.) **IN THIS LIME TREE BOWER**, three young men from a Dublin seaside town tell their overlapping recollections of one fateful night that included a rape, an embarrassing episode at a college lecture, and a robbery done for retribution that ties it all together. (3 men.) In the sobering one-man play **RUM AND VODKA**, a young alcoholic recounts the events that follow after he loses his job—from the feud with his wife to the bender that might finally help him realize what’s important in life. (1 man.) **THE GOOD THIEF** is another one-man play wherein a ruffian reveals the remorse and regret he feels after a botched job leads to murder, kidnapping, and finally a desperate flee that results in unfortunate casualties and imprisonment. (1 man.) **UNIT SETS. FEE: \$60 per performance for each play.**  
**ISBN: 0-8222-1707-4 \$6.50**

**FOUR SHORT PLAYS BY MARK MEDOFF.** FOUR PLAYS IN ONE VOLUME. Mark Medoff. **THE STORIES: THE FROEGLE DICTUM.** An absurdist comedy which contrasts the widely divergent lifestyles (and personalities) of two couples to devastating effect. The action focuses on the plight of the unwashed Al, who fails repeatedly (and hilariously) in his attempts at suicide, only to find redemption in the love of the tidy Harriet. (2 men, 2 women.) **DOING A GOOD ONE FOR THE RED MAN.** Selected for inclusion in “Best Short Plays,” this revealing and bitingly funny play projects still another uncomplimentary aspect of our infamous treatment of the American Indian. The approach is outlandishly farcical, but the truth of the situation is chillingly real—as is the justice of the red man’s revenge. (2 men, 1 woman.) **THE ULTIMATE GRAMMAR OF LIFE.** A remarkable inventive black comedy-fantasy, which details the conflict between a harried Jewish intellectual, his vapid sex-kitten wife, and the cynical Mexican-American “wetback” who comes between them—doing the poor man out of his wallet, his wife and ultimately his way of life. (2 men, 1 woman.) **THE WAR ON TATEM.** Highly resourceful in its imaginative theatricality, this unique play captures the excitement, tensions and exhilaration of youth in its depiction of a “war” between two neighborhood “gangs.” Nostalgic and redolent with memory, the play also foreshadows the later, and perhaps lesser, world of adulthood. (7 men, 1 woman.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0744-3 \$6.50**

**FOUR SHORT PLAYS BY JEROME KASS.** SHORT PLAY COLLECTION. Jerome Kass. “On the basis of these four short plays, I think it is safe to greet author Jerome Kass at the beginning of an eminent theatrical career.” —NY Herald-Tribune. “Deft and original...a new talent worth watching.” —NY Post. “In a remarkably few lines, he lets us see where his people come from, what they are doing, and where they are going. What is more difficult, he makes us interested in all three.” —NY Herald-Tribune. “...he writes with real wit, and he manages to involve the audience in the problems and the fate of his characters.” —NY World-Telegram & Sun. “...has bite, pith, humor and relevance, with its four characters sharply drawn and very human.” —NY Times. **THE STORIES: PRINCESS REBECCA BIRNBAUM.** In the living room of the Birnbaum’s Bronx apartment, Rebecca’s mother, her married sister and her piano teacher wait eagerly for Rebecca’s appearance in the dress she has chosen for her first prom. When she whirls in they are distressed to find that she has picked an ultra-simple white frock, which may complement her natural, fresh charm but, in their view, does nothing to “gild the lily.” First they suggest a little make-up here and there—which leads to mascara, false eyelashes and a total obliteration of Rebecca’s girlish complexion. Then a few other touches are pressed on the reluctant girl: a bright colored sash, a bunch of artificial flowers, a high fashion red wig to cover her “too plain,” carefully combed hairdo. The final touch is her mother’s mink stole, and then Rebecca turns nervously to greet her escort, transformed into her well-meaning family’s idea of a young girl of taste and status. But her boyfriend has also gone through the same ordeal. Whereas he too had agreed that simplicity was to be the keynote, he turns up with a pink tuxedo jacket, a plaid cummerbund, patent leather shoes and a bunch of red roses sprayed white for the occasion. (1 man, 4 women.) **MAKE LIKE A DOG.** To relieve the tedium of their childless suburban existence, Elvira suggests that Stanley should have a hobby—but what he wants is a dog, and this Elvira will not allow in their spotless, dust-free house. But, to humor him, she agrees to make-believe that she is a dog—and he its master—barking and rolling over as directed. Then Stanley takes

his turn, and the game begins to be more farcical and yet, at the same time, rather menacing and even cruel. Behind their antic behavior there are hints of resentments and frustrations, and the threat of ugliness and disorder should the game get out of hand. So it is abandoned, somewhat sheepishly, and Stanley and Elvira retreat to their former, more normal behavior, where boredom leads only to talk, rather than the disquieting risks that action can bring. (1 man, 1 woman.) **SUBURBAN TRAGEDY.** Bored with the routine of suburban housekeeping, Mrs. Goldman has taken a summer English course—and has fallen in love with her instructor, Mr. Stein, a soft-spoken, highly intelligent young man who has opened her eyes to the joy of learning. After the final exam, Mrs. Goldman and Mr. Stein at last have a moment alone and, overcoming her reserve, Mrs. Goldman draws him into a conversation that becomes increasingly personal and impassioned, as Mrs. Goldman confesses her loneliness, her sense of futility, and the desires that Mr. Stein has aroused within her. Touched, but reluctant to encourage her, Mr. Stein does however admit that his own life has not been without problems. But while their mutual unhappiness is real to both of them it does not, and cannot, draw them together—and they part with the bittersweet knowledge that their differences are too great to be reconciled in a clandestine affair. (1 man, 1 woman.) **YOUNG MARRIEDS AT PLAY.** Joe and Adam, two boyhood friends who grew up together in the slums, meet by chance and decide to get together, with their wives, for a social evening. But the pleasant memories of old times are soon submerged in the differences the years have brought. Joe is now a teacher, married to a rich wife who also teaches, and drawn to drinking more than he should. Adam, still a rough diamond, and given to remarks which are offensive to Joe's wife, works in his father-in-law's furniture store and vents his frustrations on his inane but long-suffering wife, Ava. Their evening of Monopoly turns into a trial for all as the game becomes a source of selfish triumph for the loutish Adam, and his wife's attempts to make him behave trigger off outbursts of invective and even physical violence. But the strains that underlie the marriage of Joe and Ruth are also felt—in Joe's drinking, in Ruth's snide patronizing of her husband's friend, and in the discomfort they experience in living amidst the luxury provided by her father's money. As the evening progresses the antagonisms and near-hatreds that assail both marriages surge forward with increasing dramatic thrust, subsiding, as the couples part, to a kind of armed truce—troubled, uncertain, and fraught with peril for the future. (2 men, 2 women.) **UNIT SET. FEE: \$50 per performance when produced together; \$25 each for PRINCESS REBECCA BIRNBAUM, MAKE LIKE A DOG and YOUNG MARRIEDS AT PLAY; \$20 for SUBURBAN TRAGEDY when produced individually.**  
**ISBN: 0-8222-0607-2** **\$6.50**

**FOUR SHORT PLAYS BY LANFORD WILSON.** **SHORT PLAY COLLECTION.** Lanford Wilson. "...the most interesting new American playwright since Albee." —New Statesman. **THE STORIES:** The monologue **DAYS AHEAD** portrays the fraught psyche of a fastidious little man as he confronts the memory of an early love which he perceives as a dusty, crumbling wall through which he must dig. (1 man.) **THE MADNESS OF LADY BRIGHT** traces the mental breakdown of Lesley Bright, an aging homosexual whose past returns to haunt him with the emptiness of the choices he made. (2 men, 1 woman.) **THIS IS THE RILL SPEAKING,** A Play for Voices, is a poetic, mosaic-style evocation of small-town life told through multiple voices which shift and blend from identity to identity. (3 men, 3 women.) **SAY DE KOONING** pits an artist and two female lovers against the very strains of modern life they hoped to escape by summering at the beach. Not even there, though, can they avoid the pitfalls of their own demanding personalities. (1 man, 2 women.) **UNIT SET. FEE: \$60 per performance when produced together; \$30 each when produced individually.**  
**ISBN: 0-8222-1361-3** **\$6.50**

**FRIDAY NIGHT.** **THREE SHORT PLAYS.** James Elward. This trio of sharply etched studies of big city life and loneliness, introduced the author to New York audiences. The three plays, skillfully compounded of humor, poignance and revealing insights, fit together into a marvelously cohesive evening, but may also be produced individually. "There are no special effects, no gimmicks. But there is considerable truth." —Wall Street Journal. "He is a deft craftsman, with the ability to etch character in sure, swift strokes and with an accurate ear for the nuances of dialogue." —Jersey Journal. "...tight dramatic form alive and playable" —NY Post. **THE STORIES:** In the first play, **THE RIVER**, two unmarried ladies meet in a cafe to lament the fact that one of them just reached the dangerous age of thirty—which the other (a far more philosophic sort) has long since sailed safely past. Brooding on the finality of it all, and the broken romances that have embittered them, the two find their attention drawn to the couple at the next table—a sweet young thing in her twenties and the older man with whom she is obviously having an affair. They don't mean to eavesdrop, but it is as if they were seeing themselves just a few years earlier, and their knowledge of what the young girl is in for makes them want to speak up. Which they do—with funny,

touching and ultimately beneficial results. (2 men, 3 women.) The second play, **PASSPORT**, deals with a lonely middle-aged newspaperman, a little the worse for drink and sadly convinced of his ineffectiveness and failure as a person. Out of his monologue spoken perhaps with the aching desire that someone will miraculously hear, and care, comes a remarkable portrait of a man alone—wanting to feel alive again but reconciled to an existence without real meaning or purpose. (1 man.) In **MARY AGNES IS THIRTY-FIVE**, a couple arrive at the girl's apartment after an evening out—he bent on seduction and she determined to preserve her honor. They have both reached the age where loneliness might seem to be a tempering influence, but he has (without really being aware of it) become the predatory bachelor and she (although she still has hopes) the frigid spinster. Their confrontation is poignant and very real—but ultimately, as it must be, a stalemate. (1 man, 1 woman.) **INTERIORS. FEE: \$40 per performance when produced together; \$15 for PASSPORT; \$20 each for THE RIVER and MARY AGNES IS THIRTY-FIVE when produced individually.**  
**ISBN: 0-8222-0425-8** **\$6.50**

**FUN AND NOBODY.** **TWO RELATED SHORT PLAYS.** Howard Korder. Set in the fictional northeastern United States industrial town of Roberson City, these brilliantly inventive plays blend humor, pathos and biting social commentary as they probe the dark underside of the American dream—the arid futility experienced by two teenagers out to have a good time no matter what and the desperate frustration faced by the father of one of the boys when he suddenly loses his job. The first play, **FUN**, was originally presented by the Actors Theatre of Louisville as part of the 11th annual Humana Festival of New American Plays, where it received the Heideman Award as winner of the National One-Act Play Contest. **THE STORIES:** **FUN** deals with the determination of two bored teenagers, Casper and Denny, to seek out a good time in their small city environment of tacky shopping malls and fast-food outlets. Told in a series of short, fast-moving scenes, with biting, staccato dialogue that subtly captures both the laid-back, pseudo-sophistication of the boys and the ennui which underlies this, the action of the play follows them, boom-box in hand, as they move from one suggested locale to another in search of excitement, sex, booze, drugs, or whatever might move their lives off dead, boring center. Picaresque in style, the play is both very funny and deeply revealing of the angst besetting much of modern American society. (6 men, 1 woman.) The second play, **NOBODY**, examines another aspect of our troubled times when Denny's father, Carl, loses his well-paying factory job. Again the playwright uses the technique of short, interrelated scenes to follow Carl's downward spin as his self-respect is steadily eroded—his family life plunged into turmoil, he finds himself falling in with a group of bitter malcontents, and his growing despair leads to drinking, violence, and the eventual destruction of his marriage. In the end he does find another job but, by this time, his dreams are shattered—and, sadly, all it can mean to him now is the money it will bring in. (11 men, 2 women.) **UNIT SETS. FEE: \$60 per performance when produced together; \$30 each when produced individually.**  
**ISBN: 0-8222-0430-4** **\$6.50**

**THE GENERAL OF HOT DESIRE AND OTHER PLAYS.** **SHORT PLAY COLLECTION.** John Guare. "THE GENERAL OF HOT DESIRE...sees something admirable and pathetic in humankind's attempts to reconnect, through art and religions, with paradise lost and an indifferent God, and it sums up the generosity of spirit..." —NY Times. "THE GENERAL OF HOT DESIRE...comes up with pearls...it even dares at times to be beautiful..." —NY Daily News. "THE GENERAL OF HOT DESIRE is a droll miracle play in miniature and a little masterpiece." —Wall Street Journal. **THE STORIES:** **THE GENERAL OF HOT DESIRE.** How does one write about the unknowable? A group of English Lit students attempt a condensed version of the Christian Bible, starting with a Shakespeare Sonnet. Their knowledge of Bible stories combine with their modern-day sensibility to become an accusation against an apathetic and greedy God. Their take on Eden and the aftermath compel them to combine love and knowledge to become the weapon against a God who frowns on those who have used their freedom from Eden to see God as perhaps he really is: silent. (5 men, 4 women.) **GREENWICH MEAN.** A and B are moving in together. As they unpack, their conversation reveals an excitement and a lover's trust in the future and in each other. But when an earthquake hits and A grabs onto boxes instead of B, new light is shed on the relationship. How long can it now last? (1 man, 1 woman.) **TALKING DOG.** A man takes his girlfriend hanggliding for the first time, prompting her to overcome her fears. She does it, and hears him say—in flight—I love you. She doesn't mention it, but glides again and again to hear it. When she realizes it may not be him, she decides it is nature talking, taking on a more profound meaning. But he thinks she can't take a joke and moves on, constantly searching for someone who understands him. (2 men, 2 women.) **NEW YORK ACTOR.** Several actors are sitting in a theater bar, reveling in success and failure—their own and that of their friends around them. Craig is back in New York after several seasons in Hollywood in a sitcom. So happy to be cast in an upcoming Broadway production, he doesn't

mind revealing that Hollywood was not what he liked. The other stage actors agree but would have loved the chance to do TV. There is an element of fear—that it all could disappear in a moment—along with the humor of what their lives have been like and the uncertainty of the profession. When one more actor joins them, and tells him of a part he just got, they all realize Craig's been fired and this guy is taking the role. Instead of rallying around, everyone goes their own way, leaving Craig with his greatest fear of being a has-been. (5 men, 3 women.) UNIT SETS. **FEE: \$60 per performance when produced together; \$25 each when produced individually.** ISBN: 0-8222-1693-0 **\$6.50**

**THE GIMMICK AND OTHER PLAYS.** SHORT PLAY COLLECTION. Dael Orlandersmith. "Scorching...terrible and touching...M. Orlandersmith is herself wholly original, a riveting combatant in a story, like all war stories, that stamps her as one who has been there." —NY Times. "[Orlandersmith's] depictions of the characters in her native East Harlem neighborhood—some broken, some on the way down—are passionate and full of insight. —The New Yorker. **THE STORIES: THE GIMMICK** tells the story of Alexis and Jimmy, a pair of outsiders who forge a friendship through their shared passion for art. There is a love more powerful than the ghetto gimmicks that devastate much of the Harlem of their youth. When one falls, the bond that has kept them whole threatens to destroy them both. (1 woman.) **MY RED HAND, MY BLACK HAND.** This play tells the story of one girl's courageous search for belonging and acceptance in the two very distinct cultures that make up her heritage—African-American and Native-American. The play unfolds as the girl describes the past, present and future of her parents' cultures and their fusion into her own. She tells us about the "Red" Tlingit and Lakota parentage of her father, who leaves the reservation to play blues rock in Boston. And the "Black" rural Virginia background of her mother, who goes to Boston seeking the big-city life. Her parents meet at a dance and fall in love, but not without the complications of prejudice from their families. (1 man [Native American], 2 women [1 black, 1 mixed race].) **BEAUTY'S DAUGHTER.** One woman's journey with many obstacles stacked against her. The heroine or "anti-heroine" can choose to be a victim of the violent cards life has dealt her or she can use her poetry and music as a creative means to deal. The audience sees the character's inability and ultimate ability to deal with other people and triumph in the end. (1 woman.) **MONSTER.** A violent family history passes from one generation to the next. The narrator, a young woman, uses stories, poetry and characters to introduce and juxtapose situations. Through her powerful eyes we witness violence, friendship, alienation, family love and loyalty. (1 woman.) UNIT SET. **FEE: \$40 per performance for THE GIMMICK; \$25 each for MY RED HAND, MY BLACK HAND, BEAUTY'S DAUGHTER and MONSTER.** ISBN: 0-8222-1881-X **\$6.50**

**GIRLS WE HAVE KNOWN AND OTHER ONE-ACT PLAYS.** THREE SHORT PLAYS. Ralph Pape. Three remarkably inventive and absorbing one-act plays by a writer of exceptional originality and skill. Although quite different in mood and style, the plays blend into a cohesive, theatrically vivid program—but can be presented separately with equal success. **THE STORIES:** The first play, **GIRLS WE HAVE KNOWN**, was initially presented by Playwrights Horizons, in New York City, and was a finalist in the "Great American Play Festival" of the Actors Theatre of Louisville. The action centers on two young buddies, a Hollywood screenwriter and a hip pool hustler, who are driving cross-country from Los Angeles to New York. Their conversation, which is bright, funny and most revealing, is concerned largely with their amorous exploits over the many years of their acquaintance—and some "double-dealing" which only now comes to light as road-weariness (and scotch) loosen their tongues. (2 men.) The second play, **WARM AND TENDER LOVE**, (commissioned by Actors Theatre of Louisville) is set in the sauna of a New York City health club, where a streetwise young Manhattanite tries to work his charms on an attractive young girl—who happens to be Russian. While both speak English, there is an obvious "culture gap" to be surmounted, which leads to some very fast, funny and ultimately touching developments. (1 man, 1 woman.) The third play, **SOAP OPERA** (again commissioned by Actors Theatre of Louisville), is a deft and dramatically arresting interweaving of monologues, as a secretary, a mechanic and a painter separately reveal the sometimes bizarre details of their romantic triangle. By turns lyrical, terrifying and comic, the play is both a heightened melodrama and a dreamlike allegory of sexual confusion. (1 man, 2 women.) UNIT SETS. **FEE: \$60 per performance when produced together; \$25 for WARM AND TENDER LOVE; \$30 each for SOAP OPERA and GIRLS WE HAVE KNOWN when produced individually.** ISBN: 0-8222-0449-5 **\$6.50**

**GRACELAND AND ASLEEP ON THE WIND.** COMEDY. Ellen Byron. **THE STORIES:** **GRACELAND.** The place is the front entrance of Graceland, the late Elvis Presley's Memphis mansion, the time, five o'clock in the morning,

three days before the estate is to be opened to the public. Two ardent Presley fans, Bev and Rootie, are camped out before the gates, each determined to be the first to enter the sacred precincts. Bev is a bewigged, middle-aged lady with too much make-up and a brassy down-home style; Rootie is young and shy and somewhat intimidated by the raucous Bev. Wary at first, the two soon progress from dispute to shared confidences and a growing compassion that, in the end, moves the essentially warm-hearted Bev to defer the place of honor to her waif-like and touchingly sincere rival. (2 women.) **ASLEEP ON THE WIND.** The time is ten years before the time of **GRACELAND**, the place, a small clearing in Bayou Teche, Louisiana, the "special place" that Rootie refers to in the other play. This is where Rootie and her favorite brother, Beau, a handsome, sensitive and restless young man of thirty come to talk in private and to escape her other brothers, two high-spirited hot rodders who seem to delight in pestering their shy, reclusive sister. This time Beau has a double purpose for their meeting: to persuade Rootie to try to stick it out at home and in school and to reach beyond him for companionship; and also to tell her that he has enlisted in the army and has requested service in Vietnam. Inevitably the news comes as a deep shock to Rootie, but it is the way of its telling that makes the play so touching and evocative—and that in the end allows Rootie to accept the fact that her life, for better or worse, will never again be the same. (1 man, 1 woman.) **FEE: \$60 per performance.** ISBN: 0-8222-0469-X **\$6.50**

**THE GREAT LABOR DAY CLASSIC AND THE FORMER ONE-ON-ONE BASKETBALL CHAMPION.** TWO PLAYS IN ONE VOLUME. Israel Horowitz. **THE STORIES:** **THE GREAT LABOR DAY CLASSIC.** A group of runners, of various ages and backgrounds, are discovered midway in a marathon race. As they pull abreast of each other they chat amiably; renewing old friendships; introducing themselves to new participants; and discussing their lives beyond the world of racing. Some are young, some old; some veterans, some novices; some married, some single. As they jog on, signs pass by announcing the miles left to go until, at last, the finish line appears. All complete the course, and while the competitive spirit quickens as the end of the race nears, it is also clear that in their shared enthusiasm each is rooting for the others as much as for himself. It is how the race is run that matters most and, in the final essence, all who compete—and go the full distance—are winners, no matter when they cross the finish line. (3 men, 3 women.) **THE FORMER ONE-ON-ONE BASKETBALL CHAMPION.** The scene is a city playground, where an undersized teenager is shooting baskets. An enormously tall man of middle age stops to watch; then to give pointers to the boy; and finally to challenge him to a one-on-one competition. As they play, it is quickly evident that the older man was once a professional and, in fact, the boy is aware of who he is and of what happened to his once promising career. It also develops that the father of the boy was killed by the son of the older man during a robbery—and now the man has come to atone for his son's crime. He wants to even the score, by letting the boy shoot him (as his father was shot), or, less drastically, by allowing the boy to win over him on the basketball court. But the boy rejects both alternatives—when he wins he wants to "win straight," and all he asks for is a rematch in ten years, when he will be taller, stronger, and more skilled, and able to go "one-on-one" without any concessions given. (2 men, one is a teenager.) **FEE: \$25 per performance for THE FORMER ONE-ON-ONE BASKETBALL CHAMPION; \$20 for THE GREAT LABOR DAY CLASSIC.** ISBN: 0-8222-0482-7 **\$6.50**

**THE GREAT NEBULA IN ORION AND THREE OTHER PLAYS.** THREE PLAYS IN ONE VOLUME. Lanford Wilson. **THE STORIES:** **THE GREAT NEBULA IN ORION.** This fascinating and brilliantly inventive play details the chance meeting, after many years, of two girlhood friends. One has "married well" and the other has achieved a successful career, but, for both, as their poignant and telling conversation reveals, there is an aching emptiness beneath the elegant veneer of their lives. (2 women.) **THE FAMILY CONTINUES.** A haunting play of memory, written in a stream-of-consciousness contrapuntal style, which evokes the panorama of a young man's life—birth, army service, marriage, job, parenthood, old age—with in the brief span of its action. Highly innovative in its theatricality, the play illuminates not only the continuity of human life, but also the poignancy and bitterness that can infuse it. (5 men, 5 women, flexible casting.) **IKKE, IKKE, NYE, NYE, NYE.** This explosively funny and ingenious farce deals with what might have been a seduction—but while she is all for it (despite her feeble protests) he has eyes only for her telephone. And what he can't say to her face, floods out readily on the phone, with hilarious and devastating results. (1 man, 1 woman.) **VICTORY ON MRS. DANDYWINE'S ISLAND.** A high-style spoof on comedy in the Oscar Wilde mode, which keeps a delightfully straight face while poking fun at the stilted behavior of its very proper characters. The scene is the sitting room of Mrs. Dandywine's elegant summer "cottage," where things take a flustered turn at the unexpected arrival of a man who, of course, must be up to no good. (2 men,

3 women.) **FEE: \$30 per performance for THE GREAT NEBULA IN ORION and IKKE, IKKE, NYE, NYE, NYE; \$25 for THE FAMILY CONTINUES and VICTORY ON MRS. DANDYWINE'S ISLAND.**  
**ISBN: 0-8222-0382-0 \$6.50**

**THE GROVES OF ACADEME and THE PLUMBER'S APPRENTICE.** TWO PLAYS IN ONE VOLUME. Mark Stein. **THE STORIES:** THE GROVES OF ACADEME. The scene is the cramped office of Bill Groves, an assistant professor of English at a prestigious university, where he is visited by Paul Morris, a rather quirky undergraduate who asks to be admitted to an honors seminar on comedy. In a series of quick-changing scenes which span the school year, the two discuss Paul's academic record, the subject of his term paper and, as they become more at ease with each other, their private lives and feelings. Paul has an off-the-wall attitude toward college and life in general that first startles, then amuses, and ultimately impresses the older man, while Paul's opinions and behavior are gradually influenced as much by Groves' individual qualities as by his intellectual attainments. Highly amusing and sharply observant, the play conveys much about the academic "treadmill," but even more about the special strengths that can be nurtured when student and teacher reach beyond the formal relationship that, so often, is all that exists between them. (2 men.) **THE PLUMBER'S APPRENTICE.** Sally, a "liberated" young woman who is out to establish the equality of her sex in the plumbing trade, is assigned by the union to work with Rog, a middle-aged master plumber who obviously feels that a woman's place is in the home. At first they are oil and water, but Sally is determined to master her craft no matter how snide and brusque Rog might be, and gradually, in a series of sometimes funny sometimes poignant short scenes, Sally gains Rog's acceptance and even his respect. In the end, however, Sally wearies of the uphill struggle and concedes that she has taken on more than she can cope with—much to the unexpected consternation of Rog, who, in a deftly understated final scene, has to admit that Sally has turned out to be a pretty good apprentice after all. (1 man, 1 woman.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0486-X \$6.50**

**GUM and THE MOTHER OF MODERN CENSORSHIP.** SHORT PLAY COLLECTION. Karen Hartman. "Karen Hartman's duo of plays about women in restrictive Islamic societies provides an intriguing exploration into a milieu rarely seen on American stages. The first, **THE MOTHER OF MODERN CENSORSHIP** is a small, clever political comedy in the vein of Vaclav Havel's earlier plays. The second, longer and richer **GUM**, is a tragedy with sexual politics and poetry in equal measure. These are intelligent, sophisticated works, and they clearly establish Hartman as a playwright to watch." —Variety. "Karen Hartman's play **GUM** is both hilarious and disturbing. It, and its companion, **THE MOTHER OF MODERN CENSORSHIP**, are superb satires and also compassionate dramatic visions. Karen Hartman is fulfilling her extraordinary early promise." —Harold Bloom. "A beguiling, sensual, witty, impassioned, deeply moving and brightly burnished gem." —San Francisco Examiner. "A sexy, sharp one-act...laced with a lightness that pokes as much fun at Western commercialization as it does at Middle Eastern orthodoxy." —The New Yorker. "Transcends its political agenda to create a lyrical fable about sex, love, danger and virtue." —NY Newsday. **THE STORIES:** **GUM.** In this violent fairy tale, two cloistered sisters discover new appetites. **GUM** takes place in a fictional fundamentalist country, inspired by a true scandal in which young Egyptian women were rumored to have had sex with boys in cars. The explanation? Tainted gum, part of a foreign plot to undermine the virtue of traditional girls. Too outrageous to be real, too terrifying to be anything else, **GUM** depicts the glee and the horror of sexual awakening in a fiercely restrictive culture. Explicit sexual content. (2 men, 3 women.) **THE MOTHER OF MODERN CENSORSHIP.** An office comedy behind veils, **THE MOTHER OF MODERN CENSORSHIP** tells the story of a power grab in a world where purity is the ticket to success. The setting is the Music Censorship Headquarters of a fictional fundamentalist country. In the face of ever-shifting rules and restrictions, the chief music censor and her loyal assistant must prove they are worthy to screen out the smut. (1 man, 3 women.) **UNIT SETS. FEE: \$75 per performance when produced together; \$60 for GUM; \$30 for MOTHER OF MODERN CENSORSHIP when produced individually.**  
**ISBN: 0-8222-1927-1 \$6.50**

**HAPPY ENDING and A DAY OF ABSENCE.** TWO PLAYS IN ONE VOLUME. Douglas Turner Ward. **THE STORIES:** **HAPPY ENDING.** The story of two sisters, Ellie and Vi, who work as maid and laundress for the wealthy Harrisons. As the play begins they are sitting at the kitchen table in a tenement apartment in Harlem, lamenting the end of their good times. Mr. Harrison has discovered his wife in an act of infidelity. The sisters fear that if the marriage breaks up they will be both out of a job. Their nephew, Junie, chides them for their slavish sentiments at a time when blacks are on the march toward liberation. But Ellie explains the facts of life to him: how she feeds and dresses her relatives and furnishes their homes at the Harrison's expense. "I

know the pay is bad," she declares, "but I'd be losing money on any other job." But when things look grimmest, the telephone rings with the message that the Harrisons have made up and need their maid at once as a sitter. (2 men, 2 women.) **A DAY OF ABSENCE.** A satire about an imaginary Southern town where all the black people have suddenly disappeared. The only ones left are sick and lying in hospital beds, refusing to get well. Infants are crying because they are being tended to by strange parents. The Mayor pleads for the President, Governor, and the NAACP to send him "a jackpot of jigaboos." On a nationwide radio network he calls on the blacks, wherever they are, to come back. He shows them the cloths with which they wash cars and the brushes with which they shine shoes as sentimental reminders of the goodies that await them. In the end the blacks begin to reappear, as mysteriously as they had vanished, and the white community, sobered by what has transpired, breathes a sigh of relief at the return of the rather uneasy status quo. What will happen next is left unsaid, but the suggestion is strong that things will never quite be the same again. (8 men, 6 women, many roles doubled.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0277-8 \$6.50**

**HAUNTED LIVES.** THREE SHORT PLAYS. John Pielmeier. Designed as an integrated program, these three studies in the eerie and the sinister explore the spine-tingling possibilities of storytelling on stage. Written by the author of the enormously successful *Agnes of God*, they are, in a sense, "ghost plays" in which the distinction between the natural and the unnatural, the real and the imagined, is deftly challenged with chilling inventiveness and resourceful theatricality. **THE STORIES:** The first play, **A WITCH'S BREW**, takes place in the darkened basement of a remote farmhouse, where Daed, his sister Jule, and her boyfriend Tucker, nervously explore the macabre secrets of the shallow graves that they believe to be there. Performed in semi-darkness, the play makes eloquent use of the powerful—and frightening—imagery of words to build to its shocking and terrifying denouement. In the second play, **A GHOST STORY**, two hikers, Oswald and Hackett, seek shelter from a winter blizzard in an isolated Maine cabin. They are joined by a mysterious girl, Soma, who disclaims any knowledge of who might have laid the fire in the hearth or who owns the knapsack that rests in the corner. To while away the time the three tell each other ghost stories at first vividly fanciful and then suddenly disquieting as the imagined becomes real in the blood-curdling climax. In the final play, **A GOTHIC TALE**, a woman obsessed by the idea of being loved keeps a man prisoner in the tower of an island mansion. In a succession of scenes the woman, Eliza, and her manservant visit the prisoner, Isaac, warning him that, unless he confesses his love for Eliza, he will die. Finally, just before he expires from starvation, Isaac capitulates—whereupon a large cupboard is opened to reveal the ghoulish remains of other men who have preceded him to this sinister place. 2 men, 1 woman. **UNIT SET. FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-0503-3 \$6.50**

**HEAVEN AND HELL (ON EARTH): A DIVINE COMEDY.** SHORT COMEDY COLLECTION. Actors Theatre of Louisville. **THE STORIES:** In this comic anthology, written for an ensemble of young actors, an array of devilishly talented playwrights put a contemporary spin on a fascinating eternal obsession. Grappling with their own diverse experiences of vice and virtue, salvation and damnation, characters from the twenty-something generation interpret their world with amusing revelations and surprising insights. **BAD-ASS OF THE RIP ETERNAL** by Elizabeth Wong (1 man); **CAPITALISM 101** by Rebecca Gilman (2 men); **COCO PUFFS** by Alice Tuan (1 woman); **GONE GOTH** by Melanie Marnich (1 woman); **I-KISSANDTELL** by Michael Kassir (1 man); **JUST HOLD ME** by William Mastro Simone (1 man, 1 woman); **THE MILLENNIUM FALLACY** by Richard Strand (1 woman); **NOTE TO SELF** by Hilly Hicks, Jr. (1 man, 1 woman); **RED POPCORN** by Robert Alexander (1 woman); **RIOT GRRRRRL GUITAR** by Robert Alexander (1 woman); **ROBIN** by Sarah Schulman (1 woman); **ROSA'S EULOGY** by Richard Strand (1 woman); **SAINTS AT THE RAVE** by Guillermo Reyes (2 men); **SWIRLING WITH MERLIN** by Keith Glover (1 man); **BAREFOOT WOMAN IN THE RED DRESS** by Jane Martin (1 woman); **THE VICTIMLESS CRIME** by Deborah Lynn Frockt (1 woman); **VIRTUAL VIRTUE** by Elizabeth Dewberry (1 man, 1 woman); **WHITE ELEPHANTS** by Jane Martin (1 woman); **WORLDNESS** by Jenny Lynn Bader (2 women); **YOUNG MAN PRAYING** by Karen Hines (1 man); **THE WAY DOWN** by Richard Strand (1 man); 11 men, 11 women (flexible casting). **OPEN STAGE. FEE: \$60 per performance when produced together; negotiable when produced individually.**  
**ISBN: 0-8222-1824-0 \$6.50**

**HOPE IS THE THING WITH FEATHERS and TWO OTHER SHORT PLAYS.** THREE PLAYS IN ONE VOLUME. Richard Harrity. **THE STORIES:** **HOPE IS THE THING WITH FEATHERS.** The plot revolves about the ridiculous and tragic efforts of a group of tramps and other down-and-outs to catch a duck on a lake in Central Park and cook it. The efforts which the



various derelicts make to achieve their petty ends are presented and combined in masterly comic fashion. The contrast between the assorted group of misfits and the ridiculous game they pursue forms the basis of this uproarious play. Beneath the mere externals, there runs of course a savage and ironic commentary on mankind. (9 men.) **HOME LIFE OF A BUFFALO.** Living in a cheap hotel are Eddie and his wife and their young son, Joey. They are a vaudeville team who have reached what looks like the end of their futile artistic career. The irrepressible Eddie will not face realities, whereas his wife insists that vaudeville is dead. There is, however, the child Joey to think of. Joey needs an education. But his father still thinks of the lad as a future vaudevillian. At last even Eddie is forced to a realization that the future holds nothing for any of them. He therefore prepares an elaborate suicide by turning on the gas, but while making plans for this last exit, he gets a marvelous inspiration for a new "act." He turns off the gas, wakes up his wife and son, and the three of them go into a mad rehearsal, ready to face the future with confidence. (3 men, 2 women.) **GONE TOMORROW.** A riotous comedy of Irish family life in America. Uncle Hughie lies upstairs at the point of death, his family downstairs wondering about his property. The old man, who is a willful and stubborn character, refuses however to die, and furthermore, he has his own ideas about what he will do with his property. An uproarious bit of character comedy. (5 men, 2 women.) **FEE: \$25 per performance for HOPE IS THE THING WITH FEATHERS; \$20 for HOME LIFE OF A BUFFALO and GONE TOMORROW.**

ISBN: 0-8222-0531-9

\$6.50

**HOPSCOTCH AND THE 75TH.** TWO PLAYS IN ONE VOLUME. Israel Horowitz. **THE STORIES:** HOPSCOTCH. A young man and a young woman meet, apparently by chance, in a park playground overlooking Lake Quannapowitt. Their conversation, at first, is casual and impersonal—like strangers meeting for the first time. But gradually subtle hints emerge, suggesting that the two have indeed known each other before and, perhaps, better than either cares to remember. In the end the shattering truth of their past relationship is revealed—they are former lovers, now enemies, and both bearing the scars and bitterness of a shared loss that has done irrevocable damage to them both. (1 man, 1 woman.) **THE 75TH.** The scene is a private dining room in a restaurant overlooking Lake Quannapowitt, the occasion the seventy-fifth reunion of a high-school class—of which only two members remain. Now in their nineties, the two, Arthur "Cookie" Silverstein and Amy Chamberlain, don't remember each other at first, but, as they review their memories and recall old friendships, the past begins to clarify and emerge. Touching, funny and revealing, the play captures the sweep of long life, and the sense of how significant, in our later years, are the decisions and actions at which we arrive so casually in our youth. (1 man, 1 woman.) **FEE: \$30 per performance for each play.**

ISBN: 0-8222-0532-7

\$6.50

**IMAGINING BRAD AND THE VALERIE OF NOW.** TWO PLAYS IN ONE VOLUME. Peter Hedges. **THE STORIES:** IMAGINING BRAD. The action takes place in Nashville, where two women meet after church and strike up a conversation. One is Dana Sue Kaye, a brassy, voluble bleach-blonde, who chatters on about her wonderful, perfect husband—her high-school sweetheart and the "best looking man in Tennessee." The other is Brad's wife (Valerie grown), a shy, soft-spoken newlywed who has just moved down from Philadelphia and is as close-mouthed about her husband as Dana Sue is forthcoming about hers. In time, however, it is revealed that Brad is a grotesque freak: armless, legless, blind and bedridden; while Dana Sue's husband is unmasked as a depraved, brutal wife abuser who, in truth, has made her life a hell. Ironically it is actually Brad, the helpless "bag of flesh," who can feel but not inflict hurt, who is really the "perfect man" and, as the play ends, Dana Sue is sorely tempted to accept Brad's wife's invitation to move in with them and share his protection. (2 women.) **THE VALERIE OF NOW.** A monologue in which a precocious teenager, Valerie, faces the twin crises of a birthday party and her first menstrual period. Chatting on the telephone, or to herself, Valerie contemplates the injustice of having to deal with the fears and excitement of momentous physical change even though, outwardly, she is still very much a little girl. And, in addition, a darker note is sounded with the suggestion that Valerie has also been subjected to molestation by her father. (1 woman.) **FEE: \$50 per performance when produced together; \$25 each when produced individually.**

ISBN: 0-8222-0554-8

\$6.50

**IN PLACE AND THE CHINESE RESTAURANT SYNDROME.** SHORT PLAY COLLECTION. Corinne Jacker. **THE STORIES:** IN PLACE. The scene is the Las Vegas boarding house of Daisy Stoddard, who came to town some years earlier to obtain a divorce and decided to stay on. Her guests are kindred spirits: Jerry Mazlish, a former college professor now a would-be blackjack dealer; and Louise Elliot, who is steeling herself to appear in court for her final divorce decree. All are losers who would like to be winners—and somehow the glitter and fast action of Las Vegas seem to offer hope that better

times are ahead. But as Jerry quotes poetry, Louise recites the horrors visited on her by her psychiatrist husband, and Daisy dreams of hitting that one big jackpot, we are aware that most likely their futures are already mirrored in their pasts. (1 man, 2 women.) **THE CHINESE RESTAURANT SYNDROME.** Two old friends, Susan and Maggie, meet for lunch in a Chinese restaurant after having been out of touch for seven years. They grew up together, and their conversation is filled with girlhood memories as well as reports of homes, husbands and children. But despite the warmth and cordiality of the occasion, old rivalries persist, and as cocktails flow and reserve melts flashes of jealousy and ire occur, triggered by Susan's confession of a possible crisis that she must steel herself to deal with. In the end, however, the two concede that old friends are indeed the best friends and as they part plans are made for another reunion, this time with husbands and offspring joining in. (1 man, 2 women.) **FEE: \$25 per performance for IN PLACE; \$25 per performance for THE CHINESE RESTAURANT SYNDROME.**

ISBN: 992164

\$15.00

**ISN'T NATURE WONDERFUL?** MONOLOGUES. Edited by Florence Ryerson and Colin Clements. These monologues may be used by nonprofessionals without payment of any fee. Contents: ISN'T NATURE WONDERFUL?, SATURDAY NIGHT, PICNIC PARTY, CLEANING THE GARAGE, ADVICE TO ARIADNES, A TENNIS LESSON, IN A CAFETERIA, TRAVEL TALK, Q.T., REPORT CARD, CHOOSING A PLAY, BUTTON BUTTON, PRETTY LADY, THE DANCING LESSON, WELCOME TO OUR TOWN, A HAND BAG, HIGH FINANCE, TAILS, WATERMELON, PICKLE, SUMMER GIRL, JUST A LITTLE SUNSHINE.

ISBN: 0-8222-0578-5

\$6.50

**JEALOUSY AND THERE ARE NO SACHER TORTES IN OUR SOCIETY!**

TWO PLAYS IN ONE VOLUME. Murray Schisgal. **THE STORIES:** JEALOUSY. When Jerry Stone comes home to his luxurious Manhattan apartment for dinner he is in exceptionally high spirits. His business is apparently doing well; his sex life is eminently satisfying; and both he and his wife, Nina, appear to be happier than they have ever been. But then the cracks appear: Nina confesses that she has been carrying on an affair with the elevator man for the past twelve years; and Jerry abruptly confesses that they are on the edge of bankruptcy. The Stones are then visited by Robert Ginsburg, Jerry's oldest friend, whom they haven't seen for many years. Robert, who has developed the power to predict the future, tells Jerry that Demco Petro (a stock Jerry had just sold to raise cash) will open \$28 a share higher in the morning—which means that if Jerry had held on a day longer he would have realized a profit of \$70,000! Shattered, Jerry and Nina move slowly away from each other, their life in ruins, as thunder and lightning crash ominously in the background. (2 men, 1 woman.) **THERE ARE NO SACHER TORTES IN OUR SOCIETY!** Janice and Alex Krieger, an apparently congenial couple, live in a comfortable (if rather messy) Manhattan apartment. One afternoon, however, when Janice is trying to clean up the place a bit, their domestic tranquillity is disrupted by the arrival of Alex's long lost brother, Max, who suddenly appears, complete with full beard and carrying a canary in a cage. Max's behavior is frantic and decidedly odd: He smashes a window with a frying pan in order to air out the apartment, and he abruptly disappears, only to resurface when Alex arrives home from work. Happy to be united with his brother after so many years, Max regales the impressionable Alex with tales of his wild escapades as a drifter, convincing Alex that marriage is stifling and that a man must get out on his own to experience life at its fullest. Alex, drawing himself together, then confronts Janice, announces that their marriage is over, and departs defiantly with Max. Six months later, however, we discover that Alex and Max, now both seedy drifters and distressingly dependent on each other, are the ones who have sunk into a tiresome rut; while Janice, contentedly living by herself, has been promoted to a managerial position in the department store where Alex once worked. (2 men, 1 woman.) **FEE: \$50 per performance when produced together; \$25 each when produced individually.**

ISBN: 0-8222-0588-2

\$6.50

**JULIET/YANCEY/APRIL SNOW.** THREE SHORT PLAYS. Romulus Linney. Further evidence that Mr. Linney is a master of the one-act play form, these brilliantly imaginative works make a particularly effective triple bill or, as the author suggests, can be separated and matched with any other of the numerous Linney short plays already in the Play Service catalogue. All three plays have enjoyed successful productions in New York and/or by the nation's leading regional professional theatres. "APRIL SNOW is probably the best play I've seen in New York all year." —The New Yorker. "The writing has Mr. Linney's customary intelligence, as well as a mysterious, enigmatic quality." —NY Times. "I wished the Ensemble [Studio Theatre] would undertake an entire Romulus Linney festival. He is wonderful." —The Nation. **THE STORIES:** The first play, JULIET, explores the debate between an intense and brilliant young director and his temperamental leading lady about their differing interpretations of Ibsen's *Ghosts*. He wants to do the play "straight"—exactly as written by



the master; while she insists on inserting an upbeat ending to relieve "all that Scandinavian depression." But his reasoned arguments that no grown man's mother would act as the actress suggests are unexpectedly challenged by the sudden appearance of his own mother, a lonely older woman who ironically proceeds to give the lie to his theories. (2 men, 2 women.) The second play, *YANCEY*, deals with a painfully shy country boy who finds that he can hold his own against a pair of brittle New York actors. Exploring ideas of cruelty and personal courage the play becomes, in the words of the Louisville Courier-Journal, "...fifteen minutes of riveting theater." (2 men, 1 woman.) The final play, *APRIL SNOW*, is a deeply felt study of love and loneliness involving an aging writer and the women who have figured most significantly in his life—one of his four ex-wives, and a young protégé, forty years his junior, who rekindles his long-lost passions. But, as this bittersweet comedy makes eloquently clear, old wounds are slow to heal, and happiness can be the most elusive—and illusory—of human conditions. (4 men, 2 women.) **UNIT SETS FEE: \$60 per performance when produced together; \$30 for APRIL SNOW; \$25 each for JULIET and YANCEY when produced individually.** ISBN: 0-8222-0063-5 **\$6.50**

**KISSING SWEET AND A DAY FOR SURPRISES.** TWO PLAYS IN ONE VOLUME. John Guare. **THE STORIES:** *KISSING SWEET*. First presented on New York's Channel 13 (Educational Television) as part of *FOUL!*, a special program on pollution and conservation, this madcap spoof of TV advertising has been specially adapted and expanded by the author for stage presentation. Antic and wildly funny in its approach, the play offers both a good-humored comment on our national preoccupation with deodorants and hair sprays, and also a sobering revelation of the self-justifying defensiveness with which our worst polluters excuse and perpetuate their actions. (2 men, 2 women.) *A DAY FOR SURPRISES*. Zany and absurdist in style, this hilarious short play deals with the surprising day on which one of the stone lions in front of New York's Public Library left its perch long enough to devour one of the lady librarians. The victim was also the fiancée of a fellow worker—whose grief leads to an enormously funny recounting of their brief liaison. But, as the satiated lion resumes his customary perch, consolation is at hand in the form of another lady librarian, and we are aware that still more surprises are likely to come as life goes on its unpredictable way. (1 man, 1 woman.) **FEE: \$30 per performance for each play.** ISBN: 0-8222-0276-X **\$4.50**

**THE LAND OF COCKAIGNE AND ENGLISH MADE SIMPLE.** TWO PLAYS IN ONE VOLUME. David Ives. **THE STORIES:** *THE LAND OF COCKAIGNE*. In *THE LAND OF COCKAIGNE*, three poignant scenes depict a small family birthday party in a Midwestern yard on a summer day. Each scene presents a different angle on the group, what they say and who they may be. Is this the ideal American family, exactly the opposite, or something in between? (2 men, 4 women.) *ENGLISH MADE SIMPLE*. A young man and woman meet at a party, and their immediate romantic attraction is translated into comically unromantic grammar lessons as they struggle to free themselves from the banal constrictions of party talk. (2 men, 1 woman.) **FEE: \$40 per performance for THE LAND OF COCKAIGNE; \$25 for ENGLISH MADE SIMPLE.** ISBN: 0-8222-1470-9 **\$6.50**

**THE LAST STRAW AND SOCIABILITY.** TWO PLAYS IN ONE VOLUME. Charles Dizenzo. **THE STORIES:** *THE LAST STRAW*. The New York Times describes *THE LAST STRAW*: "A young man answers a newspaper advertisement offering a happier life. A 'doctor' alone in a shabby, empty office and a boy full of failure and malaise have a confrontation that is short, sweet and funny. The quack is prepared to cure anything, from homosexuality to boredom, and the patient is at the end of every tether he can find. First, the doctor seems nothing but a crook, hopefully out for a quick buck. But as the play proceeds, he reveals a certain madness in his method—it is eccentricity beyond the common call of duty. Mr. Dizenzo has a delicate way with situations, and he can write some genuinely funny lines, here most of them coming from the logical illogicality of the slightly disturbed, mildly crazy." (2 men.) *SOCIABILITY*. Fanny and Frank receive their callers, Milly and Jack, and the banter begins—always with a smile, always with the bumptious tone of good friends getting together. The friendly mood doesn't change, but the conversation does, touching on who has two cars, the biggest raise in salary, the most expensive clothes, until a chilling dislike becomes palpable behind the frozen smiles. Ultimately the visitors rip the clothes off the backs of their hosts and wreck their living room. They are sent packing, but soon are back again, to be greeted with the usual mock-heartiness—and so the game goes on. (2 men, 2 women.) **FEE: \$25 per performance for each play.** ISBN: 0-8222-0639-0 **\$6.50**

**LAUGHING STOCK.** TWO SHORT PLAYS. Romulus Linney. Three skillfully written, highly entertaining and richly humorous plays by one of our

theatre's most celebrated and imaginative playwrights. A critical and popular success in their production by Off-Off-Broadway's Manhattan Punch Line Theatre. "The plays abound in humor that is by turns gentle, satiric, probing and zany." —NY Times. "...marked by Linney's singular talent for stating wild ideas with high, simplifying intelligence and for drawing deft portraits of the half mad in which not a line is misplaced or wasted." —Time Magazine. "...he's a genuinely sage folk humorist." —Village Voice. **THE STORIES:** *GOODBYE, HOWARD*. In a North Carolina hospital, three aging spinster sisters wait for news of their brother's death. As they worry about breaking the news to their elderly mother, a brash young man—who seems to lack the proper respect for the aged and the dying—suddenly intrudes on the sad tidings. (2 men, 4 women.) In the second play, *F.M.*, a creative writing teacher is at first appalled and then awed by the earthly brilliance of one of her pupils—a whiskey-guzzling, dirty-mouthed, vagabond—whose primitive genius puts his dilettante classmates to shame. (1 man, 3 women.) **UNIT SETS. FEE: \$50 per performance when produced together; \$25 each when produced individually.** ISBN: 0-8222-0643-9 **\$6.50**

**LAUGHTER IN THE SHADOW OF THE TREES AND OTHER PLAYS.** FIVE SHORT PLAYS. James Pridaux. **THE STORIES:** *LAUGHTER IN THE SHADOW OF THE TREES*. Martin, a brilliant, distinguished critic, is rapidly falling into a state of dementia. His wife, Felicia, remains the epitome of the supportive wife and loyal fan, even in the face of his insults and peevish behavior. Their daughter Jan tries to persuade her mother to put Martin into a home, but a silver thread of hope and affection makes it impossible for Felicia to let him go. (1 man, 2 women.) *THE LIBRARIAN*. In a mental institution, a librarian, driven to the edge of madness, is questioned by a doctor. She tells him of her bewilderment that libraries could close, in such a great country, due to a lack of funding, revealing that the closing of her beloved library has caused her to resort to violence. She finds comfort only in the voices of the great artists of the past, Jane Austen, Charles Dickens, Shakespeare and, above all, Vincent Van Gogh, and from them, she clings to hope. (1 man, 2 women.) *ABRAHAM LINCOLN DIES AT VERSAILLES*. The sixteen-year-old grandson of the late President Lincoln, named after his grandfather, meets a girl in the gardens of Versailles. But it is her mother, who, upon discovering the young man's identity, relates the story of her being at Gettysburg as a young girl on the day the president delivered his famous speech. She has never forgotten that moment when he kissed her lightly on the forehead, as she now does to the young man, passing his grandfather's kiss on to him. What she doesn't know is that the boy with the famous name and such promise will die in France within a few days. (1 woman, 1 boy, 1 girl.) *ELEPHANTS*. In 108 A.D., in the city of Rome, a rich young man, Domitian, finds his friend Arcadius drunk in an alley and insists upon hearing what caused such a sensitive and meticulous young man to come to this. Arcadius sadly relates how he was forced by the Emperor to attend "the games" in the coliseum. There he witnessed elephants prodded by fire to trample Rome's enemies, among them a golden-haired child, strapped to the ground. It was horrible, but when Domitian comforts him and reminds him it's over, Arcadius replies that he has been back to the games every day, because he has lost his soul. (2 men.) *REQUIEM FOR US*. In this abstract play, an adult couple, very sophisticated and dressed in formal attire, sit idly, fully aware that the minutes are narrowing down to the end of time. They attempt to recall what has been meaningful to them and what should be saved as their lives—and that of the planet—approach their final moments. In the end, there is nothing more to be said except a casual "goodbye." (1 man, 1 woman.) **FEE: \$25 each per performance for LAUGHTER IN THE SHADOW OF THE TREES, THE LIBRARIAN and ABRAHAM LINCOLN DIES AT VERSAILLES; \$20 each for all other plays; negotiable for multiple titles.** ISBN: 0-8222-1512-8 **\$6.50**

**LEMONADE AND THE AUTOGRAPH HOUND.** TWO PLAYS IN ONE VOLUME. James Pridaux. **THE STORIES:** *LEMONADE*. As outlined in Show Business: "LEMONADE features Jan Miner and Nancy Coleman as a pair of Peoria matrons who seek respite from the doldrums of middle age by selling spiked lemonade to highway travelers. The dialogue is hilarious as the two trade drinks and the fantasies they have concocted to brighten their dull lives. But the two strong performances really emerge when we find there is no sale. Miss Miner's Mabel has not raised a crippled son; Miss Coleman's Edith has not seen her children burn to death. Their lemonade grows tepid; their fantasies lose lustre. Pridaux's theme is the desperation with which we seek to evade the mundane, the illusions small people live by, and the emptiness which can exist beneath the veneer of supposed well-being." (2 women.) *THE AUTOGRAPH HOUND*. As the Associated Press describes: "THE AUTOGRAPH HOUND is...so funny and unphony that an old hand playwright could be proud of it. The play, at the Off-Broadway Jan Hus Theatre, is funny in a comfortable way. It bases its humor on human and domestic foibles. The playwright's views seem to be that some faults are completely ridiculous and in no way admitting of praise and yet, reassuringly, they

spring from an unquenchable human spirit to be celebrated rather than censored. The wife in the three-character play is a full-blown eccentric who stands for hours outside every possible celebrity gathering place to get autographs. One night when she's out, standing in the snow, her husband tears up the treasured collection housed in three living room filing cabinets, bests her in a strangling contest when she gets home, sends their daughter out to find her own apartment, and declares a turning point. But what way will they turn? She's the one, after all, with the 'thrill of the chase' as she expresses it. They find their togetherness—he joins her hobby." (1 man, 2 women.)

**FEE: \$25 per performance for each play.**

**ISBN: 0-8222-0081-3**

**\$6.50**

**LET ME HEAR YOU WHISPER AND THE LADIES SHOULD BE IN BED.**

TWO PLAYS IN ONE VOLUME. Paul Zindel. **THE STORIES:** LET ME HEAR YOU WHISPER. The action is set in the laboratory of the American Biological Association Development for the Advancement of Brain Analysis, where curious experiments involving various mammals are taking place. Helen, a newly engaged cleaning lady, is particularly drawn to a dolphin and is shocked when she learns that, having failed to "talk" as hoped for, it is slated for brain dissection. She makes a desperate attempt to rescue the dolphin from the scientists, incurring first their indignation and then, when the dolphin does indeed "talk" for Helen, their futile pleas that she change her mind about leaving and stay on to help them in their experiments. But the gentle Helen has had enough—both of "Custodial Engineering" and of schemes to change man's relationship to the other creatures with whom the world must be shared. (5 women, or can be divided between men and women.) **THE LADIES SHOULD BE IN BED.** Having invited some old friends for bridge, Elinore provides them with drinks while she attends to her ill and aged mother. But while she is gone their conversation reveals their real focus of interest—the mysterious man who occupies the abandoned building next door and who reputedly engages in sordid sexual doings with neighborhood young people. As the talk grows looser, hidden animosities and frustrations emerge, climaxing in a mindless, even cruel, prank, which, more than words, reveals the true natures of the "ladies." The play raises disturbing questions about those among us who are so quick to pass judgment on the actions of others. (6 women.) **FEE: \$30 per performance for LET ME HEAR YOU WHISPER; \$20 for THE LADIES SHOULD BE IN BED.**

**ISBN: 0-8222-0626-9**

**\$6.50**

**A LIMB OF SNOW AND THE MEETING.**

TWO PLAYS IN ONE VOLUME. Anna Marie Barlow. **THE STORIES:** A LIMB OF SNOW. As outlined in the New York Post: "LIMB OF SNOW, the shorter play, is the one that is simply superb; it is also totally original, unlike anything in the contemporary manner. It takes place in a cabin in the High Sierras in the 1890s, just as the gold strikes are petering out. A girl has run away from home at sixteen, cutting herself off from her family forever, to marry a young man who hopes to make his fortune gambling in the mining camps. Now they are twenty-one, she is pregnant, has already lost two infants, also a house that was washed away; the snow is piling upon a limb over the roof; it is time for something more stable. Her husband, a perpetual and likable optimist ('Don't think I ever have had luck, just sometimes I don't have good luck') can't see it, can't stand the idea of giving up, being shrunk down to drab normality. All I can say is that the forty minutes (or so) are absolutely alive and true, not just true but subtly, persuasively true." (1 man, 1 woman.) **THE MEETING.** In describing the play Jerry Tallmer says: "THE MEETING, at a picnic in an open field, is between an award-winning scientist at a New England college and his mistress, formerly his assistant, formerly his student, eighteen years his junior, now head of her own department at another college perhaps a day's drive away. They meet and sleep together from time to time, but it's been grating on the girl. We arrive at the situation at a familiar point; ditch your hateful wife, and marry me. The girl has also lately had a brief encounter with the scientist's nineteen-year-old son. It's what Miss Barlow does with this situation, in which the grating mounts from one to the other, that is alive and true and attention gripping from first to last." (1 man, 1 woman, plus bit part for 1 boy.) **FEE: \$25 per performance for A LIMB OF SNOW; \$30 for THE MEETING.**

**ISBN: 0-8222-0668-4**

**\$6.50**

**LIMBO TALES.** THREE SHORT PLAYS. Len Jenkin. Winner of an Obie Award. Produced with great success by the avant-garde Westbeth Theatre Center, in New York City, where they enjoyed an extended run. Brilliantly inventive and evocative, the plays employ striking theatricality to probe into and illuminate the disjointed states of mind of two men who have been physically and spiritually divorced from reality. "Jenkin owns one of the most original comedic imaginations at work on the stage today. He is a writer who actually appears to know what the human comedy is." —NY Daily News. "HIGHWAY is simply one of the cleverest contemporary one acts I've ever seen." —NY Post. **THE STORIES:** The New York Post writes: "...the plays are character studies of two men who have distinctly different, but related, experiences of physical and

spiritual dislocation." In the first play, **HIGHWAY**, a man suddenly decides to drive to his girlfriend's house, which is 200 miles away. He becomes obsessed with the thought that each car that passes may be his girlfriend coming to visit him—and as he begins to lose touch with time and place he becomes convinced that he has moved back to another century, another civilization. (1 man.) In the short **INTERMEZZO**, a Master of Ceremonies announces, in hilarious detail, all the exotic acts that will not be on the bill that evening. (1 man.) In the final play, **HOTEL**, a down-on-his-luck encyclopedia salesman sits in a flea-bag hotel room, eating Chinese food which is delivered by a disembodied arm, while listening to the squabbling of his neighbors and contemplating the aridity of his limbo-like existence. (1 man.) **UNIT SETS. FEE: \$50 per performance when produced together; \$20 for HIGHWAY; \$25 each for INTERMEZZO and HOTEL when produced individually.**

**ISBN: 0-8222-0669-2**

**\$6.50**

**LINDA HER AND THE FAIRY GARDEN.**

TWO RELATED SHORT PLAYS. Harry Kondoleon. Successfully produced Off-Broadway by the highly regarded Second Stage company. Two brilliantly imaginative absurdist comedies which use rich imagery and resourceful language to poke outrageous good fun at the foibles of modern society. "Kondoleon is a writer of considerable comic sophistication whose style blends Noel Coward into the Theater of the Absurd." —NY Daily News. "Mr. Kondoleon's writing blossoms like one of those Japanese paper flowers you drop into a glass of water." —Village Voice. "Mr. Kondoleon's glittery language and absurdist world view are as arresting as always." —NY Times. "It was delightful and disturbing. And wicked." —NY Post. **THE STORIES:** The first play, **LINDA HER**, is set in a summer cottage where Carol, an insomniac, lies awake pondering her dissatisfaction with her boring husband (who talks endlessly of a lost love whom he hasn't seen since kindergarten) and their bratty daughter. In fact, she is thoroughly disenchanted with the whole domestic scene—whereas her unmarried friend, Janet, couldn't think of anything nicer. So Carol does the right thing, and tiptoes off to a new life, leaving her sleeping husband and child to the ministrations of the easily persuaded Janet. In the second play, **THE FAIRY GARDEN**, we meet another discontented wife, Dagny, who married her husband, Boris, for his money and now regrets it. She is also in love with a male stripper called The Mechanic, so she settles matters by decapitating her husband, much to the amazement of her guests, a homosexual couple named Roman and Mimi. Fortunately disaster is averted by the arrival of a genuine fairy, who reunites Boris with his head and then decides to run off with him; while Mimi suddenly declares his love for Dagny, and Roman, left alone, finds some consolation in the arrival of The Mechanic, who nonchalantly goes into his very funny routine. 5 men, 4 women. **INTERIORS THE SET FOR THE FIRST PLAY CAN BE EASILY FITTED INTO THE SET FOR THE SECOND. FEE: \$50 per performance when produced together; \$25 each when produced individually.**

**ISBN: 0-8222-0671-4**

**\$6.50**

**LITTLE BROTHER: LITTLE SISTER AND OUT OF THE FLYING PAN.**

TWO PLAYS IN ONE VOLUME. David Campton. **THE STORIES:** LITTLE BROTHER: LITTLE SISTER. In the deep shelter where they escaped from the last spasm of global destruction, Sir and Madam (a teenage brother and sister) experiment with the first gropings of love, while Cook, their aged family servant and symbol of timeless authority, snores in her chair. Awakening suddenly she orders them apart, threatening to grind them up for "rissoles" if they don't behave. But the feelings stirring within them cannot be imprisoned indefinitely. When Cook falls asleep again Sir and Madam resolve to find the door leading outside, away from the restrictions of a life imposed by others and shaped by their failures. As they search for the handle Cook mumbles in her sleep of the old days and of forgotten loves, and when she rouses she speaks to the young people of how it used to be—and can never be again. Then she chastises them for trying to leave and resolves that one of them must be sacrificed if security is to be maintained. But then Sir, acting as though he were Cook's long-lost lover, pleads his affection—and suddenly he is (to her) what he pretends to be. Cook falls eagerly into his arms and, just as abruptly, to her death. She has gone "outside." Sir and Madam then turn at last towards the door, with only a vague feeling of hopefulness to guide their steps into the unknown that lies before them. (2 men, 1 woman or 1 man, 2 women.) **OUT OF THE FLYING PAN.** Amid fanfares and popping flash bulbs, two diplomats (A and B) meet to engage in a bout of international bargaining. Their rapid-fire dialogue, while composed largely of outlandish doubletalk and windy pronouncements, has chilly overtones of the "real thing," as do their inevitable disagreement and estrangement. Angrily they tear apart the treaty they have signed, and turn their backs on one another. Sirens wail, guns rattle, and then a cosmic-sized explosion—followed by a sudden, heavy silence. In the stillness B stalks off the stage, but then a bird twitters, gentle music plays, and A begins to move to its rhythm, retrieving the pieces of the torn treaty. Another moment passes, the sound of an approaching airplane, and then B reappears, dispatch case at the ready. They shake hands, patter

again through the trite preliminaries, and then launch into still another round of pretentious gibberish, while mankind holds its collective breath at the outcome. (2 men.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0674-9 \$6.50**

**LIVES OF THE SAINTS.** SHORT COMEDY COLLECTION. David Ives. "...witty...entertaining...laugh-out-loud..." —Variety. **THE STORIES:** ENIGMA VARIATIONS. Zany hijinks as a pair of lookalikes named Bebe W.W. Doppel-gängler solve an identity crisis with the help of Dr. William W. Williams and his nurse Fifi, who may or may not be Aphrodite the Goddess of Love. Or is she a male gym-teacher in a dress? (3 men, 2 women.) **THE MYSTERY AT TWICKNAM VICARAGE.** A body on the carpet, three ridiculous Masterpiece Theatre-style suspects and a bumbling Scotland Yard detective solve philosophical quandaries as they investigate: Who killed Jeremy Thumpington-Fffien? (3 men, 2 women.) **BABEL'S IN ARMS.** Two blue-collar Mesopotamian construction workers are handed a provocative task: Build the Tower of Babel—or else. How many stones does it take to get to heaven, anyway? (3 men, 2 women.) **SOAP OPERA.** A washing-machine repairman falls in love with a picture-perfect washer. Should he tell his girlfriend Mabel? Is the washer two-timing him with a dryer? Stay tuned. (3 men, 2 women.) **LIVES OF THE SAINTS.** A tender and gently comic meditation. Two women preparing a funeral breakfast in a church basement muse on life, death, and the meaning of Polish jokes—and along the way achieve a kind of sanctity. (3 men, 2 women.) **ARABIAN NIGHTS.** Utterly normal Norman walks into utterly ordinary Flora's shop looking for a souvenir of his travels and together they find whirlwind romance, spurred on by a wacky translator. (1 man, 2 women or 2 men, 1 woman.) **CAPTIVE AUDIENCE.** A cautionary fable tells how Rob and Laura face a menace in their living room: a television that talks back to them and threatens to swallow them whole. (2 men, 2 women.) **UNIT SETS. FEE: \$60 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1746-5 \$6.50**

**LONG AGO AND FAR AWAY AND OTHER SHORT PLAYS.** SHORT COMEDY COLLECTION. David Ives. Comedy and drama come together in this volume of plays by the award-winning playwright. "The best work is SEVEN MENUS...the clever staging and the compression of the one-act form give a biting sense of the instability of contemporary urban existence." —The Record. In **FOREPLAY** "David Ives has composed an intricate pattern of dialogue, tracing three separate scenes, or are they seductions? It's a well-crafted sextet." —Show Business. **THE STORIES:** LONG AGO AND FAR AWAY is a domestic drama of a troubled young wife who finds herself crossing through time—and identities—on a fateful winter evening in an empty apartment. (2 men, 2 women.) **FOREPLAY OR: THE ART OF THE FUGUE** brings us Chuck, a would-be Don Juan, in three rounds of seduction with three different women on a miniature-golf course. (3 men, 3 women.) **SEVEN MENUS** shows a round-robin of relationships at a restaurant table, as demonstrated by a group of friends that change, couple by couple and course by course, throughout several different meals. (4 men, 4 women.) **MERE MORTALS** eavesdrops on a lunch hour on a girder fifty stories over the street, as three construction workers share increasingly amazing secrets of their past. (3 men.) **SPEED-THE-PLAY** is a crash-course send-up of David Mamet, presenting the complete works of the master of scatological dialogue in just under seven male-bonding minutes. (9 men, 2 women, flexible casting). **UNIT SET. FEE: \$60 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1397-4 \$6.50**

**LUDLOW FAIR AND HOME FREE!** TWO PLAYS IN ONE VOLUME. Lanford Wilson. **THE STORIES:** LUDLOW FAIR. In words of the Village Voice, this "...is a bedtime story about two girl roommates. Rachael is glamorous, fast-living, sometimes lost in her own self-dramatizations; Agnes is plain, matter-of-fact, her shyness masked by a kooky personality. The play is ostensibly about Rachael: She turned her latest boyfriend in to the police when he stole from her, and now she is remorseful—now she decides she is in love with him. Agnes tries to cheer her up with wisecracks, then tries to rekindle her self-awareness, and finally Rachael goes to sleep. Agnes is left alone, thinking about her lunch date with the boss' disappointing son tomorrow. And suddenly it is her play, the realist is the true romantic. Agnes' unprepossessing but real emotions outweigh Rachel's trumped-up, self-indulgent flourishes, and suddenly the play is simple and moving." (2 women.) **HOME FREE!** Lawrence and Joanna, a brother and sister in their mid-twenties, have cut themselves off from the world "outside," living in a cluttered playground which they share with two imaginary companions, "Edna" and "Claypone." Surrounded by toys, including a brightly colored miniature Ferris wheel, they have created an atmosphere of almost suffocating intimacy and remove, where play becomes the business of life and reality an alien force to be kept at bay. But life intrudes all the same, and their fantasies have betrayed them into Joanna's pregnancy. Yet even this cruel

irony can only be dealt with in almost antic, unreal terms, as though it too were but a facet of the dream world Lawrence and Joanna have constructed about themselves. They continue to play and talk idly of future plans—until the birth pangs begin and their house of illusion comes crashing down. But still Lawrence cannot leave, cannot face the world beyond their door. Instead he sends "Edna" for the doctor, and as Joanna's life ebbs away he holds her hand and talks of the new toy he has made for her and hidden away in their Surprise Box of secret treasures. (1 man, 1 woman.) **FEE: \$30 per performance for LUDLOW FAIR; \$25 for HOME FREE!**  
**ISBN: 0-8222-1628-0 \$6.50**

**MAN DANGLING.** THREE SHORT PLAYS. Murray Schisgal. First presented by New York's Apple Corps Theatre, these highly original and deftly written plays embody the offbeat humor and gentle pathos that mark this author's work. While each play is suitable for separate production, they are particularly effective as a triple bill, which is the only basis on which the omnibus title may be used. **THE STORIES:** The first play, **THE CONSEQUENCES OF GOOSING**, is a wryly humorous study of the sad/funny problems that beset a middle-aged corporate attorney when, in a fit of euphoria, he apparently gooses a shapely young high-school girl on his way home from the office. The first question is: "Did he or didn't he?" The other (but equally important) questions are: Will his wife, his law partners, and society in general forgive him if he did? Needless to say, the answers to these questions provide moments of high humor, not to mention some telling insights into human nature. (1 man, 1 woman.) In the second play, **HOW WE REACHED AN IMPASSE ON NUCLEAR ENERGY**, a nuclear energy official, Dennis, returns from a lengthy trip abroad to find that his wife, Rosalind, has grown a beard! While very much a believer in women's liberation, the startled Dennis finds his openmindedness sorely taxed this time—which leads on to some very pertinent, and funny, observations about sexism, role-playing and the threat of nuclear annihilation. (1 man, 1 woman.) The third play, **74 GEORGIA AVENUE**, is a deeply affecting examination of the bizarre developments that follow when a successful (but deeply unhappy) white businessman, Marty, decides to spend a few days in his boyhood home, in what has now become a black neighborhood. He encounters Joseph, the son of the now deceased black man who was once the janitor of the once thriving synagogue Marty attended as a child, and whose recollections of those long ago years parallel his own. And, magically, these years are relived, as Joseph "becomes" the long-dead figures who peopled Marty's boyhood and who, in memory, have drawn him to his journey into the past. (2 men.) **INTERIORS. FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-0722-2 \$6.50**

**MANHATTAN CLASS COMPANY CLASS ONE-ACTS, 1992.** FOUR SHORT PLAYS. Manhattan Class Company. "...A.M.L. has unsettling power." —Variety. "Jacquelyn Reingold's A.M.L. and Ethan Silverman's GROUP are small skillfully executed ensemble pieces." —NY Times. **MIXED BABIES** was the winner of the 1991 Helen Hayes Award for Outstanding New PLAY. "Ms. Lampley's dialogue is remarkable for the way it maintains an exuberant comic tone while defining each character and giving her a social and political dimension." —NY Times. **THE STORIES:** A therapy session like **GROUP** by Ethan Silverman could drive you—crazy! In this short piece, four self-absorbed people, with petty problems, vie for their therapist's attention, while a newcomer to the group looks on in horror. (2 men, 4 women.) **MIXED BABIES** by Oni Faida Lampley is set in Oklahoma City in the mid 1970s. Reva, a black girl of sixteen, and four of her friends are having a slumber party. The girls are in the process of discovering who they are in terms of themselves, their race and their womanhood. Reva believes that she will be able to find something special in herself by embracing her African heritage. In the pursuit of that Reva wants to undergo a "Rite of Passage" that she has found in a book on African cultures. Her friends, Andee, who's happy to simply be a middle-class teenaged girl, Thommie, who chooses from week to week what race she wants to be, Dena, who's exploring sex as a means of self-definition, and Shalanda, who is shy, a compulsive eater and who looks up to the others in her search for "how to be," regard Reva's plan skeptically but agree to help. The Rite of Passage proceeds sloppily and goes unfinished, but Reva gains something from it and as the morning dawns she may be beginning her life as a woman. (6 women.) The five characters in A.M.L. by Jacquelyn Reingold represent the thoughts and feelings of a single woman who is trying to cope with her boyfriend's Leukemia. Each of the women depicts a different stage of the illness and the relationship. By the end we realize that the boyfriend has survived, the woman is stronger, but the relationship is over; and her five separate parts have grown into one. (5 women.) In **SAINT STANISLAUS' OUTSIDE THE HOUSE** by Patrick Breen five young punks pass the night on the stoop of St. Stanislaus' church on East 7th Street in the East Village of New York, holding their own Academy Awards ceremony for their favorite cartoons, with *Dumbo* winning in nine categories. As the sun

risers, they pair off and contemplate their place in the world. (3 men, 2 women.) **FEE: \$50 per performance when produced together; \$25 each for A.M.L., MIXED BABIES and SAINT STANISLAUS OUTSIDE THE HOUSE; \$20 for GROUP when produced individually.**  
**ISBN: 0-8222-1311-7 \$6.50**

**MANY HAPPY RETURNS AND FAST WOMEN.** TWO PLAYS IN ONE VOLUME. Willie Reale. **THE STORIES:** MANY HAPPY RETURNS. The scene is a hallway in a swank Sutton Place apartment building. Beth, a thirteen-year-old striving to look much older and more worldly than her tender years would suggest, waylays Barney, a young man in his early twenties who makes a living putting on a clown act at children's parties. Some years earlier Barney had entertained at Beth's birthday party and, sensing her loneliness and parental neglect, had kissed her twice—stirring emotions Beth can no longer repress. Now Barney, mindful of her feelings but also aware of the gap of years between them (and his own arrested adolescence), must deal with the problem he has inadvertently created—and this he does with compassion, humor and a warm sense of humanity which are a tribute to the playwright's sharp perception of the delicate sensibilities of the youthfully vulnerable. (1 man, 1 girl.) FAST WOMEN. George, winded from a time trial for the track team, is also disgusted that he was soundly beaten by a girl contestant. He gets little sympathy from handsome fellow runner Steve, who considers himself nature's gift to women and who disparages the girl in question (Marianne) because she turned him down for a date. When Marianne herself arrives it is evident George, loser or not, is smitten with her, and he can't fathom why she rejected Steve. Her reasons for this, and her unexpected encouragement of George, bring the play to its surprise but delightfully upbeat ending. (2 men, 1 woman.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0729-X \$4.50**

**MEN WITHOUT DATES AND SLAM!** TWO PLAYS IN ONE VOLUME. Jane Willis. "MEN WITHOUT DATES is an astounding work. Not only are the characters, dialogue, and action captured with rare sharpness, poignance, and humor, but also an entire social stratum and its modus vivendi are conjured up through what is said and seen." —NY Magazine. "...her precisely observed dialogue can spiral into unexpected hilarity." —NY Times. **THE STORIES:** MEN WITHOUT DATES. The place is a seedy country-western bar in lower Manhattan where two young firemen, Sal and Murph, are carousing. They are long-time friends who find themselves at a point of crisis: Murph is about to enter a loveless shotgun marriage and resign from the Fire Department; and Sal, who once saved his buddy's life in the line of duty, is trying to do so again. But Sal, an insatiable womanizer who is as baffled by his conquests as he is drawn to them, is the eternal adolescent and hardly the one to persuade Murph to forego his decision to "do the right thing" and settle down to a safer, if drabber, line of work. Their debate is complicated by the intrusion of the bartender, an arrogant and paranoid bully who would just as soon fight with his customers as serve them and whose clash with Sal helps instigate the uneasy, but infinitely touching truce that brings the action to its poignant close. (3 men.) SLAM! The scene is the men's room of a dance club in Manhattan's Bowery section. Two young punk rockers, Linc and Mel, both high-school students from Queens, are engaged in an energetic conversation about girls and dancing—the two things of most significance in their present lives. Both are in revolt against parental authority, as evidenced by their outlandish outfits and pointed remarks, but both are also touchingly concerned about their problematic futures—a dilemma that Linc has decided to deal with by enlisting in the Marines. His announcement shakes Mel, to whom the armed forces are another aspect of a drab establishment that, he thought, he and Linc were determined to resist. And while their carefree banter and zany playfulness resume, there is now a difference—an unspoken but sobering awareness that, young as they are, "life" is catching up with them and things will never be quite the same again. (2 men.) **FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-0748-6 \$6.50**

**MERE MORTALS: SIX ONE-ACT COMEDIES.** SIX SHORT COMEDIES. David Ives. This critically acclaimed evening of comedies combines satire, wit, hilarity and intellect—a winning combination. The entire evening of plays can be performed with 3 men and 3 women. **THE STORIES:** Act One: In FOREPLAY OR: THE ART OF THE FUGUE, we find Chuck, a self-styled Don Juan, and his girlfriend on a date at the miniature golf course. When they move to the second hole, a slightly older Chuck II appears with another date. Finally, Chuck III, now in his late thirties, arrives with a young date. His latest date doesn't get his jokes, and worse, she's beating him at golf. (3 men, 3 women.) MERE MORTALS eavesdrops on a lunch hour on a girder 50 stories over the street, as three construction workers share increasingly amazing secrets of their past. (3 men.) In TIME FLIES, two lonely but sweet young mayflies meet at a pond and really hit it off. Unfortunately, Horace and May watch a nature program on this first night out and discover they have a lifes-

pan of only one day—and their lives are half over. (2 men, 1 woman.) Act Two: SPEED-THE-PLAY is a crash-course send-up of David Mamet, presenting the complete works of the master of scatological dialogue in just under eight, male-bonding minutes. (3 men, 3 women.) In DR. FRITZ, Vaudeville reigns as an American tourist in pain seeks medical help from a wacky souvenir seller named Maria who channels an even wackier German surgeon named Dr. Ringsvandl. The comedy steps up when the doctor recommends an operation. (1 man, 1 woman.) DEGAS C'EST MOI. A man wakes up one morning and decides to be the French artist Degas. The best place to do that is in New York City where he encounters all that makes great art. (3 men, 3 women, flexible casting). UNIT SETS. **FEE: \$60 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1632-9 \$6.50**

**METROPOLITAN OPERAS 27 SHORT PLAYS.** SHORT PLAY COLLECTION. Joe Pinturo. **THE STORIES:** PART I: SEYMOUR IN THE VERY HEART OF WINTER. It's Christmas Eve; Viv, a fading actress, is reminiscing about her ex-husband and her life before, to Bob, the man who currently loves her. With a fancy restaurant as her stage, Viv rants about her past, as Bob must find a way to pull her back to reality if he is to save their love. (2 men, 1 woman.) SWANS FLYING. Ben, a patient in a hospital, hears the sound of swans flying, though his nurse hears nothing. When Ben drifts off to sleep, he is visited by Eddie, who holds his hand and waits for any words of hope. (2 men, 1 woman.) ROSEN'S SON. Mr. Rosen unexpectedly shows up at his dead son's lover's home to comfort him as well as himself. Finding him with a new man, he is enraged, until the tears of his son's lover compensate for his own. (3 men.) BENJAMIN FALLING. From his hospital bed, Benjamin envisions his own death—he jumps from a plane into a bright blue ocean. But his fantasies are eroded when the word of his lover berates him back into a reality where he can cling to life. (1 man.) TWO ECLAIRS. Three can live as cheaply as one until Maude can't take her little sister, Beth, living with her and her husband, Mark. When Mark balks, however, light shines on a devastated Maude. She moves out and Beth takes over her role—as she'd been doing for some time. (1 man, 2 women.) BIRDS IN CHURCH. Two priests attempt to catch exotic birds flying in the sanctuary. While debating whether these creatures are sent from God or even represent him, they find the note that asks that someone find these pets a good home. (2 men.) REX. Jenn hit a pheasant with her car and cannot clear her conscience of the accident. Naming the dead bird Rex, she cooks it and serves it to her husband Eric, hoping this gesture will return Rex to the natural order of nature. Eric, however, cries foul. (1 man, 1 woman.) DIRTY TALK. In a rural bar a sexy young woman causes a stir with the locals. When the bar closes, she stays behind with the bartender, does her best to get him aroused, then reveals she is his son, changed, but back for revenge on a neglectful father. (2 men, 1 woman.) CHARLIE'S FAREWELL. A priest leads a congregation—perhaps only of one—in appreciating life after one of the congregants is taken from their midst. (2 men.) MEN WITHOUT WIVES. Pop visits his son, Boomer, to attempt to console him on the recent death of his wife. The two are very different and resentments flare, even getting the better of them. The common bond between them, the deaths of each of their wives, brings them closer together, if only temporarily. (2 men.) PARAKEET EULOGY. When we fail to find God in our everyday lives, can we declare ourselves God over smaller creatures if we care for them always? (1 man.) EASTER NIGHT. When Kristen's mother dies, she comes home to her father and his friends. Their differing ways of mourning affects them all, as Kristen unleashes her anger. Boomer, her father, defends himself, through his own anger and grief, and only after they are all spent, does Kristen find the magic of her mother return to her. (2 men, 2 women.) FIAT. Ken is a hairdresser who wants to commit suicide in his salon. When a flamboyant Latino Madonna enters the salon and disrupts his plans, he puts it off—until he realizes she is there to escort him to the other side he seeks. (1 man, 1 woman.) PART II: LIGHTNING. A woman sits alone, outside, during a violent rainstorm. When it passes, her young daughter retrieves her, praising the Lord her mother is alright. The woman had again challenged God, and he spared her. (1 woman, 1 girl.) BIRD OF ILL OMEN. Doreen, a prostitute, is visited by a mysterious older friend who can't speak, but has something important to tell her. Upon his revelation, that he is terminally ill, Doreen tries to hide her emotions with her anger. (1 man, 1 woman.) RULES OF LOVE. A woman goes to confession seemingly to be absolved for the sin of having a sexual relationship with a priest. Her confessor is her lover, and to his dismay, she gives him the ultimatum of her love or God's. (1 man, 1 woman.) LENTEN PUDDING. For the first time, Ency has neglected to bake the annual Lenten puddings for her family. Her niece, Megan, attempts to pry the recipe from her stubborn aunt, and when talk of the family's history surfaces, the recipe Megan held so dear might not be that important after all. (2 women.) TEN-DOLLAR DRINKS. Star, a recent Oscar winning actress, has reluctantly agreed to meet her old acting friend Bete for a drink. Star knows her old friend is jealous of her success, and through the torturous afternoon, makes her confess it. (2 women.) FROZEN DOG. Vinny and Kevin, two Catholic priests, have just had a spat. Vinny, has just

found out that Kevin had asked to be stationed with him for the last ten years and feels his goals have been compromised. But love between friends is strong and may have leanings they both now discover. (2 men.) **SOFT DUDE.** Doll is a prostitute who has a problem with her boyfriend, Dude; he can't have sex with her, but he can pay for it with other prostitutes. Afraid he'll lose her, Dude makes chicken for dinner in an awkward attempt to get close with her—for all he really wants is to hold her hand. (1 man, 1 woman.) **WATCHMAN OF THE NIGHT.** Mike returns home in a bad state; he's been drinking after he and his girlfriend had a fight. She's left many messages on his answering machine and when the phone rings he refuses to answer it, until he hears the message of a male caller, a wrong number, that may change the way he thinks about love. (2 men, 1 woman.) **UNCLE CHICK.** Brian pays a surprise visit to his distraught Uncle Chick, who is packing up the belongings of his deceased lover. Brian reveals to his uncle that he's gay, just like him, and Chick warns him against living a gay life. But through the bitterness he hears, Brian ultimately seeks to console Uncle Chick with a warm embrace. (2 men.) **HIS DISH.** James and Edna are newlyweds who visit William, James' brother, at his country home. After a king's breakfast made by the adoring Edna, James leaves the table for a moment. Then William tells her she married a man she didn't know. When James returns, the evidence surfaces and Edna escapes. (2 men, 1 woman.) **BUTTERBALL.** The table is set for a feast, only the meal served is human and the family members are turkeys, or mostly so. This family of humans has turned into turkeys—by various political factors and maybe a few genetic mishaps, as the traditional Thanksgiving dinner takes a twisted turn. (2 men, 3 women.) **HOUSE MADE OF AIR.** Matilda Neruda, wife of the famous poet, tells of the last few days of the life of Pablo Neruda. A haunting memoir to the world. (1 woman.) **FUR HAT.** Janet is to give a lecture at a University. As she goes over her notes in the cafeteria, her ex-husband, Don, a professor, unintentionally sits down at the same table. Their hatred and resentment for each other surfaces in their conversation and comes to a head when she almost leaves her fur hat at the table, and he at first refuses to give it back. (1 man, 1 woman.) **BUS STOP DINER.** Martin has watched the dress rehearsal of his play and is stunned by how bad it is. When he tries to dissuade the producer/director from opening, he is surprised again at the reason for its production, and is hilariously and lovingly persuaded to help fix it before opening night. (3 men.) **UNIT SET. FEE: \$25 per performance for ROSEN'S SON, DIRTY TALK, CHARLIE'S FAREWELL, MEN WITHOUT WIVES, FIAT and BUS STOP DINER; \$20 each for all other plays; negotiable for multiple titles.**  
**ISBN: 0-8222-1508-X \$9.75**

**MICKEY'S TEETH AND BUNDLE STIFF.** TWO SHORT PLAYS. Amlin Gray. **MICKEY'S TEETH**, first produced at Milwaukee Rep, is a comic look at the dark side of the life of a former Mouseketeer. "Amlin Gray's darkly funny **MICKEY'S TEETH** contains two prize monologues that reveal the consequences of Mouseketeer celebrity." —Milwaukee Sentinel. **BUNDLE STIFF** is a somber character sketch which makes for a good preshow curtain raiser. "This monologue also sends up flares of humor, authenticity and thoughtful social commentary." —Milwaukee Journal. **THE STORIES:** In this curtain raiser, set in 1937, Bertha is a "BUNDLE STIFF," or hobo. She has come into the theater in search of someone she calls "Perfessor" (an empty chair in the audience). The Perfessor, a social scientist, hired her for his social research on the lives and habits of hobos. First, Bertha was to relate her own life story: from her childhood in Kansas, to a socialist farm during World War I, to being a prostitute. But recently the Perfessor has asked her to go back on the road and the rails to gather more information for his book. After three more trips out, however, Bertha is feeling used. She's here to tell the Perfessor she has decided to quit and go back to the life she knows. (1 woman.) In **MICKEY'S TEETH**, Steven, a former Mouseketeer, is drinking spiked coffee in a coffee shop in Riverside, California, brooding over his failures as a salesman. Being a Mouseketeer has opened some doors, it has also proved to be a detriment. As Steven says, "when it comes to closing, they just won't hand an ex-Mouse a four-figure check." He is waiting in the coffee shop to meet another former Mouse, but when Leah arrives, wearing her mouse ears, he does not recognize her. After questioning her, Steven determines that she was not a true Mouse, but a girl who lived on a farm in Nebraska that two of the Mouseketeers visited as part of several episodes. The show, however, had tragic consequences for Leah's life, resulting in the deaths of her entire family, and now, embittered, Leah has become a "Mouseketeerterrorist." She claims to have a bomb and is ready to kill them both. Only the timely arrival of the Blue Fairy saves Steven's life, and furthermore, she gives him the opportunity to exchange his past life for a new one. (1 man, 2 women.) **INTERIOR SETS. FEE: \$25 per performance for MICKEY'S TEETH; \$20 for BUNDLE STIFF.**  
**ISBN: 0-8222-1385-0 \$4.50**

**MISADVENTURE: MONOLOGUES AND SHORT PIECES.** SHORT PLAY COLLECTION. Donald Margulies. "Diabolical ingenuity and rueful tender-

ness...dark wit and gentle lyricism...lovely and devastating...a playwright with a particularly pungent and intelligent vision." —NY Times. "A playwright of most unusual imaginative power." —NY Post. **THE STORIES:** **MISADVENTURE: MONOLOGUES AND SHORT PIECES** brings together in one collection sixteen short works from one of the finest and most provocative voices in contemporary American theatre, Donald Margulies, the Pulitzer Prize-winning author of *Dinner with Friends*. Featured in this volume is **LUNA PARK** (2 men, 2 women, doubling), a forty-minute reverie about parents and children set in Coney Island in the early twentieth century, inspired by a short story by Delmore Schwartz. Other titles include: **NOCTURNE** (flexible casting); **MISADVENTURE** (1 man, 1 woman); **LOUIE** (1 man); **ANTHONY** (1 man); **JOEY** (1 man); **LOLA** (1 man); **MANNY** (1 man); **I DON'T KNOW WHAT I'M DOING** (1 woman); **SOMNAMBULIST** (1 woman); **FATHER AND SON** (2 men); **DEATH IN THE FAMILY** (2 men); **HOMEWORK** (1 man, 1 woman); **FIRST LOVE** (1 man, 1 woman); **NEW YEAR'S EVE** (2 men, 1 woman); **KIB-BUTZ** (3 men). **FEE: \$60 per performance when produced together; \$30 for LUNA PARK; \$25 each for DEATH IN THE FAMILY and FIRST LOVE; \$20 each for all other plays when produced individually.**  
**ISBN: 0-8222-1972-7 \$6.50**

**MISSING/KISSING.** TWO SHORT COMEDIES. John Patrick Shanley. "...Shanley has an unusual talent for situations...and a sure gift for a kind of inner dialogue in which people talk their hearts as well as their minds..." —NY Post. **THE STORIES:** **MISSING MARISA.** Terry and Eli are friends with a woman in common: Marisa. Marisa was Eli's wife. Then she ran off with Terry. Now she has abandoned Terry as well. Terry comes to Eli's apartment looking for Marisa. Did she return to Eli? Eli is not forthcoming. The two men circle each other, combative and vulnerable. Eli wants friendship. Terry just wants Marisa back. Neither man can get what he wants. The phone rings. Is it Marisa? Eli won't pick it up. Terry grabs the receiver and says hello. But the caller hangs up. Eli is baking a chicken. Terry wants to know who's coming to dinner. Eli will not say. Finally, Terry, excluded from Eli and Marisa's life, begs for at least a taste of chicken. Eli gives Terry one tiny taste. This is Terry's portion in life. He is the eternal wanderer, the outcast. He thanks Eli for the little he is allowed and prepares to move on. (2 men.) **KISSING CHRISTINE.** Larry and Christine meet at a Thai restaurant for dinner. It's a first date, and they know nothing about each other. In the course of conversation, it quickly becomes clear that this is no ordinary couple. Christine is a reconfigured person. A couple of years before she fell through an open trapdoor in a store and landed on her head. As a result of this accident, her face had to be reconstructed. So she looks different. Pretty, but a different pretty. Even more significantly, she received a severe concussion which, among other things, changed her personality. She has become a much nicer person. But she has fallen out of life a little bit. Larry listens to this in astonishment. But he has revelations of his own. He is married and has two children. His wife and he are having terrible problems. Out of loneliness and frustration he has gone on a date. Two people who, through different kinds of trauma, have disconnected from the flow of life. In this play, they help each other by deeply talking to each other. And finally, they reconnect with something vital through a kiss. (1 man, 2 women.) **INTERIOR. FEE: \$60 per performance when produced together; \$30 each when produced individually.**  
**ISBN: 0-8222-1590-X \$6.50**

**MOJO AND STRING.** TWO PLAYS IN ONE VOLUME. Alice Childress. **THE STORIES:** **MOJO.** Paying a surprise visit to her former husband, Irene, aware that she is ill with cancer, reveals that she must shortly go back into the hospital but wanted to see Teddy just once more first. From their random conversation it is evident that a warm bond still exists between the two. They talk of the hard times they once had to endure, of how Irene set up Teddy in the numbers business, of the white girl he has become involved with and, finally, Irene confesses that she bore Teddy's child, a daughter, after their divorce—and gave the child up to another couple so that it might have a better chance in life. Sometimes brightly humorous, sometimes achingly sad, yet always unstintingly honest, the play illuminates the true character of two very real and vital people, and underscores their need to fathom and comprehend their Blackness and to find in it a strength and dignity so long denied. (1 man, 1 woman.) **STRING.** The scene is the annual picnic of the neighborhood block association; and some of the most fastidious ladies are incensed by the presence of "old Joe," a raggedy character who subsists on other's castoffs and is an embarrassment to all. They are joined by L. V. Craig, a boastful cafe operator who delights in taunting Joe and in flashing his bankroll before the others. In the course of the action Joe furtively retrieves a piece of string dropped by one of the ladies—and at the same time L. V. Craig finds his wallet missing. Suspicion immediately falls on Joe, who is ashamed to tell what he has hidden in his pocket. But, when he finally does, no one will believe him. Ultimately the missing wallet is found, but the truth, once known, is still not easily accepted, nor does it

overcome the hurt and anguish that unfounded suspicion can engender. (2 men, 3 women, 1 girl.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0768-0 \$6.50**

**MOLOCH BLUES.** TWO SHORT DRAMAS. Phillip Hayes Dean. Two powerful plays, *THE OWL KILLER* and *DINK'S BLUES*, which illuminate and define searing crises in the lives of two black urban families. **THE STORIES:** *THE OWL KILLER.* Conditioned by a lifetime of resigned acceptance, Noah Hamilton can only turn against his renegade son, Lamar, who has killed and mutilated a man and is now in hiding. A petty tyrant, who compensates for his own frustrations, Noah rules his family by fear, turning a deaf ear to the pleas of his wife, Emma, and of his daughter, Stella Mae, whom he banished from his home because of her adulterous behavior. Determined to destroy all vestiges of his son's presence, Noah destroys the stuffed owls that Lamar has collected—a symbolic act which also seeks to obliterate the deep-seated guilt he feels over his long-held dislike for his wife and children. Yet penance, as the shattering climax of the play makes powerfully clear, is inevitable, with the ultimate sacrifice demanded to redeem a soul scarred by so many years of compromise and battered pride. (1 man, 2 women.) *DINK'S BLUES.* When Dink comes to visit his friend Fish House Fats, he is already drunk, and it is very late. There at Fish's home "establishment" Dink makes himself too much at home, and soon Fish realizes that Dink is talking to someone not in the room. Dink sinks slowly into a crushing remorse and reveals the belief that he killed the woman he loved in a car crash twenty years ago. She's been coming to him lately, talking with him, calling him, and he knows it's only a matter of time before he joins her. Fish, discovering a brotherly sensation he didn't know he had, tries to keep Dink sane and at the house, feeling he'd do harm to himself if he left. After a while, however, they both know Dink must face his demons alone, and willing to do so, Dink departs, leaving Fish to hope for the best for his friend and with the lesson to pay more attention to the love he finds at home. (2 men, 1 woman.) **INTERIORS.** **FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1514-4 \$6.50**

**THE MOONSHOT TAPE AND A POSTER OF THE COSMOS.** TWO PLAYS IN ONE VOLUME. Lanford Wilson. **THE STORIES:** *THE MOONSHOT TAPE.* Having come home to visit her mother, who has been placed in a nursing home, Diane, now a well-known writer, is being interviewed for the local newspaper. Only she speaks. Her remarks are in answer to such questions as where she gets the ideas for her stories; whether her youth in Mountain Grove influenced her work; and why she decided to leave home. At first obliging and matter-of-fact, Diane gradually begins to reveal more than her questioner might have bargained for—a childhood marred by the loss of her father and her mother's coldness; the promiscuity she was driven to in search of the love and concern that were denied her at home; and, most devastating of all, the molestation by her stepfather which shaped her character indelibly—and led to the harrowing event she describes at the end of her recital. To the world at large Diane is someone who has shaken off the dust of Mountain Grove and has gone on to bigger and better things. To herself, however, it is painfully clear that what she is what her earlier life ordained—because no one ever really leaves the place from which they came. (1 woman.) *A POSTER OF THE COSMOS.* The place is a Manhattan police station, where a young man, Tom, is being interrogated after having created a disturbance at the hospital where his friend and lover has just died from AIDS. Although only Tom speaks, it is clear that the flood of memories that bursts forth is triggered by the uncomprehending questions of the policemen who now watch him in stony silence. At first he is defensive and impatient with his questioners' inability to understand his behavior, but gradually, as he recalls his time with his lost friend, the depth of their feeling and commitment for each other emerges. Recalling a host of "little" details, Tom creates a telling portrait of two human beings who must come to understand themselves as individuals before they can comprehend their relationship to each other—much less their position relative to society at large. Sometimes poignant, sometimes harrowing, Tom's deeply felt words also make it clear that the guilt and remorse he feels should, in truth, be shared by all who do not try to understand—or pledge themselves to overcome—this terrible pestilence that has brought so much loss and suffering to our times. (1 man.) **FEE: \$60 per performance when produced together; \$30 each when produced individually.**  
**ISBN: 0-8222-0912-8 \$4.50**

**MR. FLANNERY'S OCEAN AND OBJECTIVE CASE.** TWO PLAYS IN ONE VOLUME. Lewis John Carlino. **THE STORIES:** *MR. FLANNERY'S OCEAN.* Jim Flannery, seventy-nine, retired seaman, belligerent, cantankerous and very human, has laid claim to an ocean. On the terrace of an old weather-beaten resort hotel on the southern coast of England he sits in his deck chair, ever watchful, ever ready to defend his right to ownership, an ownership which grew simply out of a need to belong to and protect something. Flannery is absolutely convinced he owns this body of water and, surprising-

ly enough, is successful in intimidating everyone else around him into treating him correspondingly, everyone that is, except Maug, the cockney maid who can never seem to bring Flannery's tea hot enough. These two spend their days in perpetual combat. To the hotel comes an American, Mrs. Pringle, widowed and childless, to spend her wheelchair days in the hope of getting some health from the sea breezes. Mrs. Pringle is a woman with a wistful sadness in her eyes, a look of surrender and reconciliation to long hours of sickness and the despair of being completely alone. How and why Jim Flannery gives this woman his ocean, his only and most prized possession, is the story of the play. It is the magical tale of the giving and the receiving of a gift which no one believed could be possessed. (2 men, 4 women, 1 boy, 1 girl.) **OBJECTIVE CASE.** This is a play that vacillates on a thin line between expressionism and realism. Essentially, it is a story of a man and woman desperately and pathetically in love. Each of these two people has a defect. He likes to pull his ear and scratch his teeth. She likes to blink her eyes and droop her lip. These defects become the symbol of each other's human imperfection and, tragically, also the focal point for each other's ambivalent feelings of hate. The entire play builds to a love scene in which, still cursed by their inability to bare themselves, he and she take refuge behind mannequins. The love scene begins and goes along well enough for a while, both of them expressing their affections from behind the refuge of their inanimate counterparts. Then, each sees the other's defect, and the scene explodes in chaos. He and she scream hate at each other as they run off the stage. A moment of silence passes. Then, the mannequins continue the love scene. They introduce themselves as Him and Her, the objective case of He and She. The mannequins fall in love. Strangely enough, the focus of this love is the imperfections that generated hate in their human counterparts. (2 men, 2 women.) **FEE: \$25 per performance for MR. FLANNERY'S OCEAN; \$20 for OBJECTIVE CASE.**  
**ISBN: 0-8222-0781-8 \$6.50**

**NAOMI IN THE LIVING ROOM AND OTHER SHORT PLAYS.** SHORT PLAY COLLECTION. Christopher Durang. **THE STORIES:** *NAOMI IN THE LIVING ROOM.* Naomi, when visited by John and Johnna, her son and daughter-in-law, is alternately friendly and insulting. Johanna copes her best, but when John changes his clothes to look like Johanna, things start to unravel. Naomi barely notices any differences, but throws them both out of the house, then decides she's had a nice time! (1 man, 2 women.) *THE BOOK OF LEVITICUS SHOW.* Lettie Lu is broadcasting her own public TV access show from a local motel. Based on Lettie Lu's belief in the Book of Leviticus, the show's interpretation of the story leads Lettie Lu to today's segment's activities of capturing and putting to death a homosexual and an adulteress. All in a day's devotion to God. (2-3 men, 3-4 women, flexible casting.) *ENTERTAINING MR. HELMS.* An extremely conservative father runs a rigid household: the Pledge of Allegiance each morning, his wife does "woman's thing," his daughter gets points for being glad a classmate died of a botched abortion and his son gets in trouble calling sports teams by words with double meanings (instead of Team A and B). They are all happy living in America. (2 men, 2 women.) *CARDINAL O'CONNOR* comes to explain briefly why birth control is always always wrong. (1 man.) *WOMAN STAND UP.* A sensitive woman trying to do stand-up comedy has to bring her own laugh track, just in case. Her self-deprecating jokes turn out to be all too real, as is her pain as she senses the truth. (1 woman.) *DMV TYRANT.* A man goes to a woman clerk at the Division of Motor Vehicles and tries to get his license renewed with infuriating results. (1 man, 1 woman.) *THE HARDY BOYS AND THE MYSTERY OF WHERE BABIES COME FROM.* Frank and Joe Hardy change sweaters a lot and look cute. The word "sleuthing" excites them and they're off to investigate what it means that Nancy Drew has "a bun in the oven." (3 men, 1 woman.) *AUNT DAN MEETS THE MADWOMAN OF CHAILLOT.* Aunt Dan, the title character of Wallace Shawn's *Aunt Dan and Lemon*, has a discussion with Giradoux' *Madwoman of Chailot*. They discuss it all. (2 women or 1 man, 1 woman.) *CANKER SORES AND OTHER DISTRACTIONS.* A man and a woman, previously married, try to reconcile over dinner, but a canker sore and a talkative waitress ruin everything. (1 man, 2 women.) *MEDEA.* A sketch co-authored by Durang and Wendy Wasserstein. Medea and her chorus of three women try to figure out if it's appropriate to kill your children to punish your husband. Jason shows up; so does a messenger with news of Lady Teazle; and a deus ex machina comes down from the sky to cheer everybody up. (2 men, 4 women.) *FUNERAL PARLOR.* A widow is accosted at her husband's funeral by a very inappropriate guest. (1 man, 1 woman.) *1-900-DESPERATE.* Gretchen, nagged by her mother about her empty love life, calls a romance talk line and finds only other women and one young man named Scuzzy. When a five-year-old child dials by mistake, Gretchen finds his innocent babbling preferable to all the adults. (3 women, 1 man, 1 child.) *WOMEN IN A PLAYGROUND.* Two women watch their children play; one of them is pretty normal, the other has a very pessimistic outlook. (2 women.) *PHYLLIS AND XENOBIA.* Two strange sisters bicker about who did or didn't kill their mother, and who does or doesn't like pudding. (2 women.) *DESIRE, DESIRE, DESIRE.* Another Tennessee Williams parody, from the author of *For Whom the Southern Belle*



**Tolls.** Blanche DuBois, her nerves shot, is stuck in a house with a slobby Stanley Kowalski, who keeps yelling "Stella!" Stella left for a lemon Coke six years ago and never returned. Blanche tries to seduce a young census taker, but is interrupted by Big Daddy and Maggie from *Cat on a Hot Tin Roof*. A "tart" from *The Iceman Cometh* shows up as well, irritating Blanche by saying "pipe dream" instead of "illusion." Stella comes back briefly, but departs again, leaving Blanche and Stanley stuck together for eternity. (5 men, 3 women.) **ONE MINUTE PLAY.** Written for a one-minute play festival at American Repertory Theatre. A young man tells his suicidal, despairing thoughts to a cheerful woman who chooses to ignore them. (1 man, 1 woman.) **JOHN AND MARY DOE.** John Doe introduces his idealized family: his wife, Mary, and their three children. His happy portrayal keeps turning truly dark, as he reveals that his wife has been murdered and dismembered by their insane next-door neighbor, Tommy Psycho Babbit. Then he takes it back, says he's made it all up, and that everything is fine. Mary looks normal, but from time to time her mouth falls off and her eye pops out. John kills his children in a rage, then says he didn't really. Mary and John go to sleep and hope Dr. Kevorkian comes in the morning. (3 men, 2 women.) **GYM TEACHER.** An overly macho gym teacher addresses a coed class of seventh graders, saying inappropriate things and eventually forcing the unlucky class to play a game of "bombardment" (hitting members of the other team with volleyballs), but this time played with bowling balls. (1 man.) **THE DOCTOR WILL SEE YOU NOW.** A raucous Woman Singer, dressed in sequins and boa, keeps bursting into noisy song in a doctor's office. Mr. Wilson is there to see the doctor about an allergy, but the doctor and his nurse insist he has a venereal disease and call up everyone he knows. A public service announcement. (2 man, 2 women.) **UNDER DURESS.** Chris and his friend Stephanie debate global warming. Stephanie's pretentiousness irritates Chris, but they make up, and Chris composes a letter to the President about the subject. Realizing he has to go to the post office to buy a stamp, Chris is overwhelmed, but he gathers his courage and goes. (2 men, 1 woman.) **KITTY, THE WAITRESS.** In this giddy comedy, Mr. O'Brien goes to a restaurant on a tropical island, hoping to forget his troubles. His waitress, Kitty, who is French and preposterously seductive, is very suggestive with her body. O'Brien finds Kitty strange, and falls in love with her, but it turns out she is really a cat, not a woman. The hostess of the restaurant sends Kitty to the vet to be put to sleep. O'Brien rushes to the vet, but he's too late. (3 men, 3 women.) **NOT MY FAULT.** A serious play about alcoholism, written for school audiences, to trigger discussions about addiction and denial. Jack denies he is an alcoholic, while his ex-wife says he is. He gets arrested for stealing and looks to his mother, Selina, and brother, Harry, for help. Selina drinks wine all day and is overly protective of Jack, and never calls him on the ill he's done. Harry is sick of both his brother and mother. (2 men, 2 women.) **AN ALTAR BOY TALKS TO GOD.** Robert, a young man, talks in a friendly way about his days as an altar boy. He then recalls when his nephew got AIDS early in the epidemic and how fundamentalists claimed it was God's punishment. Robert decides to go to heaven and ask God about this. Once there, God seems mean and ornery indeed and professes to give AIDS to homosexuals, hemophiliacs and Haitians in a bizarrely unfocused rage. Leaving heaven, Robert feels that whom he met wasn't God but an impostor. Adapted from the "AIDS Speech" in *LAUGHING WILD*, and rewritten to be performed by 2 actors, out of context of that play. (2 men.) **UNIT SETS. FEE: \$20 per performance for each play; negotiable for multiple titles.**  
**ISBN: 0-8222-1448-2** **\$9.75**

**NATURAL DISASTERS.** TWO RELATED SHORT PLAYS. Jack Heifner. Presented Off-Off-Broadway, in New York City, these highly inventive and very funny short plays with two "natural disasters"—a hurricane and a tornado and the sometimes poignant, sometimes hilarious effects they have on their victims. While designed to make up an evening by themselves, the plays also complete the group of four related one-act works of which *PATIO* and *PORCH* are the other components. **THE STORIES: TROPICAL DEPRESSION.** In a slightly seedy resort hotel on a remote Caribbean island, two high-living Texas housewives, Gloria and Janine, are enjoying a respite from their rich but boring husbands. They are determined to savor their holiday to the fullest, but nature has other plans. First they get burned to a crisp by the tropical sun, then a hurricane imprisons them in their tacky room. In between, however, Gloria defiantly spends a great deal of her absent husband's money on various "art treasures," while Janine (a former Miss Texas) pays for the favors of a handsome lifeguard, an act which jolts them both back to reality and makes them reexamine just who they are and what they really want from life. (2 women.) In the second play, *TWISTER*, Betty and Roy are apparently the only survivors of a tornado that has destroyed their tiny Texas town and all their worldly goods. After the initial shock wears off Roy sets about trying to restore things to what they were, while Betty, suddenly freed from all the junk she owned, wants to move on and start over. The resulting debate is both hilarious and revealing, as Roy resists the notion that what they had was nothing great while Betty pours out all her hopes and frustrations that have been bottled up for years. In the end it is the dream that triumphs: Betty charges off to catch a bus that may never

arrive, and Roy attempts to hold onto the present that is fast becoming the past. (1 man, 1 woman.) **EXTERIORS. FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-0806-7** **\$6.50**

**NIGHT THOUGHTS AND TERMINAL.** TWO PLAYS IN ONE VOLUME. Corinne Jacker. **THE STORIES: NIGHT THOUGHTS.** After having lived alone for many years Dorothy, a chronic invalid, now has Ida staying with her. Dorothy is connected to a battery of machines that monitor her bodily functions and sustain her feeble hold on life, and she seems to resent and distrust the robust Ida, who may—or may not—be her sister. They talk of other times and events which may—or may not—have happened, and Ida hints that there is a man waiting for her outside, a man who has a friend for Dorothy. But Dorothy can only suspect Ida of planning her demise, a suspicion which seems borne out when Ida, suitcase already packed, suddenly leaves—whereupon Dorothy tears away the wires that entangle her and surprisingly survives. (2 women.) **TERMINAL.** Comfortably ensconced in his private room awaiting minor surgery, Steven is unexpectedly visited by Oswald, a terminal patient who appears to have the run of the hospital. Skittish about medical matters, Steven grows increasingly restive as Oswald catalogues his gruesome ailments and operations—all of which somehow seems to engender in Steven a sense of guilt as well: about his sureness of full recovery versus Oswald's sad fate; and also about his being well off, while Oswald has become a charity patient. As Oswald piles horror on horror Steven presses on him his cashmere robes, his expensive fountain pen, chocolates, scotch and, finally his bed—anything to shut him up and persuade him that someone does care about him (but if only he would go away). (2 men.) **FEE: \$20 per performance for NIGHT THOUGHTS; \$25 for TERMINAL.**  
**ISBN: 0-8222-0825-3** **\$6.50**

**90° IN THE SHADE AND DUST IN YOUR EYES.** TWO PLAYS IN ONE VOLUME. Emanuel (Jimmy) Wax from *29° A L'ombre* by Eugene Labiche. **THE STORIES: 90° IN THE SHADE.** It is the custom of Hector Pomadour to invite his friends to his home on Sunday for lunch and skittles. On this occasion, one of them has run into another gentleman on his way and has invited him to join the group. Hector is delighted, as Adolphe Dumanoir seems to be a man worthy of cultivation, at least, that is, until he is caught hugging and kissing Hector's wife. This, of course, calls for satisfaction, and despite the summer heat a duel is decided upon—after Hector has been assured by his friends that the guilty party would never think of defending himself against the injured husband. When Dumanoir makes it clear that he has no intention of being so foolishly gallant the picture changes, and while Hector and the others huddle to discuss strategy Madame Pomadour and Dumanoir hatch a little plot of their own. He agrees to let Hector off with a scratch, provided that Madame P. gives him another kiss. This she does, only to be discovered again—and the outrage is aggravated. But Gallic ingenuity comes to the fore, honor is satisfied, and all ends in a spirit of jovial camaraderie. (4 men, 2 women.) **DUST IN YOUR EYES.** Dr. and Madame Malingear are perfectly satisfied with their pleasant, uneventful existence until it comes to their ears that their daughter, Emily, is seriously interested in a young man who has been an increasingly frequent caller. When confronted with a demand as to what his intentions might be the young man, Frederick, confesses his love. He also announces that his father is a retired businessman "of sufficient fortune." The Malingears are pleased but, at the same time, apprehensive that Frederick's family might find them not of an equal social or financial standing. When they learn that Monsieur and Madame Ratinois (the parents) plan to visit them incognito the Malingears decide to throw "dust in their eyes" with a vengeance. And so they do—with lavish extravagances they can't afford. Monsieur and Madame Ratinois respond in kind, and soon both families are near bankruptcy. Fortunately a kindly, level-headed uncle saves the day, and brings the lovers happily together at last. (6 men, 6 women, 1 boy.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0343-X** **\$6.50**

**NO ONE WILL BE IMMUNE AND OTHER PLAYS AND PIECES.** SHORT PLAY COLLECTION. David Mamet. 13 short pieces, sketches and plays opening worlds of discourse, mystery, nostalgia and love. **THE STORIES: IN ALMOST DONE,** a young mother-to-be reflects on the stories she will pass down to her child. (1 woman.) In *MONOLOGUE FEBRUARY 1990*, the speaker runs a gamut of thoughts leading up to the condemnation of self and questions over the perception of God. (1 man or woman.) *TWO ENTHUSIASTS.* By ridiculing someone else's story, two friends dissect life, death, God, baseball and aliens. (1 man, 1 man or woman.) *SUNDAY AFTERNOON.* Two men try to understand their place among the planets when a woman friend enters having accidentally cut her hand with a carving knife. Will she be all right, and did she bleed on the ham? (2 men, 1 woman.) *THE JOKE CODE.* Looking for "wis-



dom," two friends find their paths lead them to "sadness." (2 men or women.) In *FISH*, two friends try to remember the story of the fish who traded wishes for the immortal soul. (2 men.) A *SCENE: AUSTRALIA*. When relating the story of how an acquaintance was killed by her husband, the speaker ponders her fate had she accepted a date long ago with the same man. (2 women.) A *PERFECT MERMAID*. Imagine meeting the perfect mermaid: the body of a fish and the head of a fish. Was she real? (2 men or women.) *DODGE*. In Dodge city there was a man named Keystone. How he got his name and how he died is now passed on to the next generation, though the story has changed. (2 men.) *L.A. SKETCHES* (5 scenes). A series of scenes which may no, probably, take place in the industry town of L.A. (2 men.) A *LIFE WITH NO JOY IN IT*. A man and a woman relive the times when the joy in each of their lives died away. (1 man, 1 woman.) *JOSEPH DINTENFASS*. An older man and younger women meet and reflect on the small and constant things in life that loom large. (1 man, 1 woman.) In *NO ONE WILL BE IMMUNE*, one friend tries to explain to the other why he stopped a flight from taking off, claiming he left his baby behind. (2 men.) **UNIT SET. FEE: \$60 per performance when produced together; \$25 each for *FISH*, *JOSEPH DINTENFASS* and *NO ONE WILL BE IMMUNE*; \$20 each for *ALMOST DONXIE*, *MONOLOGUE FEBRUARY 1990*, *THE JOKE CODE*, *DODGE*, *L.A. SKETCHES*, and *A LIFE WITH NO JOY IN IT* when produced individually. The remaining pieces are \$15 each.** ISBN: 0-8222-1321-4 **\$6.50**

#### **NORTH OF PROVIDENCE, DOLORES, THE LADY OF FADIMA.**

**THREE SHORT PLAYS.** Edward Allan Baker. First produced with great success by the Ensemble Studio Theatre. "In *NORTH OF PROVIDENCE* Edward Allan Baker takes a painful domestic crisis and transforms it into a one-act play of emotional depth and conviction. There are enough conflicts for a novel or mini-series—distilled to an essential moment...an exemplar of the one-act art." —NY Times. **THE STORIES: NORTH OF PROVIDENCE** is a painful domestic crisis between brother and sister, uncovering old wounds on the last day of their father's life. (1 man, 1 woman.) **DOLORES** is the story of two sisters drawn together because of domestic violence which influences the lives of both characters more than they've ever admitted. (2 women.) In **THE LADY OF FADIMA**, because her husband is unable to work a young mother is forced to work as a cleaning woman in a hospital where her innocence is preyed upon by a threatening and malicious boss. (1 man, 2 women.) **INTERIORS. FEE: \$60 per performance when produced together; \$30 each when produced individually.** ISBN: 0-8222-0091-0 **\$6.50**

#### **OREGON AND OTHER SHORT PLAYS. SHORT PLAY COLLECTION.**

Peter Hedges. **THE STORIES:** In *OREGON*, Mike, a born-again Christian, wants to "see the world, get to know people," so he hitchhikes to Bible college in Oregon. He's picked up by two punk rockers and in nine short scenes the three find a common language, which leads Mike to do the unthinkable. (2 men, 1 woman.) Brother and sister, *ANDY AND CLAIRE*, are very close. Claire brings home her new boyfriend, the formidable Eddie, and over six scenes it's a fight between Andy and Eddie for who will get Claire. (2 men, 1 woman.) *FOOD RELATED* is a series of short sketches that all deal with, well, food. There is that alluring stalk of celery (1 man, 1 woman, 1 stalk); we find an intoxicating orange (2 men, 1 woman, 1 orange); we delight in the surprising birthday cake (1 man, 1 woman, 1 cake); we are mystified by a half-dozen eggs (2 men, 6 eggs); and a serious plate of noodles prompts an urgent plea (1 man, 1 woman, 1 plate of noodles). (*FOOD RELATED* can be performed by a total of 2 men and 1 woman or each sketch can be cast accordingly.) In a loving send-up of support groups, *THE AGE OF PIE* climaxes with an unusual and exhilarating celebration of luscious cream pies. (4 men, 4 women.) **UNIT SET. FEE: \$50 per performance when produced together; \$25 each when produced individually. SPECIAL NOTE: Each sketch in *FOOD RELATED* may be licensed individually for a fee of \$15 per performance.** ISBN: 0-8222-1639-6 **\$6.50**

**OTHER PLACES. FOUR SHORT PLAYS.** Harold Pinter. Successfully produced in both London and New York, this brilliant triple bill finds the author at the top of his powers. "...the writing does indeed have the same spare eloquence and that depth-charge laconic quality we associate with Pinter." —NY Post. "He was never less obscure than here, or more profoundly eloquent about the fragile joy of being alive." —London Daily Telegraph. "...an extraordinary evening that shows Pinter's gift for pinning down the dream-like oddity of all waking existence." —The Guardian. "...little gems of human isolation." —The Standard (London). **THE STORIES:** The first portion of the triple bill, *VICTORIA STATION*, is a brilliantly funny yet eerily chilling dialogue between a bewildered taxi driver (who may have gone mad) and the exasperated dispatcher who is trying, without success, to direct him to a waiting fare. The driver, who says he has fallen in love with the passenger who is asleep (or perhaps dead) on his back

seat, doesn't seem to know his own location, much less that of Victoria Station. (2 men.) The second part of the program offers a choice: either *FAMILY VOICES* (which was used in the London production) or *ONE FOR THE ROAD* (which was presented in New York). *FAMILY VOICES* is a series of parallel monologues between a mother and son in the form of letters probably written but never mailed, in which the facade of a happy family gradually disintegrates into a cauldron of recrimination. (2 men, 1 woman.) *ONE FOR THE ROAD*, a powerful statement about the abuse of human rights by totalitarian governments, finds an unctuous and "civilized" interrogator humiliating the doomed members of a family who have become enemies of the state. (2 men, 1 woman, 1 boy.) The final play, *A KIND OF ALASKA*, is a masterly study of a middle-aged woman waking up from a coma induced by sleeping sickness after thirty years have passed. In her mind she is still sixteen, and her attempts to fathom the changed world into which she reemerges are not only poignant and emotionally charged but, in the end, devastatingly brilliant theatre as well. (1 man, 2 women.) **UNIT SETS. FEE: \$60 per performance when produced together; \$30 each for *VICTORIA STATION* and *A KIND OF ALASKA*; \$25 each for *ONE FOR THE ROAD* and *FAMILY VOICES* when produced individually. SPECIAL NOTE: If produced individually, *A KIND OF ALASKA* may be presented only with another play written by Harold Pinter or with a companion piece approved by Mr. Pinter. In the latter instance all requests must be approved in writing by the Play Service.** ISBN: 0-8222-0866-0 **\$6.50**

#### **PASSING THROUGH FROM EXOTIC PLACES. THREE SHORT PLAYS.**

Ronald Ribman. Produced successfully Off-Broadway, these varied and skillfully constructed short plays fit together smoothly as an omnibus program but may also be presented separately. "...superior theatre, dramatic, exciting, funny and original." —NY Daily News. "...a young playwright with a strong hold on theatricality." —Variety. **THE STORIES:** The first play, *THE SON WHO HUNTED TIGERS IN JAKARTA*, begins arrestingly as a suburban couple discover an intruder in their living room at 3 A.M. The well-dressed prowler claims that he stumbled in by mistake on his way home from a party; the husband is inclined to believe his story; the wife does not. From then on, the tension and excitement develop inexorably. (2 men, 1 woman.) In the second play, *SUNSTROKE*, a pudgy, eager Peace Corpsman arrives to take over the duties at a Pacific island, replacing an eccentric couple who have apparently turned the outpost into an antebellum Southern plantation. Humor and fantasy mingle as the well-educated, young native he first encounters turns himself into a grinning, shuffling "darkie" at the others' arrival. (3 men, 1 woman.) The third play, *THE BURIAL OF ESPOSITO*, is a touching and powerful study of a father who has lost a son in Vietnam and whose grief and guilt are so great that he convinces himself that the boy is still alive—and arises from his coffin to forgive him. (3 men, 1 woman.) **UNIT SETS. FEE: \$40 per performance when produced together; \$25 for *THE BURIAL OF ESPOSITO*; \$20 each for *THE SON WHO HUNTED TIGERS IN JAKARTA* and *SUNSTROKE* when produced individually.** ISBN: 0-8222-0876-8 **\$6.50**

#### **THE PAST IS THE PAST AND GETTIN' IT TOGETHER. TWO PLAYS IN ONE VOLUME.**

Richard Wesley. **THE STORIES:** *THE PAST IS THE PAST*. The scene is a pool hall, where Earl Davis, a man in his mid-forties, plays a solitary game. He is joined by Eddie Green, a young college student, who watches the older man in silence, and then challenges him to a game. Their conversation, casual at first, soon makes it clear that these two men, who have never met before, do, in fact recognize each other; are, in truth, father and son. In the end this truth is conceded—but so is the fact that the years of neglect that separate them are too great a gulf to be bridged, and the past must, indeed, remain the past. (2 men.) *GETTIN' IT TOGETHER*. The action begins in a Newark park, where Nate and Coretta, the mother of his child, have been picnicking. A mood of bitterness has been generated by Coretta's suspicion that Nate has been seeing another woman, a mood that is not dispelled when, later at her apartment, she tries to entice Nate into staying the night. She is convinced he no longer loves her, while Nate, who wants security and some measure of success before committing himself to marriage, tries to make her understand his position. In the end a kind of truce is reached, but one as uncertain, and conditional, as the life that circumstance has forced on them. (1 man, 1 woman.) **FEE: \$25 per performance for each play.** ISBN: 0-8222-0879-2 **\$6.50**

**PATIO/PORCH. TWO SHORT PLAYS.** Jack Heifner. Offering tour de force roles for actresses, this pair of two-character plays provides contrasting, but equally incisive, studies of life in small-town Texas. While the Broadway production featured the same actresses in both plays, the roles can just as easily be divided among four performers. And the two plays, while fitting together smoothly as a double bill, may also be presented

individually with equal effectiveness. "If you loved *Vanities*, you'll love PATIO/PORCH." —NY Daily News. "Heifner provides juicy character parts for women." —Village Voice. **THE STORIES:** The first play, PATIO, is set in the backyard of a middle-class Texas home. Pearl, the younger sister, is preparing a going-away party for her older sister, Jewel, a beautician who is bored with small-town life and is heading off hopefully to the big city. As the two bustle about setting out food and putting up decorations, their conversation reveals progressively more and more of their differences and dreams—and of the emptiness that has pervaded both their lives. (2 women.) In PORCH, the two characters are an ill and crotchety old woman and her restless spinster daughter. As they sit on their ramshackle front porch, complaining of the heat, the meanness of the mother and the aching frustration of the daughter are made vivid through dialogue that, while frequently funny, is also unerring in capturing the quiet desperation that besets them both. (2 women.) **TWO EXTERIORS (ONE FOR EACH PLAY). FEE: \$50 per performance when produced together; \$25 each when produced individually. ISBN: 0-8222-0880-6 \$6.50**

**PICTURE, ANIMAL AND CRISSCROSS.** THREE PLAYS IN ONE VOLUME. Oliver Hailey. **THE STORIES:** PICTURE. Enlisting the help of two fellow students, Jay attempts a "demonstration" to reenact (and perhaps fathom) a disconcerting episode from his past. The action centers on a photo of a back-country East Texas wedding party, which Jay has hung over his desk, and the violence that erupts from the normally placid "Little David" (impersonated by one of the other students) in reaction to Jay's cruel taunts about the bumpkins shown in the picture. But this time, at the crucial moment, the person playing "Little David" balks at attacking Jay—so the third student (who has been assuming the part of "Al") steps into the role and sends Jay crashing to the floor. For a moment the demonstration becomes all too real—and when Jay offers the others their pay for taking part in it "Al" disdainfully passes his share on to "Little David." Then they go, leaving Jay to recall the chilling, even darker nature of the original event and to ponder the reverberations that still emanate from it. (3 men.) ANIMAL. This humorous, touching and revealing monologue is concerned with an exasperated mother who attempts to entice her twelve-year-old daughter (unseen) out of the tree (imaginary) in which she has taken refuge. In the course of her brief recital the woman, her daughter, her late husband (who fell to his death climbing a tree) and the very nature of their lives together are revealed with startling and affecting clarity and compassion. (1 woman.) CRISSCROSS. Described by the author as "a passion play in five minutes," this brilliant short play depicts the confrontation between a "Carpenter" and his hippie-like son ("Santa") whose "thing" is to carry an empty sack on his back, hoping to fill it and then give everything away. The father tries to understand his son, but he cannot; and the son, in turn, is unable to condone his father's work of building crucifixes—on one of which he must then impale his own son. If only, he muses, the boy could have been a carpenter, like his father. It would have been so much simpler for everyone! (2 men.) **FEE: \$25 per performance for PICTURE and ANIMAL; \$20 for CRISSCROSS. ISBN: 0-8222-0893-8 \$4.50**

**PITCHING TO THE STAR AND OTHER SHORT PLAYS.** FIVE SHORT PLAYS. Donald Margulies. These five short plays cover a wealth of emotions and introduce us to zany and soulful characters. Love, longing, family and, of course, Hollywood, fill the lives of writers, actors, would-be actors, office workers and music mavens. **THE STORIES:** When Peter finally gets a good break for his Hollywood script, he finds himself PITCHING TO THE STAR of the pilot show. Promised control over something he's worked long and hard on, he finds his integrity and his storyline attacked every time the star makes a suggestion to completely change his script and make the lead character exactly like herself. (2 men, 3 women, flexible casting.) In L.A. a washed-up young movie star explains to a willing fan in a bar how he went from a happy, married young novice to a wealthy, gambling, overnight sensation and back to a hungry, divorced wanna-be who only wants to recapture his original dream of having "enough" and being married for life. (1 man, 1 woman.) The SPACE in this play of the same name covers what comes between couples, what is out in the universe and even time spent between friends. Relating the story of his break-up with his girlfriend, one friend reveals to another how space—in whatever form—invas all his thoughts about himself and his world. (2 men.) Two WOMEN IN MOTION work together and take a tropical vacation together, surveying the territory and the men. When Monica reveals to Libby her crush on a co-worker, Mike, Libby takes little interest, but when Libby's island date sours, she interrupts Monica's fling to tell her Mike has no interest in Monica and, in fact, he gave Libby a long passionate kiss by the copy machine right before this trip. The women travel home in silence. (2 women.) We meet ZIMMER in the record store where he advises young buyers about the real rock and roll, before their time. He knows it all, and imparts his storehouse of knowledge while relating his experiences growing up: the

expectations, his family, the friends who freaked out, the expectations, where he was when Kennedy died, his Bar Mitzvah, his girlfriend, and maybe a few more expectations. Always there is the music to tie it together, and tide him over. (1 man.) **SIMPLE SETS. FEE: \$20 each per performance for SPACE and ZIMMER; \$25 each for all other plays. ISBN: 0-8222-1358-3 \$6.50**

**POOR FELLAS.** SIX SHORT TRAGICOMEDIES. Marc Palmieri. **THE STORIES:** POOR FELLAS consists of six short tragicomedies. The PROLOGUE introduces Frank, a high-school sophomore who's just witnessed his first episode of humiliation at the local multiplex. In ROCKS, an aging minor-league baseball player has his superstitions and his hopes ridiculed by the team's hot young prospect. TOUGH GUYS presents two men facing their failure to achieve the lives about which they've always dreamed. THE DEPARTURE OF BRIAN O'CALLAHAN finds a lost soul on the brink of suicide and in pursuit of understanding from the one person who may be able to save him. In MAKIN' SENSE OF NOTHIN', two construction workers accidentally discover a horrible truth at a coworker's funeral. In the title play, POOR FELLAS, two recently jilted buddies learn a stunning fact of life when they come face to face with utter abandonment. Using minimal sets and a cast that can double and triple throughout, the comic pieces come to hilarious and unexpected crises and finish on somber, thoughtful notes. 6 men, 1 woman (flexible casting). **UNIT SET. FEE: \$60 per performance when produced together; \$25 each when produced individually. ISBN: 0-8222-1795-3 \$6.50**

**THE POPE'S NOSE.** SHORT COMEDY COLLECTION. Howard Korder. A collection of short comic plays and sketches that depict the absurdity of a life without human connection. Howard Korder's work is perfect to display a wide range of acting talents and styles. "The short piece is Korder at his savvy satirical sharpest." —Drama-Logue. **THE STORIES:** THE LAWS is a monologue in which a man reads a series of laws, contrasting the ancient and the modern worlds. (1 man.) THE FACTS takes place at the scene of a mysterious briefing in the style of a hearing—where one character warns, "the facts speak for themselves they speak eloquently indeed." (5 men, with silent extras.) In IMAGINING "AMERICA," a director interviews for a job on a project extolling the American dream, only to find out that what he is really wanted for is his connections to certain actors—actors he cannot deliver. (2 men.) MAN IN A RESTAURANT depicts a day in the life of a man who drinks espresso at a cafe table from early in the morning to very late at night. An odd assortment of people share his table over the course of the day—including his ex-wife, a tourist couple, a laborer, a priest and a student. With each guest at his table the man displays a chameleon-like ability to change his identity with each of their stories. (8 men, 2 women.) In GIRLS' TALK, a very nosy woman tries to get to know her new neighbor whose son keeps hiding under the sink, against a backdrop of wife abuse. (1 boy, 2 women.) In WONDERFUL PARTY!, a hostess hardly knows anyone at her own party. (5 men, 3 women.) UNDER OBSERVATION a touching monologue in which a woman responds to the hospitalization of her husband in very technological language. (1 woman.) **FEE: \$50 per performance when produced together; contact the Play Service to produce individually. SPECIAL NOTE: A cassette tape (#3677CT) of the original music composed for this collection by David Yazbek is available through the Play Service for \$24.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance. ISBN: 0-8222-0902-0 \$6.50**

**POPS.** SIX RELATED SHORT PLAYS. Romulus Linney. Comprised of six related short plays, each dealing with a different aspect of love, this delightful "pops program" runs the gamut from first love, through love of country, and on to the abiding love of a long-married older couple, all presented with the special warmth, humor and glinting insights that mark this writer's work. "POPS is fresh, life enhancing and quite wonderful." —NY Times. "...when he opens the heart, a clear and bright light shines through." —Variety. "...a lovely evening in the American theatre." —New Jersey Nite Life. **THE STORIES:** Unified by their shared theme of the myriad aspects of love, the plays are also related by their "musical" titles, which further underscore the author's intention of creating a "pops program" of short and virtuosic pieces. The first play, CAN CAN, is a poignant and telling fugue of overlapping soliloquies in which an ex-GI recalls his brief love affair with a French girl, while a Nashville housewife tells of the strange bond she feels for an older country woman. (1 man, 3 women.) CLAIR DE LUNE finds an older, retired couple basking in the solitude of Florida, while reminiscing, with some regret, about their chronically hell-raising children. (1 man, 1 woman.) In AVE MARIA, a tenth-century nun, Hrosvitha, the only female playwright of her time, confronts an outraged monk who is shocked by her contention that love is both spiritual and sensual. (2 men, 3 women.) GOLD AND SILVER WALTZ is a touching monologue about boyhood and first love in which the sole character is the author himself. (1 man.) YANKEE DOODLE finds a tipsy Jesse

Grant, son of President Grant, at Windsor Castle and faced with a humbling slight from Queen Victoria. (2 men, 1 woman.) **SONGS OF LOVE** is a warmly comic study of two doughty nursing home residents who decide to marry despite the explosive reactions of their children. (3 men, 3 women.) **SIMPLE SETS. FEE: \$50 per performance when produced together; \$25 for SONGS OF LOVE; \$20 each for AVE MARIA, YANKEE DOODLE and CAN CAN when produced individually. (NOTE: The Play Service cannot authorize separate productions of CLAIR DE LUNE and GOLD AND SILVER WALTZ.)**  
**ISBN: 0-8222-0906-3** **\$6.50**

**PRESENT TENSE AND PERSONAL EFFECTS.** TWO PLAYS IN ONE VOLUME. John McNamara. **THE STORIES:** **PRESENT TENSE.** It's the day of the high-school prom, and Norm Prescott, a love-smitten teenager, is beset with doubts. Will his girlfriend, Ann, keep their date or will she claim that she has to stay at the bedside of her aunt Gladys, who (she says) has been stricken with gallstones? As he waits, Norm's agonies multiply: Does Ann really have an Aunt Gladys? Or is she just using that as an excuse to pick up with her ex-boyfriend, Doug, a thick-headed jock, who is not only captain of the football, baseball and basketball teams but also Norm's obnoxious editor on the school newspaper? In a series of imaginative (and very funny) blackouts Norm's worst fears become real as we see all that is going on inside his head through wildly exaggerated daydreams depicting the fear and embarrassment of possible rejection by the girl he loves and the gnawing suspicion that she has not been faithful to him. All ends happily, however, when Norm is jarred back to reality by Ann's arrival—and, with a sign of relief, accepts her assurances that she really does love him after all. (3 men, 3 women.) **PERSONAL EFFECTS.** The scene is the living room of the Mallory's Midwestern home, where Kevin Mallory, a rather meek and malleable high-school student, who has a history of striking out with girls, has decided to give a party (hopefully an orgy) in his parents' absence. Encouraged by his more "sophisticated" friends, Artie and Bill, Kevin invites Eileen Sorenson, a new girl at school whom he'd like to get to know better and who, his buddies claim, is "hot" for him. However, all of Kevin's plans go quickly and hilariously awry, and the party descends into chaos as fights break out, advances are rejected and resentment mounts. After the dust settles, Kevin comes to terms with the fact that he and his cohorts have behaved like jerks and that in order to be accepted by a girl she must be treated like a person and not an object. The blinding realization points Kevin toward a new direction in his relations with women and augurs for a better future as the play comes to its touching, bittersweet conclusion. (3 men, 2 women.) **FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-0910-1** **\$6.50**

**THE PRODIGALS.** TWO SHORT PLAYS. Don Evans. Widely produced by leading regional and experimental theatres, including presentation as a double bill by New York's famed Negro Ensemble Company, these two affecting and revealing plays explore two aspects of black life in contemporary America. "Evans knows how to structure drama and how to impart a flow to his naturalistic dialogue." —New Orleans Times-Picayune. "...there is a sharpness in the writing." —NY Times. **THE STORIES:** **ORRIN** takes place in the Philadelphia home of a middle-class, upwardly mobile black family. Their well-ordered existence is suddenly shaken by the return of the eldest son, Orrin, a junkie and drug pusher who had been thrown out by his father many months before. Filled with bitterness and false courage, Orrin taunts his "upright" family with street talk and tales of his free-wheeling lifestyle. Despite his bravado, the loneliness and loss he feels are soon clear—as is the sad truth that the distance between him and his family is too great to overcome. (3 men, 1 woman.) The joys and sorrows of black womanhood are at issue in **SUGAR-MOUTH SAM DON'T DANCE NO MORE.** Sammy, a charming but unreliable drifter, returns unexpectedly to Verda Mae, his on-again/off-again love. This time Sammy promises to stay, and announces that he has left his wife for good, but Verda Mae, after a lifetime of such assurances, won't be convinced. Ironically, in the end, it is Verda Mae's growing sense of independence that leads her to the loneliness and abandonment she fears will be her inevitable fate. (1 man, 1 woman.) **INTERIORS. FEE: \$40 per performance when produced together; \$20 each when produced individually.**  
**ISBN: 0-8222-0919-5** **\$6.50**

**THE PUSH CART PEDDLERS, THE FLATULIST AND OTHER PLAYS.** FIVE SHORT PLAYS. Murray Schisgal. A quintet of diverting and characteristically inventive plays by one of our theatre's most successful writers. Varied in mood and style, the plays provide a well-balanced program, but may be produced individually with equal effectiveness. **THE STORIES:** In the first play, **THE PUSH CART PEDDLERS**, the greenhorn, Shimmel, fresh from the old country, meets the older, wiser Cornelius and is inveigled into buying his pushcart business. Complications arise when Cornelius returns with another pushcart and proceeds to compete with Shimmel at the same location and when Shimmel is smitten by Maggie, a flower seller who aspires to become a musical com-

edy star. Learning quickly to adapt, Shimmel decides to become a theatrical producer—with hilarious albeit satisfying results. (2 men, 1 woman.) The second play, **THE FLATULIST**, is a black comedy gem in which Gregory, the son of a once famous comedian, confronts his father's longtime agent and pleads for a chance to demonstrate the rather bizarre "act" which he has perfected. As the two parry and thrust, the deep-seated antagonism which Gregory feels for his father's exploiter is revealed and then, in the surprising finale, suitably avenged. (2 men.) The third play, **A SIMPLE KIND OF LOVE STORY**, is a brilliantly inventive riches-to-rags saga in which a young writer is overwhelmed with flattery, gifts and promises of fortune by a high pressure agent and then, just as quickly, reduced to quivering uncertainty and suicide when it appears that his creative juices have run dry. (3 men, 2 women.) In the fourth play, **LITTLE JOHNNY**, we meet two cemetery caretakers, Mary and Tom, who lament the death of their sailor son, Little Johnny, and decide to create a proper chapel for him by looting the graves in their care. The project soon takes them over, reviving the passion that has dwindled between them, and so absorbing them that when Johnny (who has not drowned) suddenly returns they can no longer accept him and must drive him away once and for all. (2 men, 1 woman.) In the final play, **WALTER**, the scene is a funeral parlor, where Laura Katz has come to view the body of her late husband, Walter. As it happens, Walter was a chronic philanderer and Laura, as her cruelly funny comments make clear, deserted him. It also develops that the funeral director, Norbe, is not above "playing around" a bit himself—which offers Laura a chance to repay Walter in his own coin. (1 man, 1 woman.) **UNIT SETS. FEE: \$30 per performance for THE PUSH CART PEDDLERS; \$25 each for LITTLE JOHNNY and WALTER; \$20 each for THE FLATULIST and A SIMPLE KIND OF LOVE STORY.**  
**ISBN: 0-8222-0923-3** **\$6.50**

**THE ROADS TO HOME.** THREE RELATED SHORT PLAYS. Horton Foote. A critical and popular Off-Broadway success, these evocative and beautifully written short plays blend humor and poignance as they probe gently into the crises besetting a group of Texas friends and neighbors. "...a loving, fierce portrait of a sweet-tempered brutal culture...a society built on kindness and discretion, with no system for dealing with less well-behaved feelings—like terror, anguish, and passion." —Village Voice. "...a literate, touching play." —NY Times. "Foote reaffirms his abiding gentleness with tender people caught in tough situations...this HOME is a lovely place to visit." —NY Post. **THE STORIES:** In the first play, **A NIGHTINGALE**, Mabel and Vonnice, two Houston neighbors and best friends, both refugees from small Texas towns, are forbearing and patient about the protracted and uninvited visits of Annie Long, a girlhood acquaintance of Mabel's who is slipping inexorably into insanity. As uncomfortable as Annie makes them, Mabel and Vonnice are more concerned with silencing her vivid recounting of old scandals and the pain they caused. (1 man, 3 women.) In the second play, **THE DEAREST OF FRIENDS**, it is several months later, and Vonnice is facing the crisis of a husband who is involved with another woman and who wants a divorce. Mabel and her husband, Jack, are sympathetic to Vonnice's plight but, again, cannot bring themselves to face its disturbing implications. (2 men, 2 women.) In the third play, **SPRING DANCE**, several years have passed, and Annie is now confined to a sanatorium. She and her fellow patients are scrupulously polite and considerate of each other and, obviously, totally divorced from reality. The asylum culture reflects the larger culture—but here the isolation is total and sadly irreversible. (3 men, 1 woman.) **UNIT SETS. FEE: \$60 per performance when produced together; \$25 each for SPRING DANCE and THE DEAREST OF FRIENDS; \$20 for A NIGHTINGALE when produced individually.**  
**ISBN: 0-8222-0958-6** **\$6.50**

**RUPERT'S BIRTHDAY AND OTHER MONOLOGUES.** MONOLOGUES. Ken Jenkins. Four stunning, brilliantly evocative monologues which employ rich imagery and quirky humor to depict and illuminate the innermost thoughts of the tellers and the special events that made their lives unique. Originally commissioned and produced by the Actors Theatre of Louisville. **THE STORIES:** In the first monologue, **RUPERT'S BIRTHDAY**, a farm woman, Louisa, tells of assisting at the birth of her bull calf, Rupert, who was born on the same day as her brother, Orville, and for whom her regard is higher. Filled with poignant insights about her rural girlhood, the monologue follows the thread of Louisa's life—and makes it clear why the only birthday she acknowledges, or celebrates, is Rupert's. (1 woman.) The second monologue, **CHUG**, is a tall tale about the picaresque adventures of the title character and his unlikely involvement in the business of raising frogs—thousands of them. Richly humorous and filled with bizarre incidents, Chug's story is both cautionary and enlightening and a tribute to one man's will to win—even when it means coping with a superabundance of frog legs. (1 man.) The third monologue, **AN EDUCATED LADY**, is a poetic evocation of a magical spring; a pet raccoon named Albert; and a mysterious old man who communes with spirits not of this earth. Moving and disturbing, the story is of dark woods and primal happenings and of secrets carried to the grave. (1

woman.) In the final monologue, CEMETERY MAN, we meet an aging gravedigger who is about to be replaced by a backhoe—and who does not accept the change gracefully. And as he recounts his experiences, it becomes abundantly clear that digging a proper grave is a human thing, which calls for care and concern if the departed are to go peacefully into eternity. (1 man.) UNIT SETS. FEE: \$40 per performance when all four monologues are produced together; \$20 each when produced individually. ISBN: 0-8222-0978-0 **\$6.50**

**SALLY'S SHORTS.** SHORT PLAY COLLECTION. Sally Nemeth. A collection of short plays and monologues for women. "...Nemeth...creates...a kind of oblique poetry, glimpses of the psyche, moments of pure feeling." —Village Voice. **THE STORIES:** LILY. In a small town during World War One, two sisters are banished for the infidelities of a married man. **LIVING IN THIS WORLD.** The haunting story of one woman's journey through a post-apocalyptic landscape. **BLACK CLOUD MORNING** NEW YORK. The day from hell takes a turn for the better with the discovery of what a jeans pocket holds. **WORD GAMES.** Two young women getting stoned, riffing on words and on the memories those words bring. **VISIONS OF GRANDEUR.** She becomes herself filming herself. Her life in black and white. **PRE-NUP-TIAL AGREEMENT.** A merciful nurse, in white, like a bride. A soldier with unimaginable wounds and unimaginable requests. **PAGAN DAY.** The wearing of gazes, the keeping of counsel. The art of seducing the seducer. **THE CAT ACT.** When you can no longer care for yourself, how do you feel about your caretaker? And how does she feel about you? 7 women (flexible casting). UNIT SET. FEE: \$60 per performance. ISBN: 0-8222-1454-7 **\$6.50**

**THE SAND CASTLE AND THREE OTHER PLAYS.** SHORT PLAY COLLECTION. Lanford Wilson. **THE STORIES:** WANDERING. First presented at the Mark Taper Forum, in Los Angeles, as part of an omnibus program entitled *The Scene*, and then Off-Broadway as part of *Collision Course*, a similar program. This brilliantly inventive short play covers the span of a man's life in a matter of minutes. Striking harmonics of uncanny depth and pertinence through its rapid fire dialogue, the play not only constructs the outline of a human existence but also catches and illuminates the essentials of all that is or can be. (2 men, 1 woman.) **THE SAND CASTLE.** Initially presented at Off-Off-Broadway's Cafe La Mama, this vivid and affecting study of the sometimes disturbing, sometimes funny crises that lie between youth and adulthood was also produced with great success on the National Educational Television (NET) Network. The scene is a ramshackle beach house on the California coast, where Irene, a widow and poet and college teacher, is summering with her children and the friends who make their place a second home. Owen, her older son, and Joan, her daughter, are college students—old enough to feel the need to strike out on their own and yet still young enough to be vulnerable to the hurts that can result. Owen has conceived a hopeless passion for the pregnant wife of Calvin, a graduate student; while Joan is drawn to Clint, her mother's gentleman friend. As the play moves ahead gently in the summer twilight passions erupt, and sadness, joy and the pains of growing up are made real—as are the strength and wisdom of a loving mother who has learned the need for patience, forbearance and an understanding heart. (3 men, 3 women, 1 boy.) **STOOP.** This brief play was initially presented on New York's Channel 13 (Educational Television) as part of a special program on pollution and conservation entitled *Foul!* Both touching and disturbing, it centers on three aging ladies sitting on the stoop of a rundown city brownstone, commenting quietly on the inexorable disintegration of the quality, and possibility, of life. Their mood is resigned—but terrifying as well—as they accept the ebbing away of freshness and beauty and the element of hopefulness that was once so easily taken for granted. (3 women.) **SEXTET (YES).** Commissioned by the Los Angeles Center Theatre Group (Mark Taper Forum). Written in a striking contrapuntal form, this imaginative and haunting short play is compromised of the thoughts and recollections of six characters, who sit at random, answering each other's revelations with a quiet "yes." Out of the pattern of their memories, the interweaving of their destinies, emerges a sense of their frailty, and humanity, and the disquieting vulnerability of life itself. (3 men, 3 women.) UNIT SET. FEE: \$50 per performance when produced together; \$25 for **THE SAND CASTLE; \$20 each for WANDERING, STOOP and SEXTET (YES) when produced individually.** ISBN: 0-8222-0984-5 **\$6.50**

**SAND MOUNTAIN.** TWO INTERRELATED SHORT PLAYS. Romulus Linney. Two rollicking, richly humorous studies of life on the Tennessee frontier which deal respectively with the courting of a young, no-nonsense widow and the time The Lord and Saint Peter paid an unexpected visit to an impoverished and unwed mountain couple. "With generosity and humor, he shows his people in their natural plumage, living full lives in the shadow of desperation and poverty. One might suggest that if theatregoers want to lift their own spirits, they should try the tonic of a comedy by Romulus Linney." —NY Times. "...took the audience into realms of imagination where theatre

hardly ever dares venture anymore." —Philadelphia Inquirer. "Crammed with laughter." —Variety. **THE STORIES:** The first component play, **SAND MOUNTAIN MATCHMAKING**, deals with an attractive young widow, Rebecca, who is wooed by a succession of thoroughly objectionable suitors: the first a conceited stud who is sure that she is physically attracted to him; the second a coarse old farmer who is looking for a compliant slave and who has already buried two wives; and the third a Bible-spouting bore whose last wife deserted him. In desperation Rebecca seeks the counsel of Lottie, a wise old hill woman, who tells her that all is not lost; she can find the right man by posing a simple (if suggestive) question to those who come to court her. This Rebecca does, and her reward, happily enough, is Sam Bean—a strapping young widower with a mind of his own who gives Rebecca as good as he gets and is more than a match for her and the memory of her late husband. (4 men, 2 women, 1 boy.) In the second portion of the program, **WHY THE LORD COME TO SAND MOUNTAIN**, The Lord and Saint Peter eschew the hospitality of a wealthy lowland farmer and, instead, pay an unexpected call on an impoverished mountain couple, who live in blissful ignorance with their fourteen illegitimate children. While The Lord and Saint Peter may not approve of the family's primitive lifestyle, they are warmed by their lively company (and their jug of brandy) and begin to swap the sort of tall tales with which hill people seek to outdo each other, culminating in a hilarious retelling of the story of Joseph and Mary which puts The Lord in such an expansive mood that he is moved to bestow a miracle on his awe-struck hosts—with delightfully humorous results. (4 men, 2 women, 1 boy.) While designed to be produced together as a single bill, the plays may be presented separately with equal effectiveness. UNIT SETS. FEE: \$50 per performance when produced together; \$25 each when produced individually. ISBN: 0-8222-0985-3 **\$6.50**

**SEVEN ONE-ACT PLAYS BY WENDY WASSERSTEIN.** SEVEN SHORT PLAYS. Wendy Wasserstein. **THE STORIES:** In **BETTE AND ME**, the author and the legendary Bette Midler get their hair done, try on makeup, and row a boat on the Hudson River. They finally end up at Radio City Music Hall, where Wendy rises from the orchestra pit on a half-shell with a blonde wig and six-foot eyelashes. (2 women.) **BOY MEETS GIRL** brings together Dan and Molly, two successful, thirty-something New Yorkers afraid of making a commitment. With the help of their psychiatrists, they finally find the courage to tie the knot under the altar before Her Majesty, the Queen. (1 man, 1 woman.) In the course of a single **WORKOUT**, an exercise instructor writes on a novel, opens a chain of departments stores, learns to unravel the double helix, and announces her husband's candidacy for governor. (1 woman.) **TENDER OFFER** focuses on a distant father and his nine-year-old daughter. When he arrives late to pick her up from dance class, they discuss their lack of communication and why he missed her dance recital. (1 man, 1 woman.) In **WAITING FOR PHILIP GLASS**, a socialite throws a benefit at her posh East Hampton estate for the composer, Philip Glass. When the guest of honor fails to show up on time, the other guests are forced to mingle among themselves and examine their own lives. (4 men, 3 women.) **MEDEA** and her chorus of three women try to figure out if it's appropriate to kill your children just to punish your husband. Jason shows up, so does a messenger with news of Lady Teazle, and a Deus ex Machina comes down from the sky and tries to cheer everybody up. (Written with Christopher Durang.) (2 men, 4 women.) **THE MAN IN A CASE.** Inspired by "The Man in a Case" by Anton Chekhov. (1 man, 1 woman.) UNIT SETS. FEE: \$60 per performance when produced together; \$25 each when produced individually. ISBN: 0-8222-1705-8 **\$6.50**

**SEVEN SHORT AND VERY SHORT PLAYS.** SHORT PLAY COLLECTION. Jean-Claude van Itallie. **THE STORIES:** **EAT CAKE.** A biting satire in which a frowzy housewife, absorbed in her TV is visited by an eccentric rapist—whose demands are somewhat different from what might be anticipated. (1 man, 1 woman.) **HAROLD.** Two doctors examine a patient (played dually by an actor and a dummy) methodically dismembering the dummy to prove that it is in the best of health. (2 men, 1 woman.) **TAKE A DEEP BREATH.** In this brief, disturbing playlet the victims of air pollution assemble their own mausoleum, while recounting the helpless horror of their demise. (7 men, 1 woman.) **PHOTOGRAPHS: MARY AND HOWARD.** While their taped voices carry on a random, but revealing, conversation, two people regard each other silently—as still as two photographs. (1 man, 1 woman.) **THOUGHTS ON THE INSTANT OF GREETING A FRIEND ON THE STREET.** Two people meet by chance, their conversation moving on two levels: one of the idle surface comments the other of deeper thoughts unspoken. (1 man, 1 woman.) **THE GIRL AND THE SOLDIER.** A girl sings; a soldier speaks of love and war; and a sense of the very nature of our tortured universe is poignantly evoked. (1 man, 1 woman.) **ROSARY.** A nun, riding home on the subway, says her Rosary—and the depth of her personal anguish is poignantly revealed. (1 woman.) FEE: \$60 per performance when produced together; \$20 each when produced individually. ISBN: 0-8222-1203-X **\$6.50**

**SEVEN SHORT FARCES BY ANTON CHEKHOV.** SHORT FARCE COLLECTION. Anton Chekhov, translated by Paul Schmidt. **THE STORIES:** SWAN SONG. An actor wakes up with a hangover, locked in the theater after the evening's performance. He is terrified when he thinks a ghost appears, but it is only the theater's prompter. The actor tells him stories of his life and also of his doubts about his career. Unburdened, he goes off cheered, reciting great speeches from Shakespeare. (2 men.) **IN THE BEAR** a landowner comes to claim a debt from a young woman whose husband has just died. Out of grief, she refuses to see him—her attempt to prove to her faithless dead husband that women are more loyal than men. Eventually, the young widow and the landowner quarrel and decide to fight a duel, leaving the landowner so impressed that he falls madly in love and proposes. The widow accepts. (2 men, 1 woman.) **THE PROPOSAL** portrays a nervous young farmer who comes to propose to his neighbor's daughter. Instead of making the proposal, the two young people get involved in comic arguments. The young man leaves, the girl goes into hysterics until the father goes after the young man, who returns. He finally proposes, she accepts, and the two go on fighting. (2 men, 1 woman.) **A RELUCTANT TRAGIC HERO.** Our hero spends the summer in the country, but is driven to the brink of distraction by various demands to run errands in the city and bring back lots of odd items to the country with him. (2 men.) **THE WEDDING RECEPTION.** A daffy young couple, with equally daffy family and friends, desires an "important" wedding reception. To get it, they pay a friend to bring a general with him. The friend pockets the money and instead shows up with a retired sailor who drives the party crazy with his sea stories. (7 men, 3 women.) **IN THE FESTIVITIES** a pompous, self-important bank manager prepares to celebrate the fifth anniversary of the branch office he manages. He arranges for a series of "spontaneous" tributes to his supposed expertise, but chaos ensues when his wife returns from a visit to her mother's, and a crazy woman comes looking for a job for her husband. (3 men, 2 women.) **THE DANGERS OF TOBACCO** portrays the shaky state of mind of a henpecked man whose wife runs a boarding school. At the end of this tragicomic piece, the man is saved from a breakdown by the sudden arrival of his wife. (1 man.) **UNIT SETS. FEE: \$60 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1645-0** **\$6.50**

**SEXAHOLICS AND OTHER PLAYS.** SHORT PLAY COLLECTION. Murray Schisgal. A collection of five one-act plays all dealing with desire in our apocalyptic times. **THE STORIES:** SEXAHOLICS finds Tony and Juliet, in Scene One, driven obsessively, pathologically and hilariously by sexual desire. This, prior to the advent of AIDS. Scene Two occurs after 1981 and reveals how they try to cope, control, humanize their sexual drives. The results mirror our sexual lives in the 1990s. (1 man, 1 woman.) **THE ARTIST AND THE MODEL** finds an aging male Artist sketching a young, female nude Model. Her youth and desirability provoke him to reflect on his life and the abyss that lies between age and youth, between desire and fulfillment. (1 man, 1 woman.) **THE ARTIST AND THE MODEL/2** brings onstage a female Artist and her young, male nude Model. He is the son of her best friend who gave up the idea of being a painter to raise a family. Who made the wiser choice haunts the Artist as she sketches. (1 man, 1 woman.) **THE COWBOY, THE INDIAN AND THE FERVENT FEMINIST.** After being fired from his job as a highly paid advertising executive, our hero seeks refuge in the fantasy that he is a cowboy in the Old West. His wife seeks to bring him back to reality with humorous unforeseen consequences. (2 men, 1 woman.) **IN EXTENSIONS**, a vaudeville team, waiting to hear from its agent, are subjected to a relentless barrage of supernatural telephone calls that encapsulate all of life's random vicissitudes. Song, dance and comic patter intertwine with the absurdist dramatization of their isolation and desperate need for each other. (1 man, 1 woman.) **UNIT SET. FEE: \$60 per performance when produced together; negotiable when produced individually.**  
**ISBN: 0-8222-1438-5** **\$6.50**

**THE SHALLOW END AND THE LOST COLONY.** SHORT PLAY COLLECTION. Wendy MacLeod. Comic, yet touching looks at what it means to be young and gain your first taste of adult awareness. "Evocative, speaks with clarity and humor." —NY Times. "...sensitively drawn." —Village Voice. "...wacky, off-beat comedy of colorful characters." —Twin Cities Reader. **THE STORIES:** **IN THE SHALLOW END**, Teresa, Becca and Addie, best friends, lounge around a pool talking about their tans, and, of course, boys and clothes, while they constantly make fun of Marjorie, a non-member of their clique. Over a period of days they become fascinated by Marjorie's friend Brendan, a boy with a heart condition, expected to die at any moment (which makes him romantic). Addie finds Brendan cute and the other girls convince her to approach him. Rather than befriending the boy, she finds that Marjorie is not the "dufus" Teresa and Becca claim she is. Days later the girls hear that Brendan has died, more grist for the gossip mill, which Addie finds too distasteful. In the final scene, Teresa and Becca cannot believe that Addie has left their circle to sit with Marjorie, an insult they can't even begin to understand—whatever could be wrong with her? (4 girls.) **IN THE LOST**

**COLONY**, Mr. and Mrs. Lang are vacationing with their daughter Stevie and her boyfriend, Jack. The two couples banter back and forth about where to have dinner, what sights to see and eventually about the states of their relationships. The ideals of the older couple clash with those of the younger's. Stevie, it seems, is much more interested in men who are disinterested while Jack only wants to settle down with Stevie. Mr. and Mrs. Lang's attitudes are simply practical: A man must have a job he hates so he can support the family he loves, according to Mr. Lang; and a woman should find a man who will love her even if he doesn't say it and all he gives her for Christmas is a broom, says his wife. The comfort may be there for her parents, but Stevie may not be convinced, even when Jack says he'll leave her if she doesn't find it within herself to commit. (2 men, 2 women.) **FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1346-X** **\$6.50**

**SHEL'S SHORTS.** SHORT COMEDY COLLECTION. Shel Silverstein. Includes **SHEL SHOCKED** and **SIGNS OF TROUBLE.** **THE STORIES:** Lauded poet, songwriter and author of children's books, the incomparable Shel Silverstein also wrote dozens of short plays, which are deeply infused with the same wicked sense of humor that made Silverstein famous. **DREAMERS.** Nick and Ritchie are plumbers trying to unclog a drain, but Ritchie's worried about a dream he had where he slept with another man. Nick tries to calm his fears. "It's symbolic," he tells Ritchie, just like the dreams Nick had of sleeping with his own mother and daughter. (2 men.) **ALL COTTON.** Jill is furious because the guaranteed not-to-shrink blouse she bought shrunk six sizes in the wash, and Rachel, the store clerk, won't give her a cash refund. But Jill, it seems, is a witch, and when she does not get satisfaction, she casts a spell on the store and everything in it. (2 women.) **HARD HAT AREA.** Pauley and Ed sit on a girder in a construction site. Pauley wears a hard hat, but Ed doesn't. While Ed eats his lunch, Pauley tries to convince him that he should take his destiny in his own hands and wear a hard hat so as not to be killed accidentally or he should kill himself but not just leave it to chance. (2 men.) **ABANDON ALL HOPE.** Al and Benny stand before a giant portal. A sign above the portal reads "Abandon all hope, ye who enter here." Benny is more than a little frightened, but Al has no intention of abandoning his hope, as the two debate the precise meaning of the sign. (2 men.) **HANGNAIL.** In a long monologue, a woman tries to remove a hangnail on one of her fingers. She has a variety of manicuring options, but each one has its benefits and perils. It's affecting her whole day, and she doesn't know what to do. (1 woman.) **NO DOGS ALLOWED.** Mr. and Mrs. Q are relaxing on a beach at an exclusive club, where a sign clearly states "No dogs allowed." Mr. Wills, the manager of the club, confronts Mrs. Q, asserting that Mr. Q is really a dog. Mrs. Q counters with various fantastical reasons to explain his hairy face, big black nose and habit of barking. (2 men, 1 woman.) **NO SKRONKING.** After reading a sign at the lunch counter that prohibits "skronking," Arnold becomes obsessed and relentlessly interrogates Bertha, a waitress, for its definition. The conversation goes in circles until Bertha suspects Arnold of having the dangerous potential of being a "skronker"...whatever that is. (1 man, 1 woman.) **DO NOT FEED THE ANIMAL.** Ann sits next to Vern on a park bench and notices his tiny box with a sign that reads "Do not feed the animal." She suddenly becomes irate while wondering what is so special about this mystery animal to deny her permission to feed it. As she stuffs a croissant in the box, she painfully finds out. (1 man, 1 woman.) **CLICK.** Valerie tries to relax by reading a magazine in the bathtub as Leonard irritatingly sits on the toilet seat playing Russian roulette. He tells her the bullet he put in the gun might be a blank. She tells him she switched his bullet with another that may be real. She insists that he finish his game. (1 man, 1 woman.) **GONE TO TAKE A...B.J.** is enraged when her employee, Arthur, leaves an explicit sign informing patrons that he has gone to take a...Well, B.J. can't even say the word—until Arthur pushes his boss to the limit. (1 man, 1 woman.) **DUCK.** Burt warns Morgan before entering a low doorway to "duck"—as the sign says. Little does Morgan know that there are actual ducks waiting to bite him on the other side. (2 men, 1 woman.) **HAVE A NICE DAY.** Ben, Al and Cyrus try to take the symbols for "Peace" and "Have a nice day" and combine them—believing that both of these ideas can coexist in one symbol. Trying to accomplish this leads to conflict and a lousy day. (3 men.) **NO SOLICITING.** Ed, a sign salesman with a sign for every occasion, tries to convince Nellie to purchase one. He suggests that Nellie and her husband select a sign for any number of occasions. Ed discovers that Nellie has a lot of issues regarding her husband, and he may not have all the signs she's looking for. (1 man, 1 woman.) **GARBAGE BAGS.** In this monologue, Sarah sits between monstrous stacks of garbage bags, grocery bags and cardboard boxes. As she recites her poem of refusing to take out the garbage, the bags move closer and closer, until she disappears. (1 woman.) **UNIT SET. FEE: \$60 per performance when produced together; \$20 each when produced individually.**  
**ISBN: 0-8222-1897-6** **\$6.50**

**SHOOTING GALLERY AND PLAY FOR GERMS.** TWO PLAYS IN ONE VOLUME. Israel Horovitz. **THE STORIES:** **SHOOTING GALLERY.** The scene

is a carnival shooting gallery, where a young man has (for several months) been shooting at a "mechanical bear," obstinately determined to win his wife a goldfish. He has spent all their money; his wife is exhausted from being sent to fetch hot dogs and orange drinks, and their children have been virtually abandoned. Still he persists, firing away demonically and excoriating his long-suffering wife—until an unexpected and ironic happening brings a sudden, shattering calm to the scene. (2 men, 1 woman.) **PLAY FOR GERMS.** Having become comfortably ensconced in his victim's body, Socrates (a gonorrhea germ) resents the sudden intrusion of Aristotle (a syphilis germ). Their confrontation becomes a boasting match as they trade the names of their many famous conquests—but an ominous note is sounded when they realize how many of their fellow germs have fallen prey to modern medicine. And, while Aristotle launches a frenzied attack on his latest would-be conquest, so do they—as clouds of lethal "penicillin" billow in, making them choke their last. (2 men.) **FEE: \$25 per performance for each play.**

**ISBN: 0-8222-1022-3**

**\$4.50**

**SHORT AND SWEET.** MONOLOGUES. Willie Reale. **THE STORIES:** A delightful collection of monologues for young actors, **SHORT AND SWEET** 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. With humor and unexpected poignancy, Willie Reale navigates the twists and turns of adolescence, reminding us of the incisiveness and eloquence of which young people are capable. Perfect as an evening for as few as two or as many as fifty young actors, **SHORT AND SWEET** will leave its young performers and audiences alike with a positive glow. 1 boy, 1 girl (flexible casting, up to 50 boys and girls). **OPEN STAGE. FEE: \$50 per performance when produced together; negotiable when produced individually.**

**ISBN: 0-8222-1770-8**

**\$4.50**

**SHORT PLAYS AND MONOLOGUES BY DAVID MAMET.** SEVEN SHORT PLAYS. David Mamet. Mr. Mamet describes **SHORT PLAYS AND MONOLOGUES:** "These pieces were written variously as curtain raisers for other plays of mine, cabaret pieces, and experiments. **PRAIRIE DU CHIEN** was originally a radio drama. They are written to be performed on a bare stage, using only a chair or two, and without props or special costuming." These seven imaginative short theater pieces by one of America's most inventive and highly regarded playwrights range widely in content, mood and style. The plays offer a stimulating challenge in terms of selecting, arranging, and mounting the diverse components into programs of varying length and theme. **THE BLUE HOUR: CITY SKETCHES** containing: **PROLOGUE: AMERICAN TWILIGHT** calls for 1 man; **DOCTOR** calls for 1 man, 1 woman; **THE HAT** calls for 2 women; **BUSINESSMEN** calls for 2 men; **COLD** calls for 2 men; **EPILOGUE** calls for 1 man. **PRAIRIE DU CHIEN** calls for 6 men; **A SERMON** calls for 1 man; **SHOESHINE** calls for 6 men; **LITKO: A DRAMATIC MONOLOGUE** calls for 1 man; **IN OLD VERMONT** calls for 1 man, 1 woman; **ALL MEN ARE WHORES: AN INQUIRY** calls for 2 men, 1 woman. **UNIT SET. FEES: \$25 per performance for ALL MEN ARE WHORES: AN INQUIRY, DOCTOR, THE HAT and EPILOGUE; \$15 for SHOESHINE; \$20 each for all other plays.**

**ISBN: 0-8222-0720-6**

**\$6.50**

**THE SHOW MUST GO ON, SEEING SOMEONE, IF WALLS COULD TALK.** THREE SHORT PLAYS. Laurence Klavan. A trio of imaginatively conceived, offbeat comedies which were first produced, with great success, by New York's experimental Manhattan Punch Line Theatre. Surrealistic in style, but filled with hilarious, satiric observations, the plays comprise a delightful and varied, triple bill but may be presented individually with equal effectiveness. "THE SHOW MUST GO ON is a wonderful piece for actors." —NY Daily News. "...a very funny, very astute parable about the inability to break out of humdrum routine." —Bergen Record. **THE STORIES:** The first play, **THE SHOW MUST GO ON**, cleverly mixes up sitcoms and real life by presenting us with an ostensibly authentic suburban family in which all the members read their lines from a stilted and hilariously dismal script. Trouble develops when someone shows up who is not in the script. Furthermore, she (the part was supposed to call for a burly telephone repairman) is both fetching and given to improvisation that throws the others completely. And when the father of the family is lured into trying his hand at "winging it," he ends up being fired and facing divorce from his jealous wife—while the substitute father who is rushed in to replace him arrives with the wrong script! (4 men, 2 women.) In the second play, **SEEING SOMEONE**, a young man finds it difficult to shake off obsessive thoughts of his former girlfriend and build a new relationship with her successor, because every time he starts to embrace his current lady, he is immediately besieged with a clear vision (across the stage) of what his old flame is up to and with whom—the latter being a stupid, clumsy lout who breaks her china and pops the buttons off her clothes! (2 men, 2 women.) In the third play, **IF WALLS COULD TALK**,

a husband and wife, Gilbert and Arlene, pay a reluctant visit to the bedside of the dying grandfather, a thoroughly pompous, tyrannical sort who has always managed to make his grandson feel inadequate while boring him with endless stories about his deprived youth in the old country and his subsequent great success in the new. But as Gilbert ruminates about what "Grandgaggy" might really be like, a series of deceased family members and former friends miraculously materialize, one by one, and neatly demolish any myths that the dying man might have hoped to perpetuate. In fact, he was, it turns out, a thoroughly unsavory character—and the others are hardly elated by the thought that the time has come for him to join them again—this time forever! (7 men, 4 women.) **UNIT SETS. FEE: \$60 per performance when produced together; \$25 each for THE SHOW MUST GO ON and IF WALLS COULD TALK; \$15 for SEEING SOMEONE when produced individually.**

**ISBN: 0-8222-1025-8**

**\$6.50**

**SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU AND THE ACTOR'S NIGHTMARE.** TWO PLAYS IN ONE VOLUME. Christopher Durang. **THE STORIES:** **SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU.** Sister Mary Ignatius, a teaching nun who is much concerned with sin in all of its various forms, delivers a cautionary lecture to her charges. One of them, a precocious little boy named Thomas, can quote the Ten Commandments on cue, and each time he does so Sister Mary rewards him with a cookie. But when several of her former students turn up the picture darkens, along with Sister Mary's indignation. One of them is the happy mother of an illegitimate child; another a contented homosexual; still another has had two abortions—the first after having been raped on the night of her mother's death; while another student, now an alcoholic, contemplates suicide. Their stories are disturbing—but also very funny—and it is quickly apparent that one thing they all have in common is their loathing for Sister Mary and the unyielding dogma which she forced on them in their formative years. In the end there is mayhem and bloodshed but, with this, the unsettling feeling that, amid the laughter, some devastating truths have been told. (3 men, 3 women.) **THE ACTORS NIGHTMARE.** Having casually wandered onstage, George is informed that one of the actors, Eddie, has been in an auto accident and he must replace him immediately. Apparently no one is sure of what play is being performed but George (costumed as Hamlet) seems to find himself in the middle of a scene from *Private Lives*, surrounded by such luminaries as Sarah Siddons, Dame Ellen Terry and Henry Irving. As he fumbles through one missed cue after another the other actors shift to *Hamlet*, then a play by Samuel Beckett, and then a climactic scene from what might well be *A Man for All Seasons*—by which time the disconcerted George has lost all sense of contact with his fellow performers. Yet, in the closing moments of the play, he rises to the occasion and finally says the right lines, whereupon make-believe suddenly gives way to reality as the executioner's axe (meant for Sir Thomas Moore) instead sends poor George to oblivion—denying him a well-earned curtain call. (2 men, 3 women.) **FEE: \$30 per performance for each play.**

**ISBN: 0-8222-1035-5**

**\$6.50**

**6:15 ON THE 104, IF YOU WERE MY WIFE I'D SHOOT MYSELF, UNDER CONTROL.** THREE SHORT PLAYS. Elinor Jones. Three varied and highly amusing short plays combine into a well-balanced triple bill, but may be presented separately with equal effectiveness. **THE STORIES:** The first play, **6:15 ON THE 104**, deals with a chance encounter on a New York City bus, where four women, all strangers, suddenly find themselves confiding in each other. Happily they all benefit from the experience—particularly the timid Blair, who is convinced that no one ever notices her until a fellow passenger playfully dabs a dot of red lipstick on the end of her nose! (4 women.) The second play, **IF YOU WERE MY WIFE I'D SHOOT MYSELF**, is set in a bar in Rome. A young American actress, Marinella, solicits the help of the bartender, Antonio, in composing a letter to her idol, the famous Italian stage and film director, Franco Zeffirelli, who, she hopes, will give her a role in his next project. Cynical and world-weary, Antonio is, at first, impatient with Marinella's histrionics and apparent flightiness, but gradually, as confidences are exchanged, a bridge of understanding—and compassion—is created between these two very different people. (1 man, 1 woman.) In the third play, **UNDER CONTROL**, a brother and sister join their stepmother in Florida for their father's burial. David is a hard-driving television producer who must be on top of every situation; Connie, a successful journalist, has a distorted sense of the power and validity of reason; while Frances, their stepmother, is an easygoing sort who is severely unruffled by things which seem to trouble her stepchildren. The crux of their present unease is how to dispose of the ashes of the deceased—a problem that is ultimately resolved in a rather surprising but mutually satisfactory manner. (1 man, 2 women.) **UNIT SET. FEE: \$60 per performance when produced together; \$25 each when produced individually.**

**ISBN: 0-8222-1036-3**

**\$6.50**



**SLEEPING BEAUTY AND SMOKE.** TWO PLAYS IN ONE VOLUME. Laurence Klavan. **THE STORIES:** SLEEPING BEAUTY takes place in Malcolm Harrington's brand new condominium on Staten Island, which he shares with his delightfully kooky girlfriend, Louise. Louise, who wants to decorate the apartment with "balloon men" and pencil drawings, is beginning to feel inhibited by the stodgy demands of her ever practical boyfriend and dreams of the "other men" in her life (some of whom she has never even met). Strangely enough, one by one these men (not to mention one woman) do begin to show up at Louise's door and beg her to run off with them. Although tempted by their hilarious entreaties, Louise, in the end, decides that she truly loves Malcolm and that her life should be with him, rather than the crazy collection of characters who have so disconcertingly sprung from her erotic reveries into palpable life. (11 men, 3 women, many are bit parts.) SMOKE. Al Kamen is a man who seems to have life going his way. In a series of fast-paced, comic scenes we see that Al's wife, friends, and employer all think very highly of him, and that he, in turn, has strong, secure relationships with those around him. However, one day Al decides to quit smoking, and that's when everything starts to fall apart for our hero. All of a sudden honesty becomes the name of the game; and in a series of encounters with his wife and friends, we see what Al, and those who surround him, actually think of each other. Pretty soon all of the harsh truths become too much for Al to bear, and he begins smoking again, yearning for the life that he used to lead. As the play ends the stage is engulfed in smoke, with both Al and the audience strangely unsure of what his future will hold for him. (6 men, 1 woman.) **FEE: \$50 per performance when produced together; \$25 each when produced individually.**

ISBN: 0-8222-1041-X

\$6.50

**A SMELL OF BURNING AND THEN.** TWO PLAYS IN ONE VOLUME. David Campton. **THE STORIES:** A SMELL OF BURNING. A married couple sit at the breakfast table, clucking over bits of gossip in the newspaper and bickering about whether the eggs are properly done. In the distance, explosions are heard, and then a rather mysterious gentleman appears, announcing that he is from the City Surveyor's office and concerned with supervising "certain alterations in the structure of the status quo." As he darts in and out busily tending to his duties, the couple remain absorbed in domestic trivialities—as the sounds of violence come ever nearer and the actions of the visitor change from mysterious to sinister. But even as their doom approaches the couple cannot seem to grasp the reality of what lurks outside their cozy flat, cannot comprehend the anarchy that will engulf them. "Strange," muses the old gentleman (who is only doing his job) "that you never notice what is happening." (2 men, 1 woman, offstage voice.) THEN... Sitting alone amid a wasteland of nuclear destruction, his head covered by a brown paper bag, Phythick laments the loss of all that was and could have been. Then a girl walks by, her head also covered by a paper bag. They talk: he revealing that he was a science teacher; she that she was "Miss Europe." They fall in love, but cannot kiss, cannot remove their paper bags for fear of radiation. The bags are a crinkling barrier between them—and perhaps must always be so. Yet can there be hope? Do they dare? A cloud comes over the moon as Phythick slowly raises his hand towards the bag covering his face. (1 man, 1 woman.) **FEE: \$50 per performance when produced together; \$25 each when produced individually.**

ISBN: 0-8222-1047-9

\$4.50

**SOLITAIRE, DOUBLE SOLITAIRE.** TWO SHORT PLAYS. Robert Anderson. Produced with great success both on Broadway and at the Edinburgh Festival, these skillfully devised plays explore the human condition. "Infinitely perceptive and deeply touching. Filled with Robert Anderson's unique brand of compassion and wisdom." —NY Newsday. "This is a tremendous play, deeply moving yet deceptive in its simplicity." —Edinburgh Evening News. **THE STORIES:** The first play, SOLITAIRE, is set in a chilling, computerized future, where marriage has been abolished, life is lived in mechanized motel rooms, and voluntary self-destruction is a citizen's ultimate service to the state. Yearning for the simple, forgotten warmth of family life, Sam Bradley seeks out an illicit, underground operation which provides for a surrogate domesticity—wife, children, dinner on the table. For a precious moment he is transported back into a way of life now lost but fondly remembered. But then his time is up, and he must return to his electronic cell, to breathe the last of his allotted air and to cherish what memories remain before oblivion consumes him. (4 men, 3 women.) The second play, DOUBLE SOLITAIRE, set in the present, concerns an older couple about to celebrate their fiftieth wedding anniversary and their son and daughter-in-law, whose marriage is pulling apart. The action is a series of sharp, short confrontations, which lay bare the lives of all concerned—their failures, their loneliness, and their quiet and desperate search for something to bring them alive again. Subtle and compassionate, yet unflinchingly honest, the play shows its people both as they are and as they want to be, and illuminates the interior truths in which must lie the deeper meaning of human existence. (4 men, 3 women.) **UNIT SET. FEE: \$50 per performance when produced together; \$25 each when produced individually.**

ISBN: 0-8222-1050-9

\$6.50

**SOMETHING I'LL TELL YOU TUESDAY AND THE LOVELIEST AFTERNOON OF THE YEAR.** TWO PLAYS IN ONE VOLUME. John Guare. **THE STORIES:** SOMETHING I'LL TELL YOU TUESDAY. About to enter the hospital for treatment of what may be a more grave condition than the others suspect, Agnes reassures her husband, Andrew, and asks that they walk to the hospital together. But their daughter and son-in-law are on the way over to drive them, so they wait and are caught in a crossfire of bickering when the younger couple arrives. When the others go out to bring the car around, Agnes and Andrew take advantage of their absence to slip off. They are alone once more, just the two of them, as they were so many years ago before life and children and illness brought them to where they are now. They walk along slowly, enjoying the fine day, stopping for coffee, reminiscing about the past. And out of their serenity comes an odd but arresting fact. They realize that, looking back, what they miss most of all is what their daughter and her husband have now—the glorious, exhausting, infuriating, but exhilarating fights and the energy to make the most of them. This is what Agnes will speak of on Tuesday—knowing that in her daughter and her husband she sees, and yearns for, the Agnes and Andrew of forty years ago. (2 men, 3 women.) THE LOVELIEST AFTERNOON OF THE YEAR. He and She first meet when She is feeding pigeons in the park, and He asks her for the plastic favor at the bottom of the Crackerjack box. He tells her that his wife takes all his money, bends the coins in her teeth, and shoots at his feet with a rifle with a blue silencer. She doesn't know what to make of him, but they begin to meet regularly, and gradually more of his story comes out. He tells her he is a seeing-eye person for blind dogs; that years ago his sister Lucy's arm was ripped off by a polar bear in the park zoo and that as a result she became covered all over with white hair; and then that he doesn't have a wife at all. He embarrasses her by singing at the top of his lungs—and She begins to wonder if he is not utterly mad. She is lonely and wants to be married, but is that the answer? The sight of a fat woman pushing two gross children in a perambulator increases her doubts, but then she notices that a blind dog walks beside her, and everything begins to make strange, awful and rather dismaying sense. The fat woman pulls out a rifle with a blue silencer and fires. He and She fall, mortally wounded. Was it all true? Does He really have a sister named Lucy? With his dying breath He proclaims that he does, and they expire contentedly, reaching out for each other as they tumble to the ground. (1 man, 1 woman.) **FEE: \$30 per performance for each play.**

ISBN: 0-8222-0703-6

\$4.50

**SORRY, WRONG NUMBER AND THE HITCH-HIKER.** TWO PLAYS IN ONE VOLUME. Lucille Fletcher. **THE STORIES:** SORRY, WRONG NUMBER. A mystery thriller, the tale of a neurotic invalid, whose only contact with the outside world is her phone. Over this, one night, because of a crossed wire, she hears plans for a murder, which turns out to be her own. Her frantic efforts to enlist help through the only means at her disposal, her growing terror and realization of the truth, and (along the way) the hints about her own life and personality she lets drop, make this a full character portrait not only of herself but of the unseen murderer, whose identity and motivations are surmised but never revealed. A tour de force of acting for the female star, who commands the stage throughout, this play also picks up through the many phone calls, personality vignettes of the outside world, including gangsters, phone operators, a police sergeant, etc., each of which is distinct and of vital importance to the storyline. The play has been adapted by the author for an easy stage presentation, which should be as telling as the original radio version; although both have been made available in this present printing. (3 men, 4 women, extras, voices, etc.) THE HITCH-HIKER. A ghost thriller, this story has the quality of an anecdote out of American folklore, drawing as it does on the local color and place-names of the United States. It is the tale of Ronald Adams, an average motorist, who sets out to drive from Brooklyn to California, and early on his journey encounters a strange and inexplicable hitch-hiker. His efforts to explain, then avoid, and finally destroy the constantly appearing figure along the highway carry him through several episodes and many states until the adventure finally culminates in an amazing and terrifying climax in New Mexico. The play, like good ghost stories, hovers between reality and unreality. Its mood of deepening horror makes it a fine display piece for a young male actor, and at the same time, its dashes of local color, its episodic bits of human reality give opportunities for strong acting among the supporting players. (4 men, 8 women, extras, voices, etc.) **FEE: \$30 per performance for each play.**

ISBN: 0-8222-1059-2

\$6.50

**STAGE DIRECTIONS AND SPARED.** TWO PLAYS IN ONE VOLUME. Israel Horowitz. **THE STORIES:** STAGE DIRECTIONS. A man and two women (brother and sister?) meet after attending a funeral (their father's?), a time when so much needs to be articulated and understood. And yet, somehow, they cannot bridge the gulf of self-consciousness that separates them, and can only speak at each other, and via the stage directions which are normally meant to be unheard by the audience. The effect is oblique speech, as though they were present and yet not present, but what is unspoken becomes eloquently clear—



and, in the end, reveals the deeper truths that direct statement could only hint at. (1 man, 2 women.) **SPARED.** Viewed as if suspended in time and space, a man recounts the jumble of events and people that are his life. Good, bad, success, failure, happiness, unhappiness—all merge into a revealing mosaic as his tale continues, punctuated by taped voices and screams that underscore the irony of his existence. He has had so much, and yet so little; has seen and done so many things, and yet the emptiness consumes all. Repeatedly he has tried to end his life, only to be spared by some turn of fate. In the end we perceive that his life is all life—the human condition made real through the random pattern of living which is our lot in a world we never made. (1 man, 1 woman, taped voices.) **FEE: \$30 per performance for each play.**

ISBN: 0-8222-1068-1

\$6.50

#### **STAY CARL STAY, BEST HALF FOOT FORWARD AND PILLOW TALK.**

**SHORT COMEDY COLLECTION.** Peter Tolan. These three one-acts, first presented at the Manhattan Punch Line Theatre, deliver stressed-out characters into hilarious situations about the contradictions and pitfalls of relationships. In each of the three plays, one-liners and laughs abound as men and women stumble toward coming to terms with modern relationships—and with each other. **THE STORIES:** In **STAY CARL STAY**, an invertebrate young woman, dominated and taken for granted by her boyfriend, adopts a dog on the advice of a rather eccentric therapist. Pandemonium ensues when Carl, the dog (played by a human actor), who's far better behaved than the boyfriend, learns to dance, talk and win his mistress' heart. (3 men, 3 women.) **BEST HALF FOOT FORWARD** deals with four men in their late twenties, stir crazy at the end of a week's vacation in a cabin located in the wilds of New Hampshire. Far from women and civilization, their neuroses and insecurities about friendship and masculinity drive them to outrageous acts of competition, culminating with a very frank and funny examination of their anatomical attributes. (4 men.) In **PILLOW TALK**, two heterosexual men, Aaron and Doug, are forced to share a bedroom and a bed in the mobile home of Aaron's dotty old grandmother. Hampered by Doug's phobic fear of physical intimacy, the characters are forced to examine their feelings about friendship and each other. As the battle lines are drawn, they get little sleep and a night full of surprises. (2 men.) **UNIT SETS. FEE: \$60 per performance when produced together; \$25 each when produced individually.**

ISBN: 0-8222-1077-0

\$6.50

#### **THE STENDHAL SYNDROME.**

**TWO SHORT PLAYS.** Terrence McNally. "...terrifically enjoyable...Mr. McNally's characters seemed truly to experience the impact of art, with varying degrees of self-awareness." —NY Times. "McNally's themes—the profound distance between the heights that man can achieve and the depths in which he invariably dwells; the painful ecstasy that art, in its superhuman perfection, can inspire—are obviously worthy ones." —Variety. "...McNally enhances his reputation as a light romantic comedian...a delightful stunt, taking us back to the days when the private life of a classical musician was of general interest." —NY Post. "...erotic, [a] deeply emotional pair of one acts..." —BackStage. "I want to thank the veteran playwright for his legerdemain—his narrative skill, his sense of fun, his love of music, and his ability to turn a threadbare theatrical trope into a surprising, complex gesture whose combination of vainglory and nihilism conveys unsettling but genuine exhilaration...McNally's marriage of ecstasy and extinction has its own delightfully perverse logic." —The New Yorker. **THE STORIES:** Terrence McNally (Tony Award-winner for *Master Class* and *Love! Valour! Compassion!*) has crafted two beautiful and funny plays about art and humankind: **FULL FRONTAL NUDITY** explores the power of perfection when set against the reality of human loss and longing as three disparate American tourists in Florence are instructed by their guide to immerse themselves in the beauty of Michelangelo's *David*. (3 men, 2 women.) In **PRELUDE & LIEBESTOD**, a renowned conductor watches his life unravel while conducting Wagner's musical masterpiece. (3 men, 2 women.) **UNIT SETS. FEE: \$60 per performance when produced together; \$30 each when produced individually.**

ISBN: 0-8222-2012-1

\$6.50

#### **STOP, YOU'RE KILLING ME.**

**THREE SHORT PLAYS.** James Leo Herlihy. A successful Off-Broadway presentation, this trio of biting, funny and eloquent plays offers a revealing and disturbing commentary on the contemporary American character and experience. "It is by far the finest new play I saw in America." —NY Times. "...he has provided a lively evening...his comedy is bright and inventive." —The New Yorker. **THE STORIES:** In **LAUGHS, ETC.** a woman tells about an impromptu party that she and her lawyer husband gave in their East Village apartment. The woman is a complete phony, totally, unlovably false. She has not a shred of kindness or feeling in her sleek, fat-cat exterior, and as she talks, on and on, with a kind of self-congratulatory cleverness, her character slowly yet surely reveals itself. (1 woman.) **TERRIBLE JIM FITCH** is set in a motel room where the relationship between a girl hustler, and a man, a small-time crook who specializes in robbing

churches, is explored. The girl is horribly scarred on the cheek, and it soon becomes evident that the man did it. Their relationship is a complex one. The man, in a way, loves the girl, being totally dependent upon her for simple human involvement. But he has a weakness for violence, a weakness played on by the girl. The man talks about his life, his mother, and generally muses on his philosophy. The girl is sullen and cowed. The outcome is never in any doubt—but the psychological motivation of the manic-depressive killer and his alternating moods is always engrossing. (1 man, 1 woman.) **BAD BAD JO-JO.** Kayo Hathaway is a popular writer who has created, in *Bad Jo-Jo*, a figure more celebrated than even James Bond. It has made Kayo, a nasty man by any standard, even his own, enormously wealthy. Kayo is leaving the country to live in Switzerland. After a farewell party, he is being interviewed by a young man, who is amusingly yet almost unbelievably gauche. Kayo is not quite convinced that he is a reporter, especially when he brings his friend to the apartment. The finale is grotesquely macabre, but the play holds the interest to the end. (3 men.) **SIMPLIFIED INTERIOR AND SETTINGS. FEE: \$40 per performance when produced together; \$15 for LAUGHS, ETC.; \$20 for TERRIBLE JIM FITCH; \$25 for BAD BAD JO-JO when produced individually.**

ISBN: 0-8222-1084-3

\$6.50

#### **STUFFINGS AND AN AMERICAN SUNSET.**

**TWO PLAYS IN ONE VOLUME.** James Pridoux. **THE STORIES:** **STUFFINGS.** After seven years of working in Edgar's taxidermy shop, Gladys has become his full-fledged assistant and shares his excitement at the good fortune that has befallen them—the arrival of a moosehead for stuffing. But their elation is marred by the appearance of Gladys' betrothed, George, who makes it clear that he finds taxidermy a repulsive occupation and delivers an ultimatum demanding that Gladys abandon the shop for a job in a nice clean, spacious office. Forced to choose between George and her career, the resolute Gladys finds that she cannot give up her work, even for love. As the defeated George leaves, Gladys and Edgar turn back to their moosehead—and to the growing promise of still other joys to be shared in the future. (2 men, 1 woman.) **AN AMERICAN SUNSET.** In her many years as membership secretary at Grassy Acres Country Club, Miss Potter has worked with dedication to limit applications to the "right people" only. So she and Mrs. Stonewell (head of the admissions committee) have no qualms about interviewing young Mr. Upton, who has impeccable family and social credentials to recommend him. But while he passes muster easily, Mr. Upton then flabbergasts them by announcing that his mission is not to get into the club but to stay out! In fact he is opposed to all that the club stands for. The penalty for this breach is, of course, death, which the well-bred Upton accepts with obedient calm. But here too a surprise is in store, as he shortly rises from the "dead," leaving Mrs. Stonewell in shock and the chastened Miss Potter to long thoughts as to who the right people, and what the best values, really are. (1 man, 2 women.) **INTERIOR. FEE: \$25 per performance for STUFFINGS; \$30 for AN AMERICAN SUNSET.**

ISBN: 0-8222-0037-6

\$6.50

#### **SWEET EROS AND WITNESS.**

**TWO PLAYS IN ONE VOLUME.** Terrence McNally. **THE STORIES:** **SWEET EROS** is a monologue delivered by a poet, with interruptions, in the form of sobs (at first), muffled protests (at first), and the croaking of a song, "Plaisir d'Amour" (at the end). The poet, formerly a math teacher, has kidnapped a young woman and driven her to a remote house in the country. When we first see her, she is gagged and bound to a chair, and in the course of the action she is on the receiving end of a non-stop spate of reminiscence, personal philosophy, sharp instruction, and true confessions and observations, many of them repulsive. Nothing her captor does stems the tide of his own conversation. He strips her bare then goes over her face with a magnifying glass. Eventually he frees her of gag and bindings, and takes her to bed, and as time progresses she minds less and less. (1 man, 1 woman.) In **WITNESS** a gagged victim is trussed up in a chair, this time a man. His captor hopes to assassinate the President of the U.S. during a motorcade, and he wants a witness to his own sanity in committing the act. The stuff of madness has been crammed into this young would-be assassin's head, principally by newspaper reading and television viewing. He knows all about the cabinet crises in Lebanon, but he doesn't know right from wrong. He hopes to resolve his baffled impotence with a high-powered rifle shot. Another potential witness shows up on the scene, a hilariously surly window washer, a sharply drawn caricature of the New York City "prole" ("I may be forty stories up but I'm the man in the street"), who coolly surveys the tied-up man straining to free his bonds and ignores his gagged pleas and his plight with magnificent aplomb. An atmosphere of hysterical malediction gradually infests the room, until, at the crucial moment, the young man loses his chance for infamous glory as a hundred assassins gun down the President in a communal murder. Despite its grisly theme, the play is acridly funny in its satire of a society that, in the playwright's view, is teetering toward terror, anarchy and nihilism. (3 men, 1 woman.) **FEE: \$50 per performance when produced together; \$25 each when produced individually.**

ISBN: 0-8222-1105-X

\$6.50

**TEA PARTY AND THE BASEMENT.** TWO PLAYS IN ONE VOLUME. Harold Pinter. **THE STORIES:** TEA PARTY. As *The New Yorker* describes: "TEA PARTY is about a middle-aged self-made business man named Sisson who engages a young secretary, marries a beautiful young second wife, and takes his new brother-in-law into his business—all in the same day. Mysteries abound. What is going on between the wife and her brother? Are they indeed brother and sister? Sisson has his doubts about that (and so do I). Why does Sisson feel that there must be something wrong with his eyes, although he knows that he can see clearly and his eye doctor has assured him that his vision is perfect? He forces his secretary to tie a chiffon scarf over his eyes, and then he is able to make a pass at her, in response to one of her many come-ons. Ordinary events assume a sinister tinge. Sisson's two sons, giving him the deadpan treatment that little boys have been inflicting on their elders from time immemorial, seem as eerie as characters out of a ghost story. Always the questions remain. Is there a conspiracy against Sisson, as he appears to suspect? Or is he in the fix he is in—on the brink of madness, and over it—because of sexual panic and social insecurity? At the tea party that ends the play, he sits in a catatonic state, his eyes tightly bandaged, and the guests—everybody we've met so far—alternately chatter and whisper, ignoring him." And leaving the answers, almost but never quite offered, to tantalize and intrigue. (5 men, 4 women, 2 boys.) **THE BASEMENT.** The play, in the words of Edith Oliver, is "about a fussy, spinsterish bachelor whose carefully furnished basement flat is invaded late one night by his former roommate with a young girl in tow. Host is effusive in his welcome to former roommate, that is. Girl and former roommate strip naked and get into bed, as host, terribly rattled, continues to chatter. (The chatter is absolutely fine.) The intruders move in permanently, and soon the host's old pictures and bits of sculpture are replaced by a huge, bright, modern abstract. And there are other innovations. As the action progresses, the roles of lover and leftover switch back and forth, and the girl, like the old bum in *The Caretaker*, tries to set the men against each other and succeeds. There are scenes at a beach, in a cafe, and at a bogus deathbed, and there is a duel, which is fought on a dark stage with lighted broken bottles." In the end we are, it seems, back where we started. But not quite. We have seen, if only for a moment, the rather pathetic, trembling animals who lie beneath the veneer of the shaved, powdered exteriors, and we know that it is not relief that will come to them—just continuation. (2 men, 1 woman.) **FEE: \$25 per performance for TEA PARTY; \$30 for THE BASEMENT.**  
**ISBN: 0-8222-1115-7** **\$6.50**

**THE TEARS OF MY SISTER, THE PRISONER'S SONG, THE ONE-ARMED MAN AND THE LAND OF THE ASTRONAUTS.** FOUR SHORT PLAYS. Horton Foote. Four short plays telling of love, longing and redemption. **THE STORIES:** THE TEARS OF MY SISTER follows Cecilia as she watches her sister Bessie try, and fail, to avoid marrying a man she doesn't love. Both young girls come of age in their own way as they learn that life is not always fair. (2 men, 4 women.) In **THE PRISONER'S SONG**, Mae tries to boost the confidence of her out-of-work husband, John, while he waits for the "right" job. Finally admitting he can't support them, he realizes he must take what is offered from an old friend of Mae's family, whose grief over the death of his daughter masks his own understanding of the hardships around him. (2 men, 2 women.) When McHenry, **THE ONE-ARMED MAN**, comes back to his old job to reclaim his arm lost in an accident, his old boss, C.W., is unsympathetic. The accountant, Pinky, tries to convey just how serious McHenry is, but only when McHenry shows C.W. the loaded gun, and then shoots him, do we all know how far he will go to become whole again. (3 men.) In **THE LAND OF THE ASTRONAUTS** Phil, who always wanted to be an astronaut, finally heads to Houston to try and find a job with the space station, just to be near the astronauts. His wife, Lorena, realizes something is wrong when, back at their home in Harrison, there is no word from Phil right before the long-awaited tap dance recital in which their young daughter, Mabel Sue, will dance. Lorena begins her search in Harrison and, with the help of good neighbors and off-beat lawmen and women, finds Phil wandering around Houston, preparing to go into space, but really half-crazed over his own failures. Taking him home, Lorena helps Phil find his mythical utopian land in his home and family. (10 men, 8 women, 1 boy, 1 girl, flexible casting). **FEE: \$25 each per performance for THE TEARS OF MY SISTER, THE PRISONER'S SONG and THE ONE-ARMED MAN; \$40 for THE LAND OF THE ASTRONAUTS.**  
**ISBN: 0-8222-1357-5** **\$6.50**

**THICKER THAN WATER.** SHORT PLAYS. Amy Fox, Edith L. Freni, Graeme Gillis, Daria Polatin, Ben Rosenthal. One-Act Plays by the Members of Youngblood. **THE STORIES:** HEIGHTS by Amy Fox. At two A.M. on an apartment rooftop, three young New Yorkers face conflicts of sexuality and trust that jeopardize their relationships. (2 men, 1 woman.) **WATERBORN** by Edith L. Freni. Nothing comes naturally to Marc and Leslie—so it's a really good thing that she's pregnant. Set in and around a large birthing pool, **WATERBORN** serves up sin and forgiveness. (1 man,

1 woman.) **CHARLIE BLAKE'S BOAT** by Graeme Gillis. A comedy about life by the water, love out of failure and finding something to live for. While uncharted waters await, Charlie Blake's ex-girlfriend, the one who got away, tries to keep him from going to Scotland in a boat he's built himself. (1 man, 1 woman.) **D.C.** by Daria Polatin. Two overachieving teens get an after-school lesson in spelling and a bitter dose of R-E-A-L-I-T-Y. (1 man, 2 women.) **WELCOME BACK, BUDDY COMBS** by Ben Rosenthal. Upon returning from basic training, Buddy Combs finds his best friend shacking up with his wife. Or is it all a big joke? In a sexually charged atmosphere of obscured realities and hidden truths, Buddy gets the welcome of his life. (2 men, 1 woman.) **FEE: \$60 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-2026-1** **\$6.50**

**3 BY E.S.T.** SHORT PLAY COLLECTION. Greg Germann, Cassandra Medley, and Laura Cahill. Three lively and touching plays produced by Ensemble Studio Theatre as part of their Marathon of One-Act Plays for 1995 and 1996. **THE STORIES:** THE OBSERVATORY by Greg Germann. Running into an old, attractive paramour can cause mixed feelings when you find out she's the one who told your wife about the affair, causing your divorce. (1 man, 1 woman.) **DEARBORN HEIGHTS** by Cassandra Medley. In a home-style diner, in Dearborn Heights, Michigan, two young women discover the meaning of racism and friendship, all before lunch is served. (2 women.) **HOME** by Laura Cahill. A divorced daughter arrives home to live with her mother, after taking off in a van twenty-five years earlier. She not only discovers her now aging mother has troubles of her own, but that compromise, and an old house, will make it all work. (2 women.) **FEE: \$60 per performance when produced together, \$25 each when produced individually.**  
**ISBN: 0-8222-1579-9** **\$6.50**

**THREE HAND REEL.** SHORT PLAY COLLECTION. Paul Avila Mayer, three plays based on short stories of Frank O'Connor. "Laughter is heard during the evening." —NY Times. "...honest, unembroidered and straightforward." —NY World Journal Tribune. **THE STORIES:** THE FRYING PAN. Had Bill Whitten stuck to his original plan he would have become a priest, but love intervened and he dropped out of the seminary to marry. Now he and his wife Una have several children, but for Bill the call of the priestly life has never waned, and the sense of guilt that dogs him has made him a cold and prudish man. He pours his energies into various committees and good works, often in concert with his good friend Father Fogarty, a young priest whose status and calling Bill can only admire and even envy. Father Fogarty, as it happens, is as warm and lively as Bill is cold and frustrated, and without either of them meaning for it to happen Una and the young priest soon find themselves in love. Yet for all the depth of the feeling they discover for each other, both know that nothing can or will come of it—except for a kiss, which both will cherish forever but never speak of again. Their parting is bittersweet, but softened by the knowledge that they will keep in their hearts the memory of one glorious instant when the truth was spoken, and both of them came truly alive for one precious, fleeting moment. (2 men, 1 woman.) **ETERNAL TRIANGLE.** Amid the crash of rifle fire, a Dublin doxie of indeterminate years takes refuge in a stalled tram car and is befriended by the conductor, who is watching over his company's property. Trapped by the increasing violence outside, the two share his lunch and the dubious comfort of the tram floor, and as they huddle together for protection the years seem to roll away. He puts behind him the dreary marriage and dull routine that have become his life, and she recaptures the glow and freshness that were hers when she still an unspoiled and innocent girl. Together they discover the ardor and passion of young love—but with the dawn comes the harsh realization of what they truly are and cannot escape for long. Tenderness vanishes when she rebuffs his suggestion of future trysts and tells him the sordid truth about herself. Hurt and saddened he resolves to leave, going out of the tram car and into the lethal hail of bullets outside, while she laments the waste of war—and youth—and turns once again to the drab and demeaning business of her workday life. (4 men, 1 woman.) **THE BRIDAL NIGHT.** Life on the rocky coast of Ireland is often harsh and unrewarding, and for a poor lad like Denis, whose mind is less strong than his body, there is little to hope for in the year ahead. His chance meeting with Miss Regan, the young schoolteacher, is a rare and wonderful event, therefore, as she takes an interest in him and becomes his friend. Gradually his feeling for her deepens into love, but his passion is not returned, and when she resolves that it is better for them not to see each other anymore Denis' slim hold on reason snaps, and he descends into madness and violence. The neighbors come to help subdue him, and it is decided that he must be sent away. But the turmoil in Denis can only be calmed if Miss Regan will come to see him once more, and she finds the compassion to do this—sitting with him through the night and giving him the peace of mind to face their parting in the morning. No one will ever know what transpired between them at last, but whatever happened was touched with human kindness and beauty and brought a glimpse of happiness to a

poor, benighted boy whose life will have little enough of the good things that others take for granted. (4 men, 2 women.) UNIT SET. **FEE: \$50 per performance when all three plays comprising THREE HAND REEL are produced together; \$20 each when produced individually.** ISBN: 0-8222-1138-6 **\$6.50**

**3 MORE BY E.S.T. '98.** SHORT PLAY COLLECTION. Ari Roth, Leslie Ayvazian, Keith Alan Benjamin. **THE STORIES:** PRELUDE TO A CRISIS by Ari Roth. A traveling teacher up for reappointment becomes obsessed by a student's "glistening brown lip gloss" and, for the first time in his marriage and career, contemplates giving in to temptation. She invites herself up to his hotel room, ostensibly in need of special instruction, and brings along her laptop. He presses her cursor. Together they scroll through her incendiary new story as the flirtation of earlier office-hour banter gives way to sobering reality when the student becomes the bearer of some most destabilizing news. She leaves. He knows he has a crisis to report home to his wife. (1 man, 1 woman.) PLAN DAY by Leslie Ayvazian. One woman plays a mother to her only child, a son, in four different stages of her life: her 30s, 40s, 50s, and 70s. Each monologue begins "lights up" and ends with "blackout." This connotes the beginning and end of a day, as each decade passes and her love for her son ages and ripens. (1 woman.) MARY MACGREGOR by Keith Alan Benjamin. A young widow laments the loss of her husband while unbeknownst to her, his spirit is in the room, listening. (1 man, 1 woman.) UNIT SET. **FEE: \$60 per performance when produced together; \$25 each when produced individually.** ISBN: 0-8222-1695-7 **\$6.50**

**THREE ONE-ACT PLAYS BY JASON MILLER.** THREE SHORT PLAYS. Jason Miller. **THE STORIES:** IT'S A SIN TO TELL A LIE. Two people, an old man and an old woman, meet in their doctor's waiting room. They begin a casual conversation, and he is soon revealed as a would-be poet and she as a dreamer who fancies that she has had much more in life than is actually the case. But, as they tell ever more outrageous fibs to each other, the deeper truth of their essential loneliness emerges—and in a very touching way they "find" each other, and the friendship and concern of another human being which they both need so desperately. (1 man, 1 woman.) CIRCUS LADY. The "Circus Lady" of the title is a grossly fat, slatternly woman who has been reduced to living in squalor and on welfare while beset with fears that the rapist-killer who has terrorized the area is coming for her next. Her son, fed up with their slovenly existence, is about to go off to join a government training program; the welfare investigator wants to move her to a furnished room and arrange for psychiatric treatment; and her sister refuses to take her into her own home. Ultimately she confesses to her son that his father did not desert them as she had always claimed but, instead, had committed suicide—and for the same reasons that others are now abandoning her. In the end she is alone, resigned to her fate, and tragically aware that this is of her own inevitable making. (3 men, 2 women.) LOU GEHRIG DID NOT DIE OF CANCER. Victor Spinelli, a frustrated athlete who now works for his domineering father, finds his greatest satisfaction in coaching a little league baseball team. He is given to bluster, but beneath this he is both sensitive and touchingly vulnerable. His relationship with his wife, who is preoccupied with acting in amateur theatre, is growing cool, but he finds a kindred spirit in the mother of one of his team members, an abandoned wife who comes by to ask that Victor show more concern for her bench-warmer son. She stays for a drink and gradually, as confidences are exchanged, we sense that out of the bitterness and failure that both have known a new and promising liaison is forming for them both. (1 man, 2 women.) UNIT SET. **FEE: \$50 per performance when produced together; \$30 each for IT'S A SIN TO TELL A LIE and LOU GEHRIG DID NOT DIE OF CANCER; \$25 for CIRCUS LADY when produced individually.** ISBN: 0-8222-0759-1 **\$6.50**

**THREE PLAYS BY BETH HENLEY.** THREE PLAYS IN ONE VOLUME. Beth Henley. "Nothing in the previous work of Pulitzer Prize-winning playwright Beth Henley quite prepares one for the stunning singularity and depth that permeates her latest work, CONTROL FREAKS." —LA Village Voice. "...a curious, challenging, funny, and at times, mesmerizing evening of theatrical musings...refusing to conform to soothing, sentimental narratives. Ms. Henley's brand of Southern Gothic humor—dark as a box of bittersweet chocolates—is enticing and deliciously impolite..." —Daily Hampshire Gazette. "Pulitzer Prize-winning playwright Beth Henley exhibits a toothy edge with her one act, SISTERS OF THE WINTER MADRIGAL, a trenchant black comedy in the stilted guise of a fairy tale...Recommended!" —LA Weekly. **THE STORIES:** CONTROL FREAKS. Sister Willard (a troubled woman who struggles with three personalities: Sister, Spaghetti and Pinkie) returns from jury duty to discover her brother, Carl, has married Betty. Carl and Betty have big plans to open up Furniture World. All they need is Sister's signature on the papers, and the building will be theirs. Paul, the owner of the building, is invited over to sign the papers and have cocktails and hors d'oeuvres.

Sister decides to "set her cap" for Paul because she wants Carl to see that "she can get a man." Betty doesn't like this plan because she is secretly and very sexually involved with the seductive Paul. Murder, mayhem and memories unfold as these four desperate characters vie for ultimate control. (2 men, 2 women.) L-PLAY is a fascinating study of style, character and rhythm. The play is written in twelve scenes. Each scene has a unique style and is a mini play in itself. The element that unites these pieces is that each scene title begins with the letter L. The scenes include: "Learner," a young student struggles to gain the affection of his beloved through poetry; "Lunatic," an isolated woman fights going mad, goes mad, and after circling the edge finds redemption; "Leaving," a piece performed in masks in which a granddaughter seeks to find the secrets of her dying grandmother's life; "Loser," a small-town guy tries to get his best friend to hit on his girlfriend to test her loyalty. The final piece, "Life," is primarily a dance where the primitive family of Ones encounters the Shoe who presents them with the terrible joy of life. (3 men, 3 women.) SISTERS OF THE WINTER MADRIGAL. Calaih and Taretta, the orphaned daughters of Joshua the Cow Herder, live together in a hut outside a medieval village. Calaih, a girl with beautiful long red hair, roams the hills with her cow and falls desperately in love with Stephan, the Shoemaker's son. Taretta, the older sister, is a ravishing seductress who is the most sought after prostitute in the land. Fortune changes for the two sisters when the High Lord proclaims he will marry Calaih because he is obsessed with her glorious hair, and Taretta's arm becomes afflicted with a menacing disease. (5 men, 4 women.) **FEE: \$40 per performance for each play.** ISBN: 0-8222-1875-5 **\$6.50**

**THREE SHORT PLAYS BY ARCHIBALD MACLEISH.** SHORT PLAY COLLECTION. Archibald MacLeish. **THE STORIES:** THE SECRET OF FREEDOM. Joe and Jill go along their quiet way until the day a badly needed school bond, which they worked so hard on, is voted down by an overwhelming majority. Bitterly concerned about what this means for their children's education, they begin to question the attitudes of the people and a way of life that would allow such a thing to happen. Their search for answers runs into the cynicism of today's youth, the hard "mole-eye-view" of one man's realism, the blind optimism of another. They find hope in the person of the philosophical town librarian, who sees the secret of freedom as "each man's courage to believe. To believe in himself, his town...the future of the country." Back at his home, Joe thinks he finally has the secret: "Courage...to dream your dream and do your duty." Strengthened by this, he and Jill set out in earnest to work for another school bond vote, and this time they are going to win. (7 men, 1 woman.) AIR RAID. In a small town people are busy and happy at work and play. The women chatter and gossip and sing; the lovers murmur; the children shout in play. But they are warned of a possible attack. The sound of an enemy plane cuts through the air. Planes circle over the town, nearer and nearer. As the women rush into the square, the attack is launched. The climax is tremendously moving. (11 men, 11 women.) THE FALL OF THE CITY. An announcer is broadcasting from the square of a city. A crowd has gathered to witness the repeated appearance at noon each day of a dead woman. It is expected she will speak. On this day she does, prophesying: "The city of masterless men / Will take a master./ There will be shouting then:/ Blood after!" After her disappearance a messenger announces the arrival on the coast of a Conqueror. An orator makes a spirited address, urging the people not to oppose him. A second messenger announces his advance. Priests urge the people to take refuge with their gods. Fires set by the Conqueror appear on the hills beyond the city. The conqueror enters the square dressed in armor, his helmet closed. The people fall on their faces. The Conqueror mounts a platform, opens his helmet and the announcer sees that the helmet is empty, but the people do not. As the Conqueror raises his arm, they cheer like troops at a victory. The announcer's voice dryly closes the play: "The city has fallen." (7 men, 1 woman.) **FEE: \$20 per performance for THE SECRET OF FREEDOM; \$25 for AIR RAID; \$25 for THE FALL OF THE CITY. MS.** ISBN: 990291 **\$15.00**

**THREE SHORT PLAYS BY CHRISTOPHER DURANG.** THREE PLAYS IN ONE VOLUME. Christopher Durang. **THE STORIES:** THE NATURE AND PURPOSE OF THE UNIVERSE. Centers on a week in the beleaguered life of Eleanor Mann, housewife and mother, who lives with her religious fanatic husband and three sons; the oldest a pimp and dope pusher; the middle son a flagrant homosexual; and the youngest the victim of a threshing machine accident which has deprived him of his manhood. The family becomes embroiled in a plot to assassinate the Pope, who is coming to New Jersey to bless the air, and with the help of a radical black nun succeeds in its purpose—with unexpectedly hilarious results. (2 men, 1 woman.) DEATH COMES TO US ALL MARY AGNES. The scene is a decaying mansion occupied by a family beset by all manner of problems: conceit, hatred, selfishness, incest and cruelty—all dealt with in an ironic, highly theatrical manner which offers rare acting opportunities for the performers involved. Throughout, and despite the horrors encountered, all exude a kind of bland innocence which,

oddly enough, seems to excuse their otherwise inexcusable behavior—and underscores the biting irony of what takes place. (6 men, 6 women.) **'DENTITY CRISIS.** Recovering from a nervous breakdown, Jane is nursed and nagged by her relentlessly cheerful mother, and confused by her oversexed brother—who keeps changing into her father, her grandfather and her mother's French lover. Eventually all (including Jane's psychiatrist, who undergoes a sex change operation and swaps places with his wife) change characters again and become Jane herself—leaving her with no identity at all and pointing up the near impossibility of self-identification in our uncertain times. (2 men, 3 women.) **FEE: \$25 per performance for THE NATURE AND PURPOSE OF THE UNIVERSE AND DEATH COMES TO US ALL MARY AGNES; \$30 for 'DENTITY CRISIS.**  
**ISBN: 0-8222-0341-3 \$6.50**

**THREE SHORT PLAYS BY JONATHAN MARC SHERMAN.** THREE ONE-ACT PLAYS. Jonathan Marc Sherman. "[Mr. Sherman] is gifted with an empathy that extends beyond his gender and twenty-five years." —NY Daily News. **THE STORIES: SERENDIPITY AND SERENITY:** From The Young Playwrights Festival. Lionel Steinmetz is fifteen years old and has a lot on his mind. In this charming and funny coming-of-age story we go from Lionel dealing with his wish to become Catholic ("they'd love for a little Jewish boy to convert!"), to his conflicts with the girlfriends of his older brother, his father, his grandparents and even his own (sort of) girlfriend. Ultimately, Lionel yearns to find his own place within the family as well as his own identity and, in the end, he finds his own serendipitous serenity. (4 men, 4 women.) **SONS AND FATHERS.** From the Los Angeles Theatre Center. An absurdist look at how a young man deals with the death of his mother. Toby, twenty-one years old, still wears diapers and does not leave the house. His older brother, Max, and his father, constantly goad him, leaving him feeling lost and alone in his grief. His father's masochistic girlfriend only seems to deepen his pain and cause him more confusion. In the end, the new diaper service representative, a pretty young woman, shakes him up and sets him on the path to acceptance, adulthood and a whole new world. (3 men, 2 women.) **JESUS ON THE OIL TANK.** From New York Playwrights Lab, winner of the 1991 21st Century Award for Best Play. Inspired by an actual event, when the image of Jesus Christ mysteriously appeared on the side of a soybean oil tank, sending a small rural community reeling. Many of the town believed the image was fake—nothing but rust, while many more rushed to experience the image in a religious fervor. Centering on the battle between the soybean oil magnate, Rivers, whose tank was blessed with the image, and his jealous competitor, Campbell, the play explores the very nature of what it is that human beings need and what they believe in. This highly imaginative play ends with a shocking act of which only human beings are capable. (14 men.) **UNIT SET. FEE: \$60 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1372-9 \$6.50**

**THROCKMORTON, TX. 76083.** TWO RELATED SHORT PLAYS. Barry Corbin. A wonderfully funny and warm-hearted double bill. Successfully produced in Los Angeles and by numerous outstanding regional theatres, the two plays poke hilarious fun at the "local characters" in a small Texas town, but always affectionately and always with insight and compassion. Although the plays blend smoothly into a full program (with the option of the same performers in both plays), they can also be produced separately with equal effectiveness. **THE STORIES:** In the first play, **THE WHIZ BANG CAFE**, the setting is a truck stop in Throckmorton, Texas, a dusty little town on the edge of nowhere. Mary Nita, the long-suffering owner-cook-waitress has become resigned to the oddball regulars who frequent her cafe, including a house painter turned evangelist and a dozing truck driver, but she perks up at the arrival of Walter and Ann Simmons, an out-of-town couple heading west on vacation. Small towns being what they are, there are no secrets for long, including Walter's long cherished desire to hit the road in a two-ton semi—a lifelong wish which is at last gratified in a most unusual and hilarious manner. (3 men, 2 women.) In the second play, **THE E.Z. SNOOZ MOTEL**, the action moves to Throckmorton's leading hostelry, a rundown motel which the townspeople use largely for immoral purposes. On this particular night the customers include a swaggering macho type who turns out to be a pushover when the hitherto meek desk clerk (in defending a lady's honor) flattens him with one punch; a would-be singer who seems to actually believe the lies put forth by a rouped little man who claims to be Conway Twitty's road manager; and the wife of the man who escaped on a trailer truck in the first play. Again the action is fast and funny and studded with telling observations—but, as before, there is also true wit and wisdom to leaven the fun. (3 men, 2 women.) **INTERIORS. FEE: \$50 per performance when produced together; \$30 for THE E.Z. SNOOZ MOTEL; \$25 for THE WHIZ BANG CAFE. MS.**  
**ISBN: 992184 \$15.00**

**TIRA TELLS EVERYTHING THERE IS TO KNOW ABOUT HERSELF AND THE BODYBUILDERS.** TWO PLAYS IN ONE VOLUME. Michael Weller. **THE**

**STORIES: TIRA TELLS EVERYTHING THERE IS TO KNOW ABOUT HERSELF.** At the outset Tira awaits the arrival of her lover, Edward, who, she admits, bores her. When he goes off to retrieve the present he forgot to bring her, she is visited, in turn, by four other and quite dissimilar possible lovers—all played by the single male actor in the play. There is Poof, the lisping faggot; Lucio, the uncertain Latin gigolo; Brute, the belching lout; and, finally, the sensitive, withdrawn Tib. In their encounters Tira acquires qualities complementary to each, but all ultimately disappoint, and Tira, having found that all there is to know about herself is nothing, turns to suicide as the inevitable alternative. (1 man, 1 woman.) **THE BODYBUILDERS.** While Keith plods on with his novel, his wife, Kate, methodically denigrates his output with her bitchy comments. But Keith is fully her match in nastiness, much to the consternation of the two bare-chested young musclemen, Powie and Flash, who suddenly pop in to introduce themselves and are caught in the crossfire. But the confrontation of their purely physical and oddly innocent presence with the jaded, cerebral psyches of the two antagonists produces an unexpected detente—which will last, no doubt, only so long as it takes to devise another lacerating, masochistic routine to succeed it. (3 men, 1 woman.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0132-1 \$6.50**

**TRANSFERS.** THREE SHORT PLAYS. Conrad Bromberg. These three original and powerful plays may be produced either separately or as a cohesive three-part program. "A dazzling display of emotional theatricality." —AP. "Mr. Bromberg is a highly skilled dramaturgical craftsman." —Village Voice. "Thrilling and stimulating theatre." —Newhouse Newspapers. **THE STORIES:** The first play, **TRANSFERS**, finds a glib radio newscaster interviewing an eye witness to a Harlem riot, only to find himself being held up at knifepoint—with the whole episode being tape recorded for all to hear. However, the robber is also an amateur songwriter, so the stickup is temporarily delayed while he and his cohort record one of his creations for posterity. (3 men.) In the second play, **THE ROOMING HOUSE**, a lonely young woman, deserted by her husband, meets a seemingly sympathetic and attractive young man who, at first, appears to embody the warmth and love she so desperately needs. But the man is a compulsive and twisted liar, who systematically, and chillingly, sets about stripping her of all self-respect—and hope. (2 men, 1 woman.) The third play, **DOCTOR GALLEY**, is an acting tour de force in which a psychiatrist, substituting as a college lecturer, launches into a shattering revelation of his own torturing guilt as he acts out his complicity in the destruction of his wife and his professional honor. (1 man.) The first two plays each require a simple interior; the third play may be presented on a bare stage. **FEE: \$40 per performance when produced together; \$25 for TRANSFERS; \$20 each for THE ROOMING HOUSE and DOCTOR GALLEY when produced individually.**  
**ISBN: 0-8222-1166-1 \$6.50**

**TREES AND LEADER.** TWO PLAYS IN ONE VOLUME. Israel Horovitz. **THE STORIES: TREES.** Ostensibly concerned with a family innocently debating which tree to chop down for Christmas, the play becomes a parable both of man's mindless destruction of his environment and of his callousness towards other living things as the "trees" cry out in anguish when the axes strike again and again, severing the tenuous thread, that sustains their lives—and perhaps ours as well. (3 men, 1 woman, extras.) **LEADER.** Successfully produced Off-Broadway, this biting and satirical study of the paradox of "leadership" is offered here in a shortened version prepared specifically by the author for nonprofessional production. Moving swiftly to its shattering climax, the play exposes the destructive fears that preoccupy a group of anxious and concerned followers—fears to which their Leader can only reply "It's not important"—until Leader is revealed as a robot, and the others lapse into helpless, babbling lunacy. (3 men, 2 women.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0647-1 \$4.50**

**THE TRIALS OF BROTHER JERO AND THE STRONG BREED.** TWO PLAYS IN ONE VOLUME. Wole Soyinka. **THE STORIES: THE TRIALS OF BROTHER JERO.** As Michael Smith describes: "Brother Jero is a self-styled 'prophet,' an evangelical con man who ministers to the gullible and struts with self-importance over their dependence on him. The play follows him through a typical day: He acts as kind of tourist guide, displaying himself to the audience, explaining, demonstrating how he manages to live by his wits. He is pursued and cursed by his aged mentor, whose territory he has taken over. He is besieged by a woman creditor who turns out to be the tyrannical wife of his chief disciple. He converts a pompous, painfully timid Member of Parliament with prophecies of a ministerial post. And all day he tries to resist the endless temptation of beautiful women...the play is delightfully picturesque and entertaining." (8 men, 6 women.) **THE STRONG BREED.** As outlined by Michael Smith: "The play refers to a folk tradition by which one person becomes the 'carrier' of community evil and symbolically purifies the village in an annual ritual. The hero is Eman, a stranger who

has come to this particular village to act as teacher and share his education. 'Those who have much to give,' he says, 'must do so in total loneliness.' On the night of the purification ceremony he learns that Ifada, a helpless idiot boy whom he has befriended, has been selected as 'carrier' and victim; and he is driven by compassion to take Ifada's part in the ritual. The crisis brings back memories. We learn that Eman's father was a 'carrier' and that Eman has fled the family tradition of symbolic sacrifice. We also learn of Omae, the young Eman's betrothed, whom he left for many years to pursue his personal destiny and who died soon after his return. Now Eman accepts his past and discovers, 'I am very much my father's son'—one of 'the strong breed' who must take these responsibilities upon themselves—and at the end of the play is caught in a trap at the sacred trees and killed." (12 men, 5 women.)

**FEE: \$25 per performance for each play.**

**ISBN: 0-8222-1090-8**

**\$6.50**

**TRYING TO FIND CHINATOWN AND BONDAGE.** TWO SHORT PLAYS. David Henry Hwang. "...the author of *M. Butterfly* proves to be a wry observer of contemporary mores and racial stereotypes." —NY Times. "BONDAGE is an intriguing piece of writing by one of the most intelligent and original...voices in the American theater." —Detroit News. **THE STORIES:** TRYING TO FIND CHINATOWN. Lost on his way to Chinatown, Benjamin asks Ronnie for directions. Ronnie, playing his violin on the street for money, is offended that just because he looks Asian he automatically knows where Chinatown is. Caucasian looking, Benjamin was adopted by an Asian-American family at birth. He revels in his heritage and is looking for the house where his father was born. Ronnie, on the other hand, throws himself into all things American and finds it hard to sympathize with Benjamin who, when he finds his father's house, is filled with a special elation. (2 men.) BONDAGE. In a Los Angeles S&M parlor, a dominatrix and her client are clad head-to-toe in leather costumes that conceal their faces and ethnicities. These elaborate disguises allow them to play out fantasies based on racial stereotypes and sexual mythologies: She pretends to be an African-American woman to his white, liberal man; he transforms into an Asian-American and she into a blond WASP, etc. Exchanging biting social observations with stinging humor, they progress through their power games to expose the arbitrariness of racially minded thinking. All the while, however, they are haunted by an awareness that in spite of their efforts, they may be moving towards the most terrifying reality of all—a true intimacy that transcends the bounds of race. (1 man, 1 woman.) **FEE: \$40 per performance for BONDAGE; \$25 for TRYING TO FIND CHINATOWN.**

**ISBN: 0-8222-1552-7**

**\$6.50**

**TWAIN PLUS TWAIN.** FOUR RELATED SHORT PLAYS. Bernard Sabath. Inspired by episodes in the life of Samuel Clemens (better known as Mark Twain) these four skillfully written plays capture the sly humor and warm compassion that were hallmarks of this great writer's style. Designed to be presented as an interrelated program, the plays can also be produced separately with equal effectiveness. **THE STORIES:** In the first play, SUMMER MORNING VISITOR, a young man of Southern background but Northern sympathies agonizes over which side to join in the growing conflict that will become the Civil War. Befriended by a young Missouri woman whose husband is with the Union forces, he (young Sam Clemens) is introduced to a nosy neighbor as a long-absent brother and, in this guise, he sends his new friend a witty letter after his departure explaining the unexpected way in which he eventually solved his dilemma. (1 man, 2 women.) In the second play, THE TROUBLE BEGINS AT 8, it is five years later and Sam, after some success as a foreign correspondent, is down on his luck. The setting is a rough-and-ready San Francisco saloon, where Sam meets a rowdy friend from his newspaper days who (with some thought of personal profit in mind) talks him into undertaking the lecture tours that in time were to bring him fame and fortune. (3 men, 1 woman.) The third play, A BARBARIAN IN LOVE, finds Sam in Elmira, New York (several years later) and smitten by his best friend's sister. Proposing marriage, he finds that he must first win over her straitlaced and rather pompous father—a task which calls on the full resources of his earthy wit and wisdom. (2 men, 1 woman.) In the final play, THE LONELIEST WAYFARER, we meet the now world famous Mark Twain in his later years. A widower living in Hartford, Connecticut, his tranquillity is disturbed by a rather slippery young runaway who could be Sam himself in his youth and who the wise old man slyly cajoles into accepting the responsibilities he thought he was about to escape. (2 men.) When presented together, the plays can be performed by a cast of 4 men and 2 women. **UNIT SET. FEE: \$50 per performance when produced together; \$20 each when produced individually.**

**ISBN: 0-8222-1175-0**

**\$6.50**

**24 HOURS AM.** TWELVE SHORT PLAYS. Oliver Hailey and the Writer's Workshop. The first half of an integrated program of twenty-four short plays. Conceived by playwright Oliver Hailey as a project for the writers workshop

which he established in Los Angeles, 24 HOURS (AM & PM) developed from a request that each workshop member write a short five to ten-minute play dealing with events at a particular hour of the day or night. The result was a program of great variety and wide-ranging imagination, which went on to critical and popular success in its production by the Back Alley Theatre. "...it's thrilling to see that high quality entertainment can be produced in concentrated form." —LA Herald Examiner. "The variety displayed here is tremendous. From birth to death and everything in between, these writers have it covered." —Data-Boy Magazine. "What is encouraging is the refreshing and seemingly unlimited inventiveness displayed." —LA Times. **THE STORIES:** This first half of 24 HOURS consists of twelve short plays covering the hours of one A.M. to twelve noon. Ranging widely in mood and style, from zany humor to touching sentiment to near tragedy, the plays cover the gamut of human emotions as well as the times of the day. Nearly dovetailed, the program moves along with exceptional swiftness and in covering so many facets of the human condition, provides an unique theatrical experience which, without question, offers something for everyone. Flexible casting. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1177-7**

**\$6.50**

**24 HOURS PM.** TWELVE SHORT PLAYS. Oliver Hailey and the Writer's Workshop. The second half of an integrated program of twenty-four short plays. Here, in the companion piece to 24 HOURS AM, the twelve component plays cover the period of midday to midnight with, again, an amazingly rich and varied mosaic of events and viewpoints represented. "...the plays not only follow the sun, they follow a winding path of introspection with approaches to the human condition as varied as the visions of the twenty-four playwrights." —Drama-Logue. "...not only highly successful in terms of showcasing diverse styles, moods and playwrights, but highly effective as an organic event." —Hollywood Reporter. "...thoroughly engaging, and skillfully constructed." —LA Herald Examiner. **THE STORIES:** In this second portion of 24 HOURS, the plays deal with events taking place during the hours of one P.M. to twelve midnight. Again the range of subjects and people represented is as broad and diverse as the imaginations of the writers involved. Somehow, however, life seems brighter when the "wee hours" have been left behind, and the result is a predominance of humor, much of it offbeat and truly hilarious, although a balance of serious and poignant moments is also provided to leaven the mixture. Again the final result is a unified and yet richly varied program, as absorbing and entertaining as it is uniquely original. Flexible casting. **UNIT SET. FEE: \$60 per performance.**

**ISBN: 0-8222-1178-5**

**\$6.50**

**27 WAGONS FULL OF COTTON AND OTHER PLAYS.** SHORT PLAY COLLECTION. Tennessee Williams. **THE STORIES:** 27 WAGONS FULL OF COTTON. Swift and passionate scene. (2 men, 1 woman.) THE PURIFICATION. Poetic drama in New Mexico. (9 men, 6 women.) THE LADY OF LARKSPUR LOTION. Powerful sketch about derelicts. (1 man, 2 women.) THE LAST OF MY SOLID GOLD WATCHES. A character sketch about a salesman. (3 men.) PORTRAIT OF A MADONNA. A sketch of a demented spinster. (4 men, 2 women.) AUTO-DA-FÉ. Tragic Study of fanaticism. (1 man, 3 women.) LORD BYRON'S LOVE LETTER. A romantic story involving the poet. (1 man, 3 women.) THE STRANGEST KIND OF ROMANCE. Sketch of a lonely worker's devotion to his cat. (3 men, 1 woman.) THE LONG GOODBYE. A short study of family life. (2 men, 2 women.) HELLO FROM BERTHA. A tour-de-force sketch set in St. Louis. (4 women.) THIS PROPERTY IS CONDEMNED. A dramatic dialogue. (1 boy, 1 girl.) TALK TO ME LIKE THE RAIN AND LET ME LISTEN... "Morning-After" scene of moving drama wherein a wife decides to leave her husband under tragic circumstances. (1 man, 1 woman.) SOMETHING UNSPOKEN. Character sketch in which two characters are developed with remarkable insight. A play with an underlying current of irony and horror. (2 women.) **FEE: \$30 per performance for each play.**

**ISBN: 0-8112-0225-9**

**\$11.95**

**TWO DAYS.** SHORT PLAY COLLECTION. Donald Margulies. "...the hero of the evening is Margulies, whose idiomatic, finely observed writing and presiding intelligence sharpen a thoughtful and provocative evening to a finely penetrating point." —Hartford Courant. "...a powerful drama about a new and devastating age of anxiety in the United States. JULY 7, 1994 ranks as an important work by a gifted [playwright]." —Chicago Tribune. "Superb...a beauty...JULY 7, 1994 achieved what contemporary theater does at its best. In reflecting a familiar world, it revealed the sinew, muscle and blood below the skin of our own experience." —San Francisco Chronicle. "...Margulies faces [the post 9/11 reality] eerily and shatteringly head-on...genuinely moving..." —New Haven Register. **THE STORIES:** With TWO DAYS, Pulitzer Prize-winning author Donald Margulies offers a gripping evening of theatre that explores the impact of enormous external events on our daily lives. This double-cast double-bill opens with a twenty-minute chamber piece, LAST TUESDAY, which finds commuters on a train from New York to New Haven

absorbed with the sometimes comical, quotidian details of their lives as the horror of the outside world insistently—and shockingly—intrudes. (2 men, 4 women.) **JULY 7, 1994** is a haunting hour-long exploration of a day in the life of a female physician working in an inner-city health clinic. (2 men, 4 women.) **FEE: \$60 per performance when produced together; \$25 for JULY 7, 1994; \$35 for LAST TUESDAY when produced individually.**  
**ISBN: 0-8222-1971-9 \$6.50**

**TWO PLAYS BY WILLIAM INGE.** SHORT PLAY COLLECTION. William Inge. **THE STORIES:** THE CALL. Comfortably ensconced in his splendid East Side apartment, the urbane Terry awaits the arrival of his brother-in-law, Joe, who has come to New York for a brief visit. He is concerned at Joe's tardiness, until he realizes that Joe, distrustful of elevators, has walked up the twenty-two flights from the ground floor. When he arrives, winded from lugging his heavy suitcase, Joe makes it clear that city ways are not his. He speaks of his mother, with whom he stayed when the others went off to build new lives, and of the cord which even her death has not broken. When he reached New York his first impulse was to send her a wire advising of his safe arrival, and when Terry goes off to dress for dinner he tries to call long distance—but the number no longer answers, the call cannot be put through. Refusing Terry's invitation to join them for dinner, Joe picks up his bulging suitcase (weighted down with the keepsakes he cannot bear to leave behind) and trudges slowly off to find a hotel—some quiet place where he, and his memories, can be safe until he is free to return to the only reality he knows and can trust. (2 men.) A MURDER. The Man is being shown a room by The Landlady, insisting that he must have quiet and privacy—and a lock on his closet door. He is staggered by the rent of \$100 a day, but then, as The Landlady says, rent is high, and don't we always have to pay more than we expect to? The Man is then visited by The Houseman, who comes to install the closet lock, and to pry into the reasons for it, to learn what it is The Man must hide away so anxiously. When he is at last alone, The Man wearily prepares for bed, but opening a bureau drawer to get his pajamas he finds, instead, the small, cold body of a dead child. He frantically summons The Landlady, who disclaims any knowledge of who the child is or how it got there, and can only suggest that it might eventually disappear. Deeply disturbed by the sight of this poor innocent who should have lived but was somehow robbed of this chance, The Man resolves to go, knowing that the rest and release he seeks will be forever denied him. The Houseman will take care of the body—but when The Man is gone and the drawer is opened there is only a pair of pajamas inside. Will The Man ever know to whose crime he was witness? Isn't it better if he never finds out, suggests The Houseman. Of course, replies The Landlady—for who wants to know the truth, or has the courage to accept all that it may mean? (2 men, 1 woman.) **FEE: \$20 per performance for THE CALL; \$25 per performance for A MURDER. MS.**  
**ISBN: 990300 \$15.00**

**TWO SHORT PLAYS BY LEWIS JOHN CARLINO.** TWO PLAYS IN ONE VOLUME. Lewis John Carlino. **THE STORIES:** HIGH SIGN. This is a play about a search for personal identity by seeking out the identity of God. It takes place in Al's Gayway Bar, a refuge for derelicts. Guido, agnostic and a broken down self-styled actor, works here, performing scenes for Al in return for drinks and a warm spot near the radiator. The play's action is centered on the antagonism between Guido and Donald, an ex-Trappist, who spends his time carving religious symbols on the bar in hope that God will recognize them and show Himself. In a moment of spiteful perversity, Donald taunts Guido into reenacting a scene most painful to him, a real scene, his betrayal by the woman he once loved. Guido leaves but then in revenge, he returns in a strange disguise, creating weird effects to dupe Donald into believing he is God, finally making His sign. The figure he presents is comic, grotesque, but Donald, who has been waiting so long, accepts it as the real thing. Guido subjects Donald to a series of ridiculous and humiliating trials, then reveals himself. Donald is horrified that he could accept and believe such a God. He has nowhere to go now. He has tried everything, waited too long. In despair he goes off to shoot himself, leaving a sobered Guido to ponder his own lack of reconciliation with the infinite. He picks up Donald's knife and begins carving, taking up Donald's search. (5 men.) SARAH AND THE SAX. It is early morning in a tiny park hidden somewhere in the labyrinth of downtown city streets. Sarah Nodelman, a plump Jewish woman, sits crocheting. She has been shopping and is enjoying a few moments respite before taking her bundles home. Into the park floats The Sax, a black saxophone player. Sarah immediately begins a conversation which becomes anathema to The Sax. She is square. She is conventional. She is everything he avoids in society. Sarah continues to talk. The Sax answers her by playing passages on his saxophone. Sarah tells him of her son, Herbie, who lives on Long Island in a nice home with a nice family, a son she hardly ever sees any more. The Sax is also alone. Sarah invites him to come home for dinner. The Sax takes this as a gesture of charity and furiously upbraids her with his saxophone, playing a theme of rebellion and anger. Sarah is shocked that her offer is so misconstrued. She feels something is wrong and the cause of it has been her

lying. She confesses what she has been telling him about Herbie is not true, a lie to help her fight the terror of being alone. Herbie died in Korea in 1952. The Sax, shaken by her story, plays for her. This is the only way he can communicate. This is his token for Sarah's lost son. Sarah knows what his playing means, knows what The Sax is trying to say. She thanks him. (1 man, 1 woman.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0519-X \$6.50**

**TWO SHORT PLAYS BY OWEN G. ARNO.** TWO PLAYS IN ONE VOLUME. Owen G. Arno. **THE STORIES:** THE OTHER PLAYER. Corlin, a wealthy businessman, returns to the prep school where his son, Jeffrey, has drowned quite suddenly in a freak accident while taking part in the school's swimming tournament. Guilt-ridden over his possible rejection of his son, Corlin seeks not only to gather Jeffrey's belongings but to find out what his son was really like. He is assured by the school's headmaster that Jeffrey was popular and amiable and that he delighted the school with his athletic prowess. But then Corlin is visited in Jeffrey's old room by one of his son's classmates, a somewhat shy and strange boy named Peter Cross. Peter tells Corlin that he has come to the room to reclaim a tennis racquet which, as he gradually reveals, Jeffrey stole from him. Stunned by the accusation, Corlin demands to know more, and Peter's story is both shocking and bizarre. If what Peter is saying is true, Jeffrey was something of a monster, who terrorized the entire school. At first Corlin does not believe Peter, though gradually the realization that the story may be true has a shattering effect on him. Peter then leaves, but comes back a few moments later to tell Corlin bluntly that he made up the entire story, that he merely wanted Jeffrey's tennis racquet. But what is the truth? The play ends on a note of deliberate ambiguity, calculated to chill an audience with its numerous and disturbing implications. NOTE: THE OTHER PLAYER was successfully transformed into a play for all women and won First Prize in a Drama Festival sponsored by the New Jersey State Federation of Women's Clubs. (3 men or 3 women.) THE STREET OF GOOD FRIENDS. Three vacationing spinster school teachers have arrived in a small Italian town where they are stranded after their bus has broken down. But while Abigail and Grace are philosophic about the situation, Hester—who is irascible and has spoiled their fun from the beginning—creates an enormous fuss. The whimsical Abigail persuades the somewhat more reticent Grace to take a walk with her about the town, but Hester grumpily remains behind. When the two women return, several hours later, Hester immediately senses that something outrageous has happened to them. At first they have no intention of giving Hester an account of their evening, but Hester insists, and Abigail and Grace giddily relate their story. Unwittingly, it seems, the two women wandered into a lovely and friendly little street, appropriately named Via Boncampagni (The Street of Good Friends)—when suddenly they were arrested. "You see, Hester," Abigail explains, "The Street of Good Friends—is a street for—bad girls." When brought before the judge they were shocked by the news that the fine was 1,000 lire for any woman found on the street without a license for "bad girlishness." But then, when the teachers created a fuss over the large sum of money involved, the judge and the policeman came up with a happier suggestion: Since a license to become a "bad girl" costs only 500 lire, if they were to buy one the school teachers would be saving 500 lire. So Grace and Abigail bought a license! Hester is appalled beyond belief—particularly when Abigail says that she is seriously considering sending the license back to the U.S. and passing it off as an honorary foreign degree. In a rage Hester rips the license to bits, but the others are not about to forfeit their adventure so easily, and a last-minute suggestion from Abigail saves the day. (4 women.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-0867-9 \$4.50**

**THE TYPISTS AND THE TIGER.** TWO PLAYS IN ONE VOLUME. Murray Schisgal. **THE STORIES:** THE TYPISTS. When Paul Cunningham reports for work addressing postcards for a mail-order house, he makes it clear to his fellow worker, Sylvia Payton, that his employment is strictly temporary. Paul, a married man, is studying law at night, and with his uncle already in successful practice there is every hope that his future will be a promising one. Sylvia, the "supervisor" of the two-employee office, has a few dreams herself—mostly of the romantic variety so often indulged in by not so young spinsters with widowed mothers to support. Paul and Sylvia hit it off well, and as Paul's "temporary" tenure stretches on from weeks to months to years they become involved in the shared experiences of close daily contact. And, within the short span of the play, they begin to age and grow gray. While they go on chattering of the important things that have happened to them and of the bright future that will be coming up any day, the futility of their existence becomes increasingly evident. And when they finally dodder off with friendly "good night" to their unseen employer we have witnessed a cycle of life complete with the humor, sadness, self-delusion and reconciliation that underlie and infuse the human condition. (1 man, 1 woman.) THE TIGER. Ben is a natively intelligent but slightly unstrung young man in revolt against a system that consigns him to being a mail carrier and to living in a tumble-



down basement apartment. In a gesture of defiance he kidnaps a young woman and drags her to his lair, the object being that she, at least, will do as and what he orders—fulfilling the urge for domination that life has hitherto denied him. At first Ben is abrupt and sharp with his victim, playing cat and mouse with her in the hope that she will begin to panic and squirm. But while Gloria, a suburban housewife and mother, is hardly used to this sort of thing, she is also somewhat dissatisfied with the status quo herself. At first she must listen, but soon she is the one who leads the touching and funny conversation that ensues. Mutual confessions and confidences are forthcoming, and by the time Ben reveals that his dream of becoming a teacher was shattered by an inability to cope with French, Gloria is ready and willing to take on the job of tutoring him. But he sticks to his resolve to have his way with her and she, in turn, fools him again by being less the protesting victim than the willing conspirator. In the end he lets her go—but already she is making plans to drop by every Thursday when her dull husband will take it for granted that she is off playing bridge with friends. (1 man, 1 woman.)

**FEE: \$25 per performance for THE TYPISTS; \$30 for THE TIGER.**

**ISBN: 0-8222-1150-5**

**\$6.50**

**UNCLE LUMPY COMES TO VISIT AND NO TIME.** TWO PLAYS IN ONE VOLUME. Laurence Klavan. **THE STORIES:** **UNCLE LUMPY COMES TO VISIT.** Philip (known in the family as “Uncle Lumpy”) is not a happy man: His wife has divorced him; he has no job; and he needs to talk to someone—so he goes to the suburban home of his older brother, Lou. Lou is off on a business trip but his wife, Marion, is at home, and invites Philip to stay for brunch, then dinner, then the night. As the two discuss the absent Lou it is soon evident that they are both unhappy and unfulfilled and that Lou (who is apparently a thoroughly nasty, selfish man) is responsible for much of their misery. In a series of blackouts we see Philip growing ever closer to Marion and his niece Jennifer (who is spoken to but never seen) until, eventually, he has replaced his brother in the household—and the bedroom. But then Marion announces that Lou is coming home and Philip must go, which reluctantly he agrees to do, with a promise to return on Jennifer’s birthday. However, when he comes back, he finds a changed Marion who is (a) unwilling to resume their relationship and (b) pregnant. Philip is shattered by this news, but Marion, secure in the knowledge that this will be her child, and not Lou’s, is buoyant. In the final essence she too has used “Uncle Lumpy” for her own purposes, and as he trudges sadly off, we are aware that, for him, this unhappy pattern will probably never change. (1 man, 1 woman.) **NO TIME.** Randolph Hackmeat, fresh out of law school, is already a partner in his father’s law firm. He is also about to be married to the sexy Susan; he is buying a twelve-bedroom house; and one by one his partners begin to die off—moving him up a step each time. But, as we learn in a series of brief and very funny vignettes, there are problems, too. His wife leaves him (and then comes back); his house burns down (he buys another); and his brother (the jealous one) overdoses on pool table cleaner. As the pace of the play quickens, Randy is besieged by all manner of intruders, from a psychiatrist to a crooked investment counselor, not to mention a curvaceous employee who seduces and then blackmails him. But the mad whirl suddenly stops when his doctor advises Randy (as he is looking over his retirement options) that he has terminal cancer—leaving his widow to weep—and then smile—at the vagaries of this odd thing called life. (12 men, 4 women.) **FEE: \$25 per performance for UNCLE LUMPY COMES TO VISIT; \$20 for NO TIME; \$40 when produced together.**

**ISBN: 0-8222-1189-0**

**\$6.50**

**UNCLE SNAKE.** AN INDEPENDENCE DAY PAGEANT. Israel Horovitz. Originally commissioned by the Parks Commission of New York City, and first performed, outdoors, in the Wall Street area, this colorful inventive pageant captures the sweep and excitement of our nation’s formative years. **THE STORY:** Although filled with modern references and a sense of present-day attitudes, the pageant deals essentially with the accomplishments of the Second Continental Congress, and the singular, dynamic men who led it. One by one they are identified and commented on by the Narrator, as an oversized serpent is put together and paraded about. In the end the scope of their endeavor is made clear: a Declaration of Independence which will live on in history and set a pattern to be emulated by all who struggle in the cause of freedom and human dignity. Particularly suitable for the nation’s Bicentennial the pageant, with its brilliant theatricality, offers an exciting event for any number of other occasions as well. Flexible casting. Narrator plus townspeople, bands, cheerleaders, etc. Ideally suited for presentation outdoors, or in large halls and arenas. **FEE: \$25 per performance.**

**ISBN: 0-8222-1190-4**

**\$6.50**

**UNWRAP YOUR CANDY: AN EVENING OF ONE-ACT PLAYS.** SHORT PLAY COLLECTION. Doug Wright. “A mischievous and theatrically savvy evening. Engaging and intellectually satisfying...Mr. Wright has a wry and probing interest in the macabre...a treat to watch!” —NY Times. “Fiendishly clever! Mordantly funny and chilling. Doug Wright teases,

freezes and zaps us. A mesmerizing production!” —Village Voice. “Four bite-size plays that bite back! Enough chills to keep fans of *The Twilight Zone* happy!” —Variety. **THE STORIES:** From the author of *Quills* comes a deliciously macabre collection of four short plays. Alternately chilling and hilarious, **UNWRAP YOUR CANDY** is a delectable evening of bedtime tales for adults guaranteed to keep you awake for nights on end. Inspired in equal parts by Alfred Hitchcock, Roald Dahl and *The Diagnostic and Statistical Manual of Mental Disorders*, **UNWRAP YOUR CANDY** boasts a versatile cast of five and minimal production requirements. Together, the plays examine the danger of being a child, the terror of being an adult and even the perils of being an unsuspecting audience member. Spine-tinglers for the twenty-first century, the collected one acts in **UNWRAP YOUR CANDY** are guaranteed to jolt the senses and stimulate the mind. In the title play, **UNWRAP YOUR CANDY**, five actors portray actual members of the theatre audience and prove far more intriguing than the play they’ve come to watch. (3 men, 2 women.) In **LOT 13: THE BONE VIOLIN**, a stunning young violin prodigy skyrockets to international prominence, only to meet a shocking and supernatural fate. (3 men, 2 women.) In **WILDWOOD PARK**, a neurotic real-estate agent shows a house filled with unspeakable secrets to a potential buyer who harbors an almost insatiable thirst for tabloid atrocities. (1 man, 1 woman.) And in **BABY TALK**, a woman is unwound when her precocious baby begins to speak early while still inside her womb. (3 men, 1 woman.) **OPEN STAGE. FEE: \$60 per performance when produced together; \$25 each when produced individually.**

**ISBN: 0-8222-1871-2**

**\$6.50**

**WAR AND FOUR OTHER PLAYS.** SHORT PLAY COLLECTION. Jean-Claude van Itallie. **THE STORIES:** **WAR.** Two actors, one young, one old, and a bizarre lady, engage in a series of fantasy-like improvisations, articulating the relentless war that humankind is doomed to wage against harsh reality and the inexorable passage of time. (2 men, 1 woman.) **WHERE IS DE QUEEN?** A brilliant, haunting, and strikingly imaginative play, which illuminates the shadowy reaches of a man’s dream—taking place in that brief but timeless moment between sleep and sudden wakefulness. (5 men, 4 women.) **ALMOST LIKE BEING.** A delightfully acerbic spoof of the unreal world of show business and the fraudulent sentiment from which it is contrived. Successfully produced on the National Educational Television Network. (3 men, 2 women.) **THE HUNTER AND THE BIRD.** Humorous, fantastic, and yet telling in its perceptions, this brief but arresting exercise in absurdist style delights and intrigues both by what is said and what is left unsaid. (1 man, 1 woman.) **I’M REALLY HERE.** Gay Paris, a young American tourist, a dashing Italian guide, and romance—all handled with a marvelously stylized tongue-in-cheek approach which treats the play as if it were a movie being filmed. (1 man, 1 woman.) **FEE: \$25 per performance for WAR and WHERE IS DE QUEEN; \$25 for ALMOST LIKE BEING, THE HUNTER AND THE BIRD and I’M REALLY HERE.**

**ISBN: 0-8222-1202-1**

**\$6.50**

**WELCOME TO THE MOON AND OTHER PLAYS.** SIX SHORT PLAYS. John Patrick Shanley. First presented by New York’s renowned Ensemble Studio Theatre, these highly imaginative and thematically varied plays marked the debut of one of our theatre’s most talented and resourceful playwrights. While the plays blend together into a cohesive, theatrically vivid whole, they can be presented individually with equal effectiveness. **THE STORIES:** In **THE RED COAT**, a teenage boy in the Bronx lays in wait outside a party for a girl he hardly knows. His mission, which he accomplishes with touching if halting effectiveness, is to tell her that he loves her. (1 man, 1 woman.) In **DOWN AND OUT**, a Poet and his Love live in abject poverty, hounded by a maniacal Spectre. The Spectre first takes away the Poet’s library card, and then returns to offer money for his soul. His Love protects him. (2 men, 1 woman.) The third play, **LET US GO OUT INTO THE STARRY NIGHT**, deals with a skinny woman in a cafe who approaches a haunted young man who reminds her of Dostoevsky. They have an intensely serious conversation which temporarily transports them into an ecstatic spot among the stars. (1 man, 1 woman.) **OUT WEST** centers on the old story of the coming of a Cowboy to a small western town. There is a Good Girl, a Bad Girl, a gunfight, and then the need to move on. But it all happens at about triple normal speed! (3 men, 2 women.) In **A LONELY IMPULSE OF DELIGHT**, a young man falls in love with a mermaid in the lake in New York’s Central Park and decides to introduce her to his best friend with delightfully humorous results. (2 men.) In the final play, **WELCOME TO THE MOON**, Stephen, a guy still madly in love with a girl he hasn’t seen in fourteen years, joins his old friend, Ronny, who has been unsuccessfully trying to do away with himself for fourteen years, for a drink in a Bronx bar. They decide to commit suicide together by putting plastic bags over their heads—but the two people whom they’ve always loved arrive in time to stop them. Time then stops for a bittersweet moment, as past and present become one. (4 men, 1 woman.) **UNIT SET. FEE: \$60 per performance when produced together; \$20 each for THE**



**RED COAT and A LONELY IMPULSE OF DELIGHT; \$25 each for all other plays when produced individually.**  
**ISBN: 0-8222-1231-5 \$6.50**

**WHISPER INTO MY GOOD EAR AND MRS. DALLY HAS A LOVER.** TWO PLAYS IN ONE VOLUME. William Hanley. **THE STORIES:** WHISPER INTO MY GOOD EAR. According to Howard Taubman, the play "is a study of two old pensioners who find succor from their fleabag of a hotel and their loneliness in meeting near the edge of a park lake. This time they have met to carry out an agreement to commit suicide together. Charlie is almost blind and full of truculence, the kind of man who resents the tree behind his back because it has been around 100 years and will outlast him. Max is gentle, introverted and, it develops, homosexual. Nothing happens between them, but the two talk—amiably, impatiently, bitterly—and reveal themselves and the sources of their despair." In the end the suicide pact is abandoned, at least for the present, for both men become aware that it is often enough just to be alive and to search each day for the values that even the most wretched can perceive. (2 men.) **MRS. DALLY HAS A LOVER.** New York Newsday says: "It has something of the quality of a Dorothy Parker sketch with its keen observations and deft portrait of a woman in love, knowing that this love cannot last. Mrs. Dally is well into her thirties, married to a man she despises and carrying on an affair with the teenaged son of a family living in the same tenement building. Despite its theme and its 'kitchen sink' locale, there is nothing sordid about Mr. Hanley's play. It has humor and an equal share of pathos. The boy is affectionate but inarticulate; the woman has larger dimensions in her efforts to sow romance and harvest beauty in barren soil. Her simple recital of the death of her only child, her reading of one of Donne's love poems, her performance on a trombone which she once played professionally, mix drama and comedy with skill and sensitivity. To me there was no false note in the touching one-acter." (1 man, 1 woman.) **FEE: \$30 per performance for each play.**  
**ISBN: 0-8222-1244-7 \$6.50**

**WIN/LOSE/DRAW.** THREE RELATED SHORT PLAYS. Mary Gallagher and Ara Watson. An Off-Broadway hit, this triple bill by two of our theatre's most promising and imaginative women writers includes plays by each author which were presented with great success by the Actors Theatre of Louisville and a third work jointly written for the New York production. Ranging in mood from high comedy to near tragedy, the plays are unified by a common theme; each contrasts women from different social or intellectual levels in situations where they react with attitudes characteristic of their backgrounds "...it shows the work of two developing and worthy women playwrights" —Village Voice. "WIN/LOSE/DRAW deserves to win and prove a draw. Let's hear it for the women!" —NY Post. "It's a good bill, well worth seeing." —NY Daily News. **THE STORIES:** LITTLE MISS FRESNO (jointly written by both authors) deals hilariously with two very competitive mothers whose daughters are in the semi-finals of a local moppet beauty contest. One mother is a gossip veteran who coolly keeps a score card along with the judges; the other, a first-timer, is anxious and ill-at-ease. When both daughters win there is a truce between them—but the finals are still to come. (2 women.) **FINAL PLACEMENT** (written by Ara Watson). The scene is the Tulsa office of a child welfare caseworker. A mother guilty of child abuse is intent on regaining the custody of her son, even though he has been put up for adoption by the courts. Despite her poverty and ignorance she displays a touching eloquence—and a disquieting menace—as she attempts to stave off the inevitable. (2 women.) **CHOCOLATE CAKE** (written by Mary Gallagher) is about two secret gorgers who meet in a hotel room while attending a women's conference. One is a simple country mouse, married to a mechanic; the other a brassy city dweller whose husband is a wealthy businessman. Inevitably their conversation gets around to their favorite topic "food," but the funnier their exchanges become the more we are made poignantly aware of the deprivation and disappointments which have led them to compensate with compulsive overeating. (2 women.) 2 women (flexible casting). **UNIT SET. FEE: \$60 per performance when produced together; \$20 for LITTLE MISS FRESNO; \$30 for FINAL PLACEMENT; \$25 for CHOCOLATE CAKE when produced individually.**  
**ISBN: 0-8222-1262-5 \$6.50**

**WOMEN MUST WEEP AND WOMEN MUST WORK.** TWO PLAYS IN ONE VOLUME. Mary Orr. **THE STORIES:** WOMEN MUST WEEP. After years of hardship and suffering the War Between the States is nearing its end and while the Southern women, like their men at the front, are reluctant to admit it, the fate of the Confederacy grows progressively blacker. Waiting hopefully for the good news of victories which will never be, a group of ladies meets at the Maryland home of Mrs. Agatha Lindsey to roll bandages for the Southern wounded. With Mrs. Lindsey, whose son Dick is serving under General Longstreet, are her daughter-in-law, Jane, and Mrs. Carter, a northern-born lady whose sympathies are held in question by the others. Mrs. Carter is also an outspoken individualist, a divorcee and, according to local gossip, the lover of the absent Dick Lindsey. As the women proceed with their work the tension

between Jane Lindsey and her supposed rival mounts. Then news arrives from the front—a list of casualties from the crucial battle at Gettysburg. Dick Lindsey's name is among those who will not return. Numbled by the shock of this disclosure Mrs. Carter admits that while she did indeed love Dick her feelings were never reciprocated, and Jane is given the consolation of knowing that the husband she lost was true to her. As the two women comfort each other we sense not only a personal reconciliation but also a hint of the greater reunification that time and the national spirit will eventually effect. (NOTE: We now offer a sequel to this play entitled WOMEN STILL WEEP.) (7 men.) **WOMEN MUST WORK.** Marcella Manners has built her fashion business into one of the most successful and exclusive in New York. But, as the play begins, she is distressed by a recurring series of robberies, all committed in such a way that only an "insider" could be responsible. To avoid unwanted publicity Miss Manners engages a private detective, Kitty Hawke, to track down the culprit. Posing as an efficiency expert Kitty circulates throughout the store and eventually narrows her surveillance down to two young models, Betty McCleary and Eileen Stuart. Then Betty is caught red-handed with a supposedly stolen dress. But, as the audience is already aware, the real thief is still at large—Miss Manners' trusted, long-time associate and friend, Audrey Ames. In a final, dramatic confrontation, Audrey, breaking down, admits that years of accumulated jealousy and frustration had led her to act as she did. As the play ends all are sadder but wiser and, to ease the course of true love, Betty is allowed to borrow the dress that, only moments before, had induced such doubts of her own honesty. (11 women, plus numerous nonspeaking female parts.) **FEE: \$25 per performance for each play.**  
**ISBN: 0-8222-1273-0 \$6.50**

**THE WORLD OF SHOLOM ALEICHEM.** THREE SHORT PLAYS. Arnold Perl. Produced in New York with tremendous success. "A time for rejoicing. The literary material is humane, wise and delightful. It evokes humor, sentiment and compassion out of simple material. A lot of skill in theater and native understanding of people has transmuted simple things into humor, pathos, wisdom and beauty...something wholly delightful." —NY Times. **THE STORIES:** The three plays are bound together by the narrative of Mendele the Book Seller, who connects the three different expressions of Eastern European Jewish life of the last century. A **TALE OF CHELM** is based on folk tales of a village in Eastern Europe, which village was cheated of its rightful quota of intelligence—the angel charged with distributing souls spilled her bag of foolish souls as she flew over Chelm and one of the results was a Melamed—a teacher—who couldn't tell the difference between a nanny goat and a billy goat. The play tells of his constantly frustrated attempts to buy a milch goat for his wife. (5 men, 3 women.) **BONTCHE SCHWEIG** is based on a story by I. L. Peretz. As described by Atkinson in the New York Times, **BONTCHE SCHWEIG** "...is a wonderful one-act piece. Having died after a wretched and barren life on earth, Bontche Schweig now comes to heaven for his reward. Since life has taught him to expect nothing, he expects nothing in heaven. Even when the angels turn out to honor him he remains mute and bewildered." When he is offered anything he wants as a reward for his gentle uncomplaining humility, he can ask only that every day he be given a hot roll with fresh butter; and even the angels are ashamed that his greatest wish is so pitiful. (7 men, 4 women.) **THE HIGH SCHOOL**, the longest and most serious of the three plays, is based on a work by Sholom Aleichim. According to Atkinson, the play "...narrates the story of two Jewish parents who try to get their son admitted to a nonreligious school. In Russia at the time there was a quota for Jewish boys who wanted to attend regular schools...Essentially, it is the story of one small though persistent attempt to break out of segregation. But it is not arguing a thesis. What endears it to the theatregoer is its bittersweet portrait of two parents—the cautious father, the indomitable mother drawn together by a mystic vision of education for their son. In both the writing and the staging, this is an economical sketch in which the broad, general truths are never mentioned, although they rise out of the silence like thunder." (7 men, 3 women, and Mendele, the Book Seller.) The plays may be produced individually as one acts or all together to make a full evening's entertainment. **FEE: \$50 per performance when produced together; \$10 for A TALE OF CHELM; \$20 for BONTCHE SCHWEIG; \$25 for THE HIGH SCHOOL when produced individually. SPECIAL NOTE: The music, composed by Serge Hovey and Robert de Cormier, used in the New York production is available on cassette tape (#4980CT) through the Play Service for \$35.00, plus shipping. The nonprofessional fee for the use of this music is \$10.00 per performance.**  
**ISBN: 0-8222-1277-3 \$6.50**

**YOU KNOW I CAN'T HEAR YOU WHEN THE WATER'S RUNNING.** SHORT COMEDY COLLECTION. Robert Anderson. This was one of the most successful comedies in Broadway history. The topic is sex, in all its mysterious and fascinating manifestations, and the treatment of this is so skillful, tasteful and explosively funny that the plays are not only captivating and touching but universal in appeal. "...a masterly light touch...we have a delightful gift of springtime in the Broadway theatre." —NY Daily News. "The best and bright-

est new American play of the season..." —NY World Journal Tribune. "...notably fine comic and dramatic episodes, written with skill and insight..." —NY Post. **THE STORIES:** As the New York Daily News briefly outlines: **THE SHOCK OF RECOGNITION** breaks in on a difference of opinion between...an earnest young dramatist and...his matter-of-fact producer who doesn't like the opening moment of the play. A wife is having breakfast in bed and she says something to her husband, who is in the bathroom. So he comes out, jaybird naked, and yells to her. 'You know I can't hear you when the water's running.' The producer doesn't think this confrontation is quite nice or necessary. The author insists that the scene is quite important—and, after all, it lasts only an instant. So a quarrel over taste develops, and a job-hunting actor...becomes involved. He eagerly begins to strip, demonstrating how he would handle the role. Also involved is...the producer's secretary...**THE FOOTSTEPS OF DOVES** shows us a couple who, wed twenty-five years, come to a store to pick out a new bed or beds. Should they buy twin beds or a double? They don't get much sales effort from the salesman...for the salesman is gay. Into the discussion, uninvited, comes a blonde young thing...who wants a big bed because she is all alone. **I'LL BE HOME FOR CHRISTMAS** maintains the light humor of the first two, but at base it is serious and touching as it shows [parents] discussing the sex education of their almost-adult children, a girl and boy. [The father] is quite moving when he learns in a letter that his son is cutting adrift from the parental harbor. For a windup there is **I'M HERBERT** about two old, old people sitting on a porch in a pair of rocking chairs and talking. Just talking—and of course they don't know how funny they are. Each has had one or more previous marriages and perhaps a few flings, but they are hazy as to details. In fact, they don't always know which one the other one is." **THE SHOCK OF RECOGNITION** calls for 3 men, 1 woman, **INTERIOR**; **THE FOOTSTEPS OF DOVES** for 2 men, 2 women, **INTERIOR**; **I'LL BE HOME FOR CHRISTMAS** for 1 man, 2 women, **INTERIOR**; and **I'M HERBERT** for 1 man, 1 woman, **INTERIOR**. **FEE: \$60 per performance when all four plays comprising YOU KNOW I CAN'T HEAR YOU WHEN THE WATER'S RUNNING are produced together. (This is the only basis on which the omnibus title may be used.) \$25 each when produced individually.**  
**ISBN: 0-8222-1288-9** **\$6.50**

**A YOUNG LADY OF PROPERTY AND SIX OTHER SHORT PLAYS.** SEVEN PLAYS IN ONE VOLUME. Horton Foote. **THE STORIES:** **A YOUNG LADY OF PROPERTY.** Wilma, a lonely girl of fifteen, lives with her aunt. Her mother is dead, and her father, who is weak and not too reliable, goes out with a Mrs. Leighton, a woman of whom the town disapproves. In a wistful moment Wilma confesses to her best friend that what she really wants more than anything else is to live again with her father in the house her mother left her, and since she knows that will never happen, she would like to marry in a few years and live in her house with her husband and children. In the absence of a real family, the house has become everything to her—her whole identity based on this, her one possession, which makes her a young lady of property. Wilma's gentle, happy realization that her real purpose in life is to remain here as a wife and mother in this house she loves is shattered by the news that her father is planning to marry Mrs. Leighton and to sell Wilma's house. Not only is she losing her father, she is losing the one thing that represents a safe and happy future to her. She dashes out frantically, realizing the only person who can help her now is Mrs. Leighton. And to her great joy she discovers that Mrs. Leighton is a person of warmth and sympathy. She saves Wilma's house for her and helps Wilma realize that her father, after all, has a right to marry again. And Wilma has her house safely again to fill with life so that she need never be lonely. (3 men, 6 women.) **THE DANCERS.** Horace, a boy of sixteen, is visiting his sister who has arranged a date for him with Emily Crews, the prettiest and most popular girl in town. The date is for a dance—but Horace claims that he doesn't know how to dance. His sister coaches him a little, persuades him he'll do very well, and goes off to call for Emily. And in Emily's living room, waiting for her to appear, he discovers that Emily is being forced by her mother to go to the dance with him; and in great humiliation he leaves. He finds himself in a soda fountain where he meets Mary Catherine, a young girl who, like Horace, lacks confidence and so cripples her own considerable abilities and attractiveness. The two lonely young people are drawn to each other. Horace asks Mary Catherine to another dance, but at the same time his sister and Emily's mother again arrange for Horace to escort Emily, this time with Emily's cooperation, because she's unhappy about the way she treated Horace. But Horace stands firm; he's asked Mary Catherine, he wants to take Mary Catherine and he will. And he does. As Horace and Mary Catherine are about to leave for the dance they admit to each other their fears of not being good enough dancers, of not being popular—but, secure in the knowledge of one another's liking and respect, they start off for their first dance with more confidence and happiness than they've ever felt before. (3 men, 7 women.) **THE OLD BEGINNINGS.** Deals with the relationship between a domineering father and Tommy, his son, who loves his father but must break away from

him in order to give his own personality a chance to develop. The father is well-meaning enough, but refuses to acknowledge that his son is a grown man, capable of making his own decisions. At the climax of the play, Tommy almost gives in and returns to his father to live and work but realizes beyond doubt that it would only be the same thing all over again; he must go off on his own until the time his father will come to realize that he is right in what he is doing. (7 men, 4 women.) **JOHN TURNER DAVIS.** A tender story of a kindly, childless couple who become interested in a boy whose aunt and uncle, migrant workers, have deserted him. Though the boy, John Turner, yearns for the return of his relatives, he comes to accept the fact that they have indeed left him behind, and turns to the couple who have befriended him and finds a permanent home with them. (7 men, 4 women, extras.) **THE DEATH OF THE OLD MAN.** It is a simple story, chiefly one of mood and character in which the protagonist is an old man who lies dying and worrying about what will happen to the daughter who has cared for him. His other children, for whom he sacrificed so much, have now left home and have their own lives, which they will not alter to include any provision for their sister. Then a distant cousin, whom the old man had helped in past years, comes and offers the daughter a home with her on the place which the old man had helped her to buy. The daughter is provided for and the gentle old man can die peacefully. (4 men, 3 women.) **THE OIL WELL.** Will Thornton, a lifelong farmer in Texas, has always lived with the dream of some day finding oil on his land. Now it seems his dream is coming true—suddenly local real-estate men are rushing in to buy his land, oil men from out of town want to take leases on it, and Will and his two children are ready to forget all about the day to day requirements of planting and harvesting a crop. Only Mrs. Thornton remains aloof and unimpressed by all the excitement. She wants Will to have his oil well, but they've been disappointed too many times before and she knows that only the land and a crop in the land can be counted on to feed them and keep a roof over their heads. Will loses an opportunity to sell the mineral rights on the land and takes a lease. The well is about to be drilled, neighbors and relations for miles around have arrived, and all the Thorntons are caught up in the excitement of planning what they'll do when the well comes in. Will, who has been able to do so little of all he'd wanted for his wife and children, at last sees a chance of giving them everything they'd never had. But the well comes in dry, and only Mrs. Thornton's love and faith in him can sustain him through the bitter disappointment. (5 men, 3 women.) **FEE: \$30 per performance for A YOUNG LADY OF PROPERTY, THE DANCERS, THE OLD BEGINNING and JOHN TURNER DAVIS; \$25 for THE DEATH OF THE OLD MAN and THE OIL WELL.**  
**ISBN: 0-8222-1291-9** **\$6.50**

**ZONES OF THE SPIRIT.** TWO SHORT PLAYS. Amlin Gray. Based on prose works by August Strindberg, these two richly theatrical short plays capture the macabre intensity and sense of spiritual devastation so characteristic of the writings of the great Swedish master. First presented by Off-Broadway's Theater for the New City. "The language and tight construction of these two one-acts which make up **ZONES OF THE SPIRIT** ought to add to Gray's reputation as an inventive and thoughtful playwright." —Village Voice. **THE STORIES:** The first play, **OUTLANDERS**, is set in a small failing cafe, whose embittered megalomaniac owner hopes to create a new liqueur which will lure back the customers who have been lost to a rival establishment. Harassed by his invalid wife, who bangs impatiently on the ceiling to gain his attention, and bedeviled by the townspeople, who have turned against him, Askanus retreats increasingly into his delusions and the dream of the triumph which his magical elixir will bring. In the end his creation turns out to be poisonous—but Askanus, in a final act of desperate defiance, willfully drinks it down. (3 men, 1 woman.) In the second play, **WORMWOOD**, Marika, the wife of a famous but burnt-out writer, Ossian Borg, is invited by a fellow art student to visit the dingy back room of a disreputable tavern where her husband had created his most celebrated works. The owner of the tavern (who had shared in the royalties from Borg's writings) senses a way to revive Borg's creative energies by summoning him with an invented story of an affair between the young student and Borg's wife. But their confrontation, oddly enough, has a different result when it is Marika who comes to realize that it is she who must escape their failing marriage and gain the freedom to pursue her own artistic destiny. (3 men, 1 woman.) **INTERIORS.** **FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1294-3** **\$6.50**

**THE ZOO STORY AND THE SANDBOX.** TWO PLAYS IN ONE VOLUME. Edward Albee. **THE STORIES:** **THE ZOO STORY.** A man sits peacefully reading in the sunlight in Central Park. There enters a second man. He is a young, unkempt and undisciplined vagrant where the first is neat, ordered, well-to-do and conventional. The vagrant is a soul in torture and rebellion. He longs to communicate so fiercely that he frightens and repels

his listener. He is a man drained of all hope who, in his passion for company, seeks to drain his companion. With provocative humor and unrelenting suspense, the young savage slowly, but relentlessly, brings his victim down to his own atavistic level as he relates a story about his visit to the zoo. (2 men.) **THE SANDBOX.** A man in a spotlight, clad in swimming trunks, is doing his exercises silently. A couple appears to remark, dryly, "Well, here we are; this is the beach." The woman orders a clarinetist out onto the stage and commands him to play. The couple exits, then returns carrying the woman's eighty-six-year-old mother and dumps her in a sandbox. Grandma begins to weave her history between the cool, indifferent patter of the people and the equally cool, but somehow more sympathetic, sounds from the clarinet. As Grandma covers herself with sand, it begins to dawn that the mysterious, cryptic athlete is much more than local color, and his conversation with Grandma is, in fact, prelude to his purpose. He is "after all, the Angel of Death." (3 men, 2 women.) **FEE: \$30 per performance for each play. SPECIAL NOTE: The music (#5045MU) composed by William Flanagan for the New York production of THE SANDBOX is available through the Play Service in photocopy form for \$5.00 per set, plus shipping.**  
**ISBN: 0-8222-1295-1**

**\$6.50**1 CHARACTER

**BAG LADY.** DRAMA. Jean-Claude van Itallie. In the words of in the New York Times, this is "vintage van Itallie" a perceptive, articulate and always arresting evocation of big city life captured through the complex characterization of an itinerant "bag lady." "The play is not, as one might expect, a literal transcription from the street, but a poetic interpretation by a discerning playwright and actress." —NY Times. "What Mr. van Itallie, Ms. Chaikin, and their collaborators have in fact done is give New York City a voice and an image" —Village Voice. **THE STORY:** The play takes place on the streets of New York, where this "bag lady" calls home. On this day, she goes about her business, stuffing her shopping bags with assorted oddments. Suddenly assailed by voices of passersby, she responds to them both humorously and belligerently. She ruminates on the past and present, proclaiming her sovereignty as the quintessential urbanite. She is the city, with all its terrors, loneliness, filth and, in the final essence, its special majesty and unquenchable individuality. 1 woman. **SIMPLE EXTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0090-2**

**\$4.50**

**SAMUEL HOOPES READING FROM HIS OWN WORKS.** ONE-ACT PLAY IN MONOLOGUE. Jan Hartman. A moving, perceptive, sometimes amusing, sometimes bizarre monologue in which an aging writer reads from the singular works which are his life and his epitaph. 1 man. **INTERIOR. FEE: \$25 per performance. MS.**  
**ISBN: 990220**

**\$15.00**2 CHARACTERS

**THE AGREEMENT.** DRAMA. Douglas Taylor. Concerned with the special "world" an artist builds to nurture and protect his creativity, this powerful and illuminating play probes deeply into the agonizing dilemma which must be dealt with when this hard won freedom is jeopardized. **THE STORY:** Sal, a writer, and Jenny, an aspiring actress, dream and work for the day when their talents will be recognized and rewarded. Sharing a cold water flat, they have devised an agreement by which their love and their careers remain separate. But then, one day, Jenny comes home during Sal's writing time, and he senses that a change has come over her—a change which threatens to challenge and disrupt their carefully arranged understanding. She seems strangely elated—yet quarrelsome too—as she announces that she is quitting her acting class. With growing apprehension Sal draws out the reason for her behavior: She is pregnant and wants them to marry. At first it appears that he will do as she wishes, but gradually he makes his feelings all too clear to her. He cannot accept the life that marriage and parenthood would entail. It would mean the destruction of the comfortable cocoon he has escaped into, and the loss is one that Sal cannot face. But for Jenny life is something that must go on, and she will find the courage to move with it—alone if this must be. Sadly she packs her few things and leaves, while Sal turns to the solace of his typewriter and to the hollow comfort of a life that he can only write about but never truly know. 1 man, 1 woman. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0011-2**

**\$4.50**

**AMICABLE PARTING.** A FIFTEEN-MINUTE SKETCH. George S. Kaufman and Leueen MacGrath. **THE STORY:** Has to do with Alicia and Bill Reynolds, an attractive young couple who have quarreled and are planning to separate. Right now they're in the process of dividing all their possessions, and quarreling considerably more in doing so—everything at all desirable

they both claim—all the junk each generously offers to the other. The real trouble comes when the dog walks through the room—a fight over custody of the animal reaches really monumental proportions. Alicia walks out as Bill puts a sentimental record on the phonograph. Alicia, who has furiously been labeling everything in the room with her name, reappears, with a label plastered on herself, labeling her as Bill's. 1 man, 1 woman, 1 dog. **INTERIOR. FEE: \$25 per performance.**

**ISBN: 0-8222-0038-4****\$4.50**

**AVENUE OF DREAM.** DRAMA. Elyse Nass. This highly imaginative and affecting examination of a mother-daughter relationship was first presented Off-Off-Broadway in New York, and subsequently broadcast on radio in New York, California and Czechoslovakia. "...strong and haunting." —Hollywood Reporter. "...gives every detail an importance and echo of its own." —LA Times. **THE STORY:** Olga is trapped in a mean threadbare existence with a mother who taunts her for her plainness, her lack of marital prospects, and the fanciful stories which she writes in a pathetic attempt to transcend drab reality. Deserted by her husband, the mother believes that her latest boyfriend will marry her, and while Olga knows better she cannot, despite their bickering, bring herself to shatter her mother's dream. So together they plan the bright future which a new home and new way of life will bring, and neither can speak the truth which they both know—that "he" will not be coming tonight or perhaps ever. All they really have is each other, and the need to keep alive even futile hopes against the consuming grayness of their lives. 2 women. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0083-X**

**\$4.50**

**A BETROTHAL.** COMEDY/DRAMA. Lanford Wilson. A warmhearted and gently humorous study of two frustrated flower breeders, whose disappointment, (and annoyance) at having their creations rudely passed over at a flower show, is alleviated by the momentous realization that the cross-breeding of their two would-be champions should produce an unbeatable new strain which will surely rock the horticultural world! **THE STORY:** The setting is a large tent, where two flower show exhibitors have sought refuge from a sudden rainfall. She (Ms. Joslyn) is visibly annoyed at the curt treatment the judges have given her "Little Soldier" and makes no bones about it. He (Mr. Wasserman) is equally dismayed by the fate of his "Little Tanya," but is too soft-spoken and retiring to vent his anger. They both agree that if the judges are getting soaked it serves them right, but Mr. Wasserman's attempts at friendly conversation are confounded by Ms. Joslyn's close-mouthed surliness. But gradually it develops that (a) they happen to admire each others creations (unlike the judges) and (b) they are near neighbors—all of which leads in time to the realization that if it proved possible to combine the color of his "Little Tanya" with the texture of her "Little Soldier" a new strain of flower would result which even the most obtuse of judges would be dazzled by. Quivering with anticipation they prepare to leave, as the sun comes out, and the prospect of future glory sends them resolutely back to their test beds and potting sheds. 1 man, 1 woman. **INTERIOR. FEE: \$30 per performance.**

**ISBN: 0-8222-0110-0****\$4.50**

**COMPANIONS OF THE FIRE.** COMEDY/DRAMA. Ali Wadud. Originally presented as part of a double bill by New York's prestigious Negro Ensemble Company, this funny, touching and unstintingly honest play explores the unexpected differences which crop up between a fun-loving Harlem matron and the young man she has invited home with her. "...his comic tone, his ability to weave humor out of a character's details, keeps the audience laughing along." —Village Voice. "Their timing is first-rate as they swiftly trade Wadud's streetwise, often funny dialogue." —NY Daily News. "COMPANIONS OF THE FIRE is most successful. It evokes the loneliness, self-doubt and despair of contemporary urban life." —NY Daily World. **THE STORY:** The story involves the liaison between a Harlem woman, who is a bit older, and plumper, than she would like others to notice and the younger man she has picked up in the park. It is her birthday, and they have come to her apartment for, she hopes, a night of unbridled passion. But her guest proves to be more than she has bargained for; a self-styled orator and revolutionary "genius," whose mission is to "save" the black race. At first, she tries to humor him into a more relaxed and receptive mood, but gradually she becomes aware that her visitor is not only very intense but perhaps slightly unbalanced as well. And, despite her unsatisfied needs, she determines to send him on his way—a decision which brings on a telling, revealing exchange and for the lady, a sense of self-respect she thought she had long since lost. 1 man, 1 woman. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0235-2**

**\$4.50**

**THE DRAPES COME.** COMEDY. Charles Dizenzo. Boldly imaginative and richly humorous, this unique play has enjoyed numerous productions by New York's leading experimental theatres, and has also been presented on the National Educational Television (NET) network. Absurdist in style, the play examines the relationship between a mother and her daughter, with

lightning changes in overt personality taking place as first one character "dominates" and then the other. **THE STORY:** When Barbara comes home from school she finds her rather mousy mother still waiting patiently for the new living room drapes to arrive—the final touch that will make the room (and her life) complete. Teenaged Barbara is as forceful and assertive as her mother is retiring, and she has some caustic comments to make on the way in which her mother has let herself be imposed upon by others. But then lights flash and whistles whistle—and suddenly Mrs. Feirs becomes the brash and bumptious one—berating her now shy daughter for not being more aggressive. These lightning transformations in personality occur repeatedly, as first one then the other shifts explosively from meek to overbearing. In the end we are left with a disturbing but engrossing revelation of deep-seated duality—how we see ourselves versus how others see us, what we think we are as opposed to what others consider us to be. The drapes do arrive at last, but with them comes the realization that such petty and selfish obsessions are the stuff that alienation is made of, the egocentricity which is in all of us and which raises a barrier against meaningful communication. 2 women. **INTERIOR. FEE: \$20 per performance.**  
**ISBN: 0-8222-0327-8** **\$4.50**

**DREAMS OF FLIGHT.** TRAGICOMEDY. Brian Richard Mori. Successfully produced in both New York and Chicago, this disturbing, emotionally charged vaudeville of down-and-outs focuses on the comic and ultimately tragic relationship of two black men. "...a marvelous discovery." —Dramatists Guild Quarterly. "...contains a brutal honesty that can only come from the soul." —Inside Lincoln Park. "...an intense and provocative piece a nascent dramatic talent." —Soho Weekly News. **THE STORY:** Sitting alone in his squalid tenement room, Buster, blind and lonely, waits anxiously for his only friend, Butch, a boastful, jive-talking product of the streets, who stops by each week to share a bottle of cheap wine. Steven Hart, in *The Villager*, writes: "The two are reminiscent of Didi and Gogo in *Godot* except that they use their minute and waning capabilities to destroy themselves rather than being caught in a cycle of aimless repetition." This dark urban comedy leads to even darker tragedy, when Butch, bent on revenge, sets his sights on robbing a liquor store, with blind Buster serving as the lookout. The results of this often times funny and moving rollercoaster ride sends the audience reeling into a sadness beyond belief. 2 men. **INTERIOR/SIMPLE EXTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0333-2** **\$4.50**

**ELEGY FOR A LADY.** DRAMA. Arthur Miller. A haunting and evocative study of loss, and the pain of love and rejection, by one of our theatre's master writers. **THE STORY:** A Man enters a small boutique, hoping to find a suitable gift for his young mistress, who is facing a grave operation. Unaccountably he quickly finds himself confiding in the Proprietress, speaking without hesitation of the pain he feels at having his telephone calls to his loved one unreturned, of his fear that her condition may be fatal. The Proprietress consoles him, suggesting that perhaps she wants to spare him, that she needs to face her ordeal alone and without added burden that his involvement would impose. As they speak specters of other deep-seated concerns arise: the difference in age between the Man and his mistress; his unfulfilling marriage; the emptiness of material success without love to enrich it; the void that might have been filled had there been the possibility of children; the frustration of being unable to make a true and total commitment to another person. It is almost as though the Proprietress might be—or has become—the absent mistress. As the play ends the Man and the Proprietress embrace, two strangers grateful for the small miracle which, if only for a brief moment, has let them share closeness always hoped for but seldom achieved. 1 man, 1 woman. **UNIT SET. FEE: \$30 per performance.**  
**ISBN: 0-8222-0356-1** **\$4.50**

**THE EXHIBITION.** DRAMA. Thomas Gibbons. Subtitled *Scenes from the Life of John Merrick*, this haunting and deeply affecting play, which was selected by Stanley Richards for his "Best Short Plays" series, details the crucial events in the life and death of England's famous "Elephant Man." **THE STORY:** Centers on the interaction of two men; John Merrick (known as "The Elephant Man") and Sir Frederick Treves, the renowned physician who takes him under his protection. So horribly deformed that he must cover his face and body, Merrick is given shelter at London Hospital, after being abandoned by the ruthless showman who had put him on public display, and his friendship with Dr. Treves, who raises funds for his support, becomes the focus of his life. The action is comprised of parallel monologues, interspersed with scenes between the two men as Treves tries to bring a sense of concern and civility to Merrick's tragic existence, and, in turn, becomes increasingly aware of the deep intelligence and sensitivity which lie behind Merrick's grotesque exterior. The climax of their relationship comes when Merrick, who has never known true human love and contact, asks Treves to touch him, to hold him as a father would a son—but the physician cannot bring himself to do so. It is a failure

which foreshadows the end of Merrick's short life and, for Dr. Treves, remains a tortured, enduring memory which haunts him for the rest of his days. 2 men. **UNIT SET. FEE: \$25 per performance. MS.**  
**ISBN: 992166** **\$15.00**

**FERRYBOAT.** DRAMA. Anna Marie Barlow. An established favorite for acting classes and play contest use, this gentle and touching play details the chance meeting of two young people on a ferryboat. **THE STORY:** On the deck of a ferryboat moving across the Mississippi between New Orleans and Algiers, two homeless young strangers meet by chance. She is Amite, a girl in her teens; and he is Biff, a young man in his twenties. She is bound for New York, he for Texas, but both are really heading into the unknown, with only their expectations and longings to steel them against the uncertainties of what lies ahead. Their conversation begins casually and then, as old memories and new hopes are revealed, they find a magical closeness, at least for a fleeting moment. But then the whistle blows for the ferry slip, the spell is broken, and suddenly they are strangers again—perhaps to remain so forever. 1 man, 1 woman. **EXTERIOR. FEE: \$30 per performance.**  
**ISBN: 0-8222-0397-9** **\$4.50**

**THE FLOUNDER COMPLEX.** THRILLER. Anthony Damato. Produced Off-Off-Broadway, in New York City, this gripping, electrifying thriller is concerned with the confrontation between a deranged old woman and the young girl who unknowingly answers her ad for a companion. "...a new playwright, and definitely one with talent." —Show Business. "...a tight, suspenseful thriller easily one of the most exciting plays to reach the Off-Off-Broadway circuit." —BackStage. "...gripping tension." —Village Voice. Especially recommended for play contest use. **THE STORY:** As described in the Village Voice: "Damato's protagonists are a paranoid, nearly blind old woman and a young girl who answers her ad for a servant. During the process of the interview, the old woman's fear of the outside world shows itself bit by bit, partly through the slightly veiled hostility of her questions, partly through her revelations about herself. She tells the applicant that she used to suffer from what she calls the Flounder Complex ('the flounder has a dreadful fear of death,' she explains. 'It buries itself in the mud at the bottom of the river and waits to be speared.') But claims to have cured herself. When the girl realizes just how far gone her potential employer is, she decides she doesn't want the job after all; but the old woman, terrified because the girl—who now knows all about her—poses a threat to her safety, shoots her. The author draws from this confrontation a gripping tension, and the old woman is a remarkable creation, as blind and dangerous to herself as she is symbolically, to the outside world." 2 women. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0410-X** **\$4.50**

**FREUD'S HOUSE.** COMEDY/DRAMA. Laurence Klavan. Premiered at the Ensemble Studio Theatre Marathon of One-Act Plays, in New York City. **THE STORY:** Eric and Sharon went to high-school together; now, twenty years later, they meet again during a service at a Manhattan synagogue. He is a struggling model and substance abuser in a shallow relationship with a California blond; she is an intensely bright and accomplished doctor whose current relationship is an uneasy flirtation with a gentle doctor. He is there to join the current trend of "rediscovering" his religion; she has always been fiercely devoted to hers. Over a year's worth of religious holidays, their relationship changes from hostility to attraction to a full-fledged affair—until they betray each other, ostensibly in the name of faith. A provocative romantic comedy, **FREUD'S HOUSE** entertainingly examines how we use religion for our own ends and treats both of its characters with compassion but without sentimentality: Each is sincere; each is right; each is at fault. 1 man, 1 woman. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-1559-4** **\$4.50**

**GHOST WORLD.** DRAMA. James McLure. On a park bench, two strangers meet. What they have in common is more than just coincidence. **THE STORY:** On a park bench in Central Park, you can meet anyone. Here two strangers meet and strike up a familiar conversation, familiar, at least to Penderton. Finally he recognizes his new bench mate, Jackie Jack, the Sturgeon King—a character in an unfinished play Penderton had penned years ago. Jackie Jack pleads his case for a second act, a completed life, as he offers examples of too many other characters in unfinished or discarded plays, who are wandering around waiting for their second acts. Penderton at first declines to agree to write a second act to give Jackie Jack a complete life, but comes around to the idea just as it's getting dark. As Jackie Jack escorts Penderton out of the park, Penderton is really being taken further into his own broken mind. 2 men. **EXTERIOR. FEE: \$30 per performance.**  
**ISBN: 0-8222-1433-4** **\$4.50**

**THE GIRL WHO LOVED THE BEATLES.** COMEDY. D.B. Gilles. An Off-Off-Broadway success which was performed extensively throughout New York City, and subsequently filmed for public television, this inventive and skill-

fully written comedy combines offbeat humor with some probing truths about big city loneliness and the need to fulfill one's creative potential. **THE STORY:** Having fled to New York from Oak Harbor, Ohio (and husband), Loretta, running low on funds, applies for a position with a one-man advertising firm—only to have the owner (Leonard) greet her with the news that he is going out of business. In fact he has to scratch to refund the carfare she spent coming to see him. But Loretta, who has come to the big city to “find” herself and a better life, senses that the recently divorced Leonard may be the man she has been looking for all along. And Leonard, despite his determination to resist, finds himself drawn ever more deeply into a very funny and progressively more revealing conversation with the smitten Loretta. In the end their encounter makes both of them face up to some inescapable truths—about love, and life, and the need to find your own way, whatever the obstacles. 1 man, 1 woman. **INTERIOR. FEE: \$25 per performance. ISBN: 0-8222-0447-9 \$4.50**

**GOOD DAY.** DRAMA. Emanuel Peluso. A long-run Off-Broadway success, which introduced a brilliant writer to the American theatre. Masterfully constructed and paced with sure theatrical skill, the play details the confrontation between two strangers, an old woman and a young man, moving on inexorably from casual small talk to a chilling exposition of true character and hidden fears. “...an evening that gives luster to the new season.” —NY Herald-Tribune. “...the talent that posed its lines and on the whole ultra-sophisticated confrontations is promisingly brilliant.” —NY Post. **THE STORY:** As briefly described by Women's Wear Daily: “GOOD DAY is an interview by a sarcastic and independent old lady of an ambitious young man for an undisclosed position. At the start, the lady is alternately nasty and apologetic, the young man restrained and polite. As the interview proceeds, the relationship changes and it soon becomes apparent that the lady is digging beneath the man's exterior clean-mindedness and supermorality. What she finds there is sadism, and when he sees it too he is ruined. He is finally hired as a domestic—the ultimate reversal of the dignity he had insisted upon at the start. The play is stating a basic truth about virtue as self-deception and as reality and, in outline, is pretty neat about it.” In the end all pretense is stripped away, and we glimpse not only the truth about both of them but also the harsh and disturbing fate which is inescapably theirs. 1 man, 1 woman, 1 non-speaking man. **INTERIOR. FEE: \$25 per performance. ISBN: 0-8222-0461-4 \$4.50**

**THE HABITUAL ACCEPTANCE OF THE NEAR ENOUGH.** AN EXCHANGE IN ONE-ACT. Kent Broadhurst. The action, involves a fascinating and penetrating exchange between a worldly New York gallery owner and a young Midwestern artist who has come to show him his work. “...a one-act play about a brilliant artist's non-acceptance by the commercial world humorous for its art jargon and also poignant.” —Variety. “...proved to be the greatest crowd pleaser all weekend.” —NY Post. **THE STORY:** The scene is the Soho gallery of Arthur Demuirgus, a rich and respected art dealer who represents the works of many celebrated and successful contemporary painters. Although it has slipped his mind, he has an appointment to look at the portfolio of a young artist from the Midwest, Martin Thoth, so he graciously agrees to keep his word, even though it will mean being late for his next appointment. As he studies the slides which Thoth has brought with him much is revealed about the two men: Demuirgus' discernment and taste (and his steely eye for what is salable); and the young painter's broad-ranging talent and sensitivity (and his total lack of concern for the demands of the market place). The older man's appreciation of Thoth's creative genius is genuine and profound but so, alas, is his conviction that until the young artist develops an individual, consistent style, which is distinctly his own, his commercial prospects will be limited. As they part the two men are at an impasse, both convinced that they are in the right and both, by their own lights, fully justified in believing so. 2 men. **INTERIOR. FEE: \$25 per performance. ISBN: 0-8222-0490-8 \$4.50**

**THE INTERVIEW.** DRAMA. Peter Swet. The author's first play, which enjoyed a notable success in its Off-Off-Broadway production by the Gene Frankel Workshop. Also selected for inclusion in “Best Short Plays.” “One of the most effective theatre presentations in town THE INTERVIEW is one to remember.” —N. Y. Times. **THE STORY:** The scene is New York's Lower East Side, the small shop of Abie Moscovitz, an aging Jewish tailor. He is visited by Shannon, an arrogant, brash investigator, who is suspicious as to why Abie wants to increase the value of his life insurance policy. Reluctant and guarded at first, Abie gradually wilts under Shannon's relentless questioning, and we begin to learn the terrible facts of his past life—his concentration camp experiences, and the murder of his family. And, at the same time, we become aware of the terror in Shannon's soul too: the vulgar bravado he has assumed to mask his insecurity and fear of failure in the competitive rat race of money and status. In the end there is a real and touching moment of communion between the two men—and a sudden, magical sense of understanding and compassion bridging the gap of time, and background, which makes their worlds so dif-

ferent. 2 men. **INTERIOR. FEE: \$25 per performance. ISBN: 0-8222-0574-2**

\$4.50

**IT'S CALLED THE SUGAR PLUM.** COMEDY/DRAMA. Israel Horovitz. Winner of the Obie and Vernon Rice Awards. Paired with *The Indian Wants the Bronx* in its successful Off-Broadway production, this very funny and perceptive play details the progressively cordial relationship that develops between a college girl whose boyfriend has been accidentally run down and killed and the young driver whom she visits to confront with his guilt. “...remember the playwright's name, Israel Horovitz, I think we will be hearing it again.” —NY Times. “Israel Horovitz is a playwright of unmistakable talent and the possessor of two of the most necessary qualities for stage writing word sense and dramatic flair.” —Women's Wear Daily. “...a kooky-mood farce.” —A.P. **THE STORY:** Zuckerman, a college student, ran over and killed a young man riding a skate board. As the play opens he is in his room pasting newspaper clippings into a scrapbook, humming contentedly, as he listens to a report of the accident on the radio. There is a knock at the door. Joanna, the fiancée of the dead man, enters in tears of accusation. After her initial tirade it's not long before they end up in each other's arms and in bed, quarreling over the amount of space devoted to each of them in the newspaper's report of the accident. Zuckerman's outrage during the quarrel is the only emotion he feels, whereas shedding tears is no problem for Joanna. But what amuses and disturbs them most is the chilling speed with which their instinctive self-concern overcomes the grief of the one and the guilt of the other. What develops is an intense new liaison between the two of them which quickly erases all memories of the departed. 1 man, 1 woman. **INTERIOR. FEE: \$30 per performance. ISBN: 0-8222-0581-5 \$4.50**

**THE LAST YANKEE.** DRAMA. Arthur Miller. Master playwright Arthur Miller has given us a powerful one-act play that portrays two men on the verge of a real conversation which nevertheless, tragically disintegrates. Set in the visiting room of a state mental institution, THE LAST YANKEE is an indictment of the ways people sabotage communication. **THE STORY:** Leroy Hamilton is seated in the visiting room of a state mental hospital where his wife is having treatment. forty-eight years old, he is dressed in Ivy League clothing and is looking through a magazine. He is a veteran of the visiting room, as his wife has been hospitalized a number of times over the years. Mr. Frick, a sixty-year-old solid businessman, enters. His wife is having treatment for the first time. Frick engages Leroy in conversation and it becomes obvious that he needs to be put at ease regarding the whole situation of his wife's illness and resulting hospitalization. The men compare very different stories of how the illnesses began and how they have settled. Leroy tells Frick that the secret to handling the situation is not to feel sorry for yourself. Frick listens, yet the conversation begins to disintegrate as the men disagree about the relative merits of the state hospital verses a private one. Frick admires Leroy's pride in keeping his wife at the state-owned institution, however, he does so condescendingly. It turns out that the men have known each other before from a different context—Leroy (a descendant of Alexander Hamilton) is a carpenter that uses Frick's lumber yard. Frick becomes even more condescending to Leroy and the conversation completely disintegrates into the kind of talk that Leroy says is driving people crazy. 2 men. **FEE: \$30 per performance. ISBN: 0-8222-0641-2 \$4.50**

**MR. CHARLES, CURRENTLY OF PALM BEACH.** COMEDY. Paul Rudnick. “...as much an elegy for as a satire of a vanishing generation of Mr. Charleses, finding a gallantry in the ‘romance of homosexuality’ to which they consecrated their lives.” —NY Times. “...riotous.” —NY Newsday. “Deliriously funny and instructional at the same time.” —A.P. “It's as sharp a piece of hysterical barbed wire as anyone could have written, unrelentingly giving its audience something to laugh at.” —CurtainUp. **THE STORY:** This acclaimed one act focuses on Mr. Charles, the most joyously, fiercely, politically incorrect creature imaginable. We watch as he hosts his own late-night cable show in South Florida, taking questions from the audience. “What causes homosexuality?” a viewer inquires. “I do.” Mr. Charles replies. Mr. Charles, in his bold yellow slacks, espadrilles and provocatively vivid hairstyle, also introduces Shane, his hunky young “companion.” Together they confront every hot-button topic from gay marriage to the history of gay theatre, finally delving into the highest matters of identity and flamboyance. 2 men. **UNIT SET. FEE: \$30 per performance. ISBN: 0-8222-2022-9 \$6.50**

**MRS. CAGE.** DRAMA. Nancy Barr. A long one-act which ran for over six months in Los Angeles, where it was named “Critic's Choice” by the LA Times and Daily News, “One of the Year's Best” by the Outlook, and won four Drama-Logue Awards, including Best Production. MRS. CAGE has also been filmed for American Playhouse, and was broadcast on PBS. “Rarely is a theater piece so translucent that it can take a banal situation, in this case a crime of passion, and fill it not only with life but theatrical art.” —LA Times. “...compelling drama.” —NY Times. **THE STORY:** Mrs. Martin Cage is in

police custody for the shooting of Phyllis Dean. While in the supermarket that morning, Mrs. Cage witnessed a crime. Billy, an eighteen-year-old boxboy, was helping Phyllis Dean take her groceries to her car when her purse was snatched. Billy tried to stop the thief and was shot in the chest, but as he lay dying Phyllis Dean continued to scream about her stolen purse. So Mrs. Cage picked up the thief's fallen gun and shot her between the eyes. Now Mrs. Cage is being interrogated by Lt. Reuben Angel about the crime, but what she ends up talking about is herself; her thirty-three-year marriage to Martin, a defense lawyer, who has never lost a case, who is often vulgar, and who no longer really sees his wife, and their daughter, Elizabeth, a civil lawyer, who despises her mother's life of subservience to her husband and is in the middle of her own divorce. As Mrs. Cage talks, she paints a picture of her lonely life and her actions become clearer. She knows what she did was wrong, she has declined her right to have a lawyer present, she is making a full confession, and she is ready to suffer the consequences. She may be the last person in the world willing to take responsibility for her actions. 1 man, 1 woman. UNIT SET. **FEE: \$40 per performance.**

**ISBN: 0-8222-1313-3**

**\$4.50**

**MY CUP RANNETH OVER.** COMEDY. Robert Patrick. Widely produced, including presentation by New York's Circle Repertory Company. This perceptive, ironic and very funny short play deals with the suddenly complicated relationship that develops between two roommates when one (while hardly trying) is catapulted to success, while the other (who has been trying very hard) remains unnoticed. "...a delightful one-act examination of poetic injustice." —NY Daily News. "Nothing could be simpler than the situation, and nothing could be cleverer than the way Patrick keeps it moving, with an unending flow of reversals and laugh lines, all seeming to tumble quite by accident out of the characters and the event." —Village Voice. **THE STORY:** Struggling to succeed as a writer, despite little to show for her efforts but rejection slips, Paula ignores the ringing phone, as she has disciplined herself not to interrupt her work before lunch. Instead her still sleeping roommate, Yucca, a happy-go-lucky rock singer, is roused to answer it—and, as it happens, the call is for her, anyway. So are the many others which follow insistently thereafter, plus the TV crew waiting downstairs, and all because Yucca, who filled in for an ailing performer the night before, has suddenly been "discovered." She couldn't care less, but Paula, while trying to control her anguish, cares a great deal—with results that are funny, ironic, very human and consistently entertaining. 2 women. INTERIOR. **FEE: \$30 per performance.**

**ISBN: 0-8222-0798-2**

**\$4.50**

**NOT I.** DRAMA. Samuel Beckett. **THE STORY:** Produced at Lincoln Center, this eloquent and haunting short play has been hailed as a masterpiece of its genre. Employing a stream of consciousness technique, it combines seemingly disjointed fragments of memory and poetic resonances into a rich and revealing mosaic of the longings, doubts, and frailties underlying the human condition. (1 man, 1 woman.) (NOT I appears in the volume *First Love and Other Shorts*, which also includes the short plays *First Love*, *From an Abandoned Work*, *Enough*, *Imagination Dead Imagine*, *Ping*, *Breath*.) OPEN STAGE. **FEE: \$25 per performance.**

**ISBN: 0-8021-5131-0**

**\$14.00**

**THE POKEY.** DRAMA. Stephen Black. **THE STORY:** Waking up in the jail of a small Texas town, hungover from the excesses of the night before, an irrepressible young rock star tries to strike up a conversation with her jailer. She is a public person—brash, earthy and demonstrative while he is a very private, self-contained young man who refuses to be impressed by her taunts and boasting. But gradually, as their defenses lower, and they begin to sense that they have more in common than their respective role-playing might indicate, the two achieve a kind of intimacy and harmony. When she is finally picked up by a colleague they are suddenly strangers again—but we know that both have been changed, and more than they might realize, by their encounter. 1 man, 1 woman. INTERIOR. **FEE: \$40 per performance. MS.**

**ISBN: 992174**

**\$15.00**

**POSTCARDS.** COMEDY/DRAMA. James Prideaux. Perceptive, funny, warm-hearted, this engaging short play holds the unique distinction of having been successfully presented on Broadway, Off-Broadway, and Off-Off-Broadway. "...touching and entertaining." —NY Newsday. "...charming." —NY Post. Especially recommended for play contest use. **THE STORY:** For thirty years Margaret and Leonardo have sat each day at adjoining desks, writing postcards to famous people, without ever getting any answers. Having run out of live personages to write to they decide to address their cards to the famous dead—but, suddenly, much to their consternation, a reply does arrive. Its effect is shattering, and brings on a poignant revelation of the unspoken feelings which have, through all the years, lay dormant beneath the calm surface of their very correct relationship. 1 man, 1 woman. OPEN STAGE. **FEE: \$20 per performance.**

**ISBN: 0-8222-0907-1**

**\$4.50**

**RIGHTING.** DRAMA. Ernest A. Jodelovitz. Imaginative and filled with subtle dramatic overtones, this intriguing play explores the symbiotic relationship between two writers—one young, one old—and their struggle to establish their separate identities. **THE STORY:** Two writers, a generation apart in age, meet in the older man's study to read over a two-character play which the younger man has written. The play deals with men disturbingly like themselves, and as they read the lines suitable to each it becomes apparent that reality and fantasy have begun to mingle painfully. The younger man is struggling to understand, yet also to break free and to speak in his own voice; the older man tries desperately to defend the memory of better times and to overcome the erosions of age. Their relationship is one of love-hate, burdened by the debts owed to each other, yet sustained by an affection which neither can deny. In the end there is stalemate and the knowledge that death alone can sever the ties that bind them. 2 men. INTERIOR. **FEE: \$20 per performance.**

**ISBN: 0-8222-0952-7**

**\$4.50**

**ROOMMATES.** COMEDY/DRAMA. Mary Orr. Produced Off-Off-Broadway in New York City, this very amusing, and often touching, short play details the chance meeting of two middle-aged women who, to their mutual surprise, find that they have much more in common than either could have imagined. **THE STORY:** Two middle-aged women, Muriel and Doris, meet by chance on a bench in New York's Central Park. They begin a conversation mostly because Doris, an executive on her lunch hour, is intrigued by the small poodle carried by Muriel—which turns out to be a stuffed toy, rather than a real animal. Doris, who has just been jilted by her boyfriend, allows that she is looking for a new apartment, and Muriel, admitting that her "dog" is an attempt to relieve the loneliness which she has felt since her husband divorced her, tells her new "friend" about the sexy business associate (a Goldie Hawn "look-alike") who stole away her husband's affections. She also offers Doris a share in her own very commodious apartment but Doris, fearing that they might have little in common, declines the invitation. But then, as further confidences are exchanged, to their mutual surprise, that Doris' ex-boyfriend and Muriel's ex-husband are one and the same man, and that the rather shy, dumpy Doris is the vaunted "sex goddess" for whom he left his wife! Realizing that they are both equal victims of the same lying, scheming two-timer creates an instant bond between the two women, so Doris, after second thought, decides to accept Muriel's offer after all—and, as the play ends, off they go as roommates-to-be! 2 women. OPEN STAGE. **FEE: \$20 per performance.**

**ISBN: 0-8222-0964-0**

**\$4.50**

**ROUGE ATOMIQUE.** FANTASY/DRAMA. N. Richard Nash. A verse play which the author calls an "exercise in one act." **THE STORY:** There are two characters, the Wife and the Woman, who love the same man and who sit chatting pleasantly over teacups. They would speak of kind and gentle matters and would be civilized above all. But war and things of violence intrude so they turn to French, most civilized of all languages, for "we do not quarrel in French." But in so saying, they have returned to English and talk while waiting for the phone to ring, to bring them news of the man they love. As they wait they retell their memories of the man, and as each grows possessive and envious of the other's part in his life, they quarrel. Their anguish for the man they love and their anger at each other reaches a peak broken only by the ring of the phone—their beloved "will live. The blood has stopped." And the Wife and the Woman sit quietly, peaceably, again. 2 women. NO SET REQUIRED. **FEE: \$25 per performance.**

**ISBN: 0-8222-0972-1**

**\$4.50**

**SAMMI.** DRAMA. Ernest A. Jodelovitz. An eloquent and inventive memory play, in which "character transformation" is cleverly and affectingly employed to recreate a man's life at several crucial stages. **THE STORY:** As the play begins, Sammi is an old man waiting for the investigator who will check out his application for a pension. When his visitor arrives there are questions to be answered—questions which stir Sammi's memory of happenings which have brought him to what and where he is, and of the wife and son now lost to him. As the action progresses past and present merge, and the two actors are transformed into other people at other times, illuminating the joy, and sadness, which Sammi has known. In the end he is an old man once more—but the echoes of what went before will linger on in the mind, like a sequence of slowly fading pictures. 2 men. INTERIOR. **FEE: \$25 per performance.**

**ISBN: 0-8222-0983-7**

**\$4.50**

**SAVE ME A PLACE AT FOREST LAWN.** COMEDY/DRAMA. Lorees Yerby. Successfully produced Off-Broadway. Concerned with two elderly and lonely widows for whom there is little left except each other and the final repose of "Forest Lawn." "SAVE ME A PLACE AT FOREST LAWN is a small but perceptive slice of the lives of two old women, as they lunch at a cafeteria and face the uncertain interval of life still remaining. Miss Yerby has an ear for dialogue that is both true and good...the women have a real and an appealing dimension. Miss Yerby also appreciates the dignity of the human condi-



tion, and manages to avoid the grossly sentimental, even as the women blunder on, quite touchingly, with their somewhat simple ideas about life after death." —NY Times. "It is written simply, touchingly and with considerable humor." —NY Post. **THE STORY:** SAVE ME A PLACE AT FOREST LAWN is a small but perceptive slice of the lives of two old women, Clara and Gertrude, as they lunch at a cafeteria and face the uncertain interval of life still remaining. Tired, lonely, and weary of it all, they meet daily to discuss their grandchildren, to recall their early life, and to contemplate death, which lurks outside the cafeteria. Yet theirs is a resignation touched with wisdom and humor. When one of the ladies reveals that she had an affair with the other's husband many years before, her friend concedes very casually that she had known about it all along. At the time she had concluded that no great harm would come of it and, besides, it seemed better to protect the friendship which might, in later years, relieve their final, mutual loneliness. 2 women. INTERIOR. FEE: \$25 per performance.

ISBN: 0-8222-0992-6

\$4.50

**SCOOTER THOMAS MAKES IT TO THE TOP OF THE WORLD.** DRAMA. Peter Parnell. An exceptionally original and affecting "memory play" by one of our theatre's most promising young writers. First presented at the Eugene O'Neill Theatre Center Playwrights Conference, the play is a lively yet touching examination of the relationship between two boyhood friends, a relationship which is gradually altered as they begin to follow different paths and then abruptly terminated by an apparent suicide. **THE STORY:** Dennis receives a call from his mother telling him that his best friend from boyhood, Scooter Thomas, has died. Shaken, Dennis packs for the funeral and recalls their relationship in brief, poignant scenes, during which he plays both himself and other friends from his past, some of whom went to college or got married. Scooter dropped out of life, however, and took a job in the Post Office. He talked of going off to California, but gradual disenchantment overcame him as his hopes remained unfulfilled. Ultimately, the play looks at the choices we make when youthful expectations meet the realities of adulthood. 2 men. OPEN STAGE. FEE: \$40 per performance.

ISBN: 0-8222-1000-2

\$4.50

**SLAM THE DOOR SOFTLY.** DRAMA. Clare Boothe Luce. First published in Life Magazine under the title *A Doll's House 1970*. Inspired by Ibsen's classic drama, which foreshadowed today's women's liberation movement in its powerful study of a woman determined to establish her individual identity at any cost. Mrs. Luce's imaginative retelling brings fresh insights and pertinence to this timeless theme. **THE STORY:** The scene is a suburban living room, where husband Thaw Wald is watching television, oblivious to the fact that his wife, Nora, has suddenly appeared, suitcase in hand, with the firm intention of leaving him. Her request for "severance pay" shocks him to attention, but despite her careful recital of her reasons for deciding that the time has come to seek her own life—and identify—Thaw cannot grasp the thought that his wife could be dissatisfied. The ensuing conversation makes it clear that the real villain is society, and the outmoded, limiting concepts to which it so often clings, but the die is cast. To Thaw's disbelief Nora leaves, but she "slams the door softly"—for there is still love between them and perhaps, if both try, a meaningful and relevant relationship can yet be found. 1 man, 1 woman. INTERIOR. FEE: \$25 per performance. MS.

ISBN: 0-8222-1039-8

\$15.00

**SOME KIND OF LOVE STORY.** COMEDY/DRAMA. Arthur Miller. Presented as a double bill with this author's *Elegy for a Lady* by New Haven's noted Long Wharf Theatre (under the title *2 by A.M.*), the present play balances the poetic evocativeness of its companion piece with a hard-hitting, naturalistic study of a detective and the prostitute from whom he seeks to extract the facts of a long-unsettled case. "Mr. Miller's impassioned beliefs pour forth." —NY Times. "...couched in snappy, even rough, and frequently quite funny language." —NY Daily News. **THE STORY:** Angela, a hard-bitten call-girl, is visited by Tom, a private detective of long acquaintance, who is convinced that she can supply information about a murder case which, some years earlier, resulted in a miscarriage of justice. As Tom plays on their former closeness, trying to draw out the facts he seeks, Angela withdraws behind a schizophrenic screen of multiple personalities ranging from a brazen creature named Leon-tyne, to a shrinking violet called Emily, to a haughty English-woman named Renata. Doggedly persistent, Tom does, in the end, break through the fears that have driven Angela to hide the truth within herself. With chilling intensity she pours through a tale of duplicity and corruption and recounts how an innocent man ended up paying for the crimes of others. As the play ends Tom offers to drive Angela to her next assignment—relieved that his quest has ended but, at the same time, disturbed by the knowledge that his worst fears have been borne out. 1 man, 1 woman. INTERIOR. FEE: \$30 per performance.

ISBN: 0-8222-1053-3

\$4.50

**THE SOUND OF A VOICE.** DRAMA. David Henry Hwang. First presented by New York's famed Public Theatre, on a double bill with *The House of Sleep-*

*ing Beauties*, and under the omnibus title of *Sound and Beauty*. Inspired by Japanese folklore, the play employs a subtly stylized ritualistic approach in telling its tale of a love affair between a samurai and the mysterious woman (perhaps a witch) who gives him shelter. "...an earnest, considered experiment furthering an exceptional young writer's process of growth." —NY Times. "THE SOUND OF A VOICE is a satire of sorts, whose gently mocking tone is concealed by its ritualistic mood and movements." —The New Yorker. "With THE SOUND OF A VOICE the young playwright comes significantly closer to perfect pitch." —NY Magazine. **THE STORY:** The scene is an isolated house in the woods where a beautiful young woman lives alone. When a young samurai appears she offers him food and shelter, and when he decides to stay on they eventually become lovers. But while fascinated by his benefactress, the samurai cannot shake a superstitious mistrust of her; for all her delicacy and beauty she is also able to perform wonders of cookery, horticulture and even the martial arts (much to his wounded pride). In the end it develops that the woman is suspected of being a witch and the samurai has come to seek glory by killing her. This he ultimately cannot, or will not, do, but neither can he accept her superiority, and so he leaves—a fateful decision which, as it turns out, is made at terrible cost to both of them. 1 man, 1 woman. INTERIOR. FEE: \$25 per performance; \$50 when produced in tandem with THE HOUSE OF SLEEPING BEAUTIES.

ISBN: 0-8222-1060-6

\$4.50

**THE STONEWATER RAPTURE.** DRAMA. Doug Wright. With its single set and youthful roles this play has been a favorite among high school, college and amateur groups. Concerned with the explosive combination of adolescent sexuality and religious repression in a rural Texas town, the play traces the relationship between Whitney, the well-meaning son of the local minister, and Carlyle, a vivacious eighteen-year-old girl with a highly charged imagination. The play captured the Fringe First at the 1984 Edinburgh Festival. It was subsequently published in *The Best Short Plays of 1987*, and produced regionally and in New York. "A poignant and funny look at growing up, sex and religion in small-town America." —London Stage. "An original and relevant drama." —Festival Times. "Forceful, and redolent of deep feeling." —Edinburgh Scotsman. **THE STORY:** Set on the front porch and in the living room of a conservative Texas home, the play tells the story of two teenagers whose sexual awakening has been severely hampered by the fundamentalist fervor that runs like power lines through the Bible Belt. A comic first scene, set on the porch of Whitney's home, details his attempts to seduce the puritanical Carlyle after he's just been elected president of the Youth Ministry at the Church picnic. Carlyle coyly refuses his advances, citing everything from teen pregnancy to hellfire and damnation as reasons to abstain. In a dramatic second scene, Carlyle seeks Whitney's help after she has been the victim of a sexual assault. Rather than face the grim reality of her experience, Carlyle transforms the attack from an act of violence to a vision of glory, in which the bodies of her assailants become the angels torn from the Sistine Chapel ceiling, and the alcohol they forced upon her becomes the blood of Christ. As Carlyle's delusions grow, Whitney must convince her of the unfortunate truth. Together they struggle to wed their simplistic religious doctrine with the often painful complexity of the real world. 1 man, 1 woman. INTERIOR/EXTERIOR. FEE: \$30 per performance.

ISBN: 0-8222-1082-7

\$4.50

**THIRD AND OAK: THE LAUNDROMAT.** COMEDY/DRAMA. Marsha Norman. A probing, sensitive yet very funny study of two lonely women, one young, one not so young, who meet by chance in a late-night laundromat. Presented initially by the Actors Theatre of Louisville, with *Third and Oak: The Pool Hall*, the play went on to successful production Off-Off-Broadway in New York. "The writing shines with truth and insight, and it falls, with scarcely a false note, as easily from the lips as you might expect of midnight confidences between strangers." —NY Daily News. **THE STORY:** The setting is a dreary, empty laundromat at 3 A.M. Alberta, a rather formal older woman, enters and begins to sort her laundry. She is soon joined by Deedee, a brash and rough spoken young woman who, at first glance, seems to be the complete opposite of the reserved, carefully spoken Alberta. As they go about their chores a conversation begins, and it becomes apparent that Alberta might prefer to be alone. As for Deedee, her natural ebullience leads her to reveal more than Alberta cares to know about her childhood and, although she makes light of it, the heartache she feels now that her husband is cheating on her. In time Alberta unbends, confessing that her own life is not as tidy as Deedee had assumed. In the end, the two hear each other out and come to a better understanding of how to deal with the isolation and rejection that life can inflict. 2 women. FEE: \$25 per performance; \$50 when produced in tandem with THIRD AND OAK: THE POOLHALL.

ISBN: 0-8222-1132-7

\$4.50

**THIS BIRD OF DAWNING SINGETH ALL NIGHT LONG.** DRAMA. Phillip Hayes Dean. Part of the trilogy entitled *American Night Cry*. First



presented by New York's experimental American Place Theatre, this haunting two-character play, which marked the debut of a young black writer of major potential, employs imaginative symbolism to explore its theme of racial tension, and the destructive hatred which this can generate. "...a genuine command of dialogue and the ability to create dramatic tension and atmosphere." —NY Times. **THE STORY:** Asleep in her apartment in the wee hours of the morning, Anne, a white woman, is jarred awake by a ringing telephone, and then again and again, until she rips the cord from the wall in frustration. But then the ringing phone is replaced by a knock at the door, her insistent caller being a black woman—who claims that she is Anne's twin sister, Nancy. Rattled and fearful, Anne tries to decoy her unwelcome visitor from the apartment, but Nancy stays. Gradually their encounter develops into a revealing, provocative and, ultimately, fatal confrontation, which yields a disturbing yet perceptive study of racial distrust and the essential brotherhood which this subverts and denies. 2 women. **INTERIOR. FEE: \$25 per performance.**

**ISBN: 0-8222-1135-1 \$4.50**

**TODAY IS INDEPENDENCE DAY.** DRAMA. William Hanley. Produced on Broadway in tandem with *Mrs. Dally Has a Lover*. **THE STORY:** It is the morning of a sultry July 4th. Evalyn, rouses her husband, Sam. Sam's arm is in a cast, having been broken fighting off an attempt to hijack his taxi. But Sam doesn't want to talk about this for he is unsure of his wife's motives. Their ensuing conversation is filled with barbs and subtle rebukes. But it is evident that Evalyn has reached a point of critical reevaluation, and, amidst their attempts to hurt each other, she tells Sam that she loves him. He reacts as though too much had already been done to destroy the very thing which Evalyn is trying to hold on to. The conversation turns to other matters, but it is soon brought up short by Evalyn's admission that she is undergoing psychiatric treatment. The confession is a measure of her desperate unhappiness and the thing which makes Sam resolve to leave her. But as he is preparing to go a messenger arrives with flowers for Evalyn's birthday—which Sam had not forgotten despite all. Somehow this small act of concern brings a sense of release to both of them, as though their crisis, while not resolved, had been ameliorated by a new awareness that what they have together is all there will be for both of them and they must make the best of it. 1 man, 1 woman. **INTERIOR. FEE: \$25 per performance. MS. ISBN: 0-8222-0070-8 \$15.00**

**TWO'S A CROWD.** COMEDY. Willard Simms. Gentle but slyly revealing study of the restless hopes and dreams which can foster a dangerous discontent in the hearts of young men and the feminine wiles which can so effortlessly bring things back to the way a girl wants them to be. **THE STORY:** Filled with a numbing sense of discontent about the purpose of his life and the tedium of his job at the travel agency, Jack tells his fiancée that they must get away from it all, find a sanctuary in the mountains, recapture the feeling of oneness with nature. Perhaps, Mary Anne suggests, he should just change jobs, try for a managerial position with a larger salary. (Which, of course, shows how little she comprehends the import of what he is trying to say.) And yet a gentle embrace, a kiss, the promise of greater delights to come—and suddenly the impracticality of it all dawns on the male mind. Why not a better job? If you're committed in the right direction, doesn't it make the waiting easier? Whatever you say, agrees Mary Anne sweetly, as she mulls over what kind of furniture to buy with their riches to come. 1 man, 1 woman. **INTERIOR. FEE: \$20 per performance.**

**ISBN: 0-8222-1186-6 \$4.50**

**THE UNDEFEATED RHUMBA CHAMP.** COMEDY. Charles Leipart. Presented by New York's Ensemble Studio Theatre as part of its one-act festival, this hilarious study of a lecherous amputee and the prim nurse he covets emerged as a masterpiece of black comedy. "...easily the liveliest of the four offerings." —NY Times. "...puts a hilariously funny face on a tragic event." —NY Daily News. "...dreams up a farcical love story between two unlikely partners." —NY Post. **THE STORY:** The scene is a hospital room where, Archer, a young veteran and amputee, is bent on seducing his prim and proper nurse. He feels that his self-esteem as a man (which has been undermined by the loss of his leg) will be restored by making love to Miss Harris—but she isn't having any. Trying another ploy, Archer snaps a disco tape into his recorder, and slowly Miss Harris gives way to her secret passion for dancing: Her behind begins to twitch, her shoulders follow, and shortly she is dancing energetically about the room, loosening the buttons of her wellstarched uniform. When Archer hops over to join her Miss Harris quickly regains control of herself—but the ice has definitely been broken and, as confidences are exchanged, it appears certain that something more substantial than the mere gratification of Archer's lecherous impulses may well be in the offing. 1 man, 1 woman. **INTERIOR. FEE: \$25 per performance.**

**ISBN: 0-8222-1193-9 \$4.50**

### 3 CHARACTERS

**AH, EURYDICE! A LYRICAL FANTASY.** Stanley Taikeff. Produced Off-Off-Broadway, and also selected by Stanley Richards for his "Best Short Plays" series, this imaginative and very funny retelling of the Orpheus/Eurydice legend places modern characters in a classic setting, to great theatrical effect. Especially recommended for play contest and school use. **THE STORY:** The place is the Underworld, and the first characters we meet are Pluto, who is snoozing in a beach chair before the gates of his palace, and Orpheus, who has come in search of his lost bride, Eurydice. Orpheus, who happens to be a bit paunchy, and from Yonkers, has been told that Pluto will be able to restore Eurydice to him despite the fact that she choked on a chicken bone at their wedding reception—before they could even fly off on their Bermuda honeymoon. Pluto is glad to oblige, but makes the proviso that Orpheus must not look back at Eurydice as he leads her out of the Underworld. The condition is accepted, but Eurydice, a bleached blonde who is not amused by the situation, presses Orpheus so urgently to give her a kiss that at last he does—with the results foretold in legend. In the end Pluto can only suggest that Orpheus find himself another bride—after which he delivers a hilarious accounting of what really happened to Orpheus after his misadventures in the nether regions. 2 men, 1 woman. **EXTERIOR. FEE: \$30 per performance.**

**ISBN: 0-8222-0012-0 \$4.50**

**THE AMERICAN CENTURY.** A JOKE IN ONE ACT. Murphy Guyer. First presented by the Actors Theatre of Louisville as part of its Humana Festival of New American Plays. A biting satiric but very funny absurdist comedy about a son who travels back in time to visit his hopeful but as yet childless parents and fills them in on all the unexpected disasters in store for them. "...a very funny play." —NY Daily News. "A social satire of real bite..." —Philadelphia Inquirer. "...you'll laugh yourself sick..." —Irish Independent. **THE STORY:** World War II has ended and Tom, just discharged from the Army, returns to his young wife, Margaret, full of hope and enthusiasm and dreams of a bounteous future. But as they plan their life together they are joined by a brash young stranger who, to their amazement, proceeds to make himself very much at home. He is, he explains, one of the children they will have, and he fills them in so completely about their past and present lives—and the future which awaits them—that Tom and Margaret soon find themselves moving from incredulity to panic. In the most casual, blithely humorous manner he tells of a world gone mad with space races, Watergate and the threat of atomic annihilation; of his siblings who have come to a variety of bad ends; and of Tom and Margaret's own descent into bankruptcy, booze, and pill-popping. Increasingly aghast as one horror is casually (and hilariously) piled on another, Tom rushes for the door, determined to escape before any of this can occur only to be pursued by his unloving but pragmatic son who suddenly realizes that without a father, his own existence, chancy as it may be, will never happen. 2 men, 1 woman. **INTERIOR. FEE: \$25 per performance.**

**ISBN: 0-8222-0026-0 \$4.50**

**AMERICAN ROULETTE.** DRAMA. Thomas McCormack. Produced by the Playwrights Unit in New York City, this remarkably original and perceptive work details a tense, contemporary American crisis. Alternately hilarious and chilling in its incisive examination of a black job-seeker being "interviewed" by two white personnel experts, the play moves swiftly, and inexorably, to an explosive unforgettable climax. **THE STORY:** A black man named Sam has come for an interview. The firm is unspecified, described only as "the most powerful firm there is." Two very privileged-looking whites, Charles and Hillary, carry out the interview. They tell him that the only qualification needed is desire to be in the firm. The interview amounts to a series of tests designed to trick Sam: Hillary tries to seduce him, Charles gives him a fake IQ test, they ignore him, they try to frighten him, Charles taunts him about his blackness. Sam sees they are not taking him seriously, but nevertheless he responds flawlessly, and it looks as though they will have to take him into the firm. At last Charles pressures Sam into a kind of cowboys-and-Indians game; they shoot at each other with blanks. "American roulette!" Charles shouts gleefully, and just then Sam's gun fires a real bullet and Charles is killed. Hillary then seizes a gun and kills Sam. The candidate is rejected, Hillary announces, because he does not show sufficient desire to be in the firm. 2 men, 1 woman. **INTERIOR. FEE: \$25 per performance.**

**ISBN: 0-8222-0036-8 \$4.50**

**ANSWERS.** ONE-ACT PLAY. Tom Topor. A successful Off-Off-Broadway production, also selected for inclusion in *Best Short Plays*, this gripping and powerful play probes into the helpless terror experienced by a suspect undergoing a relentless police interrogation. "...a compelling, contemporary comment on society." —Show Business. "Mr. Topor as a dramatist writes cleanly, with flair for sharp dialogue." —NY Post. **THE STORY:** Having been detained for questioning, in a crime about which he claims to know nothing, a suspect is grilled by two persistent police officers. They call him "Byron"

(although he insists this is not his name), and their initially bantering attitude turns steadily more ominous as they attempt to force a confession. Ultimately, in a scene of shattering intensity, they succeed—but disturbing questions linger. Have justice and truth indeed been served? Or has another hapless victim been sacrificed to society's inexorable need for retribution at any cost? 3 men. INTERIOR. **FEE: \$25 per performance.**

**ISBN: 0-8222-0055-4**

**\$4.50**

**THE ART OF REMEMBERING.** DRAMA. Adina L. Ruskin. "Four Stars, Pick of the Day...Marcel Proust bit into a biscuit and his memory took off for several volumes...THE ART OF REMEMBERING has a cast of three and some mimed relics and remembered addresses, but they speak volumes in under an hour...inspiring creative. It is certainly guaranteed to heal any misgivings you may have about the endurance of the human spirit." —The Scotsman. "Three women, each with a suitcase, unpack the memorabilia of their life experience, letting loose memories of people and places and events in evocative fragments reaching back over the century. In Adina L. Ruskin's cinematic-style collage play, cleverly composed...the memories are momentarily held before us, then dissolve as others take their place. The careful blend of poignancy and lively humour add to its special appeal." —The Stage (U.K.). **THE STORY:** Three actresses embody different facets of a young woman who returns home to bury her father. While there, she cleans out her closet, and as she rediscovers objects, memories come tumbling out. Touching on stories as diverse as a feisty Polish-Jewish émigré taking America by storm, an Argentine who stands against his country's repression, and a woman who witnesses the fall of the Berlin Wall, **THE ART OF REMEMBERING** reminds us of the beauty of life and the importance of our past. 3 women. UNIT SET. **FEE: \$50 per performance.**

**ISBN: 0-8222-1607-8**

**\$4.50**

**THE AUTHOR'S VOICE.** COMEDY. Richard Greenberg. A highly sophisticated, brilliantly perceptive and scathingly funny send-up of the world of "big-time" publishing by one of our theatre's most resourceful and distinctive writers. First produced to critical and popular acclaim as part of New York's Ensemble Studio Theatre's 10th annual marathon of one-act plays. "...a delicious satire of contemporary book publishing." —NY Daily News. "...a funny and suspenseful drama about a would-be author and the slave who actually does his writing for him very convincing and very, very funny." —NY Post. "...he scores an ace: game, set and match to Mr. Greenberg." —NY Times. **THE STORY:** Smitten with her latest protégé, a handsome young writer with a "special voice," a pretty editor accompanies him back to his apartment—the better to see from whence his inspiration springs and also to toast their new creative partnership. But while she is captivated by the writer's good looks and laid-back, low-key manner, she begins, increasingly, to wonder (to the audience) at the emptiness—even banality—of his conversation. In fact the only time he isn't boring is when he is quoting poetic passages from his novel in progress. The reason is soon apparent: The real author is a poor misshapen, Quasimodo-like creature whose physical ugliness has forced him to remain closeted while his literary brilliance is credited to another (whose main contribution is, in fact, his striking jacket photograph). The revelation of this "Beauty and the Beast" phenomenon is, as might be expected in the cynical publishing business, received with more diffidence than dismay but, thanks to some clever and very funny twists and turns of plot, everyone does, in the end, get exactly what he or she deserves. 2 men, 1 woman. INTERIOR. **FEE: \$30 per performance.**

**ISBN: 0-8222-0079-1**

**\$4.50**

**BRONTOSAURUS.** COMEDY/DRAMA. Lanford Wilson. Presented Off-Broadway by the renowned Circle Repertory Company, this remarkable short play moves with quick and unerring precision to find the truth behind what is spoken by its two central and opposing characters. "...a giant of a one act play." —NY Times. "...proves once again that Lanford Wilson is probably our greatest functioning American playwright." —NY Daily News. "...both impressive and important." —Village Voice. **THE STORY:** Deals with the encounter between a cynical, sophisticated New York antiques dealer and the taciturn young man, her nephew and house guest, who has come to the city to study theology. As reticent and unemotional as his aunt is loquacious and brittle, the young man contends that he has undergone a mystical experience—a revelation which is as unsettling to his aunt as it is fulfilling to him. As though intimidated by his inscrutable reserve, she grows increasingly voluble, revealing in her wise-cracking chatter the defense which she has constructed to keep the world at bay—and to mask the innate sensitivity and idealism which persist despite the loneliness and futility of her existence. 1 man, 2 women. UNIT SET. **FEE: \$30 per performance.**

**ISBN: 0-8222-0157-7**

**\$4.50**

**THE CAMEO.** DRAMA. Ray Fry. Produced with great critical and popular success by the famed Actors Theatre of Louisville, this haunting, gently affecting play explores the anguish and sense of loss felt by a son who must

commit his aged mother to a nursing home. "...a heartfelt, tightly written story has the ring of absolute truth" —Louisville Times. **THE STORY:** A play of memory, the action begins as Dan Hamilton, a successful writer in his middle years, recalls his parents, his youth and, most particularly, the day he brought his widowed mother to the nursing home where she would live out her final days. As Dan tries to attend to the practical matters of getting his mother settled, she eschews the cold, institutional present in favor of memories of happier times and events when home and family were still a tangible, joyful reality. Moved by her recollections, and deeply aware of his debt to his parents, Dan wrestles with the guilt he feels at cutting his mother off from the last vestiges of the richly purposeful, independent life which had been hers—but, sadly, there is no alternative. When he leaves his mother he takes with him both the cameo that had been one of her prized possessions and, also, the wrenching knowledge that the frail, forgetful old lady he leaves behind and the vibrant, lively woman of his childhood are still, unaccountably, one and the same person. 1 man, 2 women. INTERIOR. **FEE: \$25 per performance.**

**ISBN: 0-8222-0176-3**

**\$4.50**

**CURTAINS.** COMEDY. Gloria Gonzalez. A prize-winning short comedy, which offers an antic and imaginative look at a most disturbing possibility the death of the theatre. Selected for inclusion in *Best Short Plays*. **THE STORY:** The moment her theatre critic husband returns from writing his opening night review Marcia knows that something is terribly wrong. And her fears are confirmed when, on the late news, it is announced that the theatre is dead—and her husband (thanks to his often caustic notices) has been accused of its murder. A lawyer friend comes over to help in setting up a defense (despite interrupting phone calls from the likes of Walter Cronkite), but the panicky critic feels that all is lost, and even flight cannot save him. But, even as the opposing forces gather and a national crisis appears to be in the offing, a series of very funny revelations yields some very solid truths: about where the guilt really lies; about what the best course of action is; and about the theatre itself—the inextinguishable phoenix which always rises, and will continue to rise, from its own ashes. 2 men, 1 woman. INTERIOR. **FEE: \$25 per performance.**

**ISBN: 0-8222-0263-8**

**\$4.50**

**THE DIRTY OLD MAN.** DRAMA. Lewis John Carlino. Produced Off-Broadway (in tandem with *Sarah and the Sax*) under the omnibus title *Doubtful*. A sensitive and deeply affecting study of the of understanding and sympathy that can exist between youth and old age. **THE STORY:** On a lonely stretch of beach in Northern California sits an old man. In his hand is a notebook in which he copies impressions of the colors of sunsets, the smell of trees and flowers, the feel of wind on his face. To this spot come two high-school students, a boy and a girl. An argument flares up and the boy storms off, leaving the girl stranded with the old man. They begin to talk and as they do, each of them opens up. The girl, touched by his loneliness and sorrow, tries to shake him out of his mood by teaching him how to "twist." Suddenly the old man's face contorts with pain as he suffers a heart attack. After taking a pill his pain eases. The girl, upset by his condition, relates the death of her grandmother who died of the same ailment. The old man grows more and more uneasy as she details the events. He doesn't want to hear about death! He is only old outside. The girl looks deep into his face and somehow in his eyes, behind the old, sagging skin, she can see a glimpse of this caged soul. She asks if she can kiss him, then pulls away to see him crying. Just at that moment the boy returns, sees the situation, and surmises the old man is molesting his girl. He beats him viciously, calling him a dirty old man. In the end the boy and girl leave, and the old man, torn with guilt, cries out in anguish that time has passed him and he had no right to the kiss which, for a fleeting moment, made him young again. 1 man, 1 boy, 1 girl. INTERIOR. **FEE: \$25 per performance.**

**ISBN: 0-8222-0312-X**

**\$4.50**

**DUMPING GROUND.** DRAMA. Elizabeth Diggs. Produced by New York's Ensemble Studio Theatre, as part of its annual festival of one-act plays. A compelling yet warmhearted study of two indigent citizens who decide to blockade a dumping site which is threatening to pollute their air and water. "...the outstanding play in the third round of the Ensemble Studio Theatre's seasonal festival of one-acts she has a talent for portraying recognizable people in emotionally charged situations." —NY Times. "...the strongest of the lot—a tough-minded protest play." —Village Voice. **THE STORY:** The scene is the road leading to a dumping site used by a local chemical company. Monica, a young divorcee who works as a cleaning woman to support her family, and Clayton, a widower who runs a feed store, have set up barriers across the road, and are determined to turn away the next company truck which shows up. They have not met before, but their shared concern and outrage quickly builds a bond between them. When a truck does arrive they hold firm, much to the consternation of the young driver, who is only doing his job, and who seems more interested in arranging a date with Monica than in

carrying out his responsibilities. Frustrated on both counts he leaves, and Clayton and Monica, flushed with victory, make a date to go square dancing the next night—but not before making it clear that they will be quickly back at the barricades should circumstances demand. 2 men, 1 woman. OPEN STAGE. FEE: \$25 per performance. ISBN: 0-8222-0340-5

\$4.50

**FINAL PERFORMANCE, OR THE CURTAIN FALLS.** DRAMA. Charles George. THE STORY: Depicts a little-known and highly dramatic incident in the life of Edwin Booth. The scene is the cellar of Booth's Theatre in the winter of 1873. With great difficulty and expense, Mr. Booth has obtained possession of an old trunk containing many of the costumes and other paraphernalia, which had belonged to his infamous brother. Late at night, with the help of the janitor and the stage manager, he opens the trunk and as each costume is extracted, it recalls a famous Shakespearean role in which the unworthy member of the Booth clan had appeared. With great dramatic intensity Edwin recites the better known passages from these plays, and then orders the two men to take the costumes to the furnace room (which is offstage) and burn them, so that they cannot be exhibited as mementos of a dastardly deed. One sees the reflection of the flames as the costumes are consumed. A thrilling one-act play with magnificent climax. Especially recommended for contest purposes. 3 men. UNIT SET. FEE: \$20 per performance.

ISBN: 0-8222-0262-X

\$4.50

**GLUTI.** DRAMA. Gladden Schrock. "...has the power to fascinate, mainly because Schrock is a real writer, whose language cascades with an Elizabethan vitality." —Minneapolis Tribune. "...dazzling broadsides of imaginative, quirky, sardonically poetic and often moving language." —Minneapolis Star. THE STORY: For unspecified crimes against a futuristic collective state, Glutt, a onetime poet, revolutionary, woodsman and loner, has been imprisoned. Using an elaborate sound console for sense stimuli, he is obliged to work with memory "through his web of guilt," settling upon a personal peace before his extermination. What follows is a soaring virtuoso exploration of Modern Man, ranging from explosively caustic to gently poignant ironies, and the ultimate realization by Glutt of his own complicity with the ways of the world that he abhors. A dazzling inventive banquet of passion and language, Elizabethan in stature, modern in spirit; something of a dramatic monument erected in memory of the Humanities. A command performances with strong humanizing impact. 2 men, 1 woman. INTERIOR. FEE: \$20 per performance. MS. ISBN: 990369

\$15.00

**A GREAT CAREER.** COMEDY. Charles Dizenzo. Presented at Lincoln Center's Forum Theater (on a double bill with *An Evening for Merlin Finch*) this brightly original play takes aim on the world of the business office. "Mr. Dizenzo's gift for the humor of the absurd of comic lunacy can be quite hilarious" —NY Post. THE STORY: The action takes place in a sparsely furnished office. At one desk sits a womanish man (George), at another a manish woman (Zelda), and at the third a young girl (Linda) who is so fed up with office work that she is at her wit's end. The womanish man (played by an actress) is a sad, defeated sort who has slipped out of the mainstream of life and has settled for what "he" has. The same performer later impersonates Roslyn, an aging office worker who lives for lunch hours and low-budget shopping sprees, and is an unhappy portent of what lies ahead for her colleagues. The actor playing Zelda later takes the role of the boss, Mr. Gray, a blustering, self-impressed martinet who tries to convince himself and everyone else that the work they do is challenging and worthwhile. But the third office worker, Linda, is finding it impossible to get at the report that the boss is waiting for, and before long she erupts in open revolt, tells Mr. Gray off, flings the contents of the filing cabinet about the room, and finally gains her wish of being fired. But then, in all too short a time, she is back to plead for reinstatement. The sad truth is that she has nowhere else to go, nothing to hope for other than what the office offers. As the curtain falls she is on her knees picking up papers, while the mincing George assures her that she has a great career in store if she will only settle down and play by the rules of the game. 1 man, 2 women. INTERIOR. FEE: \$20 per performance.

ISBN: 0-8222-0480-0

\$4.50

**HURRICANE OF THE EYE.** DRAMA. Emanuel Peluso. First produced by New York's famed La Mama Experimental Theatre Club, this remarkable and evocative play offers a fascinating experience in Theatre of the Absurd. "...intriguing, elegantly brittle not a depiction of an existence, but an existence." —Show Business. THE STORY: We are presented with an affluent couple; she is eroding her husband's intellect with inanities; he is sterilizing her womanly soul with his lack of affection and physical attentions. They are joined by an unidentified, unidentified black visitor, who stays—and stays. He announces that he has come to make a business deal, that he has certain information about the husband, and that the husband will want to buy his silence. But he never divulges his secret. He does, however, inspire fear—and physical interest—in both the husband and wife, and both come separately to confide in him. Ulti-

mately the visitor and his mysterious secret are rejected, but beforehand there are insinuations, fantasies, moments of warmhearted understanding and even suggestions of homicide in the give and take of the eloquent verbal byplay. In the end a "joyous calm" descends, leaving hints of meanings undefined but, with this, an illusive and tantalizing awareness of the true nature of reality. 2 men, 1 woman. SIMPLE INTERIOR. FEE: \$25 per performance. ISBN: 0-8222-0544-0

\$4.50

**I RISE IN FLAME, CRIED THE PHOENIX.** DRAMA. Tennessee Williams. THE STORY: The author refers to his work as "imaginary." The basic facts, however, are well known. There are three characters, Lawrence himself, Frieda and Bertha Brett, and the scene is a sunporch at a small retreat in the Alpes Maritimes. We see Lawrence at the very end of his career, in fact the very day he dies, and recognize him as the erratic, inspired, ill-tempered genius who was never able to come to terms with life. Yet he stands revealed here as the man who, in Mr. Williams' words, "...felt the mystery and power of sex, as the primal life urge, and was the life-long adversary of those who wanted to keep the subject locked away in the cellars of prudery." 1 man, 2 women. INTERIOR OR EXTERIOR. FEE: \$30 per performance.

ISBN: 0-8222-0551-3

\$4.50

**THE INDIAN WANTS THE BRONX.** DRAMA. Israel Horowitz. Winner of the Obie and Vernon Rice Awards. A resounding Off-Broadway success (in tandem with *It's Called the Sugar Plum*), this powerful and disturbing study of the mindless cruelty of two teenage toughs towards a helpless stranger earned its author unqualified critical praise, and established him as one of our theatre's most important young playwrights. "The best Off-Broadway play of the season." —NY Times. THE STORY: An East Indian gets lost on his first day in New York as two teenage punks find him waiting at a lonely bus stop. He cannot understand English, and the boys have some fun with him—at least it starts out as fun. But little by little, as the minutes go by and the bus doesn't come, they get bored, then annoyed, then vicious. It is the very pointlessness of their brutality that makes the play—with its awful final image of the Indian jabbering into a dead phone—so disturbing. We are convinced that this is exactly what would happen at this particular bus stop on this particular night; we see, again, that violence in the big city is as much a child of ennui as of anger. And, as the nightmare spell of the play takes hold, and the boys torture their victim with increasing relish, we are brought to a shocking awareness of how thin the veneer of civilization can be—of how close beneath the surface of all men lurks the primitive impulse to hurt and humiliate those whose very helplessness and inability to communicate can only frustrate and enrage. 3 men. OPEN STAGE. FEE: \$30 per performance.

ISBN: 0-8222-0568-8

\$4.50

**THE KENTUCKY MARRIAGE PROPOSAL.** COMEDY. Alice H. Houstle. Based on a play by Anton Chekhov. Ideally suited for play contest and school use, this delightful short comedy deals with the stormy courtship of a nervous (but opinionated) bachelor and a rather plain (but equally opinionated) spinster, with her widowed mother acting as referee. THE STORY: When John Lomax comes to the Chambers farmhouse to ask Ma Chambers for the hand of her daughter Natalie, Ma is delighted and quickly leaves the "lovers" to their own devices. But she neglects to tell Natalie the purpose of John's visit—which leads to a series of hilarious misunderstandings, compounded by an acidulous dispute over who really owns a certain piece of property that both claim. After John exits in a huff Natalie learns the real purpose of his visit, and Ma is sent off to retrieve the would-be suitor. Whereupon the desired proposal is made, and accepted, and another argument begins—as Ma sustains herself with the wine she has provided for a betrothal toast. 1 man, 2 women. INTERIOR. FEE: \$25 per performance.

ISBN: 0-8222-0608-0

\$4.50

**LAUNDRY AND BOURBON.** COMEDY. James McLure. Conceived as a companion piece to precede *Lone Star*, with which it constitutes a full evening of theatre, the present play can also be presented independently with equal effectiveness. Here the action centers on the discontent and very funny gossip of three small-town wives whose marriages have turned out to be less than was hoped for. "Mr. McLure's strongest suit is dialogue salty comic banter that derives from colorful indigenous characters." —NY Times. THE STORY: The setting is the front porch of Roy and Elizabeth's home in Maynard, Texas, on a hot summer afternoon. Elizabeth and her friend Hattie are whiling away the time folding laundry, watching TV, sipping bourbon and Coke, and gossiping about the many open secrets which are so much a part of small-town life. They are joined by the self-righteous Amy Lee who, among other tidbits, can't resist blurting out that Roy has been seen around town with another woman. While the ensuing conversation is increasingly edged with bitter humor, from it emerges a sense of Elizabeth's inner strength and her quiet understanding of the turmoil which has beset her husband since his return from Vietnam. He is wild, and he is unfaithful, but he needs her, and she loves him. And she'll be waiting for him when he comes home—no matter what

others may say or think. 3 women. EXTERIOR. **FEE: \$30 per performance; \$60 when produced in tandem with LONE STAR.**

ISBN: 0-8222-0645-5

**\$4.50**

**LONE STAR.** COMEDY. James McLure. Presented initially by the Actors Theatre of Louisville, and then produced successfully on Broadway, this hilarious study of a pair of Texas "good ole boys" on a Saturday night carouse introduced an exciting new playwright of major potential. Conceived as a companion piece to follow *Laundry and Bourbon*, with which it constitutes a full evening of theatre, this play can also be presented independently with equal effectiveness. "What an auspicious Broadway debut this amounts to!" —The New Yorker. "The evening unveiled a major comedic writing talent." —Hollywood Reporter. "LONE STAR is an uproarious comedy about two bawdily rambunctious Texas brothers peppered with the playwright's own special brand of cascading, spontaneous wit." —NY Times. **THE STORY:** The play takes place in the cluttered backyard of a small-town Texas bar. Roy, a brawny, macho type who had once been a local high-school hero, is back in town after a hitch in Vietnam, and trying to reestablish his position in the community. Joined by his younger brother, Ray (who worships him), Roy sets about consuming a case of beer while regaling Ray with tales of his military and amorous exploits. Apparently Roy cherishes three things above all; his country, his sexy young wife, and his 1959 pink Thunderbird. With the arrival of Cletis, the fatuous, newlywed son of the local hardware store owner, the underpinnings of Roy's world begin to collapse as it gradually comes out that Ray had slept with his brother's wife during his absence and, horror of horrors, has just demolished his cherished Thunderbird. 3 men. EXTERIOR. **FEE: \$30 per performance; \$60 when produced in tandem with LAUNDRY AND BOURBON.**

ISBN: 0-8222-0685-4

**\$4.50**

**THE LOVER.** DRAMA. Harold Pinter. Another Off-Broadway success by one of the theatre's most inventive and versatile writers. A subtle blending of artful nuance, veiled menace and zany humor. "Mr. Pinter's play is a brilliantly seasoned use of theatricality." —NY Times. "...a bizarre theatrical evening." —NY Post. **THE STORY:** As the New York Herald-Tribune outlines: "A husband goes to his office politely asking if his wife's lover will be coming today. She murmurs 'Mmmm,' and suggest he not return before six. In order not to return before six he will no doubt visit a prostitute. A competition is glossily established. When the lover does come, he is the husband, which is not surprising. The kind of sex-play follows that suggests this is the necessary titillation, and the necessary release of hostility, between a man who means to be master of the house and a wife who means to be both wife and mistress, whatever the house may be. But there is a flaw in the accommodation. The lover is weary of his mistress; she is no longer particularly appetizing. By the time he returns, as husband, in the evening, his wife is still disturbed by the news. The performance of the afternoon has begun to carry over into the reality (or pretense) of the evening. Suddenly the husband is not quite husband, diffident over his drink. He is blurring into the lover, at the wrong hour, and angrily. The wife must seduce him now as wife, not as mistress. She does." 2 men, 1 woman. INTERIOR. **FEE: \$30 per performance.**

ISBN: 0-8222-0704-4

**\$4.50**

**THE MEETING.** DRAMA. Jeff Stetson. Fascinating and dramatically compelling, this eloquent play depicts the supposed meeting of two of the most important men of modern times: Malcolm X and Dr. Martin Luther King, Jr. Differing in their philosophies, but alike in their mutual respect, the two men debate their varying approaches to the same grave social problems, both prepared to die for their beliefs but neither aware of how soon their assassins' bullets would await them. "An exciting and provocative play an unforgettable evening of drama." —NY Post. "Stirring moments of impassioned rhetoric you feel as if you've watched a kind of human-scale wrestling with angels." —San Francisco Examiner. "A remarkable, intensely intimate meeting full of undisguised competitiveness, deep passion and potent reasoning THE MEETING is enthralling." —Chicago Sun Times. **THE STORY:** The action takes place in a suite high up in a Harlem hotel, where Malcolm X and his bodyguard, Rashad, rest before Malcolm's fateful appearance at the Audubon Ballroom. Malcolm has requested a secret meeting with Dr. Martin Luther King, Jr., who is also in New York, and Dr. King has responded by trudging up the back stairs to Malcolm's suite. Cautious at first, the two quickly fall into a spirited debate about their differing approaches to improving the lot of the black man in a predominantly white society—Dr. King (the lamb) hoping to find racial harmony through love and peaceful resistance while Malcolm (the lion) is reconciled to violence and revenge if blacks are to win out over oppression. But no matter how provocative and persuasive his arguments, Malcolm is unable to shake Dr. King's commitment and composure—even when he defeats him in a bout of arm wrestling. As it happens, Malcolm's Chicago home had been fire bombed that morning and, as he prepares to leave, Dr. King gives him a present: a much-loved doll which his daughter had

asked him to give to Malcolm's. The two men then arm wrestle again, this time to a draw, an act symbolic not only of their clash of wills but also of the conflicting beliefs which both honor in the other but will not accept for themselves, no matter how eloquent and powerful the arguments set forth. 3 men. INTERIOR. **FEE: \$30 per performance.**

ISBN: 0-8222-0745-1

**\$4.50**

**NEEDS.** DRAMA. Steven M. Jacobson. Selected for production by The Playwrights Unit in New York City, this highly original and absorbing short play combines humor, pathos and a chilling sense of menace in its perceptive study of a young man drawn innocently into the lives of an older neighboring couple, and forced to fill the needs engendered by their loneliness and broken hopes. **THE STORY:** Having just moved into his apartment, and his phone not yet installed, Roger drops in on the couple downstairs to borrow the use of theirs. His neighbors prove to be a strange pair. Arthur a garrulous, unkempt, prying sort who is quick to ask personal questions; and his wife, Belle, a mental case confined to a wheelchair and giving evidence of the fires banked within her only by the shifting of her piercing eyes. Arthur is glad to offer the use of their phone, but he is reluctant to let Roger go so easily, and soon the young man is trapped into an impersonation of the son who has forsaken them—a game that grows sinister when Belle suddenly attacks him. Anxious to leave, Roger is delayed repeatedly by Arthur and finally consents to say good night to his "mother," a gesture which almost proves fatal to the shaken young man. When Roger at last takes his leave Arthur is once again the affable, kindly neighbor, with offers of breakfast coffee and waiting companionship—and the unspoken but ominous implication that the spider, having trapped the fly, will not easily let him escape the web. 2 men, 1 woman (woman is non-speaking). INTERIOR. **FEE: \$20 per performance.**

ISBN: 0-8222-0808-3

**\$4.50**

**A PERFECT ANALYSIS GIVEN BY A PARROT.** COMEDY. Tennessee Williams. **THE STORY:** A delightful scene about two fading, overdressed doxies, members of the Ladies' Auxiliary of the "Sons of Mars," who hit town for the annual convention. But, in their search for "boys" and a "high old time," they wind up separated from their party, in a third-rate bar, drinking beer and trying hard to be cheerful. Each is soon finding fault with the other, and they are resigned to a miserable time when the door bursts open, and a pair of "Sons of Mars," in all their blue-and-white glory, leap-frog in to save these damsels-in-distress. 1 man, 2 women, 2 non-speaking walk-on men. INTERIOR. **FEE: \$30 per performance.**

ISBN: 0-8222-0885-7

**\$4.50**

**THE PERSON I ONCE WAS.** DRAMA. Cindy Lou Johnson. Widely noted in its production by the Actors Theatre of Louisville, as part of the '84 Shorts Festival, this haunting, lyrically evocative play tells the story of a shy young girl who is suffocating in the care of her older sister, and the strange, intense young man who offers her the hope of romance—and escape. **THE STORY:** Living with her over-protective older sister Mattie, Catherine (Cat) is increasingly impatient to know more of the world beyond their small Kentucky town. And she is oddly stirred by the strange young man who stands silently by the street lamp before their house, gazing up at her window. Eventually the young man, Blaise, strikes up a conversation, revealing that while he is now a bag boy at the local supermarket, he has ambitions far beyond his present occupation—ambitions which will soon make him someone other than "the person he once was." Jealous and fearful, and sensing that Blaise may not be all he claims to be, Mattie warns Cat against him, leading to a confrontation that stirs up long-standing enmities between the two sisters. But, as the play reaches its quiet, gently moving conclusion, it is love that ultimately triumphs—the realization by Mattie and Cat of the strong ties that will always bind them; and, for Cat, the promise of a new and different kind of love to enrich her life and fulfill her longings. 1 man, 2 women. DIVIDED SET. **FEE: \$25 per performance.**

ISBN: 0-8222-0888-1

**\$4.50**

**PVT. WARS.** COMEDY. James McLure. Paired with *Lone Star* in its Louisville and Broadway productions, this perceptive, touching play, which deals with three Vietnam veterans recuperating in an Army hospital, is both compassionate and funny while remaining uncompromisingly honest. "He is creating character comedy." —NY Times. "...deftly constructed, often very funny a true grasp on the absurdities of living." —NY Magazine. "I have nothing but praise for Mr. McLure." —The New Yorker. **THE STORY:** Three G.I.s recovering from Vietnam injuries, while away their time on the terrace of an Army hospital. Gately, a hillbilly, fiddles compulsively with a disemboweled radio; Silvio, a streetwise, big-city type, is addicted to "flashing" (even though his sex organs have suffered—he thinks—irremediable battle damage); while Natwick, a prissy "rich kid" from Long Island, writes letters to his mother telling her how much he wants to become a close friend of Gately (while omitting mention of how actively Silvio dislikes him). Comprised of a series of brief blackout scenes,

the play blends these into a meaningful mosaic as the three tease, torment, entertain, exasperate and, on occasion, solace each other—maintaining throughout a hilarity which belies their deep concern about the uncertainties of the civilian world to which they will soon be returning. Full-length version also available. 3 men. EXTERIOR. FEE: \$30 per performance.

ISBN: 0-8222-0924-1

\$4.50

**RATS.** DRAMA. Israel Horovitz. The featured work in Off-Broadway's omnibus of short plays entitled *Collision Course*, this highly original, often comic, and ultimately shattering play comprises a parable for our time in its portrayal of two "rats" and the "baby" attacked by one and protected by the other. "This story of the rats is rough, tough, funny and moving, and both Mr. Horovitz's considerable skill and dramatic originality are again outstanding." —NY Times. "... (a) superior play." —Women's Wear Daily. "... uncommonly interesting." —Village Voice. **THE STORY:** In Martin Gottfried's words: "The story is about two rats. One has control over a rich hunting ground in New York City and the other has come down from Greenwich, Connecticut, looking for an in. The power rat is reluctant to let anybody into his domain but his visitor is convincing and talks his way in, until an infant child makes his appearance. Then the country rat wants his bite, the city rat is revealed as kindhearted and they fight over the screaming baby. It is a hideously powerful conclusion to a fascinating and comic play. The play's fascination, though, is more with its treatment of rats as souls. Mr. Horovitz is not simply dealing with sewer rats in the city. He is also dealing with people-rats in their conniving for position (a subject which he has artfully treated before). The play moves from very funny parallels with social status to very grisly parallels with greed. It is superb and Horovitz has quickly established himself as a playwright of smooth technique, serious intent and great imagination." 3 men. OPEN STAGE. FEE: \$20 per performance.

ISBN: 0-8222-0930-6

\$4.50

**RING OF MEN.** DRAMA. Adam Oliensis. "Adam Oliensis' RING OF MEN [is] a well-considered character study about three beer-swilling macho dudes whose long-time friendship is disrupted by an untimely revelation." —LA Times. "RING OF MEN by Adam Oliensis is a park bench play that turns dark, and a good one. Violence erupts, friendship is betrayed, innocence is shattered it's another round in the battle of the sexes, and the evening's most substantive piece. Mamet-like, it hits its mark, disturbingly." —Drama-Logue. **THE STORY:** Joe and Craig sit on a bench in Central Park waiting for Mike to arrive for their Springtime Saturday ritual: enjoy the sun, drink the beer, watch the girls. But Mike is late and Joe is in an absurd frenzy over JulieAnne who has left him and broken his heart. Craig tries, in his own crude way, to comfort or at least distract Joe, and when Mike arrives—unnerved by New York's own special brand of brutal, lunatic karma when witnessing a traffic accident—Joe can't wait to start his story all over, much to Craig's chagrin. As Craig and Mike settle into their ritual, they try to help Joe through his anguish, and persuade him that JulieAnne was just one in a long line of women to be loved. Joe clings like an insane terrier to his belief in JulieAnne and in True Love. Craig and Mike's light-hearted consoling turns to razzing and then, in frustration, much darker, until, inadvertently, Craig lets slip that he knows where JulieAnne is. The afternoon takes a downwards spiral as secrets and resentments are uncovered, and in a violent conclusion, all three confront the memory of love, the pain of loss and finally the bounds and betrayals of their friendship. 3 men. EXTERIOR. FEE: \$30 per performance.

ISBN: 0-8222-1468-7

\$4.50

**SILVER LININGS.** REVUE SKETCHES. Ted Tally. Ten delightfully zany and irreverent short sketches created by one of our theatre's most accomplished writers. Originally presented by the Yale Cabaret Theatre, and then produced by The American Place Theatre in New York City, the sketches range widely in subject and style, but combine into a continually hilarious and brilliantly imaginative program. **THE STORIES:** Ranging over a wide variety of topics and situations there is no story line as such but, instead, a clever mosaic of telling observations and brightly funny events, all dealing with matters of particular moment to today's young people. In one sketch a visiting Soviet comedian, through a long-suffering interpreter, amuses himself but not his audience with stale jokes and turgid punch lines long out of date in America; in another two men and a woman, who find themselves in bed together, decide to get acquainted; while in still another a couple meeting at a party engage in a long conversation which runs backward—ending with their introduction. In these, as in the other sketches, the keynote is freshness and wit, blending into a light-hearted, highly theatrical and fast-paced program which will bring pleasure to both sides of the footlights. 2 men, 1 woman (flexible casting: minimum of 2 men and 1 woman). OPEN STAGE. FEE: \$40 per performance.

ISBN: 0-8222-1027-4

\$6.50

**THE SONG OF LOUISE IN THE MORNING.** DRAMA. Patricia Joudry. **THE STORY:** Louise married Stanley years before, more in gratitude than in love, after he had been badly injured saving her life in a car accident. Stanley,

in turn, is psychotically obsessed with a smothering love for his wife and has become a compulsive liar, intent on making himself the center of Louise's universe. She is drawn away from contact with her family when her brother is accidentally killed in a quarrel with Stanley. When their little boy is electrocuted on his third birthday by a live wire on the electric train Stanley had given him as a present, Louise is thrown into a state of shock. Stanley quits a promising job and a chance of promotion to stay by her side and nurse her. As the play opens, she has a job as nurse to someone else's little boy, and her love for this child has blocked out the pain of her own loss. But Stanley, fearing her attachment for the child has grown too strong, comes home that evening with the news that he had been promoted to manager of a branch store in Australia. Louise is heartbroken at having to leave the boy. The day they are to sail, she learns that Stanley's story is a lie, that in reality he has accepted a position at a much lower salary. Angriily, she confronts him with the truth and threatens to leave him. Then, in a sudden flash of understanding she realizes that all those accidents have not been accidents, and she runs out. What follows is a tragic and spine-tingling ending. 1 man, 2 women. INTERIOR. FEE: \$25 per performance.

ISBN: 0-8222-1057-6

\$4.50

**SQUIRREL.** SKETCH. Jack Dunphy. An interesting sketch about a shy office clerk who likes squirrels so much that he almost believes he is one until one day he takes an acquaintance to the park to show him "his people." He is harshly reminded by the incidents that follow that, like it or not, he is still human, that squirrels are squirrels, and never the twain shall meet. 2 men, 1 woman. EXTERIOR. FEE: \$20 per performance. MS.

ISBN: 990233

\$15.00

**SUICIDE—ANYONE?** THREE SHORT COMEDIES. John Patrick. A cleverly constructed trio of interrelated plays by a master of comedy, which offers three antic, yet compassionate, views of a usually serious subject. The plays, all utilizing the same basic set, and with identical casting requirements, may be presented with equal effectiveness either singly or as a well-balanced three-act program. **THE STORIES:** In the first play, *LOYALTY*, a confirmed bachelor is visited in the wee hours by a friend and neighbor who has just had a battle royal with his wife—and has decided that divorce is the only answer. The wife thereupon threatens suicide and in the ensuing confusion, as the friend tries to mediate between husband and wife while keeping them from running into each other, the husband comes to the erroneous conclusion that his friend is also his wife's secret lover. But happily, and hilariously, things do get straightened out in the end almost. In the second play, *EMPATHY*, a frustrated young would-be actress tries unsuccessfully to hang herself, only to be interrupted first by a house painter (who manages to be eternally sunny despite some monumental problems of his own), and then by a TV repairman (who is also a pre-med student—and much taken with his young customer). Again everything gets turned around delightfully, and in the most amusing ways imaginable. Finally, in *CONFESSION*, two male lovers face a crisis when one of them peevishly announces that he is moving out. With the connivance of a wacky female neighbor the other man fakes suicide (with sugar pills) but the scheme backfires—with uproarious results. Once more, however, things do work out in the end, and happily, for the best. 2 men, 1 woman. INTERIOR. FEE: \$50 per performance when all three plays comprising **SUICIDE—ANYONE?** are produced together; \$20 each.

ISBN: 0-8222-1096-7

\$6.50

**THIRD AND OAK: THE POOL HALL.** DRAMA. Marsha Norman. Originally conceived as a companion piece for *Third and Oak: The Laundromat* and so presented by the Actors Theatre of Louisville, the present play centers on a tense confrontation between a successful young black disc jockey and the aging pool hall owner who was one of his late father's closest friends. **THE STORY:** The scene is a rundown pool hall next door to the laundromat; the time, again, is shortly after 3 A.M. Shooter, a successful young black disc jockey, stops by to visit the owner, Willie, a bosom friend of his late father. But their meeting is not easy. Willie brings up memories of the close trio known as "The Three Blind Mice," which was comprised of Shooter senior, himself and another pool shark named George, whose daughter, Sondra, the younger Shooter has married. Recalling their glory days, Willie is resentful of Shooter's success, his philandering, and the gulf which time and circumstance have opened between them. The appearance of a young white girl (Deedee from *Third and Oak: The Laundromat*) who brings over Shooter's laundry and is obviously smitten by him, only serves to deepen Willie's distrust. But gradually, as Shooter reveals both the tensions and uncertainties of his present life and his compassionate respect for the way in which Willie and the others had dealt with the problems of their own time, the bitterness and antagonism between the two men gives way to a touching and revealing reconciliation in which old quarrels are laid to rest and the gap between generations is bridged. Note: This acting edition also contains an extra scene for *Third and Oak: The Laundromat* which can be inserted into the latter when the two plays are pre-

sented in tandem. The scene incorporates the character of Shooter into the first play and motivates the appearance of Deedee in the second. 2 men, 1 woman. **INTERIOR. FEE: \$25 per performance; \$50 when produced in tandem with THIRD AND OAK: THE LAUNDROMAT.**  
**ISBN: 0-8222-1133-5 \$4.50**

**THYMUS VULGARIS.** DRAMA. Lanford Wilson. Commissioned by the Lincoln Center Theater Company for its one-act play festival. A very funny yet poignant study of two ladies of easy virtue (mother and daughter) whose fortunes are about to take a decided turn for the better. **THE STORY:** The scene is the trailer where Ruby, a woman of indeterminate age and compliant disposition, lives amid an overgrown garden of "thymus vulgaris," an herb which smells suspiciously like menthol chest rub. She is joined unexpectedly by her daughter, Evelyn, a warmhearted hooker who announces that she is the intended of Solly, the "Grapefruit King," although right now she is not so sure that she wants to go through with it or, for that matter, that Solly does either. But the lure of all that money, and Solly's promise to give Ruby a home as well, do tug at her. The arrival of a well-built young motorcycle cop (who reminds Ruby of several former loves) decides the matter, however, as he has been sent by Solly to round up mother and daughter and whisk them off to a life of luxury. And why not? There are, as Evelyn says, the users and the used—and every once in a while the used deserve a break too. 1 man, 2 women. **INTERIOR. FEE: \$30 per performance.**  
**ISBN: 0-8222-1147-5 \$4.50**

**THE TRAVELER.** COMEDY. Marc Connelly. **THE STORY:** Mr. Mercer usually goes downtown on the subway in New York. This time, however, he determines on an adventure and takes a train (the "20th Century," no less!) for the return trip. Morton, a friendly porter, installs him comfortably in the smoking-room. Mr. Barclay, the conductor, a monument of dignified and expansive friendliness, chats with him, oh, so disarmingly! Mr. Mercer is delighted at the quick blossoming of such a friendship. They exchange the pleasant conversation inanities of such causal contacts, which seem of tremendous importance; and Mr. Mercer's gentle heart expands. As he leaves the train, he resolves daringly to "do the whole darn trip over again this summer." Mr. Barclay expands too and bestows on Mercer the most cordial of good wishes. "I trust you find your dear ones hale and hearty. Write me soon." The curtain line, however delivered by Mr. Barclay, is a perfect parting shot, giving point to the entire sketch. 3 men. **INTERIOR. FEE: \$20 per performance. MS.**  
**ISBN: 992185 \$15.00**

**VILLAINOUS COMPANY.** DRAMA. Amlin Gray. A concise and ingenious adaptation of material drawn from Shakespeare's plays, which was commissioned by the Milwaukee Repertory Theatre for an enormously successful high-school tour. **THE STORY:** As described by Mr. Gray "VILLAINOUS COMPANY tells the story of Hal, the young hellion who is to become Henry V, and his long-delayed choice between the values of his father, Henry IV, and those of his surrogate father, Jack Falstaff. Most of its material is drawn, of course, from *Henry IV, Parts One and Two*. In an attempt to approximate Shakespeare's diction (and to ease the conscience of the adapter), the necessary additional material has been drawn wherever possible, from language, images and conceits in various of Shakespeare's other plays. Perhaps a fifth of the play is original, and the text has been revised throughout. The particular concerns of the adaptation are to make the plot clear—especially Hal's alternatives—and to emphasize that Falstaff, that feast of all the world's delights, the quickest and most deflationary mind in all the plays, is also an armed robber, an official who squeezes bribes from poor draftees, and a captain who leads his soldiers to their death so he can keep their pay." 3 men. **UNIT SET. FEE: \$25 per performance.**  
**ISBN: 0-8222-1210-2 \$4.50**

#### 4 CHARACTERS

**THE ACTING LESSON.** DRAMA. Willard Simms. Part of the trilogy entitled *Variations on an Untitled Theme*. First produced at the Southwest Theatre Conference, the play has become a favorite with college, community and scholastic groups. Its theme, of an imaginative director coaching three young acting students, provides for characterizations and action of remarkable interest and variety. **THE STORY:** Beginning with rudimentary exercises in self-expression, the Teacher has his three students (two actors, one actress) become plants opening forth to the sun, and then various trees with their characteristic natures. From this they go on to depict children playing with imaginary toys—and falling into the pouts and tantrums to which such activity so often leads. And then comes a more complex situation. Both actors are to be young lovers proposing marriage to the actress, and each is to follow the same script—with the final lines left blank. They are free to vary their style of delivery to fit their feelings, putting as much as possible of their

own personalities into their playing, with the final decision as to who will be accepted left to the actress to improvise. The last lesson is for the actors to play the most difficult roles of all—themselves. One of them reaches a point of true self-understanding. The others flounder—but in their failure is a greater lesson, and one which infuses the play with a significance and dramatic tension sure to affect actors and audience alike. 3 men, 1 woman. **SIMPLE INTERIOR. FEE: \$30 per performance.**  
**ISBN: 0-8222-0007-4 \$4.50**

**ADAPTATION.** COMEDY. Elaine May. One of Off-Broadway's all-time successes (on a double-bill with Terrence McNally's *Next*), this excruciatingly funny and truly satiric play examines and dissects the shortcomings of modern society with rare wit and inventiveness. "...just plain marvelous." —NY Times. "...a brilliant, funny and original one-acter." —NY Newsday. "It is witty and sound and very funny." —The New Yorker. **THE STORY:** This is a contest, played like Parcheesi, in which the contestant advances or is sent back through the seven ages of man. The Author has written a parody of life with such incisiveness that it becomes like Swift in its barbs. The play creates a picture of man from birth until death, with all its madness, with all its familiarity and with all its nonsense. What's more, a quartet consisting of the games master, the male players and the female players assist the incomparable contestant from "mewling infant" to "second childishness and mere oblivion." Incident after incident makes you laugh and suddenly makes you stop and think that maybe you're laughing at yourself. 3 men, 1 woman. **OPEN STAGE, WITH LECTERN. FEE: \$30 per performance.**  
**ISBN: 0-8222-0009-0 \$4.50**

**ANDREA'S GOT TWO BOYFRIENDS.** DRAMA. David Willinger. A truly remarkable work which, with humor and compassion, captures the half-lit world of the mentally retarded. Both a challenge and a tour de force for actors, the play was first produced Off-Off-Broadway, and then went on to a long and critically hailed run at the Burbage Theatre in Los Angeles. "For a play about retarded adults to be sensitive and heart-rending isn't particularly surprising, but for that same work to be delightful and funny as well—as is the case with this little gem of a piece—is remarkable." —LA Reader. "...a minor miracle—a compassionate study of mentally retarded adults whose singular humanity bespeaks the care and sensitivity of its creators." —LA Times. "Sometimes art and life blend so well that you can't tell where one stops and the other begins. Such is the case of writer David Willinger's *ANDREA'S GOT TWO BOYFRIENDS*." —Hollywood Reporter. "It's at once funny, touching and painful." —LA Daily Breeze. **THE STORY:** Narrated by their teacher/counselor, Tom, the action of the play centers on the daily lives of three mentally retarded adults who are residents at Crystal Park, a self-help facility in upstate New York. Andrea, the natural leader of the group, was a child prodigy in music who now barks orders at her fellow inmates; Freddie, who fancies himself a lady-killer, carries a Club Med folder in his pocket and frequently tries to sneak off to the bus station with thoughts of some fantasy destination in mind; while Richie, the more gentle and withdrawn of the three, wonders why his family has cut off contact with him. Comprised of a series of revealing episodes—some wildly funny, some gently moving—which are commented on by the patient, empathetic Tom (who is, however, reaching the point of "burnout" in his demanding, emotionally wringing position), the play centers on the competition between Freddie and Richie for Andrea's attention and concern and, in the end, provides an eloquent, affecting explanation of why, in their special, oddly remote world, Andrea can, and even must, have two boyfriends. 3 men, 1 woman. **UNIT SET. FEE: \$25 per performance.**  
**ISBN: 0-8222-0047-3 \$4.50**

**BARTOK AS DOG.** DRAMA. Patrick Tovatt. First presented by the Actors Theatre of Louisville at both the '82 Shorts and '83 Humana Festivals. A wry and delightfully offbeat study of one man's losing battle to survive, personally and professionally, in a scaled-down job market where both sexes compete on an equal basis for power and position. **THE STORY:** Parsons, still lacking direction at the age of thirty-five, attempts to "reenter the mainstream," although he wants a night job so that the days will still be free to pursue his avocation of photography. As the play begins he is undergoing a lie detector test, a hilarious if dehumanizing experience which he fails handily. Returning home to a cold beer and Bartok played loudly on the phonograph Parsons is given grudging sympathy by his girlfriend Lois, a rising young corporate executive who is paying all the bills—but beginning to lose patience with her lover's lackadaisical attitude. Parson's next interview is with a rather rigid older lady who quickly makes it known her feeling that Parsons is strictly a dilettante who doesn't really want to work at all and who grumpily sends him on his way. Home again Parsons finds that his relationship with Lois is in trouble too, when she informs him that she has a date that evening and that it might be better if he was gone when she returns. As the play ends Parsons' fate is sealed, with only the music of Bartok (the composer) and thoughts of Bartok (his mushy loved dog) to give



him solace in a world which has little patience with dreamers. 2 men, 2 women. UNIT SET. **FEE: \$25 per performance.**

**ISBN: 0-8222-0097-X \$4.50**

**BIG MOTHER.** COMEDY. Charles Dizenzo. **THE STORY:** Big Mother tries to force her son Buster to eat his corn flakes by chasing him with a bullwhip; she gets angry at her infant daughter Sweetums and wrestles with her in her oversized playpen; she tries to remove her husband from the scene by sucking him into a vacuum cleaner; when that fails she tries to electrocute him with the family toaster; he survives, and when he later spurns her affections, she castrates him. However, nature restores him to his former state, and all ends happily. 2 men, 2 women. OPEN STAGE. **FEE: \$20 per performance. MS.**  
**ISBN: 990302 \$15.00**

**BLIND DATE.** COMEDY. Horton Foote. A touching and very funny study of what befalls a fluttery, well-meaning aunt when she tries to arrange a date for her visiting (and uncooperative) niece. "Foote writes with intelligence, sensitivity, humor, and compassion. **BLIND DATE**, understatedly funny and un insistently touching, is full of lived humanity." —NY Magazine. "The pacing is skillful, the dialogue precise and carefully detailed." —Village Voice. "Besides being very funny, **BLIND DATE** has a bit to say about how oppressive sexual roles can be passed down from generation to generation." —NY Times. **THE STORY:** The setting is the living room of Robert and Dolores Henry's home in Harrison, Texas; the time 1929. Dolores, once a high-school beauty queen, is now the scourge of her hen-pecked husband, who comes home from the office hungry and tired to find that there will be no dinner tonight. The reason is that Dolores has, at last, been able to arrange a date for her visiting niece, Sarah Nancy, and she wants Robert out of the way. But the young man, a would-be mortician goes out the window as the bookish, rebellious Sarah Nancy refuses to play the flirtation game and, instead, makes it abundantly (and hilariously) clear that she considers Felix to be a boring oaf. Sarah Nancy's attitude delights her uncle as much as it distresses her aunt, who retires from the field with a sudden sick headache. However, the two young people, left alone by their nosy elders, find a common interest at last—and, as the curtain falls, they are contentedly, and wordlessly, pouring over a stack of wonderfully corny old high-school yearbooks. 2 men, 2 women. INTERIOR. **FEE: \$30 per performance.**

**ISBN: 0-8222-0126-7 \$4.50**

**BROTHERHOOD.** DRAMA. Douglas Turner Ward. Produced by the Negro Ensemble Company (with a revival of *A Day of Absence*), this chilling sketch exposes the secret enmity smoldering beneath the surface cordiality of black and white friends. "It is a mysterious, funny, terrifying play." —NY Times. "Mr. Ward is incapable of putting together a bad line." —The New Yorker. **THE STORY:** A liberal white couple, entertain a sophisticated black couple in their rather strange, sheet-shrouded living room. The whites, filled with hypocrisy, and the blacks, concealing their contempt, put on a show of super-cordiality and friendship. But the false brightness soon palls, and the host and hostess become rattled at the simplest request from their guests. Then the black couple leave and the white couple gleefully tear away the sheets—revealing a horrendous array of plaster "pickaninnies" and other racist artifacts, while "Old Black Joe" blasts forth on the hi-fi. 2 men, 2 women. INTERIOR. **FEE: \$25 per performance.**

**ISBN: 0-8222-0158-5 \$4.50**

**CABIN 12.** DRAMA. John Bishop. Paired with Lanford Wilson's *Brontosaurus* in its presentation by New York's Circle Repertory Company, this powerful and affecting short play examines the tension and grief of a father and son who have come to a strange town to arrange for the burial of their son and brother, a young truck driver who has been killed in a highway accident. "...spare, clean, expressive writing." —NY Post. "...the drama leapt vividly and gracefully into life." —NY Times. "...a moving one act play." —Village Voice. **THE STORY:** The place is a motel in a small Virginia town, where a father and son have come to make funeral arrangements for their son and brother. He was a truck driver, formerly a star high-school athlete, who was killed when his rig jackknifed on the highway. As they talk about him, and his life, the possibility that perhaps his death was not accidental at all begins to emerge. Gradually the tension between the two men builds, interrupted at one point by an explosive confrontation with a noisy couple in the next room and while they are united in their grief the gap of communication between them, their differing perception of the dead son and brother, is increasingly evident. In the end we know that the death was not an accident but an escape—fleeing from the disappointment and failure which still infuse the lives of the family left behind. 3 men, 1 woman. INTERIOR/EXTERIOR. **FEE: \$25 per performance.**

**ISBN: 0-8222-0171-2 \$4.50**

**THE COAL DIAMOND.** COMEDY/DRAMA. Shirley Lauro. This prize-winning short play, which was successfully presented Off Off-Broadway

and also selected by Stanley Richards for his prestigious *Best Short Plays* series, deals hilariously with a lunchtime bridge game between four gossipy ladies who end up learning more about each other than was originally intended. "...it is refreshing, almost indeed shocking, to meet people so specifically alive on the stage." —SoHo News. "...an unflawed gem." —NY Post. **THE STORY:** The time is 1955, the place a Missouri insurance company office on the hottest day of the year. It is lunchtime, and four women employees gather for their daily session of gossip and bridge. The senior member of the group, a wisecracking supervisor who is deferred to by the others, is scornful of an absent colleague, but affable towards the new employee who has volunteered to make a fourth for their game. As the cards are dealt, and sandwiches devoured, small talk abounds—leading, inadvertently, to the unsettling revelation that the man the "new girl" is presently engaged to was once the fiancé of the spinster supervisor. Subtly the mood changes: Pride of place is now suddenly challenged; the supervisor turns sharp and vindictive; the young employee is wary that she may have damaged her hopes for advancement; and the other ladies gloat over the glimpse into a past which, until now, their supervisor has kept safely hidden. 4 women. INTERIOR. **FEE: \$25 per performance.**

**ISBN: 0-8222-0223-9 \$4.50**

**THE DEATH OF KING PHILIP.** ONE-ACT PLAY. Romulus Linney. An eloquent and moving evocation of a tragic page in our early history the inexorable destruction of the American Indian. First presented by the renowned Actors Theatre of Louisville as part of the 1983 Festival of Short Plays. "...it is written with a spare lyricism that brings it to a quick and shattering emotional catharsis." —Louisville Courier-Journal. "...took us back to colonial times for a mordant and poetic tale about an Indian chief forced into acts of savagery." —NY Times. **THE STORY:** Set in colonial America, the play tells the story of Mary Rowlandson, who is abducted with her baby son during an Indian uprising that left a dozen New England settlements in ruins. At first we meet Mary as a woman of sixty recalling the momentous event of her youth; then Mary at thirty appears and acts out the events themselves—her capture by the Indian leader, King Philip and the retribution exacted by her fanatical minister husband, Joseph Rowlandson, and the other settlers. In a series of deftly written, compelling scenes, the irony of the situation in which the protagonists find themselves is made clear: The noble, dignified Indian leader is forced into savage acts of vengeance against his will while the God-fearing Puritans, despite the teachings of their church, counter with equally terrible acts. In the end King Philip, accepting the inevitable, lays down his arms and surrenders to his fate; yet, as the play so eloquently confirms, the end result is not a matter of victory—but, rather, of the sowing of the seeds of white racism which will bear bitter fruit in succeeding generations. 2 men, 2 women. UNIT SET. **FEE: \$25 per performance.**

**ISBN: 0-8222-0291-3 \$4.50**

**GOOD NIGHT, CAROLINE.** FARCE. Conrad Seiler. **THE STORY:** At 2 A.M. a burglar climbs into Caroline's and Alfred's bedroom, and hides in the closet. Caroline excitedly calls to Alfred. He must search the house at once. She rings for the maid but Selma, terrified, will do nothing. Grudgingly, Alfred looks under the beds and in the closet but finds no one. Caroline insists that he search the entire house. He starts. The burglar steps from the closet, and begins to ransack the room. But he reckons with Caroline, who has always had her way. With tears and entreaties she works on the "better nature" of the intruder, who bursts into tears, and not only returns everything he has stolen, but gives her all the swag he acquired from a previous "job." Alfred is heard outside, pounding on the door. The burglar disappears, Caroline admits her husband, who wants to call the police, but she says: "He didn't rob us, Alfie. He gave me all this." 2 men, 2 women. INTERIOR. **FEE: \$25 per performance.**

**ISBN: 0-8222-0463-0 \$4.50**

**GORGIO'S MOTHER.** DRAMA. Laurence Klavan. First presented at the Manhattan Punch Line Theatre One-Act Festival, this harsh but compassionate comedy, set in a recession, chronicles four people pursuing the wrong partners, and in order to secure their love, commit a disastrous crime. "...a stunning forty-five-minute version of *La Ronde* all aspects of the production enhance Laurence Klavan's affecting melding of slyness and conviction. As soon as they open their mouths, the characters reveal themselves, each with a poetic idiom of longing and cynicism." —Village Voice. **THE STORY:** Joanne is a privileged young publishing employee, who disdains her background. She yearns to be defamed by Kenny, a middle-class drug dealer. Kenny considers himself an "entrepreneur" and is panicked by the slow sales of his—strictly marijuana—drug business. He yearns for Terry, a chipper, evasive "professional escort" who wants to quit the business. She yearns for Brian, a snide but secretly emotional preppie who wants to go into the movies. He yearns for Joanne, his colleague in the—poorly compensated—publishing business. Joanne convinces lovesick Brian to steal a truckload of



books from their company and sell them. She secretly gives the money to Kenny, to ease his financial woes and gain his love. Kenny, in turn, gives the money to Terry, to grease her exit from escorting and gain her love. Terry gives the money to Brian to go into the movies and gain his love. Instead of being strengthened, all the relationships explode, and Brian, for his part, is arrested. **GORGIO'S MOTHER** is a *La Ronde* for the nineties, in which money is a main concern, and no one secures the object of their desire. 2 men, 2 women. **EXTERIOR. FEE: \$25 per performance. MS. ISBN: 0-8222-0465-7 \$4.50**

**THE HORSE LATITUDES.** DRAMA. Stephen Black. **THE STORY:** Sitting in the makeshift and sadly shrunken waiting room of the Cincinnati railroad station, Neva Jo tries to divert her restless children with stories of her youth, when the railroads were in their glory and her traveling salesman father often took her with him on his far-flung and exciting trips. They are waiting for one of the now infrequent trains, and Neva Jo laments the deterioration. A young soldier comes by and but senses that Neva Jo and her brood are not really going on the arriving train—which only heightens her alienation. As the train arrives mother and children pick up their belongings to depart, not to board the train but to go back to the numbing routine of a life from which, for a brief time, they have found some measure of escape. 1 man, 1 woman, 1 boy, 1 girl. **INTERIOR. FEE: \$20 per performance. MS. ISBN: 990362 \$15.00**

**IF THE SHOE PINCHES.** COMEDY. Babette Hughes. **THE STORY:** Buying shoes is indeed a trying ordeal for light-headed, spoiled Veronica Pell. In fact, today she has brought home five pairs before making a final decision. In order to be scientific, she has promised to give the shoe salesman a complete telephone report of the state of her toes and heels as she tries on each pair. Between pairs, Veronica indulges in a bit of gossip. Out of it all comes a series of incidents that prompt her to abandon a trip abroad. Veronica in a rattle-brained conversation starts a false rumor, which ultimately prevents the divorce of two of her friends. When the fifth call is made, regarding the last pair of shoes, we feel Veronica and the shoe salesman might be headed for romance, too. A bewildered foreign Princess, who really has come to sell lace for the refugees, makes tea for herself, which is given absent-mindedly to another caller. Veronica gives the play plenty of fast action and humor. 4 women. **INTERIOR. FEE: \$25 per performance. MS. ISBN: 990368 \$15.00**

**IMPROMPTU.** COMEDY/DRAMA. Tad Mosel. This play, conceived in the "Pirandello mode," brings a fresh approach to a timeless theme—what should be the proper ratio of truth vs. illusion in the balanced life? **THE STORY:** Four actors sit on a darkened stage, awaiting the arrival of the stage manager who has called them together. Lacking his authoritative presence they are merely characters in search of a play to become part of, for their own personalities seem unformed and shallow next to the full-blooded figures they are used to playing. They are also "types," and each of them has absorbed most of what he is from what he pretends to be on the stage. As they wait, the stage lights come up—but still no one appears to tell them what they are to do. They know only that they are not to leave the stage until they have "acted out the play." Suddenly becoming aware that an audience is present, the actors decide to improvise, an idea which finds them slightly flustered. Ernest, the "leading man," exercises the prerogative of star billing and assumes command. He plunges ahead, assigning roles to himself and his colleagues—Winifred, who always plays the "leading lady's best friend"; Lora, the struggling ingenue; and Tony, the juvenile lead. The "drama" which unfolds is a mixture of truth, fantasy and well-rehearsed situations, but out of it, in subtle progression, comes a deepening awareness of the real people behind the theatrical facades. 2 men, 2 women. **INTERIOR. FEE: \$30 per performance. MS. ISBN: 0-8222-0557-2 \$4.50**

**IN THE DESERT OF MY SOUL.** COMEDY/DRAMA. John Glines. Selected for inclusion in *Best Short Plays*, this intriguing and highly original play uses subtlety and humor to great theatrical effect in its pensive study of "lost souls" who find themselves by helping each other. **THE STORY:** The setting is a shack in the desert, where a lone traveler, George, stops by hoping to get food. He is greeted by Yang, an elderly Chinese man, and then Ma, the owner of the establishment, and finally meets Josie, a young girl of uncertain background whom Ma has taken in. An intriguing aura of reality vs. unreality grows as the salty-tongued Ma, the philosophic Yang, and the two vulnerable young people probe into each other's lives, and draw ever closer together, as though creating a separate and protected cosmos in the vast desert wilderness. Then George and Josie, having found love, decide to leave—sure that this time life will be good to them but also knowing that a place of refuge will remain open to them should the world beyond the "desert" prove too harsh. 2 men, 2 women. **INTERIOR. FEE: \$20 per performance. MS. ISBN: 0-8222-0563-7 \$4.50**

**LITTLE DAVID.** POETIC DRAMA IN ONE ACT. Marc Connelly. **THE STORY:** Originally part of *The Green Pastures*, this piece tells how the little shepherd boy invented a slingshot with which he may save his people from the Philistines. The Lawd decides to give David a chance, and the scene reaches its climax when we see the lower portions of Goliath's legs and are present at the giant's destruction. 4 men. **EXTERIOR. FEE: \$20 per performance. MS. ISBN: 990337 \$15.00**

**LITTLE FEARS.** COMEDY/DRAMA. Emanuel Peluso. A brilliant, often humorous and imaginatively conceived work of the avant garde, which contrasts two couples of opposing natures in rapidly alternating scenes. **THE STORY:** Concerned with the frictions and fears that build up between men and women in their lives together, the play juxtaposes two couples of varying temperament. In the case of the first couple, the husband is suave, articulate and merciless in his castigation of his wife. He rarely raises his voice, but the venom is there, and the seething contempt it conveys leaves the wife helpless and vulnerable. She can only protect herself with feigned indifference, covering the inadequacy she feels, the failure she doesn't understand. In rapid alternation the other couple is presented; she is a compulsive duster and polisher who calls herself "Mommy"; and he a sleek younger man who leaves her each evening for activities elsewhere while she assumes a guise of casualness about his assignments. The scenes between the two couples continue to alternate, and gradually we are aware of growing changes in both of them. The bullied wife moves from despair to defiance—eventually summoning the courage to ignore her husband's cruel ragging and go off on her own. The neglected wife grows more open in her pathetic hints on the need for love and companionship, her obsessive neatness giving way to mounting carelessness—until she becomes a slattern. In the end the mysteries deepen—but in their disturbing statement the author captures our imagination and turns our thoughts to an informed examination of the "little fears" which are in all of us. 2 men, 2 women. **INTERIOR. FEE: \$25 per performance. MS. ISBN: 0-8222-0675-7 \$4.50**

**THE LOVE TALKER.** DRAMA. Deborah Pryor. **THE LOVE TALKER** is an eerie and sensual play—set in an age when strange spirits walked the earth and magic was all around—which seems to have emanated from the darkest reaches of the Grimms' fairy tales. Originally presented at Actors Theater of Louisville's Eleventh Annual Humana Festival of New American Plays, it was included in *The Best Short Plays of 1988*. **THE STORY:** Fourteen-year-old Gowdie and her older sister, Bun, live alone in a house surrounded by dark and mysterious woods. One day, when she was supposed to have been out harvesting potatoes, the adolescent Gowdie falls under the charms of the lustful spirit, the Love Talker, and a companion spirit, the Red Head. Bun, realizing Gowdie is under the spirit's influence, sets magic charms about the house for protection. But Gowdie is completely enamored of the Love Talker and resists Bun's efforts. Bun tries to tell Gowdie that their mother fell prey to the same spirit, which seduced her and caused her death, but Gowdie refuses to listen. Instead she breaks Bun's charms and calls the Love Talker into their home. Bun runs from the house and spends the night hiding under a quilt in the yard. In the morning, however, she spies the Red Head, catches her and forces her to divulge the Love Talker's true name, which Bun can use in a spell to drive him away. Bun ties Gowdie up, then goes out into the woods to wait for the Love Talker. Meanwhile, the Red Head unties Gowdie and makes her believe that Bun wants the Love Talker for herself. When the Love Talker appears Bun finds she is unable to complete the spell, and instead, kisses him. Horrified, she runs home and replaces her charms. But Gowdie, under the Red Head's influence, kills Bun, and the Love Talker appears in the doorway, having claimed another member of the family. 1 man, 3 women. **UNIT SET. FEE: \$25 per performance. MS. ISBN: 0-8222-1384-2 \$4.50**

**MISS FARNSWORTH.** DRAMA. Willard Simms. Part of the trilogy entitled *Variations on an Untitled Theme*. First presented at West Texas State University, this touching and highly imaginative play mingles humor and pathos in its affecting examination of a lonely spinster who seeks in fantasy what she does not—or cannot—find in the real life. **THE STORY:** Over the years Miss Farnsworth, now nearing fifty, has found the world of reality to be a more and more painful experience, and has begun drifting off into increasingly frequent and wildly extreme fantasies involving herself and her fellow employees at the Goodwill store where she works. A young employee, Ralph, has begun to take a compassionate kid-brother sort of interest in her—which she has completely misinterpreted—and he soon becomes the center of her fantasies. However, this is all shattered when Hymie, Ralph's partner in the storeroom, tells her of Ralph's wife and children. In a tender and moving fantasy scene Miss Farnsworth informs Ralph that she must go away because "you're too real, there's too much truth in you." She cannot go on seeing him every day, knowing that it had never been as she imagined, or ever could be, and she transfers to a Goodwill branch in the suburbs. The play ends on a

tragic note as Miss Farnsworth, no longer able to escape into fantasy and yet unwilling to face the sterility of what real life has brought her, drifts helplessly into the futile half-world between. 3 men, 1 woman. **SIMPLIFIED INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0761-3 \$4.50**

**NEIGHBORS.** DRAMA. Arkady Leokum. Dynamic and gripping drama, widely hailed in its "Hollywood Television Theatre" presentation on the National Educational Television (NET) Network, in which the decision of a white couple to sell their house to a black couple brings on a surprise and emotionally charged confrontation. **THE STORY:** Chuck and Mary Robinson, anxious to promote the cause of integration, have decided to sell their house to blacks. The house is quite expensive and the neighborhood exclusive, but Chuck and Mary (who are moving to a smaller house nearby) are resolved to face whatever problems may result and to stand firm for their principles. When their buyers, an affluent black couple, arrive, all goes with surprising ease—at first—and a check is accepted as down payment. But then, gradually but inexorably, the unspoken tensions emerge—the black couple stripping away at the facade of self-conscious affability which their hosts have assumed, and flaunting the essential "blackness" which they have no intention of modifying. In the explosive climax of the play all pretense vanishes—on both sides—having a wreckage of good intentions from which only remorse can arise. 2 men, 2 women. **INTERIOR. FEE: \$20 per performance.**  
**ISBN: 0-8222-0809-1 \$4.50**

**THE PASSING OF AN ACTOR.** COMEDY/DRAMA. Willard Simms. Part of the trilogy entitled *Variations on an Untitled Theme*. Presented originally at West Texas State University. A highly original and affecting work which combines power and pathos in its revealing study of an aging actor who seeks to find reality—and himself—through his uniquely personal interpretation of Rostand's *Cyrano De Bergerac*. "...a moving work. It touches the viewer with pathos first, and then comedy, but tragedy, which overrides the whole, is the culminating force." —Amarillo (TX) Globe-Times. Especially recommended for play contest use. **THE STORY:** An aging actor, forced into retirement after a lifetime on the stage, but knowing no other way to live, decides he will create for himself a life entirely of his own choosing. He takes up residence in a rundown, abandoned theatre, and hires other performers to come and act with him in a drama based on Rostand's immortal *Cyrano de Bergerac*, in which he, of course, is Cyrano. However, the play is really a kind of perversion of the original in that it allows Cyrano to live at the close of the play, and also to win Roxanne as his own, forever. At first the actors are rather amused at the Old Actor's comical and quaint actions but, ultimately, one of them becomes quite angry at the way he is being "used." He challenges the Old Actor to a duel, following the true script of the play. The Old Actor now has to make a choice. He can accept the challenge and lose, as Cyrano did, or, instead, he can attempt to retreat as tactfully as possible—and thereby live to fight another day. His decision raises the play to a level of true tragic dimension, and saves the Old Actor from being nothing more than an escapist fool; showing him instead to be an honest, human, sympathetic character somehow pathetic and yet almost noble at the same time. 3 men, 1 woman. **OPEN STAGE. FEE: \$30 per performance.**  
**ISBN: 0-8222-0874-1 \$4.50**

**POTHOLES.** COMEDY. Gus Kaikkonen. A cleverly understated and delightfully funny study of male-female relationships in our modern world of sexual liberation and equal opportunity by a playwright of distinct originality. First presented by Off-Off Television on Manhattan Cable TV. **THE STORY:** Philip and Sophie Nibs are a young couple singled out by their friends for the apparent bliss of their marriage—although they aren't quite convinced themselves that their union is as idyllic as others may think. While having coffee at a cafe they are joined by a friend, Leonard Joy, who, like the others, rhapsodizes on the Nibs' happy state, while lamenting his own inability to establish a solid, lasting relationship with a member of the opposite sex. Urged on by his friends, Leonard makes a halting approach toward a very attractive young lady, Debra Scattergood, who is enjoying her newspaper at an adjacent table. But when his overtures are positively received poor Leonard is suddenly flustered and unsure of what to do next—until Philip and Sophie, good friends to the last, come to his rescue. When Debra and Leonard go off together, Philip and Sophie, at first, share a sense of pleasant anticipation as to what might lie ahead of them, until, on second thought, they realize that they may have witnessed the creation of another relationship similar to their own—in which others will cluck over an envied felicity which, in truth, may be more hoped for than real. 2 men, 2 women. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0908-X \$4.50**

**RUN, THIEF, RUN!** SUSPENSE. Joe Manchester. **THE STORY:** Tony, fresh out of prison, visits his aunt, who is a housekeeper for two wealthy Manhattan bachelors. He is impressed by their lavish town house and intrigued by

his aunt's news that the men are partners in the jewelry business, and keep their gem on the floor above. After his aunt mentions that men are away on a trip and goes off to fix a sandwich, Tony he edges up the stairs. But then there is a clap of thunder, the lights go out, and a man appears on the stairs. It is Mat, one of the partners. He accuses Tony of attempted theft. Tony calls his aunt...but there is no response, and Mat says it is she who is out of town. Mat then questions him darkly about his "accomplices." Tony breaks away but is stopped by Harold, the other partner, who has been hiding near by. Harold is impatient to get things over with, their scheme is to kill Tony, report the robbery to the police (with the "accomplices" making off with the gems), and then collect insurance on the "loss." Tony pleads desperately, but his efforts are in vain and when he tries to run Harold shoots him down. As Harold calls the police the aunt reappears and congratulates her associates on the success of their plan—in which Tony has been the unknowing pawn. 3 men, 1 woman. **INTERIOR. FEE: \$20 per performance. MS.**  
**ISBN: 0-8222-0977-2 \$15.00**

**SLOW MEMORIES.** ONE-ACT PLAY. Barry Litvack. Presented in New York by both The Playwrights Unit and the ANTA Matinee Series, this lyric and highly imaginative short play captures and illuminates those haunting memories bitter and sweet which are so much a part of the stuff of life. **THE STORY:** Martin, "an ordinary man with ordinary memories," lies in bed with his wife, Susan, struggling to clarify and comprehend the illusive memories that fill his mind. Out of the shadows his mother appears, speaking of his boyhood and the promise of the years to come. And then Marylou, his first romantic conquest, recounts with him the self-conscious joy of their youthful ardor. Time passes, life grows complicated, the world changes—and there is the deeper love of a wife to give solace and assurance. But still the memories persist, enriching the present with the bittersweet echoes of the past. 1 man, 3 women. **OPEN STAGE. FEE: \$20 per performance.**  
**ISBN: 0-8222-1044-4 \$4.50**

**THEN AND NOW.** TWO RELATED SHORT PLAYS. Willard Simms. A brace of exceptionally imaginative and very funny short plays which, Janus-like, look backward (the first play) and forward (the second play) in time. First produced in Los Angeles as a double bill, the plays can be presented separately with equal effectiveness. **THE STORIES:** The first play, THEN (subtitled I Love Lucy Who?), takes place in 1957 in a small Theatre in Connecticut, where Neville Smythe, a cape-swinging classical thespian of the old school, offers acting instruction to young hopefuls aiming for careers in television. The present batch of would-be superstars includes a compulsive stutterer (who fancies himself as a future network anchorman); a sexy, foul-mouthed blonde who has appeared in "art" films (meaning soft porn) but wants to move up to bigger (and better) roles; and a handsome, painfully conceited leading man type who aspires to be a talk show host. Neville's method is to plunge them into his beloved "*Cyrano de Bergerac*"—which results first in a near mutiny and then in some surprisingly affecting (albeit very funny) moments. In the second play, NOW (subtitled Soft Discs Don't Drive Hard Enough) the time is 1987 (or later), the place a high-tech, futuristic employment office in Los Angeles, dominated by a super-computer named "Leslie." Programmed to give almost human responses, Leslie is both the nemesis and delight (and even the love object) of the office manager, Mr. Worthmore, and, more than that, becomes a vital element of the play. In fact Worthmore, his compliant secretary, Miss Bunson, and a luckless job-seeker, Luke Luckington, all find themselves hilariously ensnared in Leslie's toils before the play reaches its ironic—and cautionary—conclusion. 3 men, 1 woman. **INTERIORS. FEE: \$50 per performance when produced together; \$25 each when produced individually.**  
**ISBN: 0-8222-1131-9 \$6.50**

**TOO CLOSE FOR COMFORT.** COMEDY/DRAMA. Jack Dunphy. **THE STORY:** An absorbing play about a suicide prone young man on the verge of jumping off a bridge, only to be interrupted by his bitterly sardonic mother, whom he ran away from many years before, after attempting to kill her. She no longer recognizes him, having been fleeing him in fear for all this time. Two ultra-civilized, do-gooders enter to rescue the young man. However, they seem more interested in out-doing each other in dwelling on their personal feelings over the young man's attempt at death, than in actually helping him. At last, in a chilling ending, we realize that they are not really concerned about saving his life, but in witnessing his morbid end. 3 men, 1 woman. **EXTERIOR. FEE: \$20 per performance. MS.**  
**ISBN: 990195 \$15.00**

**TWO FOOLS WHO GAINED A MEASURE OF WISDOM.** COMEDY. Tim Kelly. After Anton Chekhov's short story "Nothing to Choose Between Them." A clever and engaging short comedy which deals with a timeless situation: a young husband's fear that his eccentric relatives will embarrass him in front of his bride. Highly recommended for play contest use. **THE STORY:** A young husband is forced to visit the country estate

of his rich aunt—somewhere in the vast reaches of rural Russia. She is an eccentric and dislikable tyrant, and the nephew is nervous and upset because he fears the old lady will shame him in front of his shy, gentle bride. Their first contact is with the maid, who is disagreeable and rude, and the meeting with the aunt turns into a hilarious romp, as she talks to herself, smokes a cigar, and proves to have very few inhibitions, to say the least. The groom is certain his bride will be shocked into leaving him, but then she confesses her own dark secret—her relatives are, if anything, even worse! Anton Chekhov's blend of laughter and sentiment, and his uncanny perception of the interior workings of men and women are delightfully captured in the adaptation, and make this short play a gem of rich humor and characterization. The running time of the play is about twenty minutes. 1 man, 3 women. INTERIOR. **FEE: \$25 per performance.**

ISBN: 0-8222-1182-3

**\$4.50**

**USED CAR FOR SALE.** DRAMA. Lewis John Carlino. **THE STORY:** Produced by the American National Theatre and Academy. Charlie Ingersoll lives alone on the outskirts of a Midwestern town. His only companions are a parakeet that refuses to talk, and Desdemona, a vintage Ford; still bright and shiny under Charlie's careful hand. Charlie refuses to grow old from loneliness. He runs an ad in the town paper offering Desdemona for sale, with the sole purpose of getting people to come out and talk to him. Sunday of each week, when the paper comes out, Charlie gets his visitors. Things take a turn for the worse, however, when Charlie suddenly finds himself confronted by the classified ad clerk of the newspaper, who has come to tell him people have been turning in complaints. He must either sell his car or the paper will cancel his ad. After he leaves Charlie feels a bitter loneliness crashing down around him. His thoughts are interrupted by the appearance of a young girl who has come to inquire about Desdemona. Charlie pulls the tarp off the car, and for the first time someone sees Desdemona just as he does; not as just a car, but as "A fine lady all fit out for a ball." The price for Desdemona is one hundred and fifty. The girl confesses she only has twenty dollars and can make payments of only two dollars a week which she promises to bring out every Sunday. Charlie's eyes twinkle. "That'll take a long time," he muses. The classified ad man returns breathlessly to tell Charlie his editor wants to use the story of his loneliness. He has even offered to let Charlie continue to run the ad free. Charlie smiles. Desdemona has been sold. And it looks as if he's not going to be needing the ad anymore. 3 men, 1 woman. EXTERIOR. **FEE: \$20 per performance.**

ISBN: 0-8222-1197-1

**\$4.50**

#### 5 CHARACTERS

**ABSTINENCE.** A TURN. Lanford Wilson. Written for the twentieth anniversary gala honoring New York's famed Circle Repertory Company (of which the author is a founding member) this witty, clever and very funny short piece pokes wicked fun at Manhattan's self-impressed "smart set." **THE STORY:** The place is the front hall of a very chic Manhattan apartment, where the hostess, Winnie, is giving a party for one of her pet charities—in this case, Liars Anonymous. A late arrival, who is intercepted by the worldly wise maid, Martha, is one Danna—who claims to be both on the wagon and a very dear friend of Winnie. She is also, as it develops, rather close to Winnie's husband, Lon, as well (they claim to have shared a wild night of passion involving the bizarre use of vegetables). But if Lon is a philanderer, Winnie, according to Danna, is worse; and then there is Joe, a handsome rogue who informs the others that he is an incredibly rich physicist, has climbed Mount Everest solo, has a titled wife, and who sweeps Danna off her feet. As the conversation grows more dazzling (and the lies more extravagant) only Martha, the maid, remains unfazed by the whole mad scene—after all, she has seen it all many times before, and who cares what these crazy people do or say anyway? 2 men, 3 women. SIMPLE INTERIOR. **FEE: \$30 per performance.**

ISBN: 0-8222-0004-X

**\$4.50**

**THE ART OF SELF-DEFENSE.** COMEDY. Trish Johnson. First presented by the renowned Actors Theatre of Louisville. A funny, wise, and ultimately powerful depiction of five modern women who casually meet at a health club, and who eventually, through growth, discovery and mutual support, change the quality of their lives. "A gentle, insightful comedy, the play is an extended metaphor about five women in an Oriental self-defense class. It works marvelously. She accomplishes in thirty minutes what some playwrights can't seem to do in two hours." —Louisville Courier-Journal. **THE STORY:** The play unfolds in a series of scenes in and around a health club. Five women, from a variety of widely differing backgrounds, meet in a T'ai Chi class. The male instructor is unseen, a voice from the wings. He introduces them to T'ai Chi, which is a mixture of meditation and self-defense. Over a period of time the women, among them a young mother, a personnel director and a corporate lawyer, discover the strength that friendship among women can provide. But even this knowledge can prevent one

of them, a meek but modestly ambitious office worker who is encouraged and supported by her fellows, from a failure of courage at the crucial moment. The play ends dramatically with a recognition that each woman is responsible for the quality of her own life. 5 women. UNIT SET. **FEE: \$30 per performance.**

ISBN: 0-8222-0069-4

**\$4.50**

**THE BRIDE COMES TO YELLOW SKY.** COMEDY. Frank Crocitto, from the story by Stephen Crane. A classic tale of the "Old West," skillfully adapted into a warmhearted and delightfully amusing short comedy. Especially recommended for play contest use. **THE STORY:** After many years of stern bachelorhood, the Marshal of Yellow Sky has gone off to be married in secret, but now, returning with his bride, he is embarrassed to let the townspeople know what he has done. He tries to persuade his bride to sneak into town the back way, but she misunderstands his sheepishness and is about to take the next train home when trouble erupts in the form of Scratchy Wilson, an aging gunslinger who has come hunting for the Marshal. But when Scratchy finds out that his nemesis is unarmed, he is slowed down—and when he discovers that he is married, he is stopped dead in his tracks. There's just no point (or satisfaction) in feuding with a newly married man or in carrying on in front of a lady. So it's all off as far as Scratchy is concerned. As for the Marshal—well maybe being married has its points after all. So it's on into town, to introduce his bride to all the good citizens of Yellow Sky. 4 men, 1 woman. SIMPLE EXTERIOR. **FEE: \$25 per performance.**

ISBN: 0-8222-0152-6

**\$4.50**

**CRAWLING ARNOLD.** COMEDY. Jules Feiffer. A hilarious, perceptive spoof of modern society and its "hang-ups," by the brilliant writer, cartoonist, humorist and social critic. Concerned with a young man in his thirties who has regressed to crawling on all fours in order to be more attractive and conspicuous, the play pokes fun both at the maladjustments of our times and the fumbling hopefulness with which we so often try to cope with them. **THE STORY:** Barry and Grace Enterprise, a couple in their seventies, have two sons; one a thriving two-year old and the other Arnold, a young man in his thirties who crawls on all fours, insists on a lemon peel in his martini and is forever misplacing his coloring book. The Enterprises also have a lavish air raid shelter complete with a library of old "Our Gang" movies and four years' worth of "Readers Digest" back copies; plus a rather snippy black maid whose feelings have been ruffled by their offer of a separate-but-equal shelter for her. As for Arnold, the Enterprises' concern about him has led to a consultation with Miss Sympathy, a pert, young psychiatric social worker who comes by to do what she can to help straighten him out—and up. She and Arnold are hitting it off rather well when the alert sounds for an air raid drill, and it's down to the shelter for everyone—except that Millie, the maid, has already locked herself in and the "white imperialists" out. So Miss Sympathy joins Arnold on the floor (an accepted crisis position) and their increasingly intimate confessions continue to an offstage obligato by the senior Enterprises. Arnold admits that he has rediscovered the forgotten value of being naughty, and Miss Sympathy concedes that she finds him overpoweringly attractive but what if the all-clear should sound? But it won't. It's broken. That's what Arnold did that was naughty today. 2 men, 3 women. EXTERIOR. **FEE: \$25 per performance.**

ISBN: 0-8222-0247-6

**\$4.50**

**FAITH, HOPE AND CHARITY.** THREE SHORT PLAYS. Israel Horovitz, Terrence McNally and Leonard Melfi. A trio of related short plays by three of our theater's most successful and respect writers—which echo a similar three-part program (entitled Morning, Noon and Night) which was presented on Broadway some twenty years earlier. Concerned with the terrors and pitfalls of modern urban life, the plays also find zany humor—and hope—amid the disorder. "The interesting thing about the new program is that all three writers have held on to their individual styles, which made them interesting playwrights 20 years ago." —Star-Ledger. "The plays, set in Central Park, are comic, provocative and touching, imbued with desperation and delight an extraordinary trilogy—a parable of modern times—worthy of its esteemed authors." —NY City Tribune. "...thought-provoking in addition to being funny." —NY Native. **THE STORIES:** In the first play, FAITH, by Israel Horovitz, a group of 1960s radical writers hold a reunion, twenty years later, in front of the statue of the Polish King Jagiello in New York's Central Park. Reared in an age of sex, booze, drugs and explicit language, the group finds that time, and the demands of making a living, have both drained their passions and left their dreams half-realized. But the daughter of one of them, speaking for her own generation, confronts them with the legacy of cynicism and hopelessness which they have passed on, whether or not they realize it. The second play, HOPE, by Terrence McNally, takes place in the same setting, but this time the central figures are a young brother and sister who have come to the park before dawn to honor the memory of a close friend who has committed suicide after becoming ill with AIDS. They meet a nun in civilian clothes (who is really not a nun at all, but who nevertheless admon-

ishes the boy for his salty language); a man listening to Mahler on his headphones; and a chatty lady who has come to feed the pigeons. Although they meet by chance, and have little in common, somehow they manage to infuse each other with a sense of hope as the sun, at last, comes up over the quiet city. In the third play, **CHARITY**, by Leonard Melfi, the action again takes place at the same site in Central Park, but this time after nightfall. A woman swigs brandy and talks to the statue and then, suddenly, draws a gun and accosts another woman, an artist who has come to capture the statue on canvas. But the gun isn't loaded. In fact, as she demonstrates by persuading the artist to "hold up" another pair of evening strollers, the gun is really a way to spread love and good cheer—which, with infectious whimsy, the play most certainly does. 2 men, 3 women. **EXTERIOR. FEE: \$60 per performance when produced together; \$25 each when produced individually. ally.** ISBN: 0-8222-0380-4 **\$6.50**

**THE GREAT AMERICAN CHEESE SANDWICH.** COMEDY. Burton Cohen. A joyously irreverent, highly original satire, which pokes zany fun at our most cherished All-American "virtues." Selected for inclusion in the prestigious *Best Short Plays* series. **THE STORY:** The scene is the kitchen of an "All-American" farmhouse, where Father and Mother, abetted by teenage daughter Betsy (who is eight months pregnant) and football player son Tom (who wears women's clothes), are wrestling with a family crisis—the State Fair is approaching but Mother can't make her prize-winning corncob jelly, as all the corncocks are sour. Tom turns for advice to his football coach who, after due reflection sagely suggests that they "Wait 'til the sun shines, Nellie"; while the others offer bizarre soliloquies recounting the miraculous properties of the good old American Cheese Sandwich, which never fails to come through in an emergency. In fact it saves the day once more, when it is decided that their entry for the Fair will be American Cheese Sandwich Jelly—whereupon happiness is restored and all huddle together for a family portrait smiling in unison and saying "Cheese!" as the flashbulb pops. 3 men, 2 women. **INTERIOR. FEE: \$25 per performance.** ISBN: 0-8222-0479-7 **\$4.50**

**IN FIREWORKS LIE SECRET CODES.** COMEDY. John Guare. One of the three plays selected by Edward Albee to initiate the one-act play festival of the newly formed Lincoln Center Theatre Company. Filled with the sharp and funny observations which are hallmarks of Mr. Guare's highly individual style, the play works on two levels as it captures both the surface glitter and underlying tensions of sophisticated New Yorkers at a penthouse cocktail party. "The center of the evening, and its high spot as playwriting." —Village Voice. "It is a masterful work." —Hollywood Reporter. "...gives evidence of this dramatist's irrepressible comic spirit." —The New Yorker. **THE STORY:** The scene is a penthouse terrace on Manhattan's West Side, where a group of friends had gathered to watch the Macy's Fourth of July fireworks display on the Hudson River. As they sip wine and call out the changing colors, they also reveal the unrest beneath their apparent ease: One of the two male lovers who share the penthouse has decided to return to his native England; another couple sheepishly admits that they are fleeing Manhattan life for suburban New Jersey. The play ends as it began—good friends exchanging amusing anecdotes in the spirit of relaxed companionship—but the glints of truth which have emerged make it clear that their lives are more troubled and uncertain than appearances might suggest. 3 men, 2 women. **EXTERIOR. FEE: \$25 per performance.** ISBN: 0-8222-0560-2 **\$4.50**

**JUNK YARD.** DRAMA. Lewis John Carlino. **THE STORY:** Simon Peterson and his daughter, Anne, run a junk yard. Both have a special feeling about their work. To them, a junk yard is a place where things come to keep from becoming junk; things that can be patched and painted and become useful once again in people's lives. Into this atmosphere comes a wounded young stranger who has just attempted a hold-up. At gunpoint, he forces Simon to hide him from the police. Instantly, Simon realizes the great challenge. Here is the most valuable piece of merchandise he's ever had in his yard; a piece of human junk! A man frightened and discarded by a society he can neither face nor understand. The only thing that can save him is love and gentleness. The gentleness, Simon can offer, but the man needs the sort of love only a woman, only Simon's daughter, Anne, can give. Simon contrives to leave the two alone for a while, and in those magic minutes, we realize Anne, also, longs for this kind of love. The two reach for each other like little children. Simon returns to find his plan has worked: Anne has promised to wait for the stranger. With her love to come back to, the man can give himself up and face the society he has attacked. At last, Simon has saved something more than a baby carriage or a chair. The challenge has been met! 4 men, 1 woman. **INTERIOR. FEE: \$20 per performance.** ISBN: 0-8222-0605-6 **\$4.50**

**LEGEND OF CAMILLE.** DRAMA. Charles George. Based on the famous *Camille*. There have been many versions of this romantic story, but it has

remained for Charles George to condense the story into one act. And with a cast composed entirely of women! All the pathos of this great story is told within thirty-thirty-five minutes' playing time. 5 women. **INTERIOR. FEE: \$20 per performance. MS.** ISBN: 990313 **\$15.00**

**LIFE UNDER WATER.** COMEDY. Richard Greenberg. A piercingly funny and perceptive short play which, in its production by New York's Ensemble Studio Theatre, as part of their One-Act Play Marathon, brought immediate popular and critical acclaim to its author. "LIFE UNDER WATER is no mere gem. It is a full-bodied forty-five-minute work that marks the arrival of a young playwright with a big future." —NY Times. "...a fully realized piece of high comedy, sharply observed and rich in feeling." —Village Voice. "Greenberg, like a champion fencer, hits with the fewest, fastest, most economical strokes right to the heart. And with what witty disenchantment, what heartbreaking humor!" —NY Magazine. **THE STORY:** The setting is the present day Hamptons, that sun drenched stretch of expensive ocean frontage where the rich and privileged while away their summers. Two attractive college girls, Amy-Joy and Amy-Beth, are looking for a good time, and think they have found it in the person of Kip, a handsome preppie who is in flight from the lavish home he shares with his divorced, domineering and bitingly sophisticated mother and her narcissistic married lover. And romance does develop, if not quite in the manner anticipated, as the triangular affair of the young people is deftly counterpointed against the vapid relationship of the older couple. But while high comedy and sharp observation prevail, the play yields a lacerating portrait of a contemporary upper middle-class that is, sadly and humorously, bored, self-indulgent and emotionally reckless. 2 men, 3 women. **EXTERIOR. FEE: \$25 per performance.** ISBN: 0-8222-0660-9 **\$4.50**

**THE MAN WHO CLIMBED PECAN TREES.** COMEDY/DRAMA. Horton Foote. Filled with moments of poignance and gentle humor, this quietly understated play captures the essence of small-town Texas life during the years of the Great Depression. First produced by New York's Ensemble Studio Theatre, as part of its annual Marathon of New American One-Act Plays, where it earned both critical and popular acclaim. **THE STORY:** The character of the title is Stanley Campbell, publisher of the local newspaper in Harrison, Texas, who has taken to climbing the pecan trees in the Courthouse Square when he is in his cups—which, of late, is most of the time. He also makes threatening phone calls to his brother-in-law, whom he suspects of having an affair with his wife and to a former family friend who embezzled the Campbell inheritance. His antics are borne patiently by his cheerfully resigned mother (who clings pathetically to the belief that there is still much to be thankful for and that her children are well and happy) and by his brother (who holds himself responsible for the loss of the family fortune). However Stanley's wife, Bertie Dee, has had enough of his accusations and drunkenness and has taken to locking him out of the house. And, throughout the play, it is evident that the malaise that grips the nation (the Great Depression of the 1930s) has not spared Texas nor the Campbell family, and while the rich, downhome dialogue of the play abounds in trenchant humor and revealing reminiscences the underlying sense of pain and discouragement shadows all that is said and done—as these are people for whom early promise has given way to defeat and disillusionment and the unsettling realization that they are helpless to reverse their fate. 3 men, 2 women. **INTERIOR. FEE: \$25 per performance.** ISBN: 0-8222-0724-9 **\$4.50**

**THE NECKLACE IS MINE.** DRAMA. Agnes Emelie Peterson. **THE STORY:** Wealthy Mrs. Edgerton gives her home to be used as a children's hospital, and to establish a fund for its maintenance she sells her diamond necklace. The bank's car is to call for the necklace the evening after the reception Mrs. Edgerton is giving to her friends. Among the guests is Isabel Ritchie, widow of Mrs. Edgerton's brother, who is desperately in need of money, and as desperately in love with handsome and unscrupulous Jim Parrish, for whom a penniless woman holds no charm. Learning that the necklace is in the house safe, and that only one servant is home, Isabel remains after the other guests depart, succeeds in isolating the house from outside communication, and forces Mrs. Edgerton to turn the necklace over to her. Through the shrewdness of Hannah, the maid, the tables are suddenly turned, and Isabel is outwitted. 5 women. **INTERIOR. FEE: \$20 per performance. MS.** ISBN: 990157 **\$15.00**

**REASONABLE CIRCULATION.** COMEDY. P.J. Barry. Selected for the noted *Best Short Plays* series, this clever and very funny short play follows the fortunes of a group of office workers as they deal with the problems, both professional and personal, which arise during a typical workday. The main qualities which they have in common are utter boredom with their jobs (and contempt for their boss) and a desire to "beat the system" when-

ever possible—which leads to an exceptionally perceptive and amusing examination of the inevitable disparity between what they want and what they actually have. **THE STORY:** The place is the regional circulation department of a New York publisher of directories, where a group of bored clerks are typing away listlessly under the watchful eye of Norman, their annoyingly gung ho and snidely petty boss. Sandra and Colleen are preoccupied with their romantic problems; Marta, recently promoted to Regional Circulation Assistant, is (at Norman's bidding) taking the "Chink" and the "dwarf" in the printing department to task about some misprinted brochures while John, an actor and office temp, is impatiently awaiting the call from his agent which could be his ticket to a better life. Managing to type and talk at the same time, most of their attention is focused on personal matters, which intrude via repeated phone calls, much to Norman's annoyance. Sandra, it appears, is about to be dumped by her fiancé, Lenny; Colleen, arguing about her boyfriend, Marco, is banished from home by her unsympathetic mother; and John ends up shouting at his agent in frustration. But after the storm comes the calm, as Sandra begins to wonder whether Lenny's younger brother might not be the better match for her anyway; Colleen makes up with her mother; John's agent calls back with the news he has been hoping for; Norman decides that the brochures are okay after all; and Sandra, feeling a bit flighty, answers the phone by saying "Reasonable Circulation"—which, under the circumstances, seems to be a rather apt description. 2 men, 3 women. **INTERIOR. FEE: \$25 per performance. ISBN: 0-8222-0947-0 \$4.50**

**THE ROAD TO THE GRAVEYARD.** DRAMA. Horton Foote. A haunting, eloquent short play which captures the anguish and ennui of a Texas family facing the inexorable disintegration of their way of life which is soon to be lost completely in the coming turmoil of World War II. Successfully produced by New York's celebrated Ensemble Studio Theatre, as part of its one-act play festival, "Marathon '85." "In roughly a half-hour, he surveys the tragic ruins of a household even as he looks back, with more anger than nostalgia at a world whose idyllic glow belies all manner of unacknowledged neuroses and sexual and economic injustices." —NY Times. "The play, like so many of Mr. Foote's plays and movies, is set in a small Texas town, in the living room of a family on the very brink of collapse, their decorum the thinnest camouflage for desperation." —The New Yorker. **THE STORY:** The place is a small town in Texas, the time 1939, shortly before the onset of World War II. India, a spinster who is resigned to the task of caring for her aging, and increasingly senile, parents, is hopeful that her weak-willed brother, Sonny, who holds a menial job at the local movie house, will seize the opportunity to open his own theatre, a prospect which could bring the family the security she so desperately longs for. But Sonny, indecisive as always, is fearful of striking out on his own and is resigned, instead, to settling for marriage with an older woman deemed unsuitable by the family. In a series of subtle, deeply affecting scenes, we come to learn the elements of India's disaffection; her concern for her failing parents; her impatience with her gossipy lifelong friend and fellow spinster, Lyda, whose existence has become as sterile as her own; and her disappointment with the feckless Sonny, who seems unable to take hold of his own destiny, much less assume the responsibility for the fate of others. In the end the play is a moving study of loss and desperation, and of decent, well-intentioned people who must stand by helplessly while a way of life is forfeited to a changing order which they are unable to fully comprehend or accommodate. 2 men, 3 women. **INTERIOR. FEE: \$25 per performance. ISBN: 0-8222-0959-4 \$4.50**

**ROMANCE, INC.** COMEDY. Glenn Hughes. **THE STORY:** Alice works at a travel bureau, arranging tours for others but never realizes her dream of taking a trip of her own. Not only is she doomed to stay at home, but she is in danger of losing her job because of poor business. It is Minnie Brown, a shy spinster, who inherits a fortune, who unexpectedly changes the course of things. Alice befriends Minnie and is offered the chance to accompany her on a world tour. To make matters even better, a rich and handsome young man, who has shown interest in Alice, makes reservations for the same tour. There is plenty of romantic appeal in the entire play and a considerable amount of comedy supplied by Minnie and by Pat, Alice's friend, who is a slangy foil for Alice's conventional sweetness. 5 women. **INTERIOR. FEE: \$20 per performance. MS. ISBN: 990226 \$15.00**

**THE ROOT OF CHAOS.** COMEDY. Douglas Soderberg. A bizarre, acerbic black comedy, using absurdist theatricality to underscore its bitingly funny comments on the fate of a small-town family which has fallen victim to modern man's mindless plundering of the earth's riches. Produced (twice) with great success by the Actors Theatre of Louisville as part of its '84 Shorts and 9th Annual Humana Festivals. "...the family relationships are hilarious and the dialog campy in the best sense." —Variety. **THE STORY:** The place is the home of the Cernikowski family in Centralia, Pennsylvania, where a sub-

terranean fire in the abandoned coal mines has been burning out of control for years and moving steadily closer to the houses of the few remaining residents. The Cernikowskis, father Joe, mother Wilma, teenage daughter Doublemint (named after her grandmother) and nine-year-old son, Skeeter, seem to be oddly unconcerned about their own peril, although Wilma does make daily measurements of the ever-widening crack in their cellar wall. But the grotesque unreality of their threatened existence is reflected in the matter-of-fact way in which they discuss events which, to "normal" people would seem something more than casual—such as Doublemint's off-hand announcement that she decided to take off her clothes in the school principal's office; or Skeeter's deadpan mention of having been sexually molested by a group of neighborhood bullies; or, worst of all, their ho-hum reaction when Wilma is incinerated in the cellar by escaping coal gas, ignited when Joe strikes a match to light Doublemint's cigarette. Eventually, after Doublemint is killed by lightning, Skeeter begins to show the first hints of honest fear and concern. But this is short-lived when he is felled by a fatal stroke, leaving Joe gamely trying to convince himself that he is not afraid, despite the collapse and destruction all around him, and notwithstanding the arrival of a foul-mouthed Officer of Surface Mining, who helps himself to the Cernikowskis' leftover casserole before sending Joe off to join the others by means of a well-placed bullet. 3 men, 2 women. **INTERIOR. FEE: \$30 per performance. ISBN: 0-8222-0966-7 \$4.50**

**ROUTED.** COMEDY. Jeffrey Sweet. Created as a companion piece for *Stops Along the Way*, this highly imaginative and very funny play employs the simplest of theatrical means to explore the plight of an unemployed suburbanite who finds solace in taking over his son's newspaper route. Presented by New York's Ensemble Studio Theatre as part of its celebrated One-Act Play Marathon. **THE STORY:** Having recently been let go after a dispute with his employer, Clark is free to take over his son's newspaper route during the boy's illness. Intending only to fill in for a few days, Clark quickly develops a manic enthusiasm for the job and is even able to take revenge on his former boss (who is on the route) by tearing the comics page out of his newspaper. Turning aside his wife's pleas that he look for another job, and ignoring his son's readiness to take the route over again, Clark stubbornly plunges on until the supervisor of the newspaper company informs him that his services are no longer required. The crisis reached, Clark turns against his family and, in the disturbing, yet touching dénouement of the play, tries to wrest the delivery bag away from his son by force, only, once again, to be done in by circumstances, from within and without, which he cannot control or, sad to say, fully comprehend. 2 men, 2 women, 1 boy. **OPEN STAGE. FEE: \$25 per performance. ISBN: 0-8222-0973-X \$4.50**

**SLACKS AND TOPS.** A TABLOID FARCE. Harry Kondoleon. Winner of the 1983 Obie Award as most promising playwright of the season. Presented by New York's famed Manhattan Theatre Club, this highly irreverent and brilliantly imaginative black comedy introduced a young writer of exceptional talent and originality to a wide audience. Zany, bizarre, and wildly funny, the play offers a biting commentary on the All-American family and the torments which lie beneath its ostensibly calm surface. "...snakes through the theatre like an air-raid-siren its caustic, surreal humor and bizarre vision are original and special." —NY Times. **THE STORY:** In a motel room near Kennedy Airport, Wanda and Edwin are preparing to embark for Africa. He is a college professor disposed to having affairs with his students (after which he has them expelled); she is a perennially stoned devotee of Vogue magazine who wants to start a new life. Both parents despise their grown daughter, Constance, who arrives at the motel in the clown makeup she wore to a church bazaar earlier in the day, and is determined to join in their escape or stop them from departing. As they hilariously bicker, several decades of grievances are dredged up—and a murder takes place. In the end, there are outrageous, but telling comments about a host of other subjects, including families, organized religion, sex, marriage, compulsive shopping and even the "desiccation of European cities," all delivered in a bracing, madcap style which sweeps through the theatre with its fresh, invigorating originality. 2 men, 3 women. **INTERIOR. FEE: \$25 per performance. ISBN: 0-8222-1038-X \$4.50**

**THE TRANSFIGURATION OF BENNO BLIMPIE.** ONE-ACT PLAY. Albert Innaurato. Winner of the Obie Award. A searing, sometimes shocking, brilliantly conceived black comedy by a writer of major importance. Dealing with the twisted lives of people who are considered "freaks" by others, the play finds humor, as well as powerful compassion, in its harrowing recital of their plight. "This evening is strong stuff, but good stuff." —NY Times. "There is a fresh and powerful new voice in the theatre." —NY Post. "stuns and shatters. Bold, haunting and thoroughly compelling. It's what great plays are all about." —NY Daily News. **THE STORY:** Benno Blimpie is an enormously fat, and desperately unhappy, young man who is literally eating himself to death. Rejected by his coarse family, and a world which holds

him in contempt, Benno watches bitterly as the history of his life is played out in scene after scene around him. His foul-mouthed, unloving mother; his gross, derisive father; his sex-obsessed grandfather, who courts disaster with a teenaged nymphet—all subject him to derision and scorn. Trapped beneath Benno's gross exterior, there is a sensitive and feeling person with needs that cry out for fulfillment. But he learns that a love of beauty is not enough and, trapped within his ugliness, he can only shut himself away and methodically eat himself into oblivion. 3 men, 2 women. UNIT SET. **FEE: \$25 per performance.**  
**ISBN: 0-8222-1167-X** **\$4.50**

**THE WIDOW AND THE COLONEL.** COMEDY/DRAMA. Rochelle Owens. An insightful, warmhearted and amusing play which deals with the courtship of George Washington and Martha Custis. Originally written for radio, under a grant from the National Endowment for the Arts, the stage version offered here, specially prepared by the award-winning author, was selected for inclusion in *Best Short Plays*. "A rare and daring dramatic imagination." —NY Times. "A true theatre poet." —Newsweek. **THE STORY:** Is concerned with the courtship of the tall, young frontier colonel, George Washington, and the young widow, Martha Custis. The action begins at a musical event attended by Martha Custis and her friend, Mrs. Chamberlayne, at which the dashing Colonel Washington appears to pay too close attention to the bewitching Sally Fairfax, the wife of one of his oldest friends. But, aided by Mrs. Chamberlayne, the two young people come together in a series of amusing and sensitive encounters which reveal the yearnings and contradictions that beset them both. And, in the end, the depth of their feelings for each other is made real and plans begun for the joyous occasion of their wedding. 2 men, 3 women. OPEN STAGE. **FEE: \$20 per performance.**  
**ISBN: 0-8222-1252-8** **\$4.50**

**WINE IN THE WILDERNESS.** DRAMA. Alice Childress. First produced on educational television in Boston as part of a special experimental series of black drama, this compelling and highly imaginative play speaks eloquently of the black experience in America. "...a superb and shattering drama of raw emotions." —Boston Herald Traveler. "...the perfect premiere for his ambitious local project." —Boston Globe. **THE STORY:** As described in the Boston Herald Traveler: "The drama was woven around a young girl, played by Abbey Lincoln, befriended by an artist looking for a model of a grass roots woman, ignorant and unattractive, for his triptych. It opens amidst Negro riots that have burned the girl out of her apartment and Abbey gets off a few cracks that hit home when the artist and his friends haul out the Afro-American bit by crying, 'The Afro-Americans burnt down my home. They holler 'Whitey' but who did they burn down—me!' There were many poignant moments as the two were magnetically drawn together and pushed apart. Abbey's fear of falling in love with the artist, his desire to hold her there only long enough to paint her for his triptych, her disillusionment when she finds out, from Old Timer, one of the neighborhood's characters, that he wants a woman who's ugly and ignorant for his model. What WINE IN THE WILDERNESS captured was the turmoil the blacks feel, the pretenses they assume—like wearing straight-haired wigs—the looting of their own people in a riot—something Old Timer rationalized in a humorous manner." But something which, like the other deeply felt revelations in the play, goes directly and surely to the heart of the racial dilemma. 3 men, 2 women, off-stage voice. INTERIOR. **FEE: \$30 per performance.**  
**ISBN: 0-8222-1261-7** **\$4.50**

**YES MEANS NO.** FARCE. Howard Emmett Rogers (added dialogue by Helen and Nolan Leary). **THE STORY:** Young Teddy Lawson is in bad with his father. He tells Dad he wants to marry Edith and needs cash for honeymoon expenses. Dad hits the ceiling, claiming that Teddy, who works for him, has no backbone, having never learned to say "No" to customers wanting easy credit. Father agrees, however, to give Teddy \$100 every time he says "No" during lunch hour. Teddy overreaches himself and nearly ruins the business. But all ends well and the young people are ready for their honeymoon with plenty of Dad's money to their credit. 3 men, 2 women. INTERIOR. **FEE: \$25 per performance.**  
**ISBN: 0-8222-1286-2** **\$4.50**

#### 6 CHARACTERS

**BALLOON SHOT.** COMEDY. Joe Manchester. A delightful short comedy about an implausible convict whose tall tales of bizarre prison escapes are getting on his cellmates' nerves until the wildest story of all comes true. **THE STORY:** The action takes place in a prison cell shared by four inmates. One of these is Desmond, whose stories of his prison experiences—and the outlandish escapes he has engineered—are beginning to grate on his cellmates. There is open doubt as to whether he really did slip away from Alcatraz in a homemade submarine, or tunneled out of Sing Sing via the warden's wine

cellar. His latest scheme, which is to depart from the present premises by balloon, brings on a noisy debate and the demand that if he is telling the truth he must take the others with him. Two guards arrive to investigate the resulting ruckus, and Desmond's chief antagonist takes pleasure in revealing what all the fuss is about—whereupon Desmond is taken off to see the warden. But in minutes a siren sounds. A prisoner has knocked out a guard and escaped—over the walls and away in a balloon, no less. 6 men. INTERIOR. **FEE: \$20 per performance.**  
**ISBN: 0-8222-0093-7** **\$4.50**

**BUDDIES.** DRAMA. Mary Gallagher. First presented by New York's Ensemble Studio Theatre, as part of its noted One-Act Play Marathon. A sharply drawn study of the lives and loves of six joyously uninhibited college students, which delves beneath their surface exuberance to reveal the fears and longings which trouble them. "...what makes Miss Gallagher's writing particularly impressive is not her warm and touching account of her lonely, would-be lovers, but her ability to capture the camaraderie, conflicts and humor of all her play's buddies, male and female." —NY Times. "Mary Gallagher's BUDDIES is a choice one act." —WQXR. **THE STORY:** The setting is the cluttered living room (and front porch) of an old frame house near the campus of a Catholic men's college in the Midwest. It is a summer night in the pre-Vietnam sixties, and the occupants of the house, three laid-back male students, are filling in their time with beer and rock music while waiting for classes to begin. They are visited by several young local ladies of their acquaintance, and while the resulting repartee is lively and often hilarious, deeper concerns are soon revealed. One of the girls, shy and a bit awkward, is unable to convey her feelings to one of the boys—who is equally clumsy in sensing her attraction. And another girl, a sexual tease fresh from an overseas jaunt, threatens to disrupt things further by flirting indiscriminately. Ultimately the play is a touching and revealing examination of the nature and vulnerability of friendship, and sad-funny conflicts which, regardless of time or place, are an unavoidable part of the process of moving into young adulthood. 3 men, 3 women. INTERIOR/EXTERIOR. **FEE: \$25 per performance.**  
**ISBN: 0-8222-0160-7** **\$4.50**

**THE COMEBACK.** COMEDY. A.R. Gurney. An irreverent, imaginative and highly amusing retelling of the Odysseus legend, first produced by the Cambridge (MA) Image Theater Workshop. "...a spirited and provocative offering." —Boston Traveler. "...a sharp and biting wit." —Boston Herald. **THE STORY:** As outlined in the Boston Traveler: "While director Paul John Austin, portraying a reporter later identified as Homer, waits for the story to 'jell,' it's like a gay party except for the brooding Telemachus, grousing like Hamlet at his mother's wedding feast. The 100 suitors of his mother, Penelope, have cocktails in the rumpus room, only Antinous emerging now and again to goad the youth about his reading Kafka and Dostoyevsky all summer. Then enters Penelope to send him to the cellar for a big barrel of wine and paper cups, to chide him about dreaming. And finally the return of Odysseus, or rather the 'reentry' since it represents a problem, this returning home. Mr. Gurney has a lot of fun superimposing sailing and skiing, cocktail parties and servant problems, such appurtenances to modern life as bongo boards and Madras dinner jackets. It's all fun, with an underlying but glancing blow at deeper thought." But a blow that is felt—as out of the biting wit comes a perceptive and telling commentary on the way people were, are and always will be. 4 men, 2 women. SIMPLE EXTERIOR. **FEE: \$30 per performance.**  
**ISBN: 0-8222-0229-8** **\$4.50**

**THE EYE OF THE BEHOLDER.** A PERSPECTIVE IN ONE ACT. Kent Broadhurst. Initially presented by the Actors Theatre of Louisville, as part of its Festival of New American Plays, this wry and very funny play pokes gentle fun at the pretensions of "serious artists." "Broadhurst's EYE OF THE BEHOLDER takes a potentially amusing situation and runs away with it to hilarious destinations." —Louisville Courier-Journal. "...explosively entertaining a wonderfully funny play." —Louisville Times. **THE STORY:** The scene is an artist's studio, where two painters, James and Barney, are working from a semi-nude model, Leon. As the two artists are quite different in temperament and style, it is inevitable that their interpretations also differ—resulting in a progressively more heated (and funny) debate about the meaning of art and the superiority of one approach over another. James is controlled, dispassionate and meticulous; while Barney is messy, impetuous and emotionally volatile. Leon, meanwhile, finds it increasingly difficult to maintain his composure as the verbal battle rages about him, and eventually he, too, joins the fray. In the end it is Leon who resolves the dispute by pointing out, quite simply, that if an artist is to truly understand what he is painting he must put himself in the place of the model—which unexpected thought leads to the hilarious and surprising climax of the play. 3 men (or 3 women.) INTERIOR. **FEE: \$30 per performance.**  
**ISBN: 0-8222-0375-8** **\$4.50**



**FOG ON THE MOUNTAIN.** THRILLER. Tim Kelly. Described by the author as “a macabre folktale,” this eerie excursion into the unfathomed and the supernatural will keep audiences enthralled right up to its unexpected and unsettling conclusion. Set in the remote mountains of New England, the action of the play involves a sinister old witch-woman, her unhappy ward, Susanna, and the well-meaning friends who hope to set her free from the old woman’s baleful spell. **THE STORY:** The scene is a rustic shack in the remote wilderness of New Hampshire’s White Mountains, the home of the sinister Granny Goodwife and her young helper, Susanna, whom Granny found abandoned in the woods. Known as a healer adept in the use of folk remedies, Granny is also suspected of being a witch and, indeed, she has kept Susanna a virtual prisoner by casting a spell which only she can break. Susanna and the others who live nearby are also intimidated by the tale of “The Scarecrow Woman” (reputed to be Granny’s sister) who rises from the bottom of Muddy Pond when there is fog on the mountains and beckons people to their deaths. As the play begins Susanna and her friend Charlotte are plotting to outwit Granny by impersonating “The Scarecrow Woman” and demanding Susanna’s release, a plan which is complicated by the unexpected appearance of John, a young college student who is doing research on the folkways and folklore of the region. Enthralled by Granny’s bizarre stories and weird potions, John is reluctant to take the tale of “The Scarecrow Woman” or the girls’ attempt to make use of it seriously until, in a shocking, macabre twist, he is made aware that they are all indeed in the presence of genuine, and terrifying, evil—and that there are truths which must be accepted even though they defy understanding and logic. 1 man, 5 women. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0412-6** **\$4.50**

**THE GNADIGES FRAULEIN.** TRAGICOMEDY. Tennessee Williams. Presented on Broadway with *The Mutilated* as part of a double bill with the overall title of *Slapstick Tragedy*. A bizarre and brilliantly imaginative excursion into the Theatre of the Absurd, which brings humor and arresting theatricality to the author’s singular understanding of those who have been rejected and isolated by society. “Tennessee Williams in an antic mood.” —NY Daily News. “...he can write so well, so humorously and compellingly and can create characters of deep dimension.” —NY Journal-American. **THE STORY:** As outlined in Variety: “THE GNADIGES FRAULEIN (translatable as ‘The Gracious Lady’) is the justification of the word ‘Slapstick’ in the overall title. It’s a far-out tragic-comedy in the genre of the Theatre of the Absurd, with a touch of the Theatre of Cruelty. It’s quite funny at times, though basically and finally sad. The scene is a rickety bunkhouse, for ‘permanent transients’ in a place called Cocaloony Key, obviously off the southern tip of Florida. The characters include a kooky society gossip columnist, the frowsy crone who runs the place, a demented former Viennese vaudevillian, a Cocaloony bird (evidently a local name for a pelican) and a tomahawk-brandishing, war-whooping, blond-wigged Indian.” The interplay of these characters, antic in both appearance and behavior, forms the heart and meaning of the play. Sometimes funny, sometimes sad, it becomes both fascinating and deeply affecting as the underlying humanity of each “grotesque” is made real through what they are, and do, and what happens to them. 3 men, 3 women. **INTERIOR. FEE: \$30 per performance.**  
**ISBN: 0-8222-0451-7** **\$4.50**

**GRANDMA DUCK IS DEAD.** COMEDY. Larry Shue. Filled with the zany, wildly offbeat humor characteristic of its author, this long one-act play is also affecting and revealing as it uses the high jinks of a group of college seniors to point up their underlying concern with more serious subjects, from impending marriage to the ongoing nightmare of Vietnam. **THE STORY:** The time is 1968, the place, a room in a college dormitory occupied by Woody and Ben Davidson, two graduating seniors. Woody is trying to finish a term paper while his roommate naps, but they are both frustrated by the arrival of their manic friend “The Badger,” who wants to “play”—which means one of the wildly imaginative flights of make-believe which he and Woody have concocted. This time their fantasies range from Woody’s being a talking panda to razzing Ben about the imaginary girlfriend they have created for him, but things really get strange when Tim Esperanza, a black dropout, comes by and agrees to let Woody hypnotize him. Once he is “under,” Esperanza believes that he is Ringo Starr of The Beatles, which leads to a number of hilarious developments. But the fun is dampened both by the arrival of Badger’s lady friend, Paula, who considers their behavior juvenile, and by the scary fact that Woody is suddenly unable to bring Esperanza “back.” The tension is broken when Esperanza not only comes to, but admits that he has been putting them on. But the sudden fear he has aroused has left its mark, and underscored the poignance of their situation—that the antic joys of college days will soon be behind them and, considering the disjointed world that awaits, will surely never be regained. 4 men, 2 women, one offstage voice. **INTERIOR. FEE: \$40 per performance.**  
**ISBN: 0-8222-0471-1** **\$6.50**

**IMPASSIONED EMBRACES.** COMEDY. John Pielmeier. A varied and uniquely imaginative program of fourteen short pieces which blend together into a remarkable and highly satisfying evening of theatre. Running the gamut from hilarious farce to revealing monologue, the component pieces may also be presented separately, or in varying combinations to fit specific production requirements. **THE STORIES:** Designed to be presented by a company of six actors (three men, three women, and without any formal setting, the fourteen short pieces that comprise IMPASSIONED EMBRACES offer a wealth of intriguing possibilities for the performers. Dealing largely with the many aspects of love (from the sublime to the ridiculous) and with the trials and terrors that actors must face, the plays mingle hilarity and poignancy as they explore the problems that romance—and the need for self-expression—can engender. We encounter, for example, an actor struggling through a particularly devastating rehearsal; two teenagers gingerly dissecting a frog—and their sex lives; a bridegroom who finds that he really loves the bridesmaid rather than the bride; a woman (masquerading as a man) who tries to pick up a man (masquerading as a woman) in a bar; a couple chattering through a “splatter film” whose conversation is even wilder, and more intriguing, than the soundtrack of the movie; an assortment of sad/funny monologues about the various perils (and pleasures) of the acting profession; and a wildly funny farce involving a man about to undergo a vasectomy, a shockingly inept doctor, an irate (and pregnant) nurse and the doctor’s madly jealous wife. Fast-moving and highly inventive throughout, the program maintains a mood of high spirits and offbeat humor that will infect those on both sides of the footlights, as the hilarity—and truth—of the various pieces find their mark. 3 men, 3 women. **OPEN STAGE. FEE: \$60 per performance.**  
**ISBN: 0-8222-0556-4** **\$6.50**

**LET’S MAKE UP.** COMEDY. Esther E. Olson. An entertaining satire on the vanity of high-school girls and how they are cured by two boys. **THE STORY:** Does it bore boys to have girls talk clothes, to have them make up in public? Johnny and Dick, awaiting their girls in a hotel lobby, scheme to cure them of their habits by giving them a sample of their own behavior. When the girls return the boys admire each other: “Say, that’s a darling suit you have on, Johnny!” “This old rag? I can’t stand it.” The angry girls punctuate their resentment by powdering their noses vigorously—just the cue for the boys to begin shaving. Yes, right in the lobby, “Who’s your barber, Johnny? I just love your neck clip.” 3 men, 3 women. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0653-6** **\$4.50**

**LIVE SPELLED BACKWARDS.** A MORAL IMMORALITY PLAY. Jerome Lawrence. A striking and absorbing black comedy by one of our theatre’s most successful and respected playwrights, which probes into the frantic self-delusions through which so many seek to transcend the bitterness and aridity of their lives. “A provocative evening. The audience gave it a rousing ovation.” —Entertainer. “An extraordinary theatre experience. A black comedy that moves boldly, searchingly and amusingly.” —Columbus (Ohio) Citizen Journal. **THE STORY:** The scene is the American Bar in a sleepy Moroccan town, where a varied group of jaded expatriates gathers each evening seeking respite from the emptiness of their existence. This evening the bartender, Frank, offers them a special treat—a variety of mind-enhancing drugs. Accepting eagerly they are soon experiencing the eerie thrill of expanded awareness until Frank announces that it is all a hoax and the drugs merely harmless powder. Their reactions vary from anger to disenchantment to a sudden determination to return to the mainstream of life. But there are also those who defy his allegation and cling desperately to the joyous release the “drugs” have brought them. As the play ends, an uncertain Frank tentatively samples his own wares—and slowly but surely begins to experience the unearthly sensations for which he had scoffed at the others. 4 men, 2 women. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0681-1** **\$4.50**

**MARCHING AS TO WAR.** DRAMA. Rose Leiman Goldemberg. An eloquent and strikingly conceived plea against war and man’s inhumanity to man, first presented (under the title *War*) at Off-Off-Broadway’s East Village Theatre, in New York City. “...a dramatist of stature the theatre must nurture (her) for playwrights of power and vision are in short supply.” —The Record. **THE STORY:** The action begins during the Revolutionary War, as a young man is summoned from the arms of his bride and sent off to fight for his new country. But then, as the play shades into a brilliant and chilling fantasy, one war subtly merges into another—the Civil War, World Wars I and II, and finally Vietnam—as the soldier tires and ages, his youth slipping away, his bride still waiting patiently for his return. In the end the play is not just about war, it is war. And the soldier’s final, dazed plea, “Peace now? Now?” will find the audience and actors as one in this last shocked, ironic moment. 4 men, 2 women, many bits. **PLATFORMS. FEE: \$20 per performance.**  
**ISBN: 0-8222-0731-1** **\$4.50**



**MEL SAYS TO GIVE YOU HIS BEST.** BLACK COMEDY. James L. Rosenberg. A remarkable original and innovative "black comedy," which makes deft use of absurdist techniques to illuminate the shadowed recesses between what is real and what is imagined. **THE STORY:** Carver, a struggling writer, is awakened in the middle of the night to find Rapp, a young black man, at his door. Rapp claims that a mutual friend, Mel Copper-smith (whom Carver can't recall), told him that he would find a welcome at Carver's any time, day or night, so he blithely invites himself to stay. Thereafter, in a sequence of sometimes funny, sometimes disquieting scenes, punctuated by a disembodied voice which booms "Please maintain your focus," Rapp insinuates himself ever more insidiously into Carver's life. He talks of finding a job, but nothing is suitable; he promises not to interfere with Carver's work, and then proceeds to do so; he taunts and menaces Carver; he brings in a mute black girl to share the already crowded apartment; and, before long, he suggests that Carver should be the one to leave. Ultimately the shaken Carver, after having come close to violence, conceives the means to rid himself of Rapp—whereupon the doorbell rings again, this time disclosing a young white man with a pretty blonde girl at his side: friends of Mel Copper-smith's, looking for a place to crash! 4 men, 2 women. **INTERIOR. FEE: \$20 per performance.**

**ISBN: 0-8222-0746-X**

**\$4.50**

**PARTED ON HER WEDDING MORN.** OLD-TIME "MELLER DRAMMER." Leland Price. **THE STORY:** The comedy characters are Bowery Liz and Mother Mahoney, and the villains are Desmond Dalton and cunning Opal Buckingham. They'll be hissed when they try to get the coal lands away from their rightful owner, beautiful Faith Trueheart. There is Excelsior Colfax, her girlhood sweetheart, who wins her in the end. There is Desmond Dalton, the cur! He wants to marry her to acquire her fortune in "black diamonds." And there is the snake who causes most of her misery, Leander Mulberry, who tricks her into marriage and deserts her on the church steps. 2 men, 4 women. **INTERIOR. FEE: \$25 per performance.**

**ISBN: 0-8222-0873-3**

**\$4.50**

**A QUESTION OF FIGURES.** COMEDY. Esther E. Olson. **THE STORY:** Frances, Marion and Edith are young working girls who share an apartment. But they come to the breaking point when Frances accuses the others of taking advantage of her absence to step out with her boyfriend. Breaking up housekeeping necessitates settling accounts to see "who owes who and how much"; but this proves not so easy; they have borrowed from each other indiscriminately, paid bills for each other. Into this turmoil comes Carol, who thinks accounts are lots of fun and thereby annoys everyone; Dorothy, who insists the way out of their dilemma is to work it out with matches (until they get spilled all over the floor); and Joan, who they discover took a course in bookkeeping, goes to work on the bills, but when she is finished and declares that everyone owes Edith \$13.65, the girls can sense there's something wrong. Humbly, Joan admits she dropped out after the fifth lesson. That leaves them in a nice mess, with Frances all packed and ready to leave. But then a phone call from Frances' boyfriend, Russell, makes them forget personal differences, for Russell has several eligible friends at his house—and who's going to bother about settling an old account when romance is in the offing? 6 women. **INTERIOR. FEE: \$20 per performance. MS.**

**ISBN: 990141**

**\$15.00**

**REMEDIAL ENGLISH.** COMEDY/DRAMA. Evan Smith. Written when the author was eighteen, and first produced as part of the Fifth Annual Young Playwrights Festival at New York's Playwrights Horizons, this richly comic and startlingly perceptive study of sexual (and other) tensions at a Catholic high school was singled out for its sophistication, high spirits and sparkling wit. "The Young Playwrights Festival came up with a real winner and found an authentic new comic voice." —Stage (London). "Smith's writing is highly literate, often witty and full of wry insights." —NY Daily News. "REMEDIAL ENGLISH burns like a brave, iconoclastic candle in the encroaching dark." —NY Magazine. "Mr. Smith is a true humorist." —The New Yorker. **THE STORY:** Things at Cabrini Catholic Academy, a private boys high school, are as stifling as usual until Sister Beatrice asks the bookish Vincent (a problem student because of boredom) to tutor his Adonis-like classmate, Rob (a problem student because, unfortunately, he is on the dumb side). As it happens Vincent leads a rich fantasy life (which is explored in hilarious asides) and also has a homosexual crush on the dazzling Rob. The good Sister's assignment proves to be both tantalizing and, in the end, a sobering lesson in life, as the enthralled Vincent attempts to reveal the arcane mysteries of poetry and philosophy to the doltish Rob, while subtly sounding him out on other possibilities. But, in a series of deftly comic scenes, Vincent becomes well aware that discretion is indeed the better part of valor—particularly when the object of your sublimated passion can think of nothing but sports, girls and getting through school without cracking a book. 5 men, 1 woman. **UNIT SET. FEE: \$25 per performance.**

**ISBN: 0-8222-1944-6**

**\$4.50**

**TENNESSEE.** DRAMA. Romulus Linney. Produced Off-Broadway, where it won the Obie Award. An eloquent, evocative "folk play" which captures the sense and spirit of frontier America. "What Linney has done in the telling of this story is extraordinary. Each bit of narration is textured with rich detail so that an entire world emerges, in which land is important not only as property but a ground for sustenance, independence, and family continuity." —Village Voice. "...an amiable ramble through the thicket of folk wisdom climaxed by a clever plot twist." —NY Times. **THE STORY:** Set in the mountains of North Carolina in 1870, the play deals with a frontier family; father, mother and son, who work long hours to wrest a living from the small farm they have bought from the county. Unexpectedly an old woman appears, perhaps deranged, and carrying a cowbell and a broken bit of mirror. They offer her food and drink, and she talks of her youth—which was apparently spent on the very farm which is now theirs. Years before, to ward off suitors, the woman had declared that she would only marry a man who could take her to Tennessee, but one man accepted her dare, selling off good bottom land to do so. Now in her later years, she realizes that the new farm which they carved from the wilderness was not in Tennessee at all, but only seven miles distant over the hills. Mingling scenes from past and present, the play is rich both in atmosphere and real emotion as it unfolds its tale of lives lived sometimes perilously but always to the full—and with the indomitable spirit that characterized those who laid the foundations of a great nation. 3 men, 3 women. **EXTERIOR. FEE: \$25 per performance.**

**ISBN: 0-8222-1119-X**

**\$4.50**

**TITANIC.** COMEDY. Christopher Durang. A wildly funny and outrageously irreverent spoof by one of our theater's most spirited and original writers, which finds high comedy in the zany doings of an unlikely group of passengers aboard the doomed Titanic. "This is a wild drawing-room farce that happens to take place at sea. The humor is untamed, a nonstop flow of outrageous jokes, puns and burlesque byplays." —NY Times. "...a merry and (innocently) obscene farce." —The New Yorker. **THE STORY:** Amid a tangle of changing identities—and sometimes sexes—the action of the play centers on an American family, the Tammurais, who are traveling aboard the Titanic. Comprised of father, mother, brother and sister (or is she actually the Captain's daughter?) the Tammurais undergo a series of sexual permutations as they reveal all manner of shocking secrets and bizarre fetishes while awaiting the iceberg which, somehow, the ship seems unable to find. The mother tells the father that their son is not really his; the father confesses to the mother that their daughter is not really hers; the daughter mysteriously becomes an aunt who is having an affair with her sister (when she isn't seducing her nephew); while the father and son compete vigorously for the affections of a handsome young sailor, who is hard put to choose between them. Eventually the ship does go down, taking its odd assemblage of passengers with it, but leaving behind a remarkable array of original thoughts on the nature of the modern American family and the undeniably disturbed society which nurtures it. 4 men, 2 women. **INTERIOR. FEE: \$25 per performance.**

**ISBN: 0-8222-1155-6**

**\$4.50**

**WHEN SHAKESPEARE'S LADIES MEET.** COMEDY. Charles George. **THE STORY:** Imagine the fun when six of Shakespeare's heroines get together to discuss the universal topic—love. That's what happens in this thirty-minute playlet. Juliet has just fallen in love with Romeo and other ladies of the Bard's imagination convene to enlighten her on the best method of conducting a romance. 6 women. **NO SCENERY. FEE: \$25 per performance.**

**ISBN: 0-8222-1239-0**

**\$4.50**

**WHISKEY.** COMEDY. Terrence McNally. An outrageous, hilarious spoof of a beloved, but boozy, television cowboy troupe, whose very success is a biting commentary on contemporary society and its standards. "Terrence McNally's best and funniest comedy so far." —The New Yorker. "...fresh, funny and touching." —Village Voice. "Terrence McNally has hit on a number of targets perfect for his brand of comic scorn." —Cue Magazine. **THE STORY:** The title character (who remains unseen) is the equine star of television's longest-running and most popular show, in which he is partnered with "The Lush Thrushes," a cowboy troupe whose members bear the names of the various brands of booze they guzzle so copiously. The group makes a rare live appearance at the Houston Astrodome, only to flop disastrously, and then retreats to their hotel where each member then reveals his (or her) innermost thoughts in hilarious detail. When the hotel catches fire they are too far gone to notice, and the epilogue finds them all in heaven—dressed in white Western finery, and lamenting the fact that "Whiskey," who miraculously survived the inferno, is about to become the star of a new series. 4 men, 2 women. **UNIT SET. FEE: \$25 per performance.**

**ISBN: 0-8222-1243-9**

**\$4.50**

**WHY I AM A BACHELOR.** FARCE. Conrad Seiler. An amusing and popular sketch. May be produced by any high-school group as well as by more

advanced groups. **THE STORY:** A popular lecturer appears before the curtain and explains in a few words why he is a bachelor. His talk is illustrated in a number of scenes by various persons who act out, in detail, those amusing and perplexing scenes in married life which are supposed to prove that the latter is not all it is cracked up to be. 2 men, 4 women. **NO SCENERY. FEE: \$25 per performance.**  
**ISBN: 0-8222-1251-X \$4.50**

## 7 CHARACTERS

**AM I BLUE.** COMEDY. Beth Henley. Presented by New York's Circle Repertory Company as part of a triple bill entitled *Confluence*. A highly original, offbeat comedy which ranges from hilarity to pathos as it details the chance meeting of a timid college freshman and the precocious teenager who lures him to her ramshackle apartment. "...joyously proves that her great Broadway hit *Crimes of the Heart* was no happy flash in the pan. There is real gold in that there typewriter." —NY Post. "Along the way we sample Beth Henley's wondrous gift for creating sweet comedy out of Southern eccentricities as well as her ability to reveal the sad loneliness beneath the spunk." —NY Times. "...stamped with the trademark of this fine and vital writer." —Hollywood Reporter. **THE STORY:** Begins in a seedy New Orleans bar where John Polk Richards, a college freshman whose fraternity brothers have paid his way into a bordello as an eighteenth birthday present, is bolstering his courage with liquor. He is approached by Ashbe, a fey young creature who invites him to the littered apartment she shares with her absent father. As high strung and flaky as John Polk is nervous and tentative, Ashbe initiates him into her secret fantasy life as she tries to bridge the loneliness which infuses them both. She strings Cheerios to make a necklace and then nibbles at them; puts blue food coloring in John Polk's rum and Coke; lets him hear the sea in her favorite conch shell; and finally, invites him to make love to her—an offer which he politely declines. Sometimes wildly funny, sometimes gently affecting, the play is a wonderfully resourceful study of two young people, both unsure and apprehensive, whose unexpected encounter becomes, for both of them, a valuable lesson in coping with life—now and in the future. 3 men, 4 women (most women are non-speaking roles). **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0021-X \$4.50**

**BOY MEETS FAMILY.** FARCE. Allan Rieser. **THE STORY:** Lancelot Oke has met Polly out West, and has returned East to take on all the Womblys at one dinner party. Lancelot is an extremely shy person, who abhors meeting people and is invariable tongue tied with strangers. Imagine his feelings as he enters the Wombly parlor for the fatal interview. Here Polly steps in with a stratagem which serves to set Lancelot at ease and make a good impression. All Lancelot has to do is memorize the pet hobby of each member, and talk about it. There's Mr. Wombly, Sr., for instance is a Republican who always welcomes a joke on the Democrats. So Lancelot, though a Democrat at heart, has learned three. Mrs. Wombly's chief interest is poetry, and he has mastered a poem in tribute to her. He has even worked up a belated enthusiasm for baseball and the movies, the respective hobbies of Polly's brother, Ned, and sister, Vera. Simple, yes? But Lancelot proceeds to get his rehearsed speeches mixed up and then... 3 men, 4 women. **INTERIOR. FEE: \$20 per performance. MS.**  
**ISBN: 0-8222-0141-0 \$15.00**

**CONVERSATION WITH A SPHINX.** DRAMA. Maurice Valency. An up-to-date and imaginative interpretation of events in the life of the young Oedipus, before he goes on to the fateful encounter detailed in *Oedipus Rex*. Presented with great success at New York's Juilliard School, the play is especially recommended for school and contest use. **THE STORY:** The scene is a mountain pass in ancient Greece, on the road to Thebes. The pass is guarded by a priestess from the temple of Hera and by a sphinx who must ask a riddle of all who pass. If the traveler cannot solve the riddle he is hurled to his death, but if he can he is allowed to pass—and proceed to his doom. A young man approaches, and while the priestess pleads that he be allowed to turn back, or to pass unchallenged, the sphinx is adamant that the riddle must be posed. The priestess retires, and the sphinx accosts the young man, Oedipus, who has come from Delphi, where he has consulted the oracle. At first he denies this, but the sphinx knows his story without his telling it—and foretells what lies ahead for him as well. In keeping with the casual, offhand mood of the play, Oedipus attempts to treat these disclosures lightly, but inevitably he cannot. The riddle is asked, and solved, the sphinx vanishes forever, and Oedipus proceeds to the awful fate that the gods have ordained for him. 2 men, 5 women. **OPEN STAGE. FEE: \$25 per performance.**  
**ISBN: 0-8222-0239-5 \$4.50**

**THE DEVIL AND DANIEL WEBSTER.** COMEDY. Stephen Vincent Benét. Music by Douglas Moore. A play version of the poet's famous story. Music

may be used, but the play can be done without it. A brilliant bit of American folklore and a delightful comedy. **THE STORY:** Jabez Stone, young farmer, has just been married, and the guests are dancing at his wedding. But Jabez carries a burden, for he knows that, having sold his soul to the Devil, he must, on the stroke of midnight, deliver it up to him. Shortly before twelve Mr. Scratch, lawyer, enters and the company is thunderstruck. Jabez bids his guests be gone; he has made his bargain and will pay the price. His bride, however, stands by him, and so will Daniel Webster, who has come for the festivities. Webster takes the case. But Scratch is a lawyer himself and out-argues the statesman. Webster demands a jury of real Americans, living or dead. Very well, agrees the Devil, he shall have them, and ghosts appear. Webster thunders, but to no avail, and at last realizing Scratch can better him on technical grounds, he changes his tactics and appeals to the ghostly jury, men who have retained some love of country. Rising to the height of his powers, Webster performs the miracle of winning a verdict of Not Guilty. 6 men, 1 woman, 12 jurymen (no lines), extras. **INTERIOR. FEE: \$30 per performance. SPECIAL NOTE: The sheet music (#1630MU) for two "Webster's Song" and "Mary's Prayer" are available for piano and voice, \$3.00 for both, plus shipping. These may be used without payment for amateur productions.**  
**ISBN: 0-8222-0303-0 \$4.50**

**AN EVENING FOR MERLIN FINCH.** COMEDY. Charles Dizenzo. Presented at Lincoln Center's Forum Theatre (on a double bill with *A Great Career*), this enormously funny and imaginative play offers an incisive and lethal caricature of family life in suburbia. "...a wonderfully gifted comic sense" —NY Times. "...the best written play by a new playwright this season." —Jersey Journal. "...true comedy funny in a wholly original way." —The New Yorker. **THE STORY:** In the words of Edith Oliver, the play "deals with the horrors of family life—with the warfare, both guerrilla and open, primarily between father and son but also between mother and grandmother. The characters are, and are meant to be, types. When the play opens, Mother is sitting with a hair dryer wrapped around her head, loudly singing a show tune and stopping occasionally to weep over a heartreder in a ladies' magazine. Father, a businessman—at one point, he gives us an extremely savage and funny rundown of his humdrum working day—cannot stand his son. Merlin, the son, is a teenager who prefers books and band practice to team sports, and whose dislike of his father is just as overt. Mother spends most of her time trying to make peace between father and son. ('That must be Fanny and Jack,' she says when the doorbell rings in the midst of a row. 'Calm down, and be more typical.') The play has no plot to speak of, which doesn't matter a bit. There is a lot of nutty stage business, all of which pays off, but it is Mr. Dizenzo's stylish humor and control of language that are so encouraging." 3 men, 3 women, 1 boy. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0364-2 \$4.50**

**THE MIDNIGHT CALLER.** DRAMA. Horton Foote. Produced Off-Broadway, as well as on the Philco Television Playhouse. **THE STORY:** The play is set in a boarding house in a small town on the Gulf Coast of Texas. Three unmarried women, Alma Jean, Cutie and Miss Rowena, have lived there for years, watching the life of the town. Helen Crews, after a disagreement with her mother, also moves in; Helen had been engaged to Harvey Weems, a charming but weak young man, and the two mothers had managed to break off the engagement. Now Harvey, in love with Helen, but not strong enough to defy his mother, comes every night to Helen's window to call her name. Ralph Johnston, an attractive young man, has just moved to town, and into the boarding house, where he becomes very much interested in Helen. Thanks to Ralph's love, Helen is at last able to leave the town and go off to a happy life of her own and marriage, and Harvey, the midnight caller, is left behind, still calling for her. 2 men, 5 women. **UNIT SET. FEE: \$30 per performance.**  
**ISBN: 0-8222-0755-9 \$4.50**

**MOUNTAIN LANGUAGE.** DRAMA. Harold Pinter. A brief but truly powerful study of totalitarian repression by one of the master playwrights of the English-speaking theatre. Successfully produced in both London and New York, the play evokes, in four short scenes, a shocking awareness of the terror, brutality and inhumanity that can occur when the rights of the individual have been usurped by an all-powerful and oppressive state. "His new play *MOUNTAIN LANGUAGE*, is only twenty minutes long, but it effortlessly encapsulates a world." —London Sunday Times. "*MOUNTAIN LANGUAGE* is an atom bomb: brief, brutal and utterly devastating." —BackStage. "With exquisite economy and controlled rage, the author has fashioned a pulverizing drama of man's inhumanity that subtly but surely conveys the immemorial lesson that the brutalizing of victims also brutalizes the aggressors and the uncaring." —Variety. **THE STORY:** Furthering the theme of political consciousness expressed so forcefully and eloquently in his earlier play *One for the Road*, the author's present play takes

place in an anonymous country where individual liberties have been forfeited to the state. Set in a prison where the inmates are forbidden to speak their own language, the play is comprised of four terse, arresting scenes which make masterful use of nuance and subtle understatement (with sudden bursts of violence) to create an overwhelming sense of terror and shocking futility. In one scene uniformed officers taunt and belittle the women who have come to visit their men, who are political prisoners; in another a mother and son are allowed to speak only in "the language of the capital," which they do not know; in the third scene a young woman accidentally sees a guard holding a limp, tortured man whom she knows to be her husband; and, in the final scene the old woman reunited with her bloody, trembling son and, though told she may now speak, she has been silenced so long that she cannot, or will not, do so. Quintessentially Pinteresque in its skillful use of pregnant pauses, resonant images and nightmarish utterances, the play is both enthralling theatre and a stirring reminder of what can happen when the power of the state becomes all-encompassing and the rights of the individual are forfeited, whether through neglect or weakness of will. 5 men, 2 women. UNIT SET. FEE: \$25 per performance.

ISBN: 0-8222-0777-X

\$4.50

**MUZEKA.** COMEDY/DRAMA. John Guare. Winner of the Obie Award. Preceding its widely acclaimed Off-Broadway presentation with productions at the Eugene O'Neill Memorial Theatre and the Mark Taper Forum in Los Angeles. This biting, brilliant play, by one of our theatre's most exciting writers, combines humor, social comment and unique theatricality in its satirical depiction of a modern everyman exterminated by the very system to which he sells out. "...a play that was at times beautifully poetic and always meaningful." —NY Times. "...has its own mode of humor and point of view, and a nice sense of acceleration, which means it gets better and funnier as it moves along." —NY Post. "...it reveals Mr. Guare as a man of honor and of poetry, of imagination and of passion." —NY Newsday. **THE STORY:** As the New York Times outlines: "It is done almost as a comedy, yet it isn't quite. Jack Argue is the 'hero,' the middle-class man from Connecticut who works for Muzeeka, a piped-music company that inflicts its bland tunes on all America. He is the man who has made it, who tries to assuage his conscience through hypocritical verbiage. There is a series of episodes—Argue chanting a hymn to a penny, Argue loving his wife, Argue loving a prostitute, Argue fighting in Vietnam. If he could have been wherever he chose to be, he says, he would have chosen to be an Etruscan, one of those ancient people who came and went 'a million years ago,' a whole civilization danced out of the earth." Mr. Guare has written with thought, craftsmanship and beauty. His allusions are poetic—the traffic lights, for instance, that make the streets go from grass to blood." 5 men, 2 women (3 of the men are "stagehands"). UNIT SET. FEE: \$25 per performance.

ISBN: 0-8222-0796-6

\$4.50

**QUIET, PLEASE.** COMEDY. Howard Buermann. **THE STORY:** Separated by a chalk line down the middle of their cabin, Jeff and Judd, brothers, carry on a long feud of silence despite attempts to reconcile them. Their feud strikes a snag when they find themselves with an uninvited overnight guest on their hands in the form of Catherine, a young woman whose car has broken down near their farm. The situation becomes hilarious as the brothers attempt to maintain hospitality and personal hostilities. The feud collapses and Catherine departs. Pleased with their reconciliation, the brothers prepare to celebrate but fall into a wrangle trying to recall what the original quarrel was about! 3 men, 4 women. INTERIOR. FEE: \$25 per performance.

ISBN: 0-8222-0927-6

\$4.50

**STAR ETERNAL.** CHRISTMAS PLAY. Olive Price. **THE STORY:** An American professor and his family in Bethlehem inspire the spirit of Christmas in an Arab house boy. Faced with the necessity of obeying orders to lead his tribe into conflict, he refuses. His repudiation of the idea of savage warfare, and acceptance of the idea of brotherhood, stand revealed in the last scene. 4 men, 3 women. INTERIOR. FEE: \$20 per performance. MS.

ISBN: 990232

\$15.00

**STOPS ALONG THE WAY.** DRAMA. Jeffrey Sweet. Selected by Edward Albee for inclusion in the first one-act play festival of the Lincoln Center Theatre Company, this bittersweet examination of a romance grown cold marks a further advance in the career of one of our theatre's most imaginative and resourceful writers. "The writing is crisp and often funny." —NY Post. "...some excellent observations into the problems of contemporary relationships." —Hollywood Reporter. **THE STORY:** Larry, a teacher, is anxious to break up the recent affair he started with his former student Donna. As Larry drives Donna home to her husband, the play captures the mounting discomfort that follows. Linda tries delaying tactics as they stop along the way, struggling to rekindle the passion they had shared. When finally they stop at a motel, to Larry's increasing exasperation, Linda attempts

to seduce him. In the end the demands of convention and existing commitments prevail, illuminated by Jeffrey Sweet's wisdom on the ongoing battle of the sexes. 4 men, 3 women. UNIT SET. FEE: \$25 per performance.

ISBN: 0-8222-1085-1

\$4.50

**WHAT'S WRONG WITH THE GIRLS.** COMEDY. Conrad Seiler. **THE STORY:** Professor Delwyn C. Coots, the great authority on the young women, begins his famous lecture, "What's Wrong with the Girls." Being a truthful man as well as a scientist, the professor finds plenty wrong: the way girls walk, talk, dress, fall in love, marry, etc. To make his lecture more telling the professor has two actors demonstrate all these faults. However, this scientific demonstration is interrupted by a young woman, Miss Hazel Duckworth, who indignantly gets up from her seat in the audience and challenges the professor's facts. Then with the assistance of two other actors, she shows up the human male as considerably worse than his female counterpart. 4 men, 3 women. OPEN STAGE. FEE: \$20 per performance. MS.

ISBN: 992189

\$15.00

**WOMEN STILL WEEP.** DRAMA. Mary Orr. Designed as a sequel to this author's ever popular *Women Must Weep*, this absorbing play can be presented independently with equal effectiveness using the same cast and set as the preceding play but moving the action ahead 100 years in time. **THE STORY:** The play takes place during the Vietnam conflict, revealing the descendants of the ladies who figured in the first play. The characters in the second play are played by the same actresses who portrayed their forebears in the first, and the setting, while updated, is also the same. Again the conflict centers on the fact that the men of the family are off at war, but this time the circumstances are different: The son of the family is supposedly in Vietnam; but his sister is an active war protester, and his wife is carrying on with other men. The family is visited by a descendant of Catherine Carter (who played a prominent part in the first play) and who has unearthed diaries which yield some unsettling revelations about the Lindsey family and its links to the past. In the end, however, the family is again drawn together by tragedy, as Anne, the sister, is killed in an anti-war demonstration, and the young wife, after revealing that her husband is not in Vietnam after all, goes off to Canada to stand by him as he protests the war through his voluntary exile. NOTE: When the two plays are presented as a double bill, the omnibus title *The Waiting Room* may be used. 7 women. INTERIOR. FEE: \$25 per performance.

ISBN: 0-8222-1275-7

\$4.50

## 8 CHARACTERS

**ALLIGATOR MAN.** A FOLKTALE. Jack A. Kaplan. First presented Off-Off-Broadway at the experimental Cubiculo Theatre, this atmospheric "folk tale" comes straight from the backwater of Louisiana's fabled bayou country, where alligators make their home and alligator poachers make their living. The fact that the alligators are played by black actors and the humans by white leaves the audience to draw its own conclusions. "(An) amusingly allegorical premise carried to the limits of its fantasy." —BackStage. "A delightful, original piece with themes of racism and animal abuse." —Show Business. **THE STORY:** For years the alligators of the Grand Cheniere swamp have stood idly by while gator men have invaded their territory in search of hides, fortune and fame. But when Telesphonte Broussard, proudest member of the parish's notorious gator-poaching family, kills the girlfriend of Gruesome Gator the years of apathy end. Unaware that vengeance stalks his footsteps, Les goes about his business while his scaly adversary, armed only with his wits and "poetic license" secures a weapon and a confederate—Les' own prudish sister-in-law, Georgiana. Her staged "kidnapping" lures Les to the swamp and a fatal fight amidst a raging hurricane. In the end "justice" triumphs, and the alligator launches his career as a Broussard—dedicated to supplying the Cajun community with all the "albino" gator hides it can use. 3 men, 5 women. INTERIORS/SIMPLE EXTERIORS. FEE: \$25 per performance.

ISBN: 0-8222-0020-1

\$4.50

**CINDERELLA WORE COMBAT BOOTS.** COMEDY. Jerry Chase. An ingenious and very funny version of the classic Cinderella story, in which today's language and attitudes lend an offbeat, special quality to the events so well known to all. Especially recommended for school and contest use. **THE STORY:** The familiar tale of Cinderella, with all the basic elements in place—but told here with a considerable and highly imaginative difference. Cinderella, and the other characters, think and speak in modern terms, replacing the innocent mood of the original with the very hip and knowing attitudes of today's young people. The stepsisters are more boy crazy than ugly; their mother more silly than cruel; and the prince is so bashful and tongue-tied that he hides whenever a girl comes into view. And Cinderella does wear combat boots to the ball—which is delightfully con-

sistent with the wacky, tongue-in-cheek, and continually diverting style of this thoroughly charming short play. 4 men, 4 women. UNIT SET. **FEE: \$30 per performance.**  
**ISBN: 0-8222-0213-1** **\$4.50**

**CROSSIN' THE LINE.** DRAMA. Phil Bosakowski. Commissioned by the Delaware Bar Association, first produced by the Delaware Theatre Company, and subsequently presented Off-Broadway in New York City, this eloquent, powerful play deals with a subject of great pertinence to contemporary America: teenage drinking and driving, and the tragedies which can result. A story of love and revenge set against a very real world of mitigating circumstances and equal protection under the law, the play draws attention to the rights of victims and their families as well as those of the accused. "The writing is straight to the point and never lapses into sermonizing CROSSIN' THE LINE should find a home in school drama clubs and church theaters." —NY Daily News. "Bold compelling skillfully written." —Wilmington News Journal. **THE STORY:** Kara, a small-town girl with an impeccable reputation and a brilliant future in prospect, takes a summer joy ride with Hayden, her brother's best friend. But Hayden loses control of the car, Kara is fatally injured, and beer cans are found in the car. Distraught, and convinced that his sister's reputation is being smeared, her brother, Mitch, demands vengeance from a legal system he's flaunted all his life. When Hayden's lawyer negotiates a better sentence for him than Mitch deems proper, he loses control. After an angry confrontation with the lawyer, Mitch stumbles to Hayden's apartment and, in a drunken rage, shoots Hayden dead—thereby compounding the series of tragic events which, ironically, were set in motion when Kara apparently caused her own death by grabbing the steering wheel of the speeding car. 5 men, 3 women (several roles may be doubled). UNIT SET. **FEE: \$25 per performance.**  
**ISBN: 0-8222-0254-9** **\$4.50**

**THE CURATE'S PLAY.** NATIVITY DRAMA WITH TABLEAUX AND CHORAL MUSIC. Nathaniel Banks. This deeply moving retelling of the Christmas Story may be easily and effectively presented in theatres, auditoriums or churches. Blending narration, tableaux, traditional music and a modern "play-within-a-play," it unites the timeless and the contemporary in an experience filled with great spiritual meaning. "...a perfect blending of religion and art." —NY Times. "The reverence of the observance not only has been kept but enhanced." —NY World-Telegram & Sun. **THE STORY:** Arthur Gelb's comments on THE CURATE'S PLAY as presented at St. George's Episcopal Church in New York City: "Its intention is to make meaningful, in modern terms, the lovely but remote tableau of the miracle of Bethlehem. To this end, Mr. Banks has superimposed a robust, contemporary drama upon a series of stylized, pantomimed episodes of the Nativity, connected by Biblical narrative. The Christmas pageant takes place during what is supposed to be an actual church service...The pageant is interrupted by the young curate's plea for a doctor (who rises from a pew and strides to the chancel). A woman comes forward from another pew and offers her fur coat as covering for the mother-to-be. A second woman protests noisily from her pew against the unorthodox proceedings, expresses her bigoted view that charity to strangers is a matter for the Police Department, not the Church, and angrily leaves the service. The doctor briefly suspends his offstage ministrations to harangue the curate about the population explosion and to jeer at the miracle of birth. And finally, an actor playing the Vicar ascends the chancel to voice his plea for the survival of man with spiritual dignity. Between these interruptions, the children's tableau runs its course." 4 men, 2 women, 2 children (for tableaux). NO SET REQUIRED. **FEE: \$25 per performance. SPECIAL NOTE: Sheet music (#1500MU) for this play, written by Charles N. Henderson, is available through the Play Service for \$2.00, plus shipping.**  
**ISBN: 0-8222-0259-X** **\$4.50**

**EL HERMANO.** DRAMA. Romulus Linney. Especially suitable as a companion piece to this author's Obie Award-winning short play *Tennessee* (and, like it, first presented by New York's noted Ensemble Studio Theatre), the present play again brings rare skill and insight to its compassionate study of the clash between those forces which divide us and those which would bring us closer together. "Mr. Linney sketches this group portrait with gentle, understated strokes, never overplaying his hand." —NY Times. "Linney's a skilled and intelligent writer, who knows how to build his action, pace his surprises the play carries both credibility and emotional weight." —Village Voice. **THE STORY:** The time is 1954, the place a seedy bar in San Francisco where two soldiers, one an eager draftee, the other a leathery veteran, are looking for a good time before being shipped overseas. Two attractive Hispanic women enter the bar, and the GI's move in quickly—Buddy, the older one, is all bravado and macho charm, while Frazier, the younger man, tries to ingratiate himself with his schoolboy Spanish. With the arrival of the girl's brother, Esteban, a note of menace arises, as he attempts to explain that his sisters are ladies of breeding and good family fallen on hard times while the

cynical Buddy is convinced that he is their pimp, haggling over price. Unable to bridge the gulf of culture and language, Buddy and Esteban fight but are quickly separated by Frazier, who realizes that the brother, unable to comprehend the rules of a game he has never played, can only fall back on the ways of his old world to meet the confusing challenges of the new. 5 men, 3 women. INTERIOR. **FEE: \$25 per performance.**  
**ISBN: 0-8222-0355-3** **\$4.50**

**FINDING THE SUN.** DRAMA. Edward Albee. Combining sexual and inter-generational themes, the lives of three couples and a mother and son collide on a rolling beach. With compact lyricism and humor, FINDING THE SUN demonstrates a master playwright at work as he discourses on maturity, passion and the passage of time. **THE STORY:** Running into each other at the beach, Cordelia and Abigail do all they can to hide their dislike for one another, probably because their husbands, Daniel and Benjamin, aren't doing so well at hiding the fact that they themselves were once in love before ever deciding to marry Cordelia and Abigail instead. Gertrude and Henden (Daniel and Cordelia's parents by previous marriages) play witness to their step-children's passions which inevitably excite their own, despite their age. Gertrude acts upon her lusty curiosity by investigating what she imagines to be a sexual relationship between Edmee and Fergus, a mother and son whom she meets at the beach that day. Henden, in his own time, approaches the sixteen-year-old Fergus and finds himself answering the boy's discomforting questions about the nature of Daniel and Benjamin's past relationship. All together, these chance meetings and forays into frankness offer a kaleidoscopic view of passion which spans all the ages of man and woman and all the varieties of love we know. 4 men, 4 women. EXTERIOR. **FEE: \$40 per performance.**  
**ISBN: 0-8222-1327-3** **\$4.50**

**FIVE IN JUDGMENT.** DRAMA. Douglas Taylor. **THE STORY:** The story is set in a roadside diner in the Midwest. A storm is going on outside while two farmers complain of the hardships of farming. Bill and Sally, who work at the diner, are somewhat happier about their lot in life. Mack and Danny, two boys hitchhiking to California, enter the diner. The farmers, Roy and Paul, are immediately suspicious and resentful of the newcomers, calling them "bums" and telling them to eat and be on their way. The tension in the diner has reached fever pitch when a news announcement is heard on the radio—the sixteen-year-old daughter of a nearby farmer has been found murdered and an alarm has been issued for the arrest of two boys, whose descriptions fit those of Mack and Danny. The two boys realize they're in trouble and dash for the door, but the others grab them and tie them up. All Mack's and Danny's frantic protestations of innocence are met with scorn and derision. The men are arguing among themselves, some of them ready to hang the boys. Sally begs that they wait for the sheriff. As the men are about to beat Mack and Danny, Paul leaps in to protect the boys. This so enrages Roy that he hits Paul with a violence that kills him. Sally manages to get the Sheriff's office on the phone and is told that the murderer has been found. Mack and Danny are released, as Roy stands aghast, realizing the enormity of what he has done. 7 men, 1 woman. INTERIOR. **FEE: \$25 per performance.**  
**ISBN: 0-8222-0404-5** **\$4.50**

**GUESTS OF THE NATION.** DRAMA. Neil McKenzie, from a story by Frank O'Connor. Winner of the Obie Award. "One of the best Off-Broadway productions I've seen...strong, moving, dramatic." —NY Journal-American. **THE STORY:** During the Revolution, Hawkins and Blecher, two English soldiers, are taken prisoner by the Irish Republican Army and are held as hostages. The Irish Soldiers find this is no prisoner-captor relationship: Hawkins and Blecher have become their friends. They teach one another songs, the Englishmen help the Irish soldiers with their work, they argue about religion, and it's altogether a warm and companionable friendship. When the Irish soldiers are told that they must shoot the Englishmen because a group of English soldiers shot Irish hostages, they are horrified; it's as though they must shoot their own brothers. Hawkins and Blecher can't understand why their Irish friends must do this, but if it's their duty, the Englishmen won't stand in their way. And in a tremendously moving scene the two men are shot and the three Irishmen are left with the misery of what they had to do. 7 men, 1 woman. UNIT SET. **FEE: \$20 per performance. MS.**  
**ISBN: 0-8222-0488-6** **\$15.00**

**MAKE ROOM FOR RODNEY.** COMEDY. Marion Holbrook. An amusing, lively play for high schools. **THE STORY:** Rodney Lodge has one supreme desire—to have a room of his own. The family says he has one, but Rodney knows only too well that he occupies the sewing-room. He needs a place for all his valuable possessions. One of these treasures is a corset, and his family suffers through the "modern" music Rod loves. There is one way Rodney will get his own room. If his sister, Phyllis, gets married, he could have hers! There is Lyman, an earnest life-insurance salesman, who admires Phyllis; and there is Bill, but he and Phyllis have quarreled.

Bill collects stamps and once traded with Rodney, who also collects. When Bill calls up and Rodney answers the phone, Rod sees his chance and a mild deception takes place. Bill arrives and finds things not quite as Rodney has pictured them. But the escape of Rodney's pet snake causes Phyllis to faint at a crucial moment; then she and Bill are reconciled and announce their engagement. Victory is assured; and the cornet swings into a lively rendition of the "Wedding March" as Rodney's dream comes true! 4 men, 4 women. **INTERIOR. FEE: \$20 per performance. MS.**  
**ISBN: 0-8222-0718-4 \$15.00**

**MRS. HARPER'S BAZAAR.** FARCE. Babette Hughes. A "natural" for girls' groups and women's clubs. **THE STORY:** Reveals the exciting amusement incident to a charity bazaar presided over by Mrs. Harper, who has enough troubles this one evening to keep the audience laughing for a long time. Most of the action centers around Honey Walters, a movie star who is to make a personal appearance at the bazaar, and who goes on strike when she discovers that she is expected to unveil the statue of a mule—symbol of the charitable activity of these clubwomen, who raise money to provide mules on which the poor children of Kentucky may ride to school. 8 women. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0785-0 \$4.50**

**THE OMELET MURDER CASE.** A MURDEROUS SPOOF IN ONE ACT. Tim Kelly. Sure to please audiences of all ages, this far-out and very funny farce imagines how *Hamlet* would have fared in the hands of a trashy, pulp fiction crime writer. All the familiar characters are present (more or less) but the hilarious twists and turns of plot are not quite what the immortal bard had in mind. **THE STORY:** As the author describes: Imagine what would happen if the tragedy of *Hamlet* were played like a story in a trashy detective magazine! The bard would never be the same and neither would your audience. Shy on poetry but loaded with poetic license (and laughter), **THE OMELET MURDER CASE**, introduces Chicago's number-one private investigator and hack writer, "Shake" Speare. Shake is noted for his juicy yarns: "Who Poisoned Juliet?"—"Don't Go in the Tower With Richard"—"Madman Macbeth Is A Lousy Host." With his faithful secretary Miss Marlowe, he's summoned to the fabulous Elsinore Mansion, where things are, as Shake would say, "moiderous." The once-lovely Miss Ophelia has traded in her evening wrap for a straitjacket, the Stern sisters (Gilda and Rosa) are acting weird, and society queen Gertrude is all nerves because her flaky son is telling people that his father was done in by poison dropped in the ear (was it murder or wax buildup?). But it isn't until Shake arrives that things really get muddled. Gertrude's new husband, Claude, is downright rude, and son Hamlet is edging closer to the funny farm minute by minute. Shake's deductions are both awful and uproarious. Could the true murder weapon be those mysterious olives? The luke-warm Ovaltine? What has cable television to do with any of it? The solution, alas, leaves Shake with egg on his face, but Marlowe is determined to write up the case. She gets the detective's blessing, although he thinks a title like *Hamlet* will never sell. The riotous characters are fun to play and the production aspects are extremely simple. Ideal for contest use or for any group looking for something amusing and "different." Running time is about thirty minutes. 3 men, 5 women. **INTERIOR. FEE: \$30 per performance.**  
**ISBN: 0-8222-0846-6 \$4.50**

**SECOND BEST BED.** A ROMANTIC SPECULATION IN ONE ACT. Tim Kelly. Ideal for play contest and school use, this charming short play for an all-girl cast combines comedy and suspense in delving into the circumstances of Shakespeare's will, and the odd bequests it contained. **THE STORY:** One of the most fascinating mysteries dealing with William Shakespeare is the fact that he left his wife, Ann Hathaway, nothing but his "second best bed." This odd bequest has puzzled biographers for centuries. The play opens as several gossip neighbors visit Anne's cottage. They already know of the bequest and are anxious to see Anne's reaction when she hears the news, which is about to be delivered by Shakespeare's two daughters, Judith and Susanna. The women are cheated out of their amusement by Anne's fierce faith in her husband, even though his wealth has been left to others. However, the bard was never one to leave things as they seem and by curtain time Anne has discovered just how greatly Will loved and needed her. It's a surprise ending that catches not only Anne unaware but the audience as well. A delightful romantic comedy, extremely simple to stage. About twenty minutes. 8 women. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-1005-3 \$4.50**

**VANISHING ACT.** DRAMA. Richard Greenberg. Successfully produced as part of its One-Act Play Marathon by New York's prestigious Ensemble Studio Theatre, this surrealistic "family album" offers a dreamlike, often comic exploration of the spiritual malaise of the leisure class. Rich in mood and sudden flights of bizarre comedy, the play captures the irony of people too concerned with themselves to realize how pointless they, and their lives, really are. "...a post-Absurdist comedy about a normally insane American fam-

ily." —NY Times. **THE STORY:** Young Anya's hair must be brushed exactly one hundred times (if it's stroked even one hundred and one, she is convinced that she may die). The task falls to her older sister, Minna, who, as she brushes, tells a dark tale of a woman who murdered her neighbor. Meanwhile the other members of the family are engaged in their own pursuits: Their brother, Spence, contemplates suicide; their mother is occupied with various hobbies (including architecture); and their grandfather deliberately feigns decrepitude. When Minna's shiftless fiancé, Sky, fails to help her escape the madness which she sees growing in her family, she apparently wills her own death—and is replaced onstage by Carla, the woman who figured in her macabre bedtime story. And Carla, in turn, brushes her own daughter's hair and spins her own tales of evil deeds and gnawing guilt. Moving from a starlit dock to a languid summerhouse, the play captures a sense of consuming ennui and futility; of people whose self-absorption robs their lives of purpose; and, in the end, conveys the simple truth that while individuals may be replaceable (and often slightly ridiculous) the family unit remains—and prevails—and embodies what meaning life can offer. 5 men, 3 women. **UNIT SET. FEE: \$25 per performance.**  
**ISBN: 0-8222-1205-6 \$4.50**

**WILL THE REAL JESUS CHRIST PLEASE STAND UP?** COMEDY. Malcolm Marmorstein. First presented on ABC-TV's *Directions '65*. An imaginative and gently ironical play which tells of the problems encountered in casting an actor in the role of Jesus for a "Biblical spectacular" on television. **THE STORY:** The action is laid in a television studio, where five actors assemble to read for the role of Jesus in a forthcoming television spectacular. At the request of the director they are bearded and dressed in Biblical robes, although they are all of varying types and sizes. As they await the director's arrival they talk of their careers and discuss the order in which they will be auditioned, the first man to arrive invariably deferring to the others as they ask to be next. When the director and his assistant come in it is decided that each actor should improvise something. They retire and then come out one at a time, and the director's patience ebbs as each applicant is more awful than the last. One actor stumbles through a Biblical quotation in a meaningless singsong; one makes mincemeat of the Gettysburg Address; another launches into an off-key hymn; and the fourth begins to tell a joke—at which point the harassed director calls a halt to the entire proceedings. He explodes at the fifth actor, who has been waiting patiently for his turn, and dismisses him without a hearing. The actor accepts this with the silent good grace that has characterized him throughout, but as he leaves there is a world of meaning in the gentle smile which plays across his kind and dignified features. 7 men, 1 woman. **INTERIOR. FEE: \$30 per performance.**  
**ISBN: 0-8222-1259-5 \$4.50**

**WILLIE'S LIE DETECTOR.** FARCE. Virginia H. Gray. A delightfully amusing episode of family life centering about the secret ambitions of young Willie Forbes, fourteen, to become a detective. Excellent for high schools. **THE STORY:** Armed with "complete" knowledge in sleuthing from "How To Be a G-Man, In Ten Easy Lessons," all Willie lacks is a crime, which turns up in his own home when his mother discovers that Grandmother's diamond brooch, hidden in a cinnamon can, is missing. After proving, in most amusing fashion, that each member of the family, his sister's beau, the little girl next door, and Minnie, the romantic housemaid, has a motive for stealing the pin, Willie takes charge, and brings out his elaborate homemade "Lie-Detector," by which he hopes to catch the criminal. In the ensuing hilarious scene, the lie-detector, secretly manipulated by Willie's father, turns on Willie with surprising results. The solution of the crime comes in a brilliant surprise ending, the pin is recovered, and Willie gives up his career for a tennis game with the little girl next door. 4 men, 4 women. **INTERIOR. FEE: \$20 per performance. MS.**  
**ISBN: 0990208 \$15.00**

**XINGU.** COMEDY. Thomas Seller, dramatization of Edith Wharton's story. **THE STORY:** A group of club-women try to entertain a high-hat woman novelist. Everything goes wrong, and the poor women are in despair trying to make conversation. One member, to show up the bluffs of the novelist and her own fellow-members, starts everyone talking about "Xingu." No one knows what this is, but no one will admit it. During the squabble the novelist slips away with the woman who mentioned "it"—or "him"—and the others are forced to ask the maid, who knows "of course" that Xingu is a river! 8 women. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-1281-1 \$4.50**

## 9 CHARACTERS

**ASCENSION DAY.** DRAMA. Timothy Mason. Innocent and not-so-innocent choices made in youth can alter the course of a lifetime. This theme is sensitively explored in this one-act play, set in a Wisconsin Bible camp in the

spring of 1947. **THE STORY:** On the banks of a beautiful lake, nine teenagers pursue the normal church-camp activities: learning lifesaving techniques, enduring "nature tip" lectures and delivering dreaded spiritual "testimonials." But the moon is full, hormones are young and raging, and the cries of the loons carry a message of menace and loss. This single week is seen entirely through the eyes of the nine adolescents: the adults who determine, and in some ways damage, the lives of these youngsters, are never seen, but their threatening presence is always felt. Above these nine children hovers the rumor of a phenomenon not heard of until the late forties: alien visitors in crafts that were for the first time being called "flying saucers." Beneath them, the depths of the lake itself hold an Indian legend of love and bloody death. The focus of the play falls on two sisters, Faith and Charity, as they move unconsciously and inadvertently from a relationship of affection and trust toward a rift which seems likely to be permanent. The image of their granite-like father is forever before them, but they respond in different ways. Charity, the younger sister, seeks the approval and acceptance, so far missing from her life, through sex. Faith presents herself to the world as not caring for approval, but beneath her facade is the desperate fear that she herself is destined to turn to stone, just like her father. Faith's attempt to break free from her own rigidity ends in a disaster of the heart. Charity's bid for love is, unfortunately, somewhat more successful: It's clear by the end of the play that her disaster will last a lifetime. 4 men, 5 women. **UNIT SET. FEE: \$40 per performance.**

**ISBN: 0-8222-0068-6** **\$4.50**

**BERTHA, THE BARTENDER'S BEAUTIFUL BABY.** A PURE AND NOBLE TEMPERANCE "MELLOW DRAMA." Charles George. **THE STORY:** This is a delicious bit of fooling that ridicules the old-time blood-and-thunder melodramas of the long ago. Trafalgar Tremayne, his dear wife, Tessie, and their little "baby" girl (aged ten) are a happy family when they have the Sweet Tooth Candy Kitchen in the village of Polecat Center. But Tremayne becomes ambitious and when he gets the opportunity to buy the rundown Aroma Inn at a sacrifice, he deserts the sweetmeat emporium for "headier" refreshment. Now, wife Tessie is much opposed to this move, fearing temptation for her noble spouse, and the wrong environment for their precious babe. A shooting by the villainous gambler, cheat and swindler, Rodney Remington, which almost "ventilates" little Bertha, makes Trafalgar decide to give up the terrible Aroma and return to the gum drops and jelly beans. This little travesty is filled to the brim with side-splitting (and wholesome) comedy. It is ideal for all groups from high schools to little theatres. 4 men, 5 women. **INTERIOR. FEE: \$25 per performance.**

**ISBN: 0-8222-0106-2** **\$4.50**

**BREWSIE AND WILLIE.** DRAMA. Ellen Violett and Lisabeth Blake. Adapted from the book by Gertrude Stein. **THE STORY:** A touching and disturbing play about the men who fought World War II and their loneliness and confusion after it was over. The war has just ended and Brewsie and Willie, along with other "walking wounded" G.I.s, sit in a small Paris cafe, waiting for news as to when they will be shipped home. Brewsie, always thinking out loud to anyone who will listen, mulls over the "why" of the whole thing, trying to find some sort of answer. Willie declines to become involved in the discussions, insisting that there is no answer. Yet, he is the only one who really listens to Brewsie. The others are too filled with the anticipation of home. When, at last, the orders arrive, they all are bewildered by the realization that they are afraid—afraid to return to a life for which they yearn but no longer recognize. Nevertheless, they set out to celebrate, and Brewsie, a paraplegic, is left alone to raise himself, like the crippled half-destroyed world he represents, and start the long walk back. A most compelling play for those interested in an unusual one act. 7 men, 2 women. **INTERIOR. FEE: \$20 per performance.**

**ISBN: 0-8222-0149-6** **\$4.50**

**CAFÉ MOON.** FANTASY. Jack Dunphy. An exciting and disturbing dream-fantasy. **THE STORY:** Monty has never loved anything in his life except a small turtle that died years before. Now, an aging and disillusioned clerk, his only pleasure is in drinking his nights away at the Cafe Moon. One evening a premonition of Death comes to him in the guise of a young dandy. He finds himself stuck in the doorway with the young man, and try as he will, he cannot, or will not, move away. He is attracted and repelled at the same time. He takes one drink after another to quiet the terror of his premonition, while the young man, who has placed a bet on Monty's nightly habit of entering the bar, tries to persuade him to go in. Finally, the young man changes his mind about the bet and leaves, returning to offer Monty love in the form of another small turtle. But it is too late. Monty is dead. 7 men, 2 women. **EXTERIOR. FEE: \$20 per performance. MS.**

**ISBN: 990301** **\$15.00**

**THE DROP OF A HAT.** COMEDY/DRAMA. Dick Berg. **THE STORY:** A battle is raging for editorial control of Mode Magazine. Fran, the Editor-in-

Chief, is nervous; the owner of the magazine has recently appeared in the office, and she shows up when a head is about to roll. Fran summons her friend Leslie, and they work out an entirely new approach for the magazine. The staff is unhappy, but Fran will hear no objections. What Fran doesn't know is that while Leslie encourages her to her face, she is indicating concern about Fran's ideas to everyone else. The owner summons Leslie and tells her to unseat Fran. Fran's secretary joins the conspiracy and through a series of deliberately engineered misunderstandings, Fran fires Sasha, one of the few really loyal staff members. The owner sends Fran off on a vacation, a gentle way of showing her the door, and Leslie moves into Fran's office, and Fran's secretary moves to Leslie's old office. The play ends with the former secretary is lovingly fingering the "Editor-in-Chief" lettering on the door of Leslie's new office. 9 women. **INTERIOR. FEE: \$20 per performance. MS.**

**ISBN: 990271** **\$15.00**

**EVERYBODY'S SECRET.** COMEDY. Charles George. Here is a charming play that should be in great demand for women's colleges, clubs, and any organization in which the fair sex is the dominating force. Each of the nine female characters portrayed has individual and colorful characteristics. One gets an insight into their hopes, frustrations, generousities, gossip and amusing little idiosyncrasies. There is an unusual twist at the finish that will bring howls of laughter. 9 women. **INTERIOR. FEE: \$25 per performance. MS.**

**ISBN: 0-8222-0369-3** **\$15.00**

**FLATBOATMAN.** DRAMA. Jan Hartman. First presented on national television, this warmhearted, lively play details the New Salem years of the young Abe Lincoln the crucial years which helped shape him from a raw-boned riverboat man into the forceful statesman destined to lead the nation. **THE STORY:** The action begins as the young Abe Lincoln arrives in New Salem, Illinois, having decided to leave his life on the river to clerk in the general store. Abe's physical strength and humorous stories soon impress the townspeople, and he becomes a hero when he thrashes the local bullies. Then romance blossoms when he meets the lovely Anne Rutledge, and his political career begins when the town leaders persuade him to run for the state legislature. But Anne sickens and dies, and Abe's rival wins the election, and a saddened Lincoln turns back to his books and the arduous task of teaching himself the law. In his second try as a candidate, however, Abe wins the day, and as the play ends he is carried off on the shoulders of his supporters, ready to depart for Springfield and the memorable, fateful years which the future would bring. 6 men, 2 women, 1 boy, plus many bits for men and women. **UNIT SET. FEE: \$25 per performance.**

**ISBN: 0-8222-0406-1** **\$4.50**

**THE LOVE SUICIDE AT SCHOFIELD BARRACKS.** DRAMA. Romulus Linney. Presented to critical and popular acclaim at the 1984 Shorts Festival of the Actors Theatre of Louisville, this new one-act version of a play previously produced on Broadway in full-length form compresses all the elements of the original into an even more taut and provocative theatrical experience, heightening the action and underscoring the powerful irony of the drama. "THE LOVE SUICIDE AT SCHOFIELD BARRACKS is still the best play ever written about the Vietnam war, bar none." —Village Voice. **THE STORY:** An Army general and his wife have committed a ritual double suicide during a Halloween party in the officers' club at Schofield Barracks, and now an official court of inquiry has been convened to investigate their shocking and apparently senseless act. Those present at the affair and others who knew the general and his wife well are called to testify and, as tension mounts, a remarkable and compassionate portrait of the dead couple emerges—and, with it, a shattering awareness of the significance of their deed. Each character, in his testimony, contributes yet another insight, another piece of the mosaic, until the suicide is finally revealed and understood as an act of expiatory self-sacrifice, and a profound statement about war and killing and the responsibility of the individual. In the final essence, the play becomes not only an intense and moving emotional experience and a powerful evocation of the troubled conscience of contemporary America but also a stirring call to all of good will to reawaken their sense of responsibility for the moral and political actions of their country. 6 men, 3 women. **INTERIOR. FEE: \$25 per performance.**

**ISBN: 0-8222-0701-X** **\$4.50**

**THE METAMORPHOSIS.** DRAMA. Charles Dizenzo, from the story by Franz Kafka. A brilliant dramatization of Kafka's famous short story, first presented by the renowned American Place Theatre, in New York City. **THE STORY:** Everyone is familiar with Kafka's macabre tale of a man who has suddenly, and unaccountably, turned into a giant cockroach. But here, thanks to the skill of the adaptor, the humor and pathos of the situation are heightened through their theatrical setting—and the irony of Gregor's plight becomes even more eloquently clear. It is not only the story of a man fallen victim to a cruel fate



but also of the pettiness and stupidity of those who should feel the deepest compassion for him. The terrible thing which has happened to Gregor is apparently of less concern to them than how this affects their own selfish purposes. As a result his ultimate lot becomes immensely moving and vividly instructive of the callousness of men toward their fellows. 5 men, 4 women. **DIVIDED INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-0751-6 \$6.50**

**ROSALEE PRITCHETT.** DRAMA. Carlton Molette and Barbara Molette. Presented by the renowned Negro Ensemble Company as part of its "Themes of Black Struggle" series, this imaginatively conceived work ranges from comedy to gripping drama in conveying its devastating assessment of the black bourgeoisie. "...a witty, sad, and powerful play that may well remain alive long after the immediate issues it raises have been settled" —The New Yorker. "This is a powerful one-acter" —Variety. "It is a significant and skillful piece of writing with a sad and haunting beauty." —The Record. **THE STORY:** A group of well-to-do black women are playing bridge, while discussing their coveted accomplishments in the world of white society and expressing their contempt for the unruly ghetto blacks who make life so difficult for them. A civil disturbance is expected, and the ladies are relieved that the National Guard has been called in—until one of their number, innocently breaking the curfew, is abused and raped by the Guardsmen. Their nervous rationalization of the tragedy is a telling comment on the ladies, but even more terrible is the realization of what it implies about their achievements and social pretensions in a milieu where the ugliness of racial violence and bigotry can erupt, and exert its evil force, at any level. 4 men, 5 women. **UNIT SET. FEE: \$20 per performance.**  
**ISBN: 0-8222-0968-3 \$4.50**

**THE STARING MATCH.** COMEDY/FANTASY. Jerry McNeely. An ideal play for high schools, colleges, community theatres and church groups. **THE STORY:** Set in ranch country that is suffering from drought. The community is holding a large meeting to pray for rain; Mattie Hobbs tries to persuade her husband, Linus, to accompany her to the meeting—Linus is religious but in his own way; he intends to help his neighbors build a church—he just doesn't want to go to it. But at Mattie's insistence he goes with her and their little daughter, Molly Mae, to the meeting which is held in the schoolhouse. With great humility and sincerity the townspeople pray for rain; there is a knock at the door and in comes a man dressed completely in white. Though no one at the meeting has ever seen him before, he greets them all by name, asks about their affairs—and gradually a suspicion creeps round the assembly: Can Mr. White—that's what he calls himself—be an angel of the Lord? His announcement that he has been sent to help them find a well convinces them; they're eagerly crowding about him when there's another knock at the door, and a second man enters, this one dressed completely in black. With the same courtesy and affability displayed by Mr. White, the newcomer, Mr. Black, announces that he too has been sent to help the community find a well—and lets it be known that he is an angel of the Lord. It's quite apparent that only one of these two gentlemen is an angel and the other must be carefully avoided. But which one to avoid? To solve the dilemma a "staring match" is decided upon, with Mr. White and Mr. Black the contestants. In the end the real angel is revealed, water is discovered and the problems of the community are solved to everyone's satisfaction. 6 men, 2 women, 1 little girl, extras. **UNIT SET. FEE: \$25 per performance.**  
**ISBN: 0-8222-1072-X \$4.50**

**WIDOW'S MITE.** COMEDY. C.B. Gilford and Elizabeth Gibson. Based on a story by C.B. Gilford. A charming and whimsically humorous play which tells of an aging and penniless widow's decision to live her last day to the full using imagination, nerve and a knowledge of other people's greed and gullibility to set herself up in the best hotel in town. **THE STORY:** Mrs. Owen is not only tired of the rundown boarding house where she has lived since her husband's death, but she is also fed up with the nagging landlady and sure that she cannot get down another mouthful of the boiled codfish that passes for dinner each evening. Withdrawing her last two hundred odd dollars from the bank (and packing up the million dollars in worthless "Kingdom of Albania" bonds which her late husband has bought for five hundred dollars), she moves out, takes a cab to the posh Lakeside Hotel, and strides up to the desk like a great lady. Making a considerable show of seeing to it that her "securities" are sealed in an envelope and locked in the safe, she passes herself off as a woman of wealth—and the management is only too glad to extend whatever credit she desires. This proves to be quite a bit, and when the manager confronts her with the need to cash in her supposedly valuable bonds and pay up, she deftly puts him off by making him, and the others on the staff who have befriended her, her equal heirs. She advises them that the time to sell is not yet ripe, but as her debts grow steadily larger they begin to lose their nerve—and cannot resist steaming open the envelope containing her bonds, much to their shock and dismay.

Obviously she must go—but where? To a rival hotel, of course, to repay them for the time when they referred a destitute Maharajah to the Lakeside. After that, who knows but there are plenty of hotels in town, and lots of impressionable people just waiting to be taken in by such a nice little old lady. 5 men, 4 women. **INTERIOR. FEE: \$25 per performance.**  
**ISBN: 0-8222-1255-2 \$4.50**

**WOMEN AND WALLACE.** COMEDY/DRAMA. Jonathan Marc Sherman. A remarkable first play, written when the author was eighteen, and produced in New York as part of the 7th Annual Young Playwrights Festival at Playwrights Horizons. Fast moving, and very funny, the play traces the growing up of a young man who must deal both with his mother's suicide and with the sometimes unsettling attentions of the various females who come into his life. "...a deeply felt play with an original and impressive comic edge Sherman's is indeed a fresh, remarkably mature voice." —NY Daily News. "WOMEN AND WALLACE is without doubt one of the strongest one acts to come along in a long time...the play is startling, fresh and wise in its verbal dexterity and its knowledge of characterizations." —BackStage. "...unmistakably the work of a talented writer—examining his feelings, experimenting with language, making psychological pain play onstage." —Village Voice. **THE STORY:** Comprised of a series of brisk, kaleidoscopic scenes, the play begins as Wallace, now a handsome young man of eighteen, hurls a ripe tomato at a pretty young woman dressed all in white while declaiming "I love you." We then move back in time to when Wallace, six years of age, is sent off to school by his mother—who then proceeds to slit her own throat. Wallace finds her body, a shock that continues to haunt his relationships with the other women who come into his life as he grows up, including his crusty, wise grandmother; the girl who swipes his peanut butter and banana sandwich at school and later browbeats him into his first kiss; the psychiatrist who tries to help him exorcise his troubling memories; and the knowing senior who provides his sexual initiation while he is a college freshman. All of the characters, in the end, contribute to the mosaic which captures with such eloquence and wit all the fears and joys and uncertainties that mark Wallace's progress towards manhood. 1 man, 8 women. **UNIT SET. FEE: \$30 per performance.**  
**ISBN: 0-8222-1271-4 \$4.50**

## 10 CHARACTERS

**BIG SUR.** DRAMA. Frank Gagliano. Originally presented on NBC's "Experiment in Television" series, then widely produced in university theatres, this challenging and provocative play utilizes novel theatre techniques to explore the new forces, some for good some for evil, now emerging in our society. "...one of the most creatively imaginative probes of the time's undercurrent of anguish that the year has brought forth." —LA Herald-Examiner. "...a delightfully profound exercise in contemporary existentialism." —NY Newsday. **THE STORY:** A middle-aged man, Jeremy Chester, having won a car in a raffle, decides to take to the road and head west, his intention being to "talk to people, not to pass them to dialogue." His journey becomes an odyssey as, along the way, he picks up nine passengers of varied types and backgrounds—an Italian, a hippie, a black militant, a policeman—and finds the essential humanness in each. Ecology, the military, racism, old age, protest: All are explored and illuminated as we come to understand that the incongruities and anachronisms of contemporary life are more than merely annoying or depressing—they are lethal. Yet the journey goes on, heading for Big Sur and the redeeming state of naturalness which may already have escaped us forever. 7 men, 3 women. **UNIT SET. FEE: \$25 per performance.**  
**ISBN: 0-8222-0118-6 \$4.50**

**THE BRICK AND THE ROSE.** A COLLAGE FOR VOICES. Lewis John Carlino. Produced at the Ivar Theatre, Hollywood, and by The American National Theatre and Academy. **THE STORY:** An expressionistic reading, in which ten actors, portraying forty-seven characters, are seated on stools behind music stands. A powerful and compelling drama, the entire action takes place in front of back drops. This is the kaleidoscopic drama of a young boy of the slums from the moment of his birth in a charity hospital until his tragic death. In an effort to find something besides "hardness and hitting out, and twisted people all afraid," Tommy turns to narcotics, and thus creates his own world: one in which he is not constantly gnawed by an acute awareness of the meaninglessness of what is going on around him. He meets Alice, in whom he sees his lifelong search for beauty: the rose behind the hard brick city. He knows that he has only touched this beauty for an instant, and he sees it moving farther away from him. At last, in a final escape from the squalor around him, he takes an overdose of narcotics and ends his search. 7 men, 3 women. **NO SCENERY. FEE: \$25 per performance.**  
**ISBN: 0-8222-0150-X \$4.50**

**THE CHILDREN'S STORY.** CHILDREN'S PLAY. James Clavell. Stage adaptation by George Selden. A unique and exciting new concept in Children's



Theatre, based on the celebrated, and controversial short story. **THE STORY:** The place is a schoolroom in a middle-sized American city, the time a morning after the war—the war which we lost. The old teacher waits uncertainly for the pupils to return and for her replacement to arrive. Neither she nor the children know what the New Order will bring, but the children, at least, are relieved when the new teacher proves to be young, attractive and carefully prepared in her duties. To be sure there is resistance and suspicion at first, but these are deftly and charmingly surmounted, and soon the children are finding school more fun than ever before. Gradually the new teacher moves from acceptance to control, and before long she has maneuvered her young charges into agreeing that the flag is merely a symbol which should be snipped into pieces for souvenirs and that prayers to God might better be replaced by prayers to the all-powerful New Leader. In the end her victory, innocently handed to her by the children themselves, is complete. Through ignorance of the enemy, and perhaps a lack of true understanding of their own beliefs, they have fallen victims to subversion—the subtle, soft-spoken, smiling kind of subversion which can so often deceive the unthinking and the unprepared, be they young or old. 2 men, 4 boys, 4 girls. **INTERIOR. FEE: \$25 per performance.**

**ISBN: 0-8222-0206-9 \$4.50**

**FEATHERTOP.** DRAMA. Maurice Valency, after a story by Nathaniel Hawthorne. Set in colonial New England, this delightful fantasy pokes fun at the pretenses and shortcomings which, even in those early days, often made men less than they should be. **THE STORY:** In the sinister recesses of her kitchen Mother Rigby, the witch, fashions a scarecrow and then, christening him Lord Feathertop, she sends the scarecrow off to the house of Judge Gookin, a rich and haughty man who has repeatedly claimed that no young suitor in the town is good enough for his daughter. Lord Feathertop impresses Gookin as a person of refinement and importance and he quickly invites the town's leading citizens to meet this most eligible of young men. His daughter, Polly, who is already in love with another, is not equally taken with the mysterious stranger, but her father, sensing that Feathertop's supposed connections with the powerful lords of England will be of benefit to him, flatters and cajoles his guest and even offers to betray his rivals in the Colony. Having little in his head to begin with, Feathertop has even less to say in response to all this, which convinces everyone that he is indeed a wise and weighty man. Then Polly catches a glimpse of him in a mirror, and what she sees is not the glittering Lord whom the others have deluded themselves into accepting, but the scarecrow that he really is. Polly faints at the sight of him and Feathertop, struck with the sham of his existence, forces the others to look too, and then goes back to Mother Rigby in sad dismay. He no longer wants to live knowing what he is and what others are like beneath their veneer and, casting his pipe aside, he becomes once more the straw-filled scarecrow—albeit one with a real tear of human emotion trickling down his painted cheek. 7 men, 3 women. **UNIT SET. FEE: \$25 per performance.**

**ISBN: 0-8222-0394-4 \$4.50**

**THE REMARKABLE SUSAN.** DRAMA. Tim Kelly. Drawn from the actual court records, this imaginative and compelling courtroom drama deals with the trial of Susan B. Anthony, an early champion of women's liberation who dared to fight for her constitutional right to vote. **THE STORY:** The scene is a courtroom in upstate New York, where Susan B. Anthony is on trial for the crime of casting a ballot. Tempers flare, animosities run high, and insults are traded as the fiery defendant of woman's rights challenges the ruling of the court—determined to resist bigotry and injustice. While her trial is basically a sham, she storms and pleads and lectures, and skillfully turns defeat into victory—sounding a call for human dignity which inevitably awakened the conscience of the nation. 6 men, 10 women (or all women), extras if desired. **SIMPLE INTERIOR. FEE: \$30 per performance.**

**ISBN: 0-8222-0943-8 \$4.50**

**THE SIMPLE TRUTH.** COMEDY. Carl Allensworth. A delightful examination of the hilarious complications which result when a young New Englander decides to speak the truth and nothing but the truth—all the time. **THE STORY:** Emmett Harper is so impressed by the minister's sermon on honesty that he resolves to turn over a new leaf and be completely truthful no matter what is asked of him. This poses problems at work, in his father-in-law's grocery store, where Emmett is obliged to admit to customers that the bread is stale and the oranges and grapefruit could be juicier. But the real problems come up later at dinner with his family, when Emmett confesses to his new bride, Nancy, that he hates her kidney stew and always has. Nancy goes off in tears of confusion, as she had assumed that this was one of his favorites. Emmett's truthfulness soon becomes contagious and infects the whole family, which threatens to tear the household apart. It's Emmett's father-in-law, though, whose ultimate truth about his daughter's pregnancy, turns out to bring them all back together. 5 men, 5 women. **OPEN STAGE. FEE: \$25 per performance.**

**ISBN: 0-8222-1029-0 \$4.50**

**THE SKULL.** THRILLER. J.B. McOwen and Harry E. Humphrey. **THE STORY:** Since the unsolved murder of its organist, an old church has been abandoned for years, except for the presence in it of a detective in search of the murderer and a doctor studying psychic phenomena—and the dreaded mystery man who is known as The Skull. These are some of the frightening elements that make up this unusual thriller. 7 men, 3 women. **INTERIOR. FEE: \$20 per performance. MS. ISBN: 990229 \$15.00**

## 11 CHARACTERS

**THE PRIZE PLAY.** SKETCH. Mary Chase. **THE STORY:** The play begins with the master of ceremonies in a music hall announcing the performance of some exciting flamenco dancers, only to lose control of the stage to a little girl who has written the "prize play" in her sixth-grade class and, egged on by her folks from the back of the hall, proceeds to put it on then and there. The curtain rises and the adult actors begin what turns out to be a hilarious version of the adult sophisticated mystery play as seen through the mind of the child, complete with "rich hero," slinky femme fatale, her gangster boyfriend, and numerous robbers all disguised as "private eyes." The play ends in a wild and woolly Keystone rescue scene guaranteed to leave the audience rolling in the aisles. 7 men, 3 women, 1 girl. **MINIMUM OF SCENERY AND PROPS. FEE: \$20 per performance.**

**ISBN: 0-8222-0918-7 \$4.50**

## 12 CHARACTERS

**THE CAVE.** COMEDY/DRAMA. Tim Kelly. An intriguing exercise in total theatre, originally performed at San Diego's Crysta Theatre and later presented in Los Angeles. Particularly suitable for schools and play contests "Kelly's work lends a bright note uniquely its own to the [L.A.] theatre scene." —LA Herald-Examiner. "Kelly can balance wit, humor and piercing intellectuality with amazing dexterity." —Point West Magazine. **THE STORY:** When the audience enters, the curtains are open and the stage empty. Slowly the cast enters, wondering what it's to perform. To warm up, they do pantomime scenes from their "great success," *The Black Death*. Then they discover three cards marked "Sea," "Cave," and "Future." They reject the sea (too cold) and the future (too far) and opt to create life in a dark cave, when early man was threatened both by marauding beasts and by his fear of the unknown. Hunters and a warrior journey forth in search of prey but return empty-handed, as even the animals have fled the hostile terrain. Then the warrior discovers a "strange tribe" with the unheard-of gift of laughter, and a "great winged thing" invades the sanctuary, causing panic. A decision must be made whether to leave or stay—and the vote is to venture forth, despite what might lie ahead. Everything's here from a touch of Pirandello to *Story Theatre*, and the play requires nothing in the way of "production" except imagination. 12 performers. **OPEN STAGE. FEE: \$25 per performance.**

**ISBN: 0-8222-0191-7 \$4.50**

**THE TERRIBLE TATTOO PARLOR.** COMEDY. Mary Chase. Written specifically for younger groups, this fast-paced, whimsically humorous play details the misadventures of two young girls who make crank phone calls to strangers—with results they hadn't bargained for. **THE STORY:** Linda and Julie, two twelve year olds, delight in calling strangers on the phone and then terrifying them by breathing heavily and chewing ice cubes in their ears. One of their victims is Vivian Lucas, a very nice lady who quickly catches on to what they are up to and, having done the same sort of thing when she was a girl, invites Linda to lunch at the Clermont Hotel. But then they call the La Strange Tattoo Parlor, where the reaction is quite different. Madam La Strange is furious and, abetted by her ugly son Heinrich, vows to catch Linda and tattoo her forehead. Discovering Linda's plan to meet Mrs. Lucas for lunch, Madam and Heinrich arrive at the hotel first and explain to Linda that Mrs. Lucas has asked them to drive her to the Lucas home—whereupon they all repair to the tattoo parlor. Luckily Linda's friends, having uncovered the plot, make their own crank call to Madam La Strange, Linda slips away in the confusion, and all agree, with a pronounced sigh of relief, that the "fun" phone calls are over for good! 3 men, 4 women, 3 boys, 2 girls. **UNIT SET. FEE: \$25 per performance.**

**ISBN: 0-8222-1123-8 \$4.50**

## 13 CHARACTERS

**FAMILY MEETING.** SATIRE. William Wellington Mackey. Avant garde in style, this biting satire employs brilliant theatricality to probe into the conflict between middle-class blacks and their less fortunate brothers. **THE STORY:** The place is Heavenly Heights, U.S.A., where a flourishing black

capitalist and his family enjoy the gaudiest blessings of material success while regarding the poor black people of Goodbread Alley with disdain. The irony of their attitude is enhanced by the casting of black actors as white and white as black, with roles reversed as the play progresses until all are merged at a point of soul stirring catharsis as the need to recover a stolen humanity is made undeniably and powerfully clear. 4 men, 9-15 women. UNIT SET. **FEE: \$25 per performance. MS.**  
**ISBN: 990264 \$15.00**

**THE HUNDRED AND FIRST.** BLACK COMEDY. Kenneth Cameron. A satiric and bizarre black comedy. **THE STORY:** Disgruntled by the fact that his shabby, bickering family falls just short of inclusion as one of the "Hundred Neediest Cases," Francis Stockstill decides to turn to shoplifting, in the hope that he can escape to a nice, comfortable jail. But the judge, impressed that the Stockstills destitution rates thirty Peer Group Points, eagerly sets him free. Stockstill, taking advantage of his immunity from arrest, embarks on an epic stealing spree. However he commits the unpardonable error of pilfering from a blind news dealer who just happens to be Neediest Case number one hundred! In seeking to escape the judge's indignation Stockstill is felled by a policeman's bullet. But his end is not in vain, for his violent demise jumps his family up the Destitution Curve for a total of fifty-seven Peer Group Points, and a secure place high on the Suffering Analysis chart. 8 men, 5 women. UNIT SET. **FEE: \$20 per performance. MS.**  
**ISBN: 990370 \$15.00**

**THE MUTILATED.** DRAMA. Tennessee Williams. Produced on Broadway as a double bill with *The Gnädiges Fraulein* under the omnibus title of *Slapstick Tragedy*. A haunting, compassionate study of the lonely and maimed of this world, and the painful adjustments that they must make in reconciling themselves to what life offers them. "...the humiliated poetry of past-due pride at which the playwright excels." —NY Herald-Tribune. "...it is sharpened time and time again by swift lines." —NY World-Telegram & Sun. "...it has some of Mr. Williams' compassionate understanding of the lost and doomed." —NY Post. **THE STORY:** As described in *Variety*, the play "is about a pair of alternately friendly and quarrelsome floozies in a fleabag hotel in the French quarter of New Orleans in the 1930s. Margaret Leighton plays the one who has inherited an income just sufficient to give her pretensions and keep her supplied with wine. Kate Reid plays a raucous hag just out of jail on a shoplifting charge. The would-be genteel lady is morbidly sensitive about being physically mutilated, having had a breast removed. Her harpy companion, Williams seems to be saying, is spiritually deformed, having suffered the cruelty of fellow humans. The implication is that all of us are maimed in some form or other. The play is written as a sort of Christmas parable, with a chorus of incidental characters singing hymns resembling carols. To project the idea further, the final scene presents the embattled cronies reunited in friendship and happiness, believing the Virgin has entered the room. Perhaps the moral is that love conquers mutilation." 9 men, 4 women, chorus of men and women. **FEE: \$30 per performance.**  
**ISBN: 0-8222-0794-X \$4.50**

**RING ROUND THE MOON.** COMEDY. Jean Anouilh. Adapted by Christopher Fry. An outstanding success in England and in New York. An unusually fresh sophisticated comedy. "...an enchanting little fairy tale of laughing...grace, its sentiment masked by cool, brittle, elegant mockery." —London Times. "...[a] lovely and delectable trifle." —NY Herald-Tribune. **THE STORY:** According to Atkinson (NY Times), a play "of many moods...wistfully romantic, satirical, fantastic...To make his points about love (the author) has invented a fable about twin brothers—Frederic, who is shy and sensitive, and Hugo, who is heartless and aggressive. Frederic is in love with a hussy who is in love with Hugo. To save Frederic from an unhappy marriage, Hugo tries to distract him by bringing to a ball a beautiful dancer who masquerades as a mysterious personage and becomes the triumph of the occasion. She is a susceptible maiden in her own right. She not only breaks up all the cynical romances that have been going on before she arrived, but loses her own heart as well." 6 men, 6 women, 2 extras (doubling). ONE ADJUSTABLE EXTERIOR. **FEE: \$60 per performance.**  
**ISBN: 0-8222-0954-3 \$6.50**

**SECOND OVERTURE.** DRAMA. Maxwell Anderson. A poetic drama of the Russian Revolution. **THE STORY:** In a cellar in a Russian city a group of refugees await the coming of the official who is to decide their fate. Among them are a princess and her two young daughters; a distinguished lawyer; a lad of twenty; a former officer in the army; a bishop; and an exile escaped from the Siberian mines. They have committed no crime but know they are marked for execution by the revolutionaries. Gregor, the former exile, learning the name of the Commissar, assures the others they need not fear. He fought beside him in a former revolution, and his word will surely

be sufficient to free them all. When the Commissar comes, however, he is deaf to Gregor's pleas. The group is to die—all but Gregor, who may come with the Commissar. But Gregor refuses, and then, through daring ruse, he frees his fellow refugees, but he remains to face the firing squad. 10 men, 3 women. INTERIOR. **FEE: \$40 per performance. MS.**  
**ISBN: 990236 \$15.00**

#### 14 CHARACTERS

**BEAUTY PARADE.** FARCE/COMEDY. Conrad Seiler. **THE STORY:** After rounding up the mothers of our beauty contestants, who have been backstage giving their daughters last-minute encouragement, a young Master of Ceremonies sends them to their seats. He explains to the audience the kind of contest he is staging for the Super Association for Supermarkets. In this contest both beauty and brains will be judged to select the Supermarket Queen. The five contestants, the Misses "Canned Corn," "Pretzels," "Prunes," "Skim Milk" and "Upside-down Cake," parade before the judges. Then to prove the girls have more than beauty, the M.C. quizzes them about such diverse matters as marriage, their ideal man, the political state of Europe and Einstein's Theory of Relativity. Etheleene Hudkins, "Miss Prunes," is crowned, the angry mothers of the losing contestants swarm the stage and send the M.C. and the judges fleeing every which way. 10 men, 4 women. UNIT SET. **FEE: \$25 per performance. MS.**  
**ISBN: 992159 \$15.00**

#### 15 CHARACTERS

**WAITING FOR LEFTY.** DRAMA. Clifford Odets. One of the most celebrated and significant plays of the modern American theatre. Set in the Depression era, and dealing with the cynical exploitation of the working classes, the play, which was first presented by the famous Group Theatre, became both a symbol of its times and a beacon for many soon-to-be-famous playwrights who came under its influence. **THE STORY:** The action of the play is comprised of a series of varied, imaginatively conceived episodes, which blend into a powerful and stirring mosaic. The opening scene is a hiring hall where a union leader (obviously in the pay of the bosses) is trying to convince a committee of workers (who are waiting for their leader, Lefty, to arrive) not to strike. This is followed by a moving confrontation between a discouraged taxi driver, who cannot earn enough to live on, and his angry wife, who wants him to show some backbone and stand up to his employer; a revealing scene between a scheming boss and the young worker who refuses to spy on his fellow employees; a sad/funny episode centering on a young cabbie and his would-be bride, who lack the wherewithal to get married; a disturbing scene involving a senior doctor and the underpaid young intern (a labor activist) whom the doctor has been ordered to discharge; and, finally, a return to the union hall where the workers, learning that Lefty has been gunned down by the powers-that-be, resolve at last to stand up for their rights and to strike—and to stay off their jobs until their grievances are finally heard and acted upon by those who have so cynically exploited and misused them. 13 men, 2 women. UNIT SET. **FEE: \$40 per performance.**  
**ISBN: 0-8222-1215-3 \$4.50**

#### 20+ CHARACTERS

**ALL THE WORLD'S A STAGE.** CHILDREN'S PLAY. David Henry Wilson. Conceived for production at England's Coventry Cathedral, this charming and beautifully written play is designed specifically for presentation by children of grade school age and older. Set on an open stage, it offers a large number of brief acting parts which, within the twenty-five-minute span of the play, are blended into a uniquely meaningful theatrical and moral experience. Especially appropriate for contest, church and school use. **THE STORY:** A group of Boys and Girls assemble, guided by the Boy and Girl Narrators, to choose the parts they will portray in the play about to be presented. They can be anything they want to be—a procedure that is objected to by the Interrupter, who breaks in on them. When he is overruled, however, he elects to be a gangster, and takes everyone's money. Soon the others, perhaps affected by his actions, begin to bicker and disagree, until the Producer's Son appears and implores them to stop. But they are soon in open challenge, and it is decided that the Producer's Son, who stands in the way of their selfish interests, must be removed. He is roughly dragged off but not before warning all the Boys and Girls that they must not allow the pressure of a few to destroy what is best for the many. After his departure, however, it is the worst, not the best, which emerges, and the Narrators are hard pressed to explain that only by allowing free choice could the Professor know who deserved credit for doing

well. Then, quietly, the Producer's Son returns, to reassure them that as long as even one good actor remains onstage the play can be saved—no matter how hopeless it may seem. For the play is as long as the world, all of us are the actors and actresses, it is our play. 13 boys, 7 girls. OPEN STAGE. **FEE: \$25 per performance.**

**ISBN: 0-8222-0019-8**

**\$4.50**

**BURY THE DEAD.** DRAMA. Irwin Shaw. A modern classic, this stirring and eloquent anti-war play employs brilliantly imaginative theatricality to convey its timeless message. **THE STORY:** The time is "the second year of the war that is to begin tomorrow night," and a military burial detail goes about its sad duties. The chaplains arrive to say prayers for the dead—but then a groan is heard from the newly dug graves, and then another. Slowly the dead soldiers rise up, pleading not to be buried, asking to be allowed to rejoin the living. Word of their insurrection spreads rapidly—to the soldiers in the field, the generals, the news media, with alarming effect. In a series of touching scenes the dead men talk with their loved ones of the days of living, now lost forever. But must the dead yield so easily? As the play ends, the corpses rise and move away while a shaken general stands by helpless to stop them. 20 men, 8 women. UNIT SET. **FEE: \$30 per performance.**

**ISBN: 0-8222-0165-8**

**\$4.50**



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FOR MUSICALS, SEE PAGE 269

FOR SHORT PLAYS, SEE PAGE 281

# EUGENE O'NEILL

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<i>ANNA CHRISTIE</i>	<i>IN THE ZONE</i>
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<i>BEYOND THE HORIZON</i>	<i>LONG DAY'S JOURNEY INTO NIGHT</i>
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<i>DIFF'RNT</i>	<i>THE MOON OF THE CARIBBEES</i>
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<i>THE GREAT GOD BROWN</i>	<i>THE STRAW</i>
<i>THE HAIRY APE</i>	<i>A TOUCH OF THE POET</i>
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A lady waiting for a bus asks for directions, and the men she asks jump to the wrong conclusions. *2 men, 3 women*

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Applications are also accepted online at [www.dramatists.com](http://www.dramatists.com). Once we have received your inquiry, we will determine if the performance rights are available in your area for the dates you have requested. Please be aware that certain restrictions may apply, and there is always the possibility that the performance rights to a particular play may not be available when you want them. **Please Note: Nonprofessional rights for any plays listed in our Catalogue and Supplement may be withdrawn at any time and without prior notice.**

The plays we represent are protected under Federal Copyright laws, which prohibit any changes, alterations or deletions from being made to the text, including changing the gender of characters, without written permission from the Play Service.

You may copy this form for any additional and future production requests. For further information on requesting performance rights to our plays, see OBTAINING PERFORMANCE RIGHTS.





# MUSICAL PERFORMANCE RIGHTS APPLICATION

## DRAMATISTS PLAY SERVICE, INC.

440 Park Avenue South  
New York, NY 10016

Tel: 212 683-8960  
Fax: 212 213-1539

postmaster@dramatists.com  
www.dramatists.com

Date \_\_\_\_\_ Customer # \_\_\_\_\_ PO # \_\_\_\_\_

Your Name and Position or Title \_\_\_\_\_

Producing Organization/School Name \_\_\_\_\_

Doing Business as (if other than above) \_\_\_\_\_

Mailing Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip/Postal Code \_\_\_\_\_ Country \_\_\_\_\_

UPS Shipping Address \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_ E-mail \_\_\_\_\_

University/City Affiliation \_\_\_\_\_

Last Musical Produced \_\_\_\_\_ Total Royalties Paid \_\_\_\_\_

Title of Musical Requested \_\_\_\_\_

Full Name of Production Venue \_\_\_\_\_ City, State \_\_\_\_\_

First Public Performance \_\_\_\_\_ Closing Date \_\_\_\_\_

Performances per Week \_\_\_\_\_ # of Weeks \_\_\_\_\_ Total Performances \_\_\_\_\_

Seating Capacity of Theatre \_\_\_\_\_ Ticket Price Range \_\_\_\_\_

Actors' Weekly Salary (if applicable) \_\_\_\_\_

Do You Use Stars? \_\_\_\_\_ Guest Artists? \_\_\_\_\_ Equity/Non Equity? \_\_\_\_\_

Title of Musical Requested \_\_\_\_\_

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Seating Capacity of Theatre \_\_\_\_\_ Ticket Price Range \_\_\_\_\_

Actors' Weekly Salary (if applicable) \_\_\_\_\_

Do You Use Stars? \_\_\_\_\_ Guest Artists? \_\_\_\_\_ Equity/Non Equity? \_\_\_\_\_

Authorized Signature \_\_\_\_\_



# ORDER FORM

## DRAMATISTS PLAY SERVICE, INC.

440 Park Avenue South  
New York, NY 10016

Tel: 212 683-8960  
Fax: 212 213-1539

postmaster@dramatists.com  
www.dramatists.com

Customer No. \_\_\_\_\_ Date \_\_\_\_\_

\_\_\_\_\_  
Your Name (please print)

\_\_\_\_\_  
Company or School Name

\_\_\_\_\_  
Billing Address

\_\_\_\_\_  
City, State, Zip or Postal Code and Country

\_\_\_\_\_  
Telephone \_\_\_\_\_ Fax \_\_\_\_\_

\_\_\_\_\_  
E-mail

SHIP METHOD

UPS:

☐ Commercial  
☐ Residential  
☐ 3 Day  
☐ 2nd Day  
☐ Next Day

Federal Express:

☐ Priority  
☐ Standard  
☐ Economy

FedEx Account No. \_\_\_\_\_  
(required for FedEx)

Mail:

☐ Book Rate  
☐ First Class/Priority  
☐ International Air

Other (please specify) \_\_\_\_\_  
☐ \_\_\_\_\_

SHIPPING ADDRESS (if different from billing address)

\_\_\_\_\_  
Name (please print)

\_\_\_\_\_  
Address

\_\_\_\_\_  
City, State, Zip or Postal Code and Country

Quantity	Title/Author	ISBN	Price	Total
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

PAYMENT:

☐ Check or Money Order (made payable to Dramatists Play Service, Inc.)  
☐ Purchase Order (PO # \_\_\_\_\_)  
☐ Credit Card (MasterCard, Visa or American Express)

Card No. \_\_\_\_\_ Expiration Date \_\_\_\_\_

Name on Credit Card \_\_\_\_\_

Authorized Signature \_\_\_\_\_

Subtotal \_\_\_\_\_

Shipping \_\_\_\_\_

Handling \_\_\_\_\_ \$2.00

Subtotal \_\_\_\_\_

NY Sales Tax \_\_\_\_\_

Total \_\_\_\_\_  
(U.S. funds only please)

### IF ORDERING PLAYS FOR PRODUCTION

Title and Author \_\_\_\_\_

Production Dates (start and end) \_\_\_\_\_ Number of Performances \_\_\_\_\_

Seating Capacity \_\_\_\_\_ Ticket Price Range \_\_\_\_\_ Actors' Weekly Salary (if applicable) \_\_\_\_\_

# ESTIMATED SHIPPING COSTS

BOOKS	USPS		UPS GROUND		UPS AIR	
	FIRST CLASS	BOOK RATE	COMMERCIAL	RESIDENTIAL	2nd DAY	NEXT DAY
1	\$3.85	\$1.25	\$3.80	\$4.80	\$9.20	\$23.05
2-3	\$3.95	\$1.75	\$4.40	\$5.40	\$10.60	\$25.55
4-5	\$5.20	\$2.25	\$4.90	\$5.90	\$12.15	\$28.35
6-10	\$7.70	\$3.25	\$5.50	\$6.50	\$15.50	\$33.40
11-15	\$11.85	\$4.25	\$6.00	\$7.05	\$19.15	\$38.50
16-20	\$13.30	\$4.90	\$6.85	\$7.90	\$22.80	\$43.55
21-25	\$16.20	\$5.50	\$7.85	\$8.85	\$26.35	\$48.35

COSTS APPLY TO THE CONTINENTAL UNITED STATES ONLY.

A HANDLING CHARGE OF \$2.00 WILL BE APPLIED TO EACH ORDER.

UPS 3-DAY SELECT IS AVAILABLE: PLEASE REQUEST RATES FROM CUSTOMER SERVICE.

***Dramatists Play Service is proud to represent***

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## **CROWNS**

by Regina Taylor



*"Winning. A seductive story  
of clashing theatrical titans."*  
—The New York Times

*"You can almost feel the  
auditorium levitating."*  
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## **ORSON'S SHADOW**

by Austin Pendleton



*"Astonishing in its impact."* —The New York Times

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DRAMATISTS PLAY SERVICE, INC.

[www.dramatists.com](http://www.dramatists.com)

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