

Supplement of New Plays 2006–2007



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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.

2006 – 2007

SUPPLEMENT
of NEW PLAYS

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A MEMO FROM THE PRESIDENT



To all of our valued Subscribers and Friends:

This Supplement features all of our new plays acquired since our last full Catalogue was issued in the Fall of 2005. It contains complete indexes of all of our titles and authors, with new acquisitions denoted by a ★. We will continue to publish a Supplement in even years and a full Catalogue in odd years. If you need last year's Catalogue, it will be available as long as supplies last or you may download it from our web site in the popular PDF format.

- This year, as we celebrate our 70th Anniversary, we are pleased to add over 85 new works to our Catalogue. Among them, you will find an unusual diversity of voices and styles, from bright farces to black comedies to provocative dramas, all of the highest caliber. Our theatre has never appeared more vibrant. As a few examples, we have Martin McDonagh's intense Broadway hit *THE PILLOWMAN*, about an author of terrifying children's stories, who discovers that someone has been making his stories come true. David Mamet contributes his uproarious lampoon of a courtroom drama, *ROMANCE*, and his masterful version of the *FAUSTUS* legend. David Lindsay-Abaire's *RABBIT HOLE* marks a departure from his irresistibly zany comedies to the heartrending story of the accidental death of a child. Meanwhile, Christopher Durang makes his inimitable presence felt with the hilariously put-upon *MISS WITHERSPOON*, whose adventures suggest that reincarnation may be a lot less pleasant than advertised. David Grimm's new comedy, *THE LEARNED LADIES OF PARK AVENUE*, cleverly updates Molière's classic with contemporary twists; and Terrence McNally shares with us his marvelous love letter to the theatre in *DEDICATION OR THE STUFF OF DREAMS*. Finally, John Patrick Shanley puts his fierce intelligence on display with *DEFIANCE*, once again confirming his stature as one of our finest dramatists.
- The many talented newcomers to our Catalogue include Noah Haidle, whose *MR. MARMALADE*, a surreal comedy about a four-year-old and her imaginary friend, left New York audiences doubled over with laughter; and Heather Raffo, whose timely and critically acclaimed one-woman show, *9 PARTS OF DESIRE*, powerfully evokes Iraqi womanhood and identity. John Cariani offers a sweetly enchanted romantic evening in the snowy far north with *ALMOST, MAINE*; while Rinne Groff gives us *THE RUBY SUNRISE*, her startlingly original hit from the Humana Festival of New American Plays about the invention of television. Stephen Temperley's play with music, *SOUVENIR*, about the real-life Florence Foster Jenkins, a woman mistakenly convinced that she was a world-class coloratura soprano, has proven a real crowd pleaser. And speaking of music, our lively list of small-cast musicals has been substantially enhanced this year by David Nehls and Betsy Kelso's homage to the doublewide, *THE GREAT AMERICAN TRAILER PARK MUSICAL*, and by Stephen Dolginoff's chilling musical tale of a famous murder, *THRILL ME: THE LEOPOLD & LOEB STORY*. Brothers Robert and Willie Reale's lyrical lizards have been charming children and adults alike in *THE DINOSAUR MUSICAL*. And lastly, Gregg Coffin and Michael John LaChiusa, two of our most-gifted author/composers, serve up the delicious *FIVE COURSE LOVE* and the visionary *SEE WHAT I WANNA SEE*, respectively. As you browse through this year's Supplement, you will find many more splendid plays by both our established and new authors.
- We encourage you to use our web site at 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 offers, including acting editions, manuscripts, perusal scores, complete sets of scores for production, cast recordings, incidental music CDs, sheet music and the 52nd Street Project books. Our online nonprofessional licensing continues to be an enormous 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. You can also pay for your licenses securely online by credit card. To further increase the ease of doing business with us, we will soon add online licensing for incidental and sheet music, fulfilling our goal of making all our licensing options available to you on our web site. We remain proud to be the only major play licensor to offer online licensing and 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.

A handwritten signature in black ink, appearing to read "Stephen Sultan". The signature is fluid and cursive, with a long horizontal stroke at the end.

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
2002 TOPDOG/UNDERDOG Suzan-Lori Parks
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 SUPPLEMENT OF NEW PLAYS

SEPTEMBER 1, 2006

Our Complete Catalogue of Plays is published in odd years and our Supplement of New Plays in even years. Both books are distributed in the Fall of each year.

PLEASE NOTE:

Many of the plays in our Catalogue and Supplement are subject to restrictions that may preclude availability for production either nationwide or in specific geographic locations.

Nonprofessional leasing rights for all of our plays may, because of circumstances beyond our control, be withdrawn at any time.

Special clearances must be obtained for production of all of our plays in New York City and the greater Los Angeles area. These clearances can take time to secure and are by no means assured.

Acting-edition prices as well as licensing fees for certain of our titles have increased with this Supplement issue. All published prices and fees are subject to change without notice.

Throughout the Supplement, the symbol ★ denotes a play as a new acquisition.

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NEW ACQUISITIONS

ROB ACKERMAN

DISCONNECT

JOAN ACKERMANN

ICE GLEN

LESLIE AYVAZIAN

LOVELY DAY

JON ROBIN BAITZ

THE PARIS LETTER

P. SETH BAUER

IPHIGENIA

BEAUMARCHAIS

THE MARRIAGE OF FIGARO translated
and adapted by JOAN HOLDEN

STEPHEN BELBER

CAROL MULRONEY

JOHN BELLUSO

HENRY FLAMETHROWA
A NERVOUS SMILE
PYRETOWN
THE RULES OF CHARITY

JESSE BERGER

THE REVENGER'S TRAGEDY

LEE BLESSING

THE WINNING STREAK

ADAM BOCK

THE SHAKER CHAIR

JOHN CARIANI

ALMOST, MAINE

JULIA CHO

BFE

ERIC COBLE

THE DEAD GUY

GREGG COFFIN

FIVE COURSE LOVE

NILO CRUZ

BEAUTY OF THE FATHER

STEVEN DIETZ

SHERLOCK HOLMES: THE FINAL ADVENTURES

STEPHEN DOLGINOFF

THRILL ME: THE LEOPOLD & LOEB STORY

CHRISTOPHER DURANG

MISS WITHERSPOON

HORTON FOOTE

BLIND DATE and THE ACTOR

ALAN GELB

MOMBO

GINA GIONFRIDDO

AFTER ASHLEY
U.S. DRAG

DAVID MARSHALL GRANT

PEN

HARLEY GRANVILLE-BARKER

THE VOYSEY INHERITANCE adapted
by DAVID MAMET

PAUL GRELLONG

MANUSCRIPT

DAVID GRIMM

THE LEARNED LADIES OF PARK AVENUE
MEASURE FOR PLEASURE

RINNE GROFF

THE RUBY SUNRISE

NOAH HAIDLE

KITTY KITTY KITTY
MR. MARMALADE
RAG AND BONE

JEFFREY HATCHER

COMPLEAT FEMALE STAGE BEAUTY
A PICASSO

VELINA HASU HOUSTON

TEA

JESSIE JONES, NICHOLAS HOPE, JAMIE WOOTEN

DEARLY BELOVED

THOMAS KILROY

HENRY (AFTER PIRANDELLO)

GREG KOTIS

EAT THE TASTE and AN EXAMINATION OF THE WHOLE
PLAYWRIGHT/ACTOR RELATIONSHIP PRESENTED AS
SOME KIND OF COP SHOW PARODY

MICHAEL JOHN LACHIUSA

SEE WHAT I WANNA SEE

JAMES LAPINE

FRAN'S BED
THE MOMENT WHEN

JONATHAN LICHTENSTEIN

THE PULL OF NEGATIVE GRAVITY

DAVID LINDSAY-ABAIRE

RABBIT HOLE
THREE ONE ACTS

ROMULUS LINNEY

KLONSKY AND SCHWARTZ

ANGUS MacLACHLAN

THE RADIANT ABYSS

DAVID MAMET

FAUSTUS
ROMANCE

JON MARANS

JUMPING FOR JOY

MARTIN McDONAGH

THE PILLOWMAN

TERRENCE McNALLY

DEDICATION OR THE STUFF OF DREAMS

ELIZABETH MERIWETHER

THE MISTAKES MADELINE MADE

KIM MERRILL

FINDING CLAIRE

MOLIÈRE

THE IMAGINARY INVALID translated and
adapted by JAMES MAGRUDER
LOVERS' QUARRELS translated into English
verse by RICHARD WILBUR

DAVID NEHLS and BETSY KELSO

THE GREAT AMERICAN TRAILER PARK MUSICAL

ANNE NELSON

SAVAGES

JOE PENHALL

DUMB SHOW

CAREY PERLOFF

LUMINESCENCE DATING

LUCY PREBBLE

THE SUGAR SYNDROME

HEATHER RAFFO

9 PARTS OF DESIRE

DAVID RAMBO

THE LADY WITH ALL THE ANSWERS

ROBERT REALE and WILLIE REALE

THE DINOSAUR MUSICAL

KEITH REDDIN

ALL THE RAGE
ALMOST BLUE

J.T. ROGERS

MADAGASCAR
WHITE PEOPLE

BERT V. ROYAL

DOG SEES GOD: CONFESSIONS OF A
TEENAGE BLOCKHEAD

OREN SAFDIE

THE LAST WORD...

MARK SCHULTZ

EVERYTHING WILL BE DIFFERENT

JOHN PATRICK SHANLEY

DEFIANCE

CHRISTOPHER SHINN

ON THE MOUNTAIN

ERIC SIMONSON and JEFFREY HATCHER

WORK SONG: THREE VIEWS OF FRANK LLOYD WRIGHT

ADAM SZYMKOWICZ

DEFLOWERING WALDO

STEPHEN TEMPERLEY

SOUVENIR

FREYDA THOMAS

THE GAMESTER, inspired by *Le Joueur*
by JEAN-FRANÇOIS REGNARD

MATTHEW TODD

BLOWING WHISTLES

PAULA VOGEL

AND BABY MAKES SEVEN

LAURA WADE

BREATHING CORPSES
COLDER THAN HERE

PAUL WEITZ

PRIVILEGE

DAVID WIENER

BLOOD ORANGE

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NEW FULL LENGTH PLAYS

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1 CHARACTER

THE LADY WITH ALL THE ANSWERS. COMEDY/DRAMA. David Rambo. "...a warmhearted play...highly entertaining, frequently moving..." —Chicago Tribune. "...folksy, funny, straightforward and validating...a smile-inducing, tear duct-activating reunion with a woman who might have been a stranger but seemed like family...engaging from beginning to end." —LA Times. "David Rambo's new one-woman play...[about] the witty, bubbly, frank, and slightly eccentric writer...provides a compelling portrait of her." —BackStage West. "LADY is surprisingly crisp and loaded with detail. The first act is breezy, funny and gossipy...The second act is darker and more touching." —North County Times. **THE STORY:** "Dear Ann Landers"...For decades, renowned advice columnist Ann Landers answered countless letters from lovelorn teens, confused couples and a multitude of others in need of advice. No topic was off-limits, including nude housekeeping, sex in a motorcycle helmet, the proper way to hang toilet paper, sibling rivalries, addiction, religion and wandering spouses. Landers regaled her readers with direct, insightful and often humorously honest responses. Late on a 1975 night in Landers' Chicago apartment, an ironic twist of events confronts her with a looming deadline for a column dealing with a new kind of heart-break: her own. As she shares her struggles to complete the column with us, we learn as much about ourselves as we do about the wise, funny, no-nonsense woman whose daily dialogue with America helped shape the social and sexual landscapes of the last half-century. 1 woman. **INTERIOR. FEE: \$75 per performance. ISBN: 0-8222-2163-2** **\$7.50**

9 PARTS OF DESIRE. DRAMA. Heather Raffo. Winner of a 2005 Susan Smith Blackburn Prize Special Commendation and Lucille Lortel Award for Best Solo Show. "...a triumph...thrilling...an example of how art can remake the world...In this remarkable one-woman show, [Heather Raffo's] writing...is marked with wit and by a scrupulous attention to the details of character." —The New Yorker. "It brings us closer to the inner life of Iraq than a thousand slick-surfaced TV reports. Yet [Raffo's] beautifully shaped one-woman play is a play, not a stodgily earnest piece of documentary theater, and therein lies its singular force and compulsion: It is persuasive precisely because it is beautiful." —Wall Street Journal. "...powerful, impassioned, vivid, memorable...The voices are a study in contrasts: vivid and subdued, sophisticated and naïve, seductive and standoffish. But they cohere to form a powerful collective portrait of suffering and endurance." —NY Times. "The female half of Iraq has come to America." —Gloria Steinem. **THE STORY:** A portrait of the extraordinary (and ordinary) lives of a whole cross-section of Iraqi women: a sexy painter, a radical communist, doctors, exiles, wives and lovers. This work delves into the many conflicting aspects of what it means to be a woman in the age-old war zone that is Iraq. An unusually timely meditation on the ancient, the modern and the feminine in a country overshadowed by war. 9 PARTS OF DESIRE can be performed as a one-woman show or with a cast of three to nine women. 1 woman (or 3 to 9 women). **UNIT SET. FEE: \$75 per performance. ISBN: 0-8222-2097-0** **\$7.50**

2 CHARACTERS

KLONSKY AND SCHWARTZ. DRAMA. Romulus Linney. "This deft two-person drama nicely captures what it's like for a writer to be inspired and intimidated at the same time...KLONSKY is not another story about the decline of a famous poet so much as an uplifting one about the evolution of an unknown writer." —NY Times. "A literate, sophisticated couple...portrays vividly the agonies and joys of the relationship...Delmore Schwartz's words lie refulgent in their lucid mystery." —Village Voice. "His text, while gliding with polished professionalism, has a subtle but glowing heart...the play successfully puts poetry centerstage." —BackStage. "Linney has succeeded remarkably in interweaving Schwartz's moving poetry with his own lines..." —nytheatrescene.com. "A roller-coaster ride...the experience was thrilling." —Star-Ledger. "Crackles with zest and wit...filled with surprises and calling for virtuoso acting." —Syracuse NY Post Standard. "KLONSKY AND SCHWARTZ is stunning theatre." —Syracuse City Eagle. **THE STORY:** The turbulent relationship between struggling writer Milton Klonsky and his mentor, the brilliant poet Delmore Schwartz, is the basis of this engrossing drama. Warm scenes of their deep friendship alternate with vaudevillian routines and bold theatrics, ultimately painting a harrowing portrait of Schwartz's unnerving descent into madness. 2 men. **UNIT SET. FEE: \$75 per performance. ISBN: 0-8222-2147-0** **\$7.50**

THE LAST WORD... SERIO-COMEDY. Oren Safdie. "...a sad and gentle comedy that revolves around a clash of opposing ideas and explores the colliding forces of classicism and modernism...A thoughtful and balanced por-

trayal that captures the mortal dread under Henry's obnoxious certainty. Len's progression from passivity to indignation is also neatly accomplished...Highly recommended." —LA Times. "With his clever and refreshingly literate dialogue, Safdie has created something remarkable, keeping the stakes high and urgent throughout the exchange between his intricately complex characters...This haunting take of rejection and the fear of failure crosses generational lines, leaving in its wake a poignant bittersweetness that celebrates the ephemeral, often discouraging world of the artist in contemporary society." —BackStage West. "The interview quickly becomes an emotionally charged and comedic debate between two unlikely companions, which successfully pulls at the heartstrings while keeping the audience entertained." —Palisadian Post. "Safdie's rapid-fire banter turns a play about a job interview into a touching, often hilarious journey of two very different generations coming together and teaching each other...The audience experiences a barrage of emotions throughout." —Malibu Times. **THE STORY:** Henry Grunwald is a Viennese Jew who fled the Nazis and became a successful New York advertising executive. Now retired and nearly blind, Henry is determined to fulfill his lifelong dream of being a playwright. When young Len Artz, also an aspiring playwright, applies for a position as Henry's assistant, their job interview quickly expands into a fierce and acrimonious intellectual debate, with Henry as the avid advocate of Eurocentrism and Len as the impassioned defender of experimentalism. This smart two-hander is a thought-provoking comedy about loyalty, dreams and the fear of failure. 2 men. **INTERIOR. FEE: \$75 per performance. ISBN: 0-8222-2123-3** **\$7.50**

A PICASSO. DRAMA. Jeffrey Hatcher. "Artful, remarkable and genuinely dramatic, with impressive sensitivity and wit." —NY Daily News. "Sex, art, Nazis, and a classy twentieth-century icon, all wrapped up like a tasty cultural burrito. Expertly done." —Star-Ledger. "A polished production with carefully sprung surprises." —NY Times. **THE STORY:** Paris, 1941. Pablo Picasso has been summoned from his favorite café by German occupation forces to the storage vault of a building across the city for an interrogation. His questioner: Miss Fischer, a beautiful "cultural attaché" from Berlin. Her assignment: discover which of the three Picasso paintings recently "confiscated" by the Nazis from their Jewish owners are real. The ministry of propaganda has planned an exhibit, and only the great artist himself can attest to their authenticity. At first Picasso agrees to her request, confirming that the three pictures—all drawings—are indeed his own. But when Miss Fischer reveals that the "exhibition" is actually a burning of "degenerate art," Picasso becomes desperate to save his work and engages in a pressurized negotiation with the equally determined and wily Miss Fischer to hold on to two of his precious "children" while consigning the third to the flames. A cat-and-mouse drama about art, politics, sex and truth, with a twist at its climax. 1 man, 1 woman. **INTERIOR. FEE: \$75 per performance. ISBN: 0-8222-2101-2** **\$7.50**

PYRETOWN. DRAMA. John Belluso. "...Belluso's play works." —Chicago Tribune. "Far too many playwrights these days either jump on a popular political bandwagon or simply contemplate their slacker navels; Belluso has real fire." —Chicago Sun-Times. "John Belluso's blistering PYRETOWN...crackles with heat. I don't say it lightly: This play is worth braving the cold to see." —NY Sun. "PYRETOWN has none of the flashy emotional pyrotechnics that animate many comparable stories; Harry and Louise's romance expands and contracts naturally, like the beating of a heart...Belluso gives his characters an inchoate touch of poetry, which they must guard against the icy bureaucracy of American health care." —Time Out. **THE STORY:** Louise is a divorced mother of three, getting by on welfare checks and child support in a depressed, industrial New England town. Harry is a handsome, clever young man, a wheelchair user since a childhood accident. Their paths cross in an emergency room as Louise seeks out care for her daughter's mysterious sickness. Yearning for connection beyond his online friends and his pile of Russian novels, Harry reaches out to help Louise navigate her daughter's care. More compatriots than lovers, they find solace with each other for a brief and intense interlude before their paths diverge. A frank and melancholy portrait of life on the fringes of American society. 1 man, 1 woman. **INTERIORS/EXTERIORS. FEE: \$75 per performance. ISBN: 0-8222-2094-6** **\$7.50**

SOUVENIR. PLAY WITH MUSIC. Stephen Temperley. "A beguiling comic jewel with a heart." —Variety. "Devastating and devastatingly funny." —Village Voice. "Life holds up a funhouse mirror to art in SOUVENIR, Stephen Temperley's wildly funny and surprisingly touching portrait of real-life musical laughingstock Florence Foster Jenkins...a memorable illustration of the real limits of self-perception, and of the purely theatrical magic that can turn the tinniest ear to gold." —Time Out. "Tone-deaf but utterly pitch-perfect. What is extraordinary about SOUVENIR is that Temperley has made Jenkins, for all her foolishness, a remarkably sympathetic woman. You never doubt that Jenkins has tremendous dedication to the composers

whose work she massacres. Kaye makes her devotion to Art incredibly moving. To have made Jenkins a tender, poignant human being is breathtaking...A kind of loony triumph." —NY Daily News. "If you're lucky enough to see *SOUVENIR: A FANTASIA ON THE LIFE OF FLORENCE FOSTER JENKINS* at the Berkshire Theatre Festival before it heads to Broadway, you'll have one distinct advantage over Jenkins' audiences. You won't have to try to keep your body from shaking or stuff your handkerchief into your mouth to hide your laughter. And laugh you will. Till you cry. *SOUVENIR* is downright hilarious...Temperley has brought to this his own sense of mirth as well as a sensibility that doesn't settle for mere mirth. Thus *SOUVENIR* raises questions about how we see ourselves and how others see us, how we make music and how we make judgments about people making music...So go laugh to your heart's content. There weren't many voices as bad as Jenkins'. There aren't many theatrical experiences as good as *SOUVENIR*." —Boston Globe. "...an unexpectedly gentle and affecting comedy." —NY Times. **THE STORY:** For more than half a century the name Florence Foster Jenkins has been guaranteed to produce explosions of derisive laughter. Not unreasonably so, as this wealthy society eccentric suffered under the delusion that she was a great coloratura soprano when she was in fact incapable of producing two consecutive notes in tune. Nevertheless, her annual recitals in the ballroom of the Ritz Carlton hotel, where she resided, brought her extraordinary fame. As news of her terrible singing spread, so did her celebrity. Her growing mob of fans packed her recitals, stuffing handkerchiefs in their mouths to stifle their laughter—which Mrs. Jenkins blissfully mistook for cheers. The climax of her career was a single concert at Carnegie Hall in 1944. Famously, it sold out in two hours. *SOUVENIR*, by turn hilarious and poignant, tells her story through the eyes of her accompanist, Cosme McMoon. A talented musician, he regards her at first as little more than an easy way to pay the rent, but, as he gets to know her, his initial contempt gives way to reluctant admiration, then friendship and affection. Eyewitness accounts of their concerts vary so wildly it is almost impossible now to separate fact from gossip. Hence this fictional "biography," in which we follow the story of their partnership from its earliest days to their concert in Carnegie Hall and its aftermath. With each new imagined triumph Florence's confidence soars. Faced with her boundless certainty, Cosme comes to revise his attitude, not only towards her singing but to the very meaning of music itself. As the play ends the audience enters her world completely, finding there the beauty she'd heard in her head all along. A musical odd-couple for the ages. 1 man, 1 woman. UNIT SET. **FEE: \$75 per performance.**

ISBN: 0-8222-2157-8

\$7.50

THE WINNING STREAK. COMEDY. Lee Blessing. "Blessing has forged a conflict peppered with flinty dialogue...written with economy and precision." —Variety. **THE STORY:** Omar, a retired baseball umpire, suddenly gets a phone call from Ry, a son he's never seen. Ry is the product of a one-night stand long ago. He's never wanted to meet his absentee father, but now in his mid-thirties, after making a life for himself in a distant city, he seems to feel it's time. Omar's not so sure. In a series of funny, heartbreaking scenes, the two men negotiate every inch of a very rocky road in trying to come together. Is there any common ground? Can Omar ever master the skills to become a father, or Ry to become his son? Will baseball help? The local major-league team has a winning streak going. Meanwhile, these two men are just trying to win one in a row. A bittersweet comedy about the need for family in us all. 2 men. INTERIORS/EXTERIORS. **FEE: \$75 per performance.**

ISBN: 0-8222-2104-7

\$7.50

3 CHARACTERS

AND BABY MAKES SEVEN. COMEDY. Paula Vogel. "AND BABY MAKES SEVEN is a profound and clever comedy." —Drama-Logue. "What's remarkable about *BABY*—a really lovely play—is the sense of innocence and optimism that rises from potentially dark subject matter." —Philadelphia City Paper. "AND BABY MAKES SEVEN is a hilariously inventive play. Playwright Vogel's writing is witty and precise." —Daily Californian. "Don't you sometimes want to howl like a dog, giggle till you drop, pout, pitch a fit...eat like a pig, get-your-own-way-no-matter-what, fly off with the balloons? You can go to Esalen and take a Transactional Analysis weekend to learn about your Child Within, or you can see *AND BABY MAKES SEVEN*. The second way comes with brownies at intermission." —Providence Phoenix. "Filled with outrageous touches, *AND BABY MAKES SEVEN* offers one of those rare theatergoing opportunities where everything comes together in a string of magical moments. Be prepared to be enchanted seven times over." —Austin American Statesman. "What makes *AND BABY MAKES SEVEN* fascinating is its brilliant unsettling of our notions, not of sexual boundaries, but of the real. It is theatre that cleverly theatricalises the everyday in a way that is both startling and funny." —Age (Australia). "[*BABY* is] most original and important for its redefinition of family. What

is one to make of a family in which the boundaries between illusion and reality, power and subjection, friendship and love, female and male, are so porous...and in which family members freely materialize and dematerialize. It is a celebration of narrative, of the power of the theatre to make fantasy real. It commemorates the childhood one never had, the friends wished for but never gained, the desires never acknowledged." —David Savran, Introduction to *The Baltimore Waltz and Other Plays*. **THE STORY:** Anna, Ruth and Peter await the arrival of their newborn child, but first they must rid the crowded apartment of their three imaginary children. 1 man, 2 women (doubling). INTERIOR. **FEE: \$75 per performance.**

ISBN: 0-8222-2107-1

\$7.50

BLOWING WHISTLES. COMEDY/DRAMA. Matthew Todd. "The first half of *BLOWING WHISTLES* is sharp and funny, bristling with snappy one-liners and insightful digs at contemporary gay culture...a funny, sexy and ultimately thought-provoking experience." —rainbownetwork.com (London). "I was blown away. This is possibly the most moving and engrossing gay play since *Beautiful Things*." —Boyz (London). "Full marks...a refreshingly comic take on being gay and romantic." —Daily Telegraph (London). "Razor sharp...it cries out for a West End transfer." —QX (London). **THE STORY:** Nigel loves his hedonistic lifestyle—he has a long-term boyfriend, goes clubbing and has lots of sex in their open relationship. Jamie, his partner of ten years, isn't sure things are so great...The night before Pride in the Park, the couple make contact with a stranger on the Internet, a mysterious young man who seems too good to be true. They make plans for a night of casual sex, but their young guest has a very different agenda...*BLOWING WHISTLES* is a searingly topical drama about love, sex and Gay Pride, a funny and blistering account of a modern gay lifestyle. 3 men. UNIT SET. **FEE: \$75 per performance.**

ISBN: 0-8222-2122-5

\$7.50

BREATHING CORPSES. DRAMA. Laura Wade. "BREATHING CORPSES has a clever circular structure in which a succession of people discover a body before becoming corpses themselves." —Time Out (London). "Events flow backwards in time—before a slight forward hop—in an intriguing fashion, allowing puzzlers in the audience to gather further pieces of the jigsaw, as well as additional characters, at each stop...[Wade is] an arresting writing talent." —Evening Standard (London). **THE STORY:** Amy's found another body in a hotel bedroom. There's a funny smell coming from one of Jim's storage units. And Kate's losing it after spending all day with the police. There's no going back after what they've seen. 1 man, 2 women. UNIT SET. **FEE: \$75 per performance.**

ISBN: 0-8222-2120-9

\$7.50

DUMB SHOW. BLACK COMEDY. Joe Penhall. "There are moments in Joe Penhall's superb new play that had me squirming in my seat with a mixture of embarrassment, pain and guilty recognition. *DUMB SHOW* offers a mesmerising, utterly persuasive account of a classic tabloid sting...a furious, black-comic satire on the bankrupt values of our tabloid culture." —Daily Telegraph (London). "...a funny, furious tirade against the unlovely practise of entrapment journalism and the agent provocateur journalists who do its dirty work." —Guardian (London). "Joe Penhall's drama is brilliantly written and shaped and unpeels with a flourish...Joe Penhall, who is a very funny writer, makes us think hard about what constitutes a good joke, what makes a good story." —Observer (London). **THE STORY:** Courted at the end of his show by bankers John and Jane, TV star Barry believes he is to get the five-star treatment that he deserves. However, urged to provide a candid account of his offstage life and views, the Barry that emerges is the least of the surprises in the tense game of power and manipulation that ensues. 2 men, 1 woman. INTERIOR. **FEE: \$75 per performance.**

ISBN: 0-8222-2141-1

\$7.50

HENRY FLAMETHROWA. DRAMA. John Belluso. "A thought-provoking and neatly constructed play. Ambitious." —NY Times. "Playwright John Belluso turns heady ideas about faith, fact and fantasy into a potent thriller...a powerfully dramatic story told by three fascinating characters." —Boston Herald. "The work of a talented young writer, one unafraid to deal with fundamental truths and need...written with force and drive..." —Providence Journal. **THE STORY:** Loosely based on a true story, *HENRY FLAMETHROWA* tells the story of sixteen-year-old Henry, a confused and emotionally isolated young man who writes letters to the devil, unbeknownst to his deeply religious father, Steven. Henry's younger sister, Lilja, lies silent in a coma from a mysterious childhood accident in the family swimming pool. For a number of years, Lilja has been visited by miracles. The sick have begun flocking to this silent child's bedside, praying to be healed, and hundreds claim that their prayers have been answered because of Lilja. When a reporter from NPR, Beth, comes into the house to do a story about Lilja and her miracles, Henry opens up to her and confesses that he plans to disconnect Lilja's breathing ventilator and allow her to die. Beth must then decide

whether she should expose Henry's plan. Along the way Beth must confront her own assumptions about faith, spirituality and the intrinsic value of human life. 2 men, 1 woman. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2093-8 **\$7.50**

JUMPING FOR JOY. DARK COMEDY. Jon Marans. "Unforgettable...Captivating and beautiful, JUMPING FOR JOY is something wondrous...Marans demonstrates a masterful ability to balance humor and horror on a knife-edge." —Orange County Register. "There's good reason for the anticipatory stir greeting Jon Marans' JUMPING FOR JOY...a delicately zany, yet poignant slice of a thoroughly dysfunctional family's life...The writing is excellent...with numerous flashes of brilliance." —CurtainUp. **THE STORY:** In this dark comedy, wily, manipulative Emily Mavin has summoned her uptight Manhattanite brother, Michael, to their family home in Maryland, using the excuse that their father, Samuel, has suffered a mild heart attack. Emily is a bright, functioning schizophrenic and is certain her father's death is imminent and expects Michael to take his father's place, feeding and caring for her. She insists Michael begin immediately, without ever returning to his wife and daughter in Manhattan. Meanwhile, the big question, what will become of Emily after Samuel dies, also troubles Michael. Michael, unable to emotionally handle Emily and unwilling to inflict her wild mood swings on his New York family, plots to place her in a group home for schizophrenics while Samuel hopes to have Emily move up to New York and live with Michael and his family. As each one maneuvers to make their individual plan succeed, something entirely different occurs. We begin to see the complex relationship that exists between the caregivers and those receiving care and observe the fine line that separates normalcy from insanity in each member of this family. Interestingly, as the conniving, jockeying and wicked game-playing continue late into the night, Samuel and Michael start to see the beauty and strength of Emily and finally begin to look at her in a new light. 2 men, 1 woman. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2089-X **\$7.50**

LOVELY DAY. DRAMA. Leslie Ayvazian. "It's about time a playwright explored how the war in Iraq affects family members who have opposing political viewpoints...Ayvazian has the guts to write about the divisive war in Iraq, even though she doesn't go into any specifics about it. Besides showing how a global conflict affects a family seemingly far removed from it, she also points out how differently men and women feel about war and parenthood." —Broadway.com. "There are moments when Ayvazian's spousal dialogues breathe close to the edge of the great plays that have been written about human beings driven by war and political dissension." —Village Voice. "LOVELY DAY ends on a tantalizing but satisfying note of ambiguity, the ideal conclusion for this thoughtful, emotional play." —BackStage. **THE STORY:** As Fran and Martin celebrate their wedding anniversary, they learn of a military recruiter's visit to their only son's high school. Faced with the prospect of his enlistment, they find themselves on opposite sides of one of the most profound questions any mother or father can face. 2 men, 1 woman. INTERIOR. **FEE: \$75 per performance.**
ISBN: 0-8222-2151-9 **\$7.50**

MADAGASCAR. DRAMA. J.T. Rogers. "MADAGASCAR lures you into its tale of reflection, recrimination and regret with captivating power...wondrous, elegiac, unforgettable drama." —Miami Herald. "J.T. Rogers is a major new American talent and MADAGASCAR is a play to cheer." —Miami New Times. "Rogers' circular storytelling style, full of poetry, poignancy, wit and hard-won wisdom, never fails to fascinate." —Salt Lake Tribune. "MADAGASCAR is a subtle, beautifully written, sad, and disturbing play." —Edward Albee. "I haven't been so impressed by a new play since the early works of Wallace Shawn and Tennessee Williams." —André Gregory. "With gorgeously wrought, resonant prose, J.T. Rogers has fashioned a singular and haunting detective story." —Doug Wright. **THE STORY:** MADAGASCAR is the haunting story of a mysterious disappearance that changes three lives forever. At three different periods in time, three Americans find themselves alone, in the same hotel room overlooking the Spanish Steps in Rome: June, a young woman who works as a tour guide of the city's ancient ruins; Lilian, her wealthy and elegant jet-setting mother; and Nathan, a rumples university economist and the best friend of Lilian's famous deceased husband. They each tell their individual story of how and why they are here. Their relationship to each other, what this room means to them, and why they have been called to it slowly reveal themselves. Their stories spill out, weave back and forth—each contradicting, clarifying, deepening what the others say—becoming strands of one gripping and disquieting tale. 1 man, 2 women (doubling). INTERIOR. **FEE: \$75 per performance.**
ISBN: 0-8222-2124-1 **\$7.50**

MANUSCRIPT. DARK COMEDY/THRILLER. Paul Grellong. "A twisty dark comedy about ambition and ruthlessness, with a fancifully elaborate Hitch-

cockian revenge plot up its sleeve." —Variety. "Schemes, double crosses, literary ambitions and cool, calculating manipulation: MANUSCRIPT is like *Deathtrap* for the prep school set...enough plot twists to keep the audience guessing and engrossed." —NY Newsday. "A wonderfully entertaining comedy filled with crisp, witty dialogue...never misses a beat...the characters exchange one zinger after another while plotting their deception." —A.P. "Hip, witty and wholly unpredictable." —Time Out. "About fairness, truth, and the evils of plagiarism...has much to say about the absurd things people will do to make it in the cutthroat world of publishing...delivers true, Hitchcock-style, edge-of-your-seat suspense...a theme-park thrill ride that goes through a maze of twists and bracing turns...many will exit the theater feeling exhilarated." —Villager. **THE STORY:** In the bedroom of a Brooklyn Heights brownstone, three ambitious college freshmen confront the discovery of an unpublished manuscript that can guarantee success. It's winter break; the parents are out of town; and David is the host of this gathering. His best friend, Chris, is coming over with his new girlfriend from college, Elizabeth. Elizabeth is a famous author and David an aspiring one. They've come to party before a fancy holiday ball. But when Chris makes a run to get their drugs for the evening it becomes clear that David and Elizabeth have a secret history. To make matters worse, Chris returns with shocking news and a stack of pages that will change their lives forever. It appears that their supplier, a famous and famously reclusive author, has died of a drug overdose. After discovering the body, Chris managed to salvage the only copy of his final work from the scene. As the bright young things scrap over what to do with the manuscript, their plotting is by turns hilarious and startlingly cruel. They spin out of control on their manipulative quest for fame and, ultimately, revenge. Little is what it seems, and no one can be trusted as plot twists pile up, and the play hurtles towards a surprise ending. 2 men, 1 woman. INTERIOR. **FEE: \$75 per performance.**
ISBN: 0-8222-2105-5 **\$7.50**

PEN. COMEDY/DRAMA. David Marshall Grant. "The one liners shoot forth nonstop, some funny, others leaving a bloody track on their target." —NY Times. "Grant has a snappy way with intimate conversations and writes characters we believe." —NY Newsday. "Grant is an honest and serious-minded writer. His play is a lucid, sharply etched map." —Village Voice. **THE STORY:** PEN is about a Long Island family at a pivotal moment in their lives. Confined to a wheelchair, Helen and her son, Matt, are locked in a relationship where love, guilt, recriminations and the ever-present desire to make things right all share centerstage. When it's time to apply to college, Helen tries to hold tightly to her son by influencing his enrollment in a nearby college, while her ex-husband Jerry tries to get the boy into USC, thinking that Matt needs to get some distance from his mother. In addition, Jerry is about to marry his new girlfriend and has yet to figure out how to tell them. Caught in the middle of all this is Matt. What happens next is at once unexpected and inevitable. The relationship between mother and son takes a mysterious turn, allowing the three of them to consider options that were up to now impossible. Will Matt make it to college? Will Jerry get remarried or will Helen and he get back together? PEN is a sly, perceptive play about the deep bonds that hold a family together and the harsh truths that tear them apart. 2 men, 1 woman. INTERIOR. **FEE: \$75 per performance.**
ISBN: 0-8222-2170-5 **\$7.50**

THE RADIANT ABYSS. DRAMA. Angus MacLachlan. "...paints an unnervingly acute portrait of a privileged nation...what MacLachlan puts his finger neatly upon with this funny-until-it-gets-scary play is the trouble that can arise when competing value systems clash in a culture that insists on the equality of everyone's beliefs." —Washington City Paper. "...ABYSS' fast-paced, dark humor has many laughs and some pointed insights...MacLachlan has a keen sense of how people's morals and motivations can be skewed, of how peer pressure can erode one's values and also of how average people can be manipulated to dehumanize their neighbors..." —CurtainUp. **THE STORY:** Fuel the feral, dynamic, native smarts of forty-year-old Erin Skidmore, a sexy survivor of an abusive marriage, with the arrival of the shadowy but self-righteous religious men of The Garden of Paradise Cultural Oasis, recently ensconced in the same strip mall, next door to her property management office, and Erin's naturally high octane engine revs into Mach 5. She seduces her former employee and current sex-puppy, twenty-three-year-old nighttime security guard Steve Enloe (never just "Steve") into roping his current girlfriend, Erin, a seemingly innocent, will-o-the-wisp Kinko's girl, into a scheme to investigate and possibly vandalize the "so-called church," an organization that may or may not believe in violence to promote their ends. Nothing is as it seems, and the unfathomable mysteries of God, religion, bigotry, suspicion, love and sexual rapture constellate all three strivers into doing and not doing what they believe is right. Into truth-telling and lying to get what they want. Into revealing and hiding their true fears and feelings. Until a pregnancy, a longstanding betrayal and a cataclysmic act of real terrorism overtake them and change everything for everyone, leaving in the wake no clear path to follow. 1 man, 2 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2118-7 **\$7.50**

WHITE PEOPLE. DARK COMEDY. J.T. Rogers. "In brutally honest confessions that eat through protective layers like acid from a battery...the piece never strikes a false note...Rare plays like this one help lift the veil." —LA Times. "WHITE PEOPLE is remarkable. The play seems less written than merely transcribed; there's not one false turn of phrase in it." —Philadelphia Inquirer. "This play by J.T. Rogers is a sobering, unsettling but deeply rewarding look at a combustible issue many of us prefer to sidestep...WHITE PEOPLE is not easy to sit through. It raises questions as it challenges our assumptions about race." —Salt Lake Tribune. **THE STORY:** Now—right now—what does it mean to be a white American? What does it mean for any American to live in a country that is not the one you were promised? WHITE PEOPLE is a controversial and darkly funny play about the lives of three ordinary Americans placed under the spotlight: Martin, a Brooklyn-born high powered attorney for a white-shoe law firm in St. Louis, MO; Mara Lynn, a housewife and former homecoming queen in Fayetteville, NC; and Alan, a young professor struggling to find his way in New York City. Through heart-wrenching confessions, they wrestle with guilt, prejudice, and the price they and their children must pay for their actions. WHITE PEOPLE is a candid, brutally honest meditation on race and language in our culture. 2 men, 1 woman. UNIT SET. **FEE: \$75 per performance.**

ISBN: 0-8222-2125-X

\$7.50

4 CHARACTERS

ALMOST BLUE. NOIR DRAMA. Keith Reddin. "...a tough ninety-minute play that succeeds in a difficult genre: stage noir...There are mysteries to unravel, and the threat of violence bubbles on the surface, but as with all good noir, the characters carry the suspense...What results is a taut drama that builds in tension, sexual and otherwise, and has enough surprises in the last five minutes to make a seasoned noir fan gasp..." —NY Times. "Reddin, a literate playwright with an uncanny feel for styles and genres, is not content providing cheap thrills...Consequently, along with the dirty deeds, there are some searing moments in which the story takes on a fierce, savage dimension beyond pulp fiction." —Chicago Tribune. **THE STORY:** ALMOST BLUE is a stage noir set in a seedy rooming house. A man just out of prison trying to stay straight, a strange loner down the hall who writes pornographic greeting cards, a violent ex-con who wants to settle old scores. And of course, the beautiful woman in trouble, who messes with everybody's head. Written in a series of brutal, funny encounters, ALMOST BLUE is a journey into the dark night, full of plot twists and sultry exchanges. 2 men, 2 women. INTERIOR. **FEE: \$75 per performance.**

ISBN: 0-8222-2165-9

\$7.50

ALMOST, MAINE. ROMANTIC COMEDY. John Cariani. "...a whimsical approach to the joys and perils of romance. Magical happenings bloom beneath the snowdrifts." —NY Times. "A charmer...Unexpected magic lingers in the air like someone's breath on a cold winter's night. John Cariani aims for the heart by way of the funny bone." —Star-Ledger. "Utterly endearing...It's hard not to warm up to ALMOST, MAINE. A crowd-pleaser!" —Broadway.com. "Sweet, poignant and witty." —NY Daily News. "A snowy charmer. These nine tales of love in the time of frostbite have a winning glow that proves surprisingly contagious." —NY Sun. **THE STORY:** Playwright John Cariani employs elements of magical realism as he explores the mysteries of the human heart in this delightful new comedy. On a Friday night in the middle of winter, residents of a small, mythical town in far northern Maine are falling in and out of love at an alarming rate. Knees are getting bruised; hearts are getting broken...but the bruises heal and hearts mend—almost—in what has been described as a "charming midwinter night's dream." ALMOST, MAINE will leave you spent from laughter and thoroughly warmed from the inside out. 2 men, 2 women (doubling). UNIT SET. **FEE: \$75 per performance.**

ISBN: 0-8222-2156-X

\$7.50

COLDER THAN HERE. DRAMA. Laura Wade. "Laura Wade's play is set in the limbo between a death sentence and the death itself. How does knowledge of one's imminent demise, or that of a loved one, affect the living of one's life." —Guardian (London). "The play is an astute and humorous portrayal of a family pulling together in the face of impending grief. It takes a timely look at society's changing attitude towards the process of dying and the ceremonies associated with death." —This Is London. "Laura Wade's play is a ninety-minute masterpiece, a jewel, dark but translucent. It is a play of love, death, and grief: the grief that is hardest to bear, because it begins before the loved one dies." —Sunday Times (London). **THE STORY:** Nobody can ignore the fact that Myra is dying, but in the meantime life goes on. There are boilers to be fixed, cats to be fed and the perfect funeral to be planned. As a mother

researches burial spots and biodegradable coffins, her family is forced to communicate with her, and each other, as they face up to an unpredictable future. 1 man, 3 women. INTERIOR/EXTERIOR. **FEE: \$75 per performance.**

ISBN: 0-8222-2121-7

\$7.50

FINDING CLAIRE. COMEDY/DRAMA. Kim Merrill. "...lovely, sensitive and engrossing...remarkable...takes theatergoers along for the roller-coaster ride that a woman might go through in meeting her biological mother for the first time. With plays like this and films like Mike Leigh's *Secrets and Lies*...adoption certainly looks like a superior option for the child involved. For the mother, it's another story." —NY Times. "...engaging new play...moody, wrenching and often touching look into the emotional lives of four women...filled with moments that all families will recognize, and lessons we all need to learn." —nytheatre.com. **THE STORY:** After the sudden death of her adoptive mother, a rich New York City dancer embarks on a search for her birth mother's home. She longs for a family connection but ends up with a family crisis. In an impoverished farmhouse in rural upstate New York, her fifteen-year-old half-sister is pregnant—and wants to give up her baby. Her mother—a stubborn, introverted woman who carves rough rock sculptures as a way to express her frustrations—wants her to keep it. Her grandmother wants to be boss. Armed with good intentions and a desire to help her new family, the dancer arrives at their door. When she's met with a volatile mixture of envy, regret and resentment, her assumptions about identity, biological ties and what it "means" to be a mother are turned upside down. 4 women. UNIT SET. **FEE: \$75 per performance.**

ISBN: 0-8222-2155-1

\$7.50

LUMINESCENCE DATING. THRILLER. Carey Perloff. "The play succeeds at conveying the delights of intellectual collaboration. It rattles with sly wit and with the great narrative drama that can be dug from the past. As in Tom Stoppard's cerebral mysteries, there's a satisfying click each time a piece of these puzzles fall into place." —NY Times. "Lives up to its billing as a romantic comedy about history, art and the timelessness of love and loss." —CurtainUp. **THE STORY:** LUMINESCENCE DATING is a thriller about a lost statue, a lost son, an ancient mystery and a love affair between two desperately mismatched people. Angela Hart has spent the better part of her career searching for a voluptuous naked Aphrodite sculpted by Praxiteles in the fourth century B.C. and lost to history. Her colleague and friend Victor Reid, a gay black anthropologist specializing in Queer Theory, steals a broken glazed arm from an excavation led by her professional nemesis, British archaeologist Nigel Edwards, and Angela begins to study it. As the ancient clay arm yields its secrets, these three highly competitive, emotionally charged academics begin to unravel the mystery of the missing statue, unleashing a whole set of desires that are orchestrated and stimulated by the Goddess of Love herself, an aging and world-weary Aphrodite disguised as the museum's cleaning lady. Ultimately the statue is never found, but the heat generated by the search yields its own delicious rewards. 2 men, 2 women. UNIT SET. **FEE: \$75 per performance.**

ISBN: 0-8222-2114-4

\$7.50

A NERVOUS SMILE. DRAMA. John Belluso. "Provocative...meaty topics of immediate political and social currency...honest funny and compassionate." —NY Times. "Belluso's dialogue is most compelling...because of his perspective, his empathy and obvious skill, Belluso's is a name to remember." —San Diego Union-Tribune. "Belluso understands that it's not necessary to grapple directly with the headlines to comment on our greed-driven society." —Village Voice. "Belluso's play at Actors Theatre of Louisville brings a fresh, honest perspective and a surprising amount of humor to the emotionally difficult subject." —Louisville Courier-Journal. **THE STORY:** A wealthy New York couple, strained to the breaking point by caring for their severely disabled daughter, Emily, weigh their own happiness against that of their child—with shocking consequences. Emily's lyrical poetry, the bitter volleys of the couple's disintegrating marriage, and the appraisals of the outside world frame the narrative of this insightful play. Commissioned by the Actors Theatre of Louisville, and premiered at the Humana Festival of New American Plays, A NERVOUS SMILE is a brutal portrait of love, lust and despair set against Belluso's fiery brand of social satire. 1 man, 3 women. UNIT SET. **FEE: \$75 per performance.**

ISBN: 0-8222-2095-4

\$7.50

ON THE MOUNTAIN. DRAMA. Christopher Shinn. "Christopher Shinn's well-plotted new drama has surprising nuance and sudden surges of emotion. The play offers several outstanding monologues, some tender, some searing, and one unforgettable." —The New Yorker. "Christopher Shinn, an up-and-coming playwright of exceptional talent, trains his focus squarely on the unexceptional in ON THE MOUNTAIN, a gentle wisp of a play...Mr. Shinn sees and hears people as they are, and his greatest strength is his ability to reproduce onstage the clumsy poetry of natural human interaction. That skill is rarer than you might think." —NY Times. "An unex-

pectedly compelling tale about those living the aftermath of a fictional legend's decade-old suicide." —NY Newsday. "Christopher Shinn is a writer who likes to notate encounters precisely...ON THE MOUNTAIN is so skillfully written." —Village Voice. **THE STORY:** A former rock-and-roll wild child, haunted by the suicide of a Seattle rock legend, struggles with the rebellion of her own iPod-obsessed teenage daughter. When rumors of the rock star's final, lost song bring a charming young man with questionable motives into the picture, an intriguing mystery begins to unfold. 2 men, 2 women. INTERIOR/EXTERIOR. **FEE: \$75 per performance.**
ISBN: 0-8222-2110-1 **\$7.50**

THE PILLOWMAN. BLACK COMEDY. Martin McDonagh. "Energizing...a blindingly bright black comedy...[what makes] the unsettling and exhilarating new play from Mr. McDonagh...so gripping as theater is how narrative art becomes the play's and the character's very life blood." —NY Times. "[McDonagh is] a dangerously prodigious master of theatrical form with a talent that goes far deeper than most people understand...THE PILLOWMAN [is] thoroughly startling and genuinely intimidating." —Chicago Tribune. "McDonagh's least forgiving, bravest play." —Variety. "A complex tale about life and art, about fact and illusion, about politics, society, cruelty and creativity." —Financial Times. **THE STORY:** With echoes of Stoppard, Kafka, and the Brothers Grimm, THE PILLOWMAN centers on a writer in an unnamed totalitarian state who is being interrogated about the gruesome content of his short stories and their similarities to a series of child murders. The result is an urgent work of theatrical bravura and an unflinching examination of the very nature and purpose of art. 4 men, 5 bit parts (2 men, 1 woman, 1 boy, 1 girl). UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2100-4 **\$7.50**

THE PULL OF NEGATIVE GRAVITY. DRAMA. Jonathan Lichtenstein. "...gut-wrenching scenes." —Time Out. "Jonathan Lichtenstein's ninety-minute drama is simple in its conception yet elemental in its themes...it packs a wallop." —NY Post. "Jonathan Lichtenstein beautifully portrays how the war destroyed one rural Welsh family." —NY Times. "A carefully crafted, powerfully emotive drama...the play's anger sears itself into one's mind." —Sunday Herald (Scotland). "...[a] harrowing, heartbreaking play." —Guardian (London). "...brings the subject of war close to home and handles it with a terrifying intensity." —The Scotsman (Edinburgh). **THE STORY:** Wounded in the war in Iraq, a farmer's boy turned soldier returns home with injuries that have extraordinary consequences for his fiancée and his family. 2 men, 2 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2131-4 **\$7.50**

SAVAGES. HISTORICAL DRAMA. Anne Nelson. "Anne Nelson's historical drama has a lacerating beauty. Set in Manila in 1902, during the raging Philippine-American War, it manages to compress a continuous cycle of conquest and retribution into one night of charged encounters between a naïve young soldier, whose job it is to guard an ailing military officer on trial, and the Filipina nurse who is there to ease the accused man's suffering before his trial resumes again in the morning. Major Waller is like a figure out of Conrad—bloodshot and ravaged, accused of enigmatic crimes, half-mad with memory. Nelson, a former war correspondent, brings eloquence to this wartime drama." —the New Yorker. "Playwright Anne Nelson knows how to put her finger on the pulse of the times...The events bear a more than uncanny resemblance to America's involvement in Vietnam and the current war in Iraq. The script is riveting...The authenticity in terms of the atmosphere and the history of the Philippines is no doubt a product of Nelson's experience as an international reporter in Manila." —BackStage. "SAVAGES is a must-see...It tells our story, and our history." —Filipino Express. **THE STORY:** Based on a true story, SAVAGES takes place in 1902, a few years after the United States invaded the Philippines to free them from Spanish colonial rule. But American troops now find themselves fighting a long, costly war against the people they originally came to liberate. Major Littleton Waller, an aristocratic Marine with a distinguished record, has been charged with killing prisoners of war—in an act he calls fully justified. Stricken by disease, anguish and a profound sense of betrayal, Waller is allowed special quarters to recuperate over the night before he receives his verdict. There he is guarded by John Hanley, a young corporal who is eager to penetrate the mysteries of counter-insurgency ethics and strategy. Hanley is assisted by Maridol Amaya, a young Filipina nurse who must balance her personal loyalties against her commitment to the healing arts. Army General Adna Chaffee, who set the court-martial in motion, is simultaneously at war with the insurgents, Washington armchair generals and American public opinion. Nelson treats all of her characters with sympathy and touches of humor. The play's fusion of meticulously researched U.S. military history with Asian mysticism yields a spellbinding vision of war and its casualties. 3 men, 1 woman. INTERIOR. **FEE: \$75 per performance.**
ISBN: 0-8222-2176-4 **\$7.50**

THE SUGAR SYNDROME. BLACK COMEDY. Lucy Prebble. "If there's a funnier, sadder, wiser play looking at paedophilia and prejudice this year, even this decade, I'd be amazed." —Daily Telegraph (London). "This year has been a good year for new plays, but THE SUGAR SYNDROME is the first that strikes me as a must-see." —Financial Times (London). **THE STORY:** THE SUGAR SYNDROME is a blackly comic and bravely provocative play that explores the relationship between a troubled teenage girl and a child abuser she meets over the Internet. Despite the dark subject matter, this is a wonderfully funny play that takes a fresh look at damaged people and how they find refuge in each other. The protagonist, Dani, a seventeen-year-old girl, sparkles and thrusts her way through the play with a rage-fueled energy. Her mother, Jan, tries to come to terms with empty-nest syndrome and an absent husband, whilst Lewis, a lovesick boy in his twenties, tries to woo Dani despite his inexperience. As Dani's relationship with the much older Tim becomes more intense, he asks her to help him with those things most precious and most dangerous to him in the world. 2 men, 2 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2108-X **\$7.50**

5 CHARACTERS

BEAUTY OF THE FATHER. DRAMA. Nilo Cruz. "[Cruz] is a writer of ideas, who fills the stage with a kind of lush dramatic literature, unifying character with thought and action in time and space." —The New Yorker. "In spite of the contemporary flavor of Mr. Cruz's plot, his stagecraft is delightfully old-fashioned. His characters are forever waxing poetic, reeling off elaborate soliloquies at the drop of a paint brush..." —Wall Street Journal. **THE STORY:** This play by Pulitzer Prize-winner Nilo Cruz is set in Andalusia, Spain, where the restless ghost of the Spanish poet Federico García Lorca still wanders through the streets and converses with the living. BEAUTY OF THE FATHER is about a young American girl who travels to this part of the world to meet her estranged father and becomes romantically involved with his Moroccan companion. This passionate triangle explores the conflict between love and sacrifice. 3 men, 2 women. INTERIOR/EXTERIOR. **FEE: \$75 per performance.**
ISBN: 0-8222-2171-3 **\$7.50**

CAROL MULRONEY. DRAMA. Stephen Belber. "Clever, ingenious, thoughtful." —Boston Globe. "The play floats magically..." —Boston Phoenix. "A remarkable achievement...warm, funny and hopeful...Belber has a keen eye and ear for the comedy of human existence." —Patriot Ledger and Providence Journal. **THE STORY:** Carol Mulroney stands on her roof, watching the sparkling lights of the city below. Her rooftop is her hideaway, her haven, her solace from the chaotic world below. But the roof is being overrun by the inevitable messiness of life and the people in it. Over the fragmented course of a day, Carol will stay on her roof and seek to make connections with those to whom she is closest—her husband, her best friend, her father and someone new. In each encounter she will try to make sense of who she is in relation to these insane, loving, unintentionally hurtful people. She will look for value in the chaos and meaning in the hope, refusing to give in to falseness or a second-rate way of living. And in the end she will find connection on her own defiant terms. 3 men, 2 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2138-1 **\$7.50**

DISCONNECT. DRAMA. Rob Ackerman. "Scathingly well-observed dialogue, damning (and redeeming) character twists, clinical distance, and hysterical passion...DISCONNECT aptly lauds values other than success...fascinating and engaging..." —Time Out. "Funny and ambitious...impressive...exhilarating. DISCONNECT is that rare show that takes its message—that humanity is not getting better at communicating, even while inventing new ways to do so—seriously, but does not take itself seriously. There are not many other shows around that can make you laugh and think at the same time." —nytheatre.com. "A thoughtful consideration of a man's midlife crisis that goes beyond mere personal issues to illuminate America's ugly corporate mindset. Lively...intelligent...realistic and first-rate." —Star-Ledger. **THE STORY:** When marketing consultant Steven Gold invites near strangers to dinner, his wife, Patty, helps put their home in order. But she can't do the same for her husband. Just back from a business trip to Chicago, Steve is rattled by encounters with his childhood friend Artie and his overbearing client Peter Hamish. When the alluring Jane and her reticent spouse, Fred, arrive, the safe shell protecting hosts and guests starts to crumble. Goaded by the women they love and haunted by memories they can no longer suppress, two men confront the lies of their lives. Hilarious and harrowing, DISCONNECT explores marriage, friendship and passion in the age of telecommunications. With so many flashy new ways to communicate, why are we still so bad at it? 3 men, 2 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2115-2 **\$7.50**

FAUSTUS. DRAMA. David Mamet. **THE STORY:** Faustus has it all—fame, success, a loving family, but a careless wager with a beguiling magician threatens everything. In Mamet's retelling of the Faustus story, a famed philosopher in the prime of life claims to have reduced the secret of life to a mathematical equation. With the arrival of a mysterious magician, he agrees to wager the life of his family on the accuracy and authenticity of his discovery. This timeless retelling of a classic legend explores one man's discovery of life's most important and fragile treasures. In scope and theatrical sensibility, **FAUSTUS** represents a big departure for Mamet, melding resplendent language and metaphysics in an eerie and moving retelling of the tragedy of Doctor Faustus. 4 men, 1 woman. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2129-2 **\$7.50**

MISS WITHERSPOON. COMEDY. Christopher Durang. "The author of many zippy sitcoms about domestic and social outrages now turns his thoughts to the afterlife, in an endearingly meditative farce about Veronica, a depressive woman who commits suicide in the year 2000 (At least I got to miss 9/11) and lands in a sort of limbo, where she is reincarnated as, among other things, an abused child and a dog...It's a pleasure to note that [Durang] hasn't lost his screwball. At the beginning of the new play an unseen voice warns the audience that there are five obscenities in the play. 'All the other words are nice.' They are, and pertinent and funny too." —Time Magazine. "This is Durang at the top of his metaphysical, apocalyptic, high-and-pop-cultural game...thoroughly lovable. And funny." —NY Newsday. "With **MISS WITHERSPOON**, Christopher Durang recovers the wonderfully irreverent humor that has made him famous...Rechristened Miss Witherspoon, because her sardonic negativism is reminiscent of an Agatha Christie-style 'bothersome Englishwoman,' Veronica is forced into successive rebirths. A furious baby, her puzzled parents range from solid burghers to drug-addicted hippies. She is happiest when briefly reincarnated as a blissfully ball-fetching dog...this is easily New York's funniest show." —Bloomberg News. "Chris Durang's slyly bittersweet new entertainment." —Village Voice. "A delightful eighty-minute crazy-quilt fantasy." —A.P. **THE STORY:** Veronica, already scarred by too many failed relationships, finds the world a frightening place. Skylab, an American space station that came crashing down to earth, in particular, haunts and enrages her. So she has committed suicide, and is now in what she expected to be heaven but is instead something called the Bardo (the netherworld in Tibetan Buddhism), and the forces there keep trying to make her reincarnate. So far she's thwarted these return visits to earth with a sort of "spiritual otherworldly emergency brake system" she seems to have. She doesn't like being alive, and post-9/11 finds the world even scarier than when she was there. A lovely if strong-willed Indian spirit guide named Maryamma, however, is intent on getting Veronica back to earth so she can learn the lessons her soul is supposed to learn. Veronica—nicknamed "Miss Witherspoon" by Maryamma—didn't expect there to be any afterlife, but if there has to be one, she demands St. Peter and the pearly gates. Or even the Jewish afterlife, described by Maryamma as being like "prolonged general anesthesia," would be nice. But seemingly Veronica is stuck with Maryamma and reincarnation, and also later on with Gandalf and Jesus (who on a playful whim appears in the form of a black woman in a big "going to church" hat). Several times in the play Miss W's brake system fails, and she's forced to return to earth, but each time she keeps killing herself (even as an infant at two weeks, which especially irks Maryamma). By the end of the play, however, Maryamma, Gandalf and Jesus convince Miss W that the world is in such a mess that souls "must move through their spiritual evolution faster than they've been doing...they cannot go live through eighty and ninety years and only learn tiny, tiny lessons. We need things to move faster!" In the end, Miss W finds her own personal way to make sense of that entreaty, and she finally agrees to return to earth to help...well, save the planet basically. 1 man, 4 women (doubling). UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2153-5 **\$7.50**

THE MISTAKES MADELINE MADE. COMEDY. Elizabeth Meriwether. "Crisply assured style and brainy content...which charts the breakdown of a newly minted college grad on her first brain-numbing job—suggests a bright future for this scribe...Meriwether's gift as a playwright is her ability to take what is familiar and real and view it through the distorted lens of absurdism. **MISTAKES** takes a good hard look at how the world appears to a generation of smart young kids. From a safe distance, the picture is savagely funny. But when you get close enough, it looks like hell." —Variety. "The wounded characters reveal themselves to each other and to us via startling emotional juxtapositions; quietly disquieting confessions of pathos and loss are scattered among their oddball interactions. Every element of this production coheres into a successful whole." —Off Off Online. **THE STORY:** What happens if you just stop showering? **THE MISTAKES MADELINE MADE** is a twisted and hilarious coming-of-age story about a girl who develops Ablutophobia, the fear of bathing. Struggling with a soul-crushing job as a personal assistant, she wages a furious, funny war

against all things complacent, pampered and clean. As her smell starts to overwhelm her co-workers and many casual lovers—a series of bad poets—the play raises the questions: Is dirty living a political act? And is clean living even possible in these times of unrest? An unlikely story of love and dirty people. 3 men, 2 women (doubling). UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2172-1 **\$7.50**

MOMBO. DRAMA. Alan Gelb. **THE STORY:** The mother-child relationship, which, for so many people, is the paradigm for all relationships to come, is profoundly felt, highly complicated and genuinely multi-faceted. **MOMBO** explores this unique relationship through nine short plays, each of which examines the contours of this dyad. The plays plumb the reality of this relationship but also leap off into wholly unexpected imaginings of the lengths to which mothers and children will travel to make each other crazy. Two soccer moms experience the agonies and ecstasies of competitive sports...an expectant nurse learns important lessons from the mother of a hospital patient...a mother gets stoned with her aging rocker son...a young woman executive meets her match in the robot mom prototype she has developed...a nagging mother is totally undone by a son who's become a mime. In turn wildly comic, poignant, tender and wry, the nine plays that comprise **MOMBO** will make audiences reflect on and reconsider their own relationships with their mothers and their children in a truly universal and eminently accessible theatre experience. 2 men, 3 women (1 man and 1 woman are young adults, doubling, flexible casting). **FEE: \$75 per performance.**
ISBN: 0-8222-2160-8 **\$7.50**

PRIVILEGE. COMEDY. Paul Weitz. "...delicately funny...[a] clear-eyed comedy about the collateral damage sustained by the family of a disgraced businessman...humanizes a world normally glimpsed only in tabloid flashes...[Weitz's] bottomless knowledge of this territory emerges in small details that illuminate both the surface absurdity and the underlying poignancy...Weitz understands how the culture of wealth can weaken the bonds between parents and children." —NY Times. "...the play succeeds wonderfully...a beautiful portrait of brothers helping each other cope with the adult world." —NY Post. "Weitz has a gift for capturing the parlance of youth..." —Variety. **THE STORY:** In this heartfelt comedy, the privileged lives of two Upper East Side teens are irrevocably changed when their father is accused of insider trading. Two brothers look at the world with the hilarious observations of boys on the brink of adulthood. 1 man, 2 women, 2 boys. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2092-X **\$7.50**

RABBIT HOLE. DRAMA. David Lindsay-Abaire. "David Lindsay-Abaire has crafted a drama that's not just a departure but a revelation—an intensely emotional examination of grief, laced with wit, insightfulness, compassion and searing honesty." —Variety. "Grade: A! A transcendent and deeply affecting new play, which shifts perfectly from hilarity to grief." —Entertainment Weekly. "RABBIT HOLE presents a tragedy and its consequences with utter candor, and without sentimentality. The dialogue is most impressive for capturing the awkwardness and pain of thinking people faced with an unthinkable situation—and eventually, their capacity for survival, and even hope." —USA Today. "With RABBIT HOLE, David Lindsay-Abaire has crafted the most serious, simply told work of his career—a painstakingly beautiful, dramatically resourceful, exquisitely human new play." —BackStage. "A thoroughly absorbing, profoundly affecting and painfully touching examination of grief." —Bergen Record. "The highest praise to playwright David Lindsay-Abaire! RABBIT HOLE is an entertaining and satisfying play—it might just be the year's best." —Show Business Weekly. "A perceptive and poignant study in the day-to-day aches of bereavement: problems with personal intimacy, the uneasy friends who don't call, the emptiness in a house packed with reminders...Heartbreaking in its theme and details, RABBIT HOLE is a beautifully crafted work of great sensitivity." —Star-Ledger. **THE STORY:** Becca and Howie Corbett have everything a family could want, until a life-shattering accident turns their world upside down and leaves the couple drifting perilously apart. RABBIT HOLE charts their bittersweet search for comfort in the darkest of places and for a path that will lead them back into the light of day. 2 men, 3 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2154-3 **\$7.50**

THE RULES OF CHARITY. COMEDY/DRAMA. John Belluso. "CHARITY is smart, provocative, subversively funny and genuinely touching...Belluso mixes emotional intensity with sharp satire and more than a little politics...it's astonishingly good." —San Francisco Chronicle. "At one level, Belluso's engrossing play describes what it's like to eke out a living in America on meager disability checks and food stamps...At another level, CHARITY provides a lacerating critique of altruism—that most highly prized of American virtues...THE RULES OF CHARITY is a bold and passionate work." —San Francisco Weekly. "...a risk well worth taking...an experience you're not likely

to have encountered before... THE RULES OF CHARITY is a commanding dramatic force." —Oakland Tribune. **THE STORY:** Loretta thinks she is a machine. Her father, Monty, seeks independence and a place in history. Will Loretta learn the secret she needs to hear? Will Monty forgive her for a slap across the face that broke the rules? A play about the body, love and contradiction. 3 men, 2 women. SINGLE SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2096-2 **\$7.50**

TEA. DRAMA. Velina Hasu Houston. "This is a play too marvelous to grasp in one viewing. A cornucopia of theatrical delights, there is so much to please the eye and the ear. The play is a fascinating mix of insightful exploration and simple poetic imagery." —Drama-Logue. "A play written with a very deft poetic touch...[Houston] has taken her consciousness as woman and as Japanese American, filtered them through the lessons of history and the experience of parents and others, and brilliantly illuminated [a] much broader sociopolitical canvas." —LA Times. "A fresh, imaginative and fascinating play...Houston has, with TEA, cast light on a shadowy chapter of modern U.S. history, and she has done so with anger, affection, honesty, and wisdom. TEA is a wonderful piece of work." —San Diego Union-Tribune. "TEA is more than a play; it is an amazing experience that will leave you changed, wiser, and with a new understanding. It is what great theater is all about." —The Trentonian. "The fates of five...Japanese women transplanted to the U.S. are at the heart of...Houston's deeply moving and insightful play...here is such a sense of lives explored...of personal journeys full of upheaval and adjustment...that you leave the theater shaken and reawakened." —Chicago Sun-Times. "TEA is a play about coming to terms with the present and, ultimately, with the past and future. It is so excellently crafted that...it's as though the audience is part of the...gathering, coming to terms with our own lives, and also with ourselves." —Davis Enterprise. "...[TEA] sheds light on intriguing aspects of class, cultural adaptation, racism and friendship...What is achieved...is a choral and impressionistic group portrait: a graceful interweaving of memory in and through the lives...of the four peers who gather to put the dead woman's house in order...[TEA] glides with remarkable smoothness between evocations of past and present." —Seattle Times. **THE STORY:** Four women come together to clean the house of a fifth after her tragic suicide upsets the balance of life in their small Japanese immigrant community in the middle of the Kansas heartland. The spirit of the dead woman returns as a ghostly ringmaster to force the women to come to terms with the disquieting tension of their lives and find common ground so that she can escape from the limbo between life and death, and move on to the next world in peace—and indeed carve a pathway for their future passage. Set in Junction City, Kansas, 1968; and netherworlds. 5 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2103-9 **\$7.50**

6 CHARACTERS

AFTER ASHLEY. DARK COMEDY. Gina Gionfriddo. "Shrewd, dark comedy...absorbing and wholly unpredictable...AFTER ASHLEY is a work that virtually any audience would find accessible." —NY Times. "Sick, ugly, and brilliantly funny...and wise. In Gionfriddo's plays, as in all great plays, no one is wrong, everyone is right." —Brooklyn Rail. "Write down the name Gina Gionfriddo. Deft characterization, caustic humor, and well-deployed nips at the American slack moral conscience make AFTER ASHLEY, Ms. Gionfriddo's acidic puree of modern culture at The Vineyard, one of the necessary shows to see this year...a play for the decade." —NY Sun. "...[a] smart, satirical drama...the play's razor-sharp observations, biting humor, droll dialogue and erudite pop-culture literacy provide much to appreciate and enjoy." —Variety. "...a play that makes you ravenous for more...captivatingly assured, the work of a writer with a keen ear for the language of pop culture and a lacerating ability to convey the emotions roiling underneath words..." —Miami Herald. "...everything works...compelling drama about loss, grief and morality in the media spotlight is richly embroidered with comedy." —Sun-Sentinel. **THE STORY:** AFTER ASHLEY is a blisteringly funny and deeply affecting story about a teenage boy navigating the joys and terrors of life—all through the distorting prism of a media firestorm. When a family tragedy deals the Hammond family a dose of dubious celebrity, Justin finds himself paralyzed, unable to fully grieve or grow up. The only bright spot is a girl, only Justin can't decide if she's a saving angel or a self-interested groupie. In a world as weird as this one, she might just be both. 4 men, 2 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2099-7 **\$7.50**

THE DEAD GUY. COMEDY. Eric Coble. "Inspired and ruthless, Eric Coble has preempted the network vultures with THE DEAD GUY." —Variety. "Daringly staged and thrilling to watch." —Denver Post. "Whether you are entertained or disgusted, Coble's skillfully woven comedy is a humorous and thoughtful critique on society's obsession with other people's realities." —LA

Splash. "Playwright Eric Coble has built THE DEAD GUY around one of the brightest notions of recent seasons." —Houston Chronicle. "A brilliant twist by playwright Eric Coble on today's fascination with pseudo stars." —What's Doing in Denver. "A slapstick satire on ultimate reality TV shows that will tickle your funny bone no end." —Colorado Backstage. "The laughs roll and Coble alights on intriguing thoughts in his script. The result looks a lot like reality TV, and thereby implicates our own real-life viewing behavior." —Rocky Mountain News. "Amoral, mercenary and totally devoid of good taste, it's not such a far-fetched idea. A must-see." —Houston Press. **THE STORY:** The Pitch: You get one million dollars to spend over the next seven days. A camera crew follows your every move and broadcasts your adventures on national television. The Hook: At the end of the week...you die. The Best Part: The viewing audience gets to vote on the method of your death! For hard-luck Eldon Phelps, the deal is irresistible. But does America have the stomach for this much reality? What would you do if you had one week until you became...? "The Dead Guy"? Stay tuned... 3 men, 3 women (doubling). UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2139-X **\$7.50**

DEFIANCE. DRAMA. John Patrick Shanley. "Spellbinding. I wouldn't have thought it possible, but John Patrick Shanley has followed up *Doubt*, the best play of 2004–05, with a play of identical quality." —Wall Street Journal. "As thoughtful and probing as *Doubt*. An arresting, ambitious tale of race relations and the military mindset, filled with the provocative questions and bristling with dialogue for which John Patrick Shanley, a fierce moral sage, is known." —NY Times. "Thrilling. A lean, powerful fist of a play. With rare compassion, rigor and craft, Shanley again makes a frontal attack on a subject we think we know too well, and proves otherwise." —NY Newsday. "Riveting. Shanley once again poses aptly thorny questions about faith and loyalty." —Time Out. "Shanley delivers yet another gripping drama that pushes viewers to the edge of their seats and keeps them thinking long after the show is over." —Star-Ledger. "An absorbing, thoughtful, intelligent work." —Variety. "Complicated, exciting and briskly compelling." —USA Today. **THE STORY:** DEFIANCE is set on a United States Marine Corps base in North Carolina in 1971. Two officers, one black and one white, are on a collision course over race, women and the high cost of doing the right thing. This riveting, surprising new work is about power, love and responsibility—who has it, who wants it and who deserves it. 5 men, 1 woman. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2168-3 **\$7.50**

DEFLOWERING WALDO. COMEDY. Adam Szymkowitz. **THE STORY:** Waldo is having a bad day. He's afraid of crowds, spiders, skyscrapers, flowers, brown soap and sex. His father won't stop being Scottish. His therapist wants to seduce him. His ex-girlfriend could spontaneously combust at any moment. And the new woman in his life seems to want something else completely. Will he manage to find true love—or at least mow the lawn? 2 men, 4 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2136-5 **\$7.50**

EVERYTHING WILL BE DIFFERENT. DRAMA. Mark Schultz. "Scribe Mark Schultz and youthful thesp Laura Heisler pull off this high-wire tightrope act with gravity and grace in EVERYTHING WILL BE DIFFERENT, a production that's all the more satisfying for being so dangerously funny." —Variety. "...exquisitely performed new drama plunges deep into the unsettled mind of a fifteen-year-old girl whose mother recently died." —NY Times. "'Critics Choice'...this is a remarkable American play." —Time Out (London). "Bang on the money portrait of adolescent angst...provocative delight from start to finish." —Daily Telegraph (UK). "One of the sassiest and savviest pieces of new writing for some time...an astonishing piece of work on every level." —Herald (Scotland). **THE STORY:** Teenage Charlotte's beautiful mother is dead, and in the midst of her own grief and her father's unwillingness to cope, she turns for comfort to the story of Helen of Troy, convinced that beauty, desire and fame can help her bring her mother back and punish the world that took her away in the first place. Getting beauty tips from her popular friend, seeking career advice on how to be a porn star from a guidance counselor who may or may not be having an affair with her, and searching for love from the football jock who may barely even know she exists, Charlotte finds herself searching in fantasy for what she cannot find in reality, and ends up destroying the life and dreams of perhaps the only friend she ever really had. But in the depths of pain, she comes to discover an unexpected grace. 4 men, 2 girls. SIMPLE SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2090-3 **\$7.50**

KITTY KITTY KITTY. COMEDY. Noah Haidle. **THE STORY:** Kitty, a suicidal housecat, finds his true love in his clone, the first successfully cloned housecat, Kitty Kitty. They give each other hand jobs, but Kitty Kitty doesn't love Kitty back. So Kitty decides to make another clone of himself, the title character

Kitty Kitty Kitty. But something goes wrong in the cloning process, and he makes more copies of himself, each one more retarded than the last. The final clone, Kitty Kitty Kitty Kitty Kitty, communicates in nothing but grunts and yells and drool. **KITTY KITTY KITTY** is a comedy about love, unrequited love, regret and hand jobs. 5 men, 1 woman (doubling, flexible casting). UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2144-6 **\$7.50**

THE MOMENT WHEN. DRAMA. James Lapine. "THE MOMENT WHEN is about life's odd twists and turns, roads taken and not taken, connections lost and found. In its quiet way, it makes major demands on both actors and audiences. In structure, scope and style, **THE MOMENT WHEN** may remind you of two British imports *Closer* and *Amy's View*, but there is nothing derivative about its immense wit and insight and sensitivity. Lapine may never have written anything finer than this play's final monologue about the mysterious impulses that can unite or alienate us." —Variety. **THE STORY:** **THE MOMENT WHEN** follows five people as their lives intertwine and separate. Steven, an artist, meets the writer Alice at a fashionable New York party hosted by Paula, a legendary literary agent. Paula's young assistant, Dana, introduces herself to Alice and Steven, and the courses of the next fifteen years of their lives are set in motion. The play marks those moments in our lives that may pass unnoticed but determine who we become. **THE MOMENT WHEN**, while tracking the successes and failures of career, marriage, parenthood and friendship, also charts the life of Dana and Steven's son, Charley, who begins his own trajectory towards fulfillment and loss. 2 men, 3 women, 1 man or woman (1 of the men is a teenager). UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2174-8 **\$7.50**

MR. MARMALADE. BLACK COMEDY. Noah Haidle. "...exhilarating...alternately hilarious and heartbreaking...through the alchemy of Haidle's scintillating style." —The New Yorker. "Haidle's fertile imagination has produced a world in which...reality and fantasy collide and intertwine...[A] roller-coaster saga...**MR. MARMALADE** marks its author...as a name to watch in the future." —LA Times. "Haidle [has] an Albee-like bent for creating character capable of both kindness and cruelty...a poignant story [that] runs the gamut from hilarious to heartbreaking..." —Orange County Register. "...slyly amusing, envelope-pushing...Haidle has the courage of his convictions, which he has demonstrated in a mature and accomplished play...extraordinary..." —LA Times. **THE STORY:** Lucy is a four-year-old girl with a very active imagination. Unfortunately, her imaginary friend Mr. Marmalade doesn't have much time for her. Not to mention he beats up his personal assistant, has a cocaine addiction, and a penchant for pornography and very long dildos. Larry, her only real friend, is the youngest suicide attempt in the history of New Jersey. **MR. MARMALADE** is a savage black comedy about what it takes to grow up in these difficult times. 4 men, 2 women (doubling). UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2142-X **\$7.50**

THE PARIS LETTER. DRAMA. Jon Robin Baitz. "...a potent stew of sensational incident...fiercely eloquent...actions always have moral dimensions in Mr. Baitz's plays...**THE PARIS LETTER** is no exception...effortlessly articulate...tracing the interlocking grooves of psychology and morality." —NY Times. "...head and shoulders above most current dramatic offerings...**THE PARIS LETTER** has potential to rank beside works of Arthur Miller and Tennessee Williams. Baitz writes vibrant, stinging literate dialogue..." —Variety. "There is no shortage of plot in **THE PARIS LETTER**...Baitz is an intelligent, provocative writer, who specializes in moral conundrums...his characters have a complexity, a richness, a level of cultural awareness that was once standard but is now exotic...[a] stunning new play..." —NY Daily News. **THE STORY:** Wall Street powerhouse Sandy Sonnenberg finds his personal and professional life threatened by the unraveling secrets of his past. A tragic game of financial and moral betrayal is played out over four decades and between two friends at the cost of family, friendship, love and marriage. 5 men, 1 woman (doubling). UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2109-8 **\$7.50**

ROMANCE. COMEDY. David Mamet. "It made me weep with delight...**ROMANCE** is funny. Extremely funny." —Wall Street Journal. "A wild ride...An outrageous, hectic comedy composed in the hyperliterate profanity that made him a legend...For fans of Mamet at his most joyfully vicious, it's everything you ever wanted." —NY Magazine. "An exhilarating spectacle...[Mamet] is a connoisseur of fiasco." —The New Yorker. "A fiesta of forbidden laughter...A giddy, glorious, bad-taste valentine..." —NY Newsday. **THE STORY:** Pulitzer Prize-winning playwright David Mamet's **ROMANCE** is an uproarious, take-no-prisoners courtroom comedy that gleefully lampoons everyone from lawyers and judges, to Arabs and Jews, to gays and chiropractors. It's hay fever season, and in a courtroom a judge is

popping antihistamines. He listens to the testimony of a Jewish chiropractor, who's a liar, according to his anti-Semitic defense attorney. The prosecutor, a homosexual, is having a domestic squabble with his lover, who shows up in court in a leopard-print thong. And all the while, a Middle East peace conference is taking place. Masterfully wielding the argot of the courtroom, David Mamet creates a world in microcosm in which shameless fawning, petty prejudices and sheer caprice hold sway, and the noble apparatus of law and order degenerates into riotous profanity. 6 men. INTERIOR. **FEE: \$75 per performance.**
ISBN: 0-8222-2127-6 **\$7.50**

THE SHAKER CHAIR. DRAMA. Adam Bock. "...a briskly funny and bracing new play...Taking action is at the heart of Bock's evenly balanced blend of comedy and drama...Bock has sharp ears for human conversation. His dialogue is naturalistic, peppered with stops and starts, exclamations and asides that make his stage characters appear spontaneously real." —Louisville Courier-Journal. "For female actors older than fifty, the options for roles these days seem to be relegated to mothers and crazy aunts. So, along comes whipper-snapper Adam Bock with **THE SHAKER CHAIR**, an entertaining, concise, thought-provoking showcase for older actresses." —Lexington Herald-Leader. **THE STORY:** **THE SHAKER CHAIR** focuses on the constrictions and possibilities of middle age as one woman is forced to redefine her view of the world and her place within it. When do we intercede? Who's the more dangerous person: the one who takes violent action against injustice or the one who sits and does nothing? And, conversely, when does the activist go too far? 2 men, 3 women, 1 girl. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2091-1 **\$7.50**

7 CHARACTERS

BLOOD ORANGE. DRAMA. David Wiener. "[Wiener's] dialogue is honest, quick, and funny. The people he's created speak for themselves. And as the vehicle carrying them hurtles to its disturbing conclusion, you can't help but squirm." —Village Voice. **THE STORY:** **BLOOD ORANGE** exposes the relationships simmering among the residents of a suburban cul-de-sac during the Orange County real-estate boom. Against a backdrop of sunburnt hills, Clinton and Ray-Ray and The Girl collide with their mothers, their rites of passage and each other. With slam-dance rhythm and punk dialogue, David Wiener's poetic and driven play explores the sensual and savage underbelly of the California hills and the cult of the American Man. 3 men, 4 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2132-2 **\$7.50**

DEDICATION OR THE STUFF OF DREAMS. COMEDY/DRAMA. Terrence McNally. "A wistful and potent new play by Terrence McNally...Mr. McNally gives new proof of the vitality of his chosen art form by showing that there is room on the stage for theater past, theater present, and theater future; and that if you are as good as he is, they can all be brought together behind one curtain." —NY Sun. "McNally's bittersweet valentine to an art form that has the power to change lives on both sides of the footlights...We should all be grateful to Terrence McNally for reminding us just how important theatre (and plays about the theatre) can be." —TheaterMania.com. "Fearlessly funny, strikingly serious...**DEDICATION** has some of the funniest lines Terrence McNally has written in years." —BackStage. "A scintillating and inspiring new play by Terrence McNally." —Talkin' Broadway. "A heartfelt, original valentine to relationships, death, and theater...McNally's most original play in years." —Gay City News. **THE STORY:** Lou and Jessie Nuncler run a children's theatre in a mall in upstate New York. With the possibility of taking over an abandoned vaudeville palace, the Nunclers are forced to examine how far their love of theatre will take them. 4 men, 3 women. INTERIOR. **FEE: \$75 per performance.**
ISBN: 0-8222-2116-0 **\$7.50**

EAT THE TASTE. COMEDY. Greg Kotis. "Kotis has created that exceptionally rare thing: a genuinely funny farce that takes real creative chances, and a socially engaged farce with real political points to make...**EAT THE TASTE** succeeds for all the usual reasons—talent and craft." —National Public Radio. "On a sheer laughs-per-minute ratio, there's no funnier show in New York." —NY Post. **THE STORY:** It's 2008, the final days of the second Bush administration. John Ashcroft, the de facto (albeit behind-the-scenes) attorney general, is leaving politics to begin a second career—on Broadway! Confounding expectations, he's tapped *Urinetown* creators Greg Kotis (book/lyrics) and Mark Hollmann (music/lyrics) to pen his debut one-man show. **EAT THE TASTE** opens in a dingy motel somewhere on the outskirts of New York City. A pair of Homeland Security officers, working in tandem with an agent from the Justice Department, have been ordered to enlist a reluctant Mr. Kotis onto Mr. Ashcroft's creative team. Most of the officer's legal means of persuasion have been exhausted, but

they'll give the bookwriter one last chance before making him "eat the taste." This trio of advocates is soon joined by the Broadway producer Matthew Rego, who has reasons of his own for wanting the project to move forward. Suffice it to say, a lot of money is at stake. Finally, the composer Mark Hollmann himself arrives, equipped with a portable keyboard and a rough draft for an opening number. And as Mark begins to play, Greg realizes that this musical offering may be one he can't refuse. Employing G-men, handcuffs and aspirin, **EAT THE TASTE** is the untold, unauthorized, behind-the-scenes story of the making of a musical that has yet to be made. 5 men, 2 women (flexible casting). **FEE: \$75 per performance. Volume includes the short play AN EXAMINATION OF THE WHOLE PLAY-WRIGHT/ACTOR RELATIONSHIP PRESENTED AS SOME KIND OF COP SHOW PARODY. FEE: \$20 per performance. SPECIAL NOTE: The original music for EAT THE TASTE composed by Mark Hollmann is required for performance. The sheet music (#8079MU) is available from the Play Service for \$5.00, plus shipping. There is no additional fee for the use of this music in performance.** **ISBN: 0-8222-2098-9** **\$7.50**

FRAN'S BED. DRAMA. James Lapine. "James Lapine's writing is graced by affecting, humorous, beautiful moments." —Variety. **THE STORY:** **FRAN'S BED** asks the question: What constitutes a life? As Fran lies comatose in a hospital room, her husband, Hank, and two daughters, Vicki and Roberta, are forced to decide her fate, but in so doing, discover things about her and about themselves that they might have preferred to leave unexamined. Fran comfortably sits to the side and watches as her family tries to understand how this seemingly normal middle-aged housewife has come to her current situation. Their efforts to deal decisively with Fran's future are complicated by her devoted nurse, Dolly, who brings a different perspective to the matter of death and what our responsibilities are to those who can't speak for themselves. The play, told with wit and compassion, does not simplify the intellectual, political and emotional issue of a person's right to life. 2 men, 5 women. UNIT SET. **FEE: \$75 per performance.** **ISBN: 0-8222-2162-4** **\$7.50**

ICE GLEN. ROMANTIC COMEDY. Joan Ackermann. "Beautifully written... a story of nature and change." —Talkin' Broadway. "A lovely play which will leave you with a lot to think about." —CurtainUp. "Funny, moving and witty." —Metroland (Boston). **THE STORY:** In this touching period comedy, a beautiful poetess dwells in idyllic obscurity on a Berkshire estate with a band of unlikely cohorts, including an Irish cook, a lovesick gardener and an unlikely playmate. When neighbor Edith Wharton passes Sarah's poems on to a Boston publishing firm, editor Peter Woodburn comes calling. Sparks fly when this unlikely pair faces off, and all get caught in the cross-fire. 4 men, 3 women. UNIT SET. **FEE: \$75 per performance.** **ISBN: 0-8222-2175-6** **\$7.50**

MEASURE FOR PLEASURE. COMEDY. David Grimm. "Mr. Grimm seeks to do a little restoration work of his own, inserting great chunks of fresh dirt into every nook, cranny and convention of a traditional form... Impressive... An authentically sharp wit... Rich material for high-style playing." —NY Times. "An extremely stylish (and exuberantly filthy) sex farce... This is an orgy to which all are graciously invited." —Variety. "A queer-feminist gloss on the Restoration farce... abundant verbal delights... a new play for the old canon." —Time Out. "...A delightfully bawdy comedy with a sentimental streak... MEASURE FOR PLEASURE takes the past and makes it pertinent to the present." —A.P. "David Grimm's gender-inclusive modern sex comedy in Restoration bawdry is endearing and audacious." —NY Newsday. **THE STORY:** Will Blunt is in love with Molly, a young transvestite prostitute. But when Blunt rescues him from a life on the streets, he doesn't count on Molly falling in love with Dashwood, the handsome womanizing rake. Restoration comedy meets modern sex farce in this romantic adventure, exploring the elusive nature of happiness and featuring mistaken identities, duels and double-dealings, gay marriage and the obligatory sex cave. 4 men, 3 women. FLEXIBLE SET. **FEE: \$75 per performance.** **ISBN: 0-8222-2167-5** **\$7.50**

RAG AND BONE. DRAMA. Noah Haidle. "Haidle is an engaging writer who creates startling theatrical conceits, intriguing themes and offbeat characters... his nonrealistic style is bold and imaginative..." —Variety. "...vividly bold, wildly imaginative and utterly charming... Its humor and poignancy are genuine..." —CT Central. **THE STORY:** Two brothers, Jeff and George, run The Ladder Store, which is actually a front for a black-market heart operation. In the world of **RAG AND BONE**, hearts are bought and sold for people who can't feel enough. The play begins when George steals the heart of a poet. The play then follows the poet with no heart; a hooker with a heart of gold; T-Bone, her pimp who feels too damn much; and the Millionaire, who eventually receives the poet's heart and sees a whole different world. Jeff and George recently lost their mother, but they put her

heart into George's body, and all of a sudden he's wearing a dress, drinking martinis and cooking pot roasts. This is a heartfelt (excuse the pun) comedy about the limits of feeling, and the consequences of either feeling nothing or too damn much. 5 men, 2 women. UNIT SET. **FEE: \$75 per performance.** **ISBN: 0-8222-2143-8** **\$7.50**

THE RUBY SUNRISE. DRAMA. Rinne Groff. "With her stylish new play **THE RUBY SUNRISE**, Rinne Groff demonstrates both vaulting thematic ambition and sinuous theatrical flair." —Broadway.com. "Entertaining... thought-provoking... commentary on the transformative powers of storytelling." —NY Sun. "...reflective, ambitious play... emotional resonance." —Variety. "Measured and intelligent, optimistic yet clear-eyed—in other words, just right for our hysterical moment." —NY Magazine. "Smart and absorbing." —Star-Ledger. "Channelling the power of television, **THE RUBY SUNRISE** is a gem." —Boston Globe. **THE STORY:** Setting off from a farm in Indiana as a young girl named Ruby struggles to turn her dream of the first all-electrical television system into a reality, and jumping forward to a McCarthy-era New York TV studio where Ruby's heirs fight over how her story should be told, **THE RUBY SUNRISE** charts the course of the phenomenon of television: from early idealism and sparks of genius, to promises fulfilled and compromises brokered, and beyond. 3 men, 4 women (doubling). UNIT SET. **FEE: \$75 per performance.** **ISBN: 0-8222-2140-3** **\$7.50**

8 CHARACTERS

DOG SEES GOD: CONFESSIONS OF A TEENAGE BLOCKHEAD. COMEDY. Bert V. Royal. "Good grief! The Peanuts kids have finally come out of their shells." —Time Out. "A welcome antidote to the notion that the Peanuts gang provides merely a slice of American cuteness." —NY Times. "...easily identifiable with the Peanuts crowd yet with a distinctly 'Royal' touch... The way Royal builds on the foundation of Charles Schulz's iconic comic strip actually results in a parody that's also a stand-alone play apt to resonate even with anyone belonging to that small population segment unfamiliar with Peanuts." —CurtainUp. "Inventive and raunchy... hysterically funny." —NY Post. "Bert V. Royal is the playwright of the Off-Broadway show, **DOG SEES GOD: CONFESSIONS OF A TEENAGE BLOCKHEAD**, and is he ready to confess all!" —Broadway.com. "**DOG SEES GOD** doesn't feel like the same old high-school-warfare schlock. The characters—teenage and reckless—are both genuinely sympathetic and unquestionably cruel. Growing more hysterical—and more harrowing—as it flows to an inevitable, uncomfortable end, this taut comedy manages to make tired clichés about stoners and popular homecoming airheads funny and endearing." —NY Magazine. **THE STORY:** When CB's dog dies from rabies, CB begins to question the existence of an afterlife. His best friend is too burnt out to provide any coherent speculation; his sister has gone goth; his ex-girlfriend has recently been institutionalized; and his other friends are too inebriated to give him any sort of solace. But a chance meeting with an artistic kid, the target of this group's bullying, offers CB a peace of mind and sets in motion a friendship that will push teen angst to the very limits. Drug use, suicide, eating disorders, teen violence, rebellion and sexual identity collide and careen toward an ending that's both haunting and hopeful. 4 men, 4 women. UNIT SET. **FEE: \$75 per performance.** **ISBN: 0-8222-2152-7** **\$7.50**

SHERLOCK HOLMES: THE FINAL ADVENTURES. ADVENTURE/DRAMA. Adapted by Steven Dietz, from the original 1899 play by William Gillette and Arthur Conan Doyle. "Dietz's genius here is in creating both story and dialogue that could pass for Doyle's own. The playwright—who previously adapted Bram Stoker's *Dracula* and P.G. Wodehouse's *Over the Moon* to great effect—has created a gleeful whodunit that's both deeply original and an expert homage to all things Holmesian." —Phoenix New Times. "This witty, well-crafted script is very much an homage to Conan Doyle, and the play's greatest pleasure is seeing his iconic characters brought to life. A delightful evening of entertainment." —Arizona Republic. "In his original plays and in those he adapts, Steven Dietz creates interesting worlds. Dietz has now conjured Victorian England and a tidy flat at 221B Baker Street. You don't have to be a scholar of detective stories to enjoy the script Dietz has crafted—there's enough intrigue and adventure, and even a touch of romance, with the inclusion of Irene Adler, a woman who is Holmes' intellectual equal. Dietz has created a fun evening that moves quickly, and is guaranteed to please everyone who joins in the game." —BackStage. **THE STORY:** The world's greatest detective has seemingly reached the end of his remarkable career when a case presents itself that is too tempting to ignore: The King of Bohemia is about to be blackmailed by a notorious photograph, and the woman at the heart of this crime is the famous opera singer, Irene Adler. With his trusted companion, Doctor Watson, at his side, Sherlock Holmes pursues first the case, and then the affections of Miss Adler—and in doing so, marches right into the lair of his longtime adversary, that malevolent genius of crime: Professor Moriarty. In this spirited,

fast-moving and thoroughly theatrical adaptation, Steven Dietz presents Holmes at the height of his powers—surrounded by all the elements that fans of his exploits have come to expect: danger, intrigue, wit, humor and surprise. “The game is afoot, Watson—and it is a dangerous one!” 6 men, 2 women. **FLEXIBLE SET. FEE: \$75 per performance.**
ISBN: 0-8222-2158-6 **\$7.50**

U.S. DRAG. DRAMA. Gina Gionfriddo. Winner of the Susan Smith Blackburn Prize. **THE STORY:** Two young women in Manhattan seek love and happiness, but they’ll settle for rent money. Along the way, they volunteer for a community advocacy group called SAFE (“Stay Away From Ed”) named for an elusive serial attacker terrorizing the city. (There’s a hefty reward for his capture...) Their new circle of “friends” includes their ruthless, socially stunted roommate; the celebrated author of a fictional memoir; a lonely man who feels a kinship with crime victims; and a mousy “Ed survivor,” reveling in her fifteen minutes of dubious fame. Everybody is looking for salvation in the arms of another in a group where no one has very much to give. And who is this “Ed” anyway? No one’s ever seen his face, and everyone onstage is beginning to act eerily “Ed-like”... 4 men, 4 women (doubling). **FEE: \$75 per performance.**
ISBN: 0-8222-2111-X **\$7.50**

WORK SONG: THREE VIEWS OF FRANK LLOYD WRIGHT. DRAMA. Eric Simonson and Jeffrey Hatcher. “Perhaps the most complex new play I’ve seen this season is *WORK SONG*, a triptych of interlocking one acts by Eric Simonson and Jeffrey Hatcher about the life of the architect Frank Lloyd Wright... Its three parts, each with a different narrative strategy and tone, take the form of a conventional stage bio. One part presents an acid view of Wright in manipulative, pathetically regal celebrityhood at Taliesin, his monument to himself in rural Wisconsin, and the finale is an exquisite vignette about a visit by the ninety-year-old Wright to one of his first houses in Oak Park, Ill. ...I hope it will be remounted soon and often.” —NY Times. “As emotionally engrossing as Frank Lloyd Wright himself.” —Variety. “Elegant...vigorous...breathhtaking...” —Chicago Tribune. **THE STORY:** In this thrilling and imaginative new play about the famed architect Frank Lloyd Wright, audiences get an in-depth look at the master builder at three distinct phases of his life and career: in Act One, as a young man in a hurry to change the way people live and finding inspiration in Mamah Cheney, a unconventional (married) woman who becomes the great love of his life and leads to his greatest tragedy; in Act Two, as a doubting genius at the crossroads, fending off creditors and reeling in clients before he salvages himself by coming up with one of his greatest creations, the house called “Fallingwater”; and in Act Three, as an old showman at twilight, visiting a house from his past and taking stock of his sacrifices and successes in his quest to build the perfect dwelling. Each part of the play has its own style: a multi-scene “epic” style covering three decades for part one; a compressed “country weekend” comedy à la Chekhov for part two; and a single setting for part three’s final encounter between Wright and a young couple living in one of his earliest houses built half a century before, played out in real time. The play also allows for a development in the play’s design that mirrors the architectural ideas of Wright himself. **WORK SONG** is about Wright’s ideas, his passions, his love affairs and his tragedies. It’s a play about a man who wanted to create the perfect home for the American family but could never build one for himself. 6 men, 2 women (4 extras). **UNIT SET. FEE: \$75 per performance.**
ISBN: 0-8222-2148-9 **\$7.50**

9 CHARACTERS

BFE. DRAMA. Julia Cho. “...an insightful, beautifully structured drama about the agonies and comforts of isolation...” —NY Times. **THE STORY:** Cute blondes are disappearing from her strip mall-covered suburban town, but fourteen-year-old Panny is more concerned with surviving adolescence. Raised by an unbalanced mother who thinks the perfect birthday gift is plastic surgery, and a shy uncle who spends most of his time painting miniatures, Panny is afraid she’s hopelessly different. Thanks to a fortuitous misadventure, she strikes up a phone friendship that seems to be the connection she’s been longing for. However, she soon finds that out in BFE, a.k.a. “the middle of nowhere,” anything can happen—and usually does. 4 men, 5 women (doubling). **UNIT SET. FEE: \$75 per performance.**
ISBN: 0-8222-2112-8 **\$7.50**

HENRY (AFTER PIRANDELLO). DRAMA. Thomas Kilroy. “...a flashy theatrical tour-de-force, an artfully layered construct of illusion and memory, madness and insight...a richly melodramatic spectacle imbued with philosophical speculation.” —Pittsburgh Post-Gazette. **THE STORY:** Actor Richard McMillan is Henry, a man of enormous wealth and privilege, who believes he is the eleventh-century Holy Roman Emperor and German King Henry IV. A fortress is built and actors are hired to carry out his fantasy. But

is he mad or are we? Adapted from Luigi Pirandello’s *Enrico IV*, Kilroy’s version transports Pirandello’s main character into twenty-first-century Hollywood with sensorially dramatic results. 6 men, 3 women (flexible casting). **UNIT SET. FEE: \$75 per performance.**
ISBN: 0-8222-2161-6 **\$7.50**

IPHIGENIA. COMEDY/DRAMA. P. Seth Bauer. “It is the cunningly agile pen of twenty-first-century playwright P. Seth Bauer that is responsible for the adapted production entitled *IPHIGENIA*...There is more that’s divine about Bauer’s triumphant adaptation; chiefly, that he not only preserves the Euripidean sense of timelessness within modernity but in some respects even amplifies it.” —nytheatre.com. “This simple adaptation, highlighted with quiet flashes of humor, touches upon those deeper issues of war and faith, of patriotism and loyalty, managing to be both contemporary and authentically ancient at the same time. It is a masterful adaptation.” —Off-Off-Broadway Review. “Fine intellectual fodder for America...it becomes enjoyable, ultimately tragic theater. The ninety-minute production moves with clarity and great humor.” —American Theater Web. **THE STORY:** In this modern take on the classic tale, King Agamemnon prepares to lead the greatest coalition of armies in the history of the world to retrieve Helen of Troy. But the seas have suddenly calmed in the Bay of Aulis, and Agamemnon becomes determined to fulfill a terrible prophecy—in order for the winds to blow, he must sacrifice his eldest daughter, Iphigenia. Queen Clytemnestra and Iphigenia arrive at the soldiers’ camp, lured by the lie that she will be married to the great warrior, Achilles. Unfortunately, this is the first that Achilles has heard of it. He and his comical army of sock puppets, “The Mighty Myrmidons,” are getting antsy sitting around waiting for the wind to rise. As the soldiers become more and more restless, it’s clear that some action has to be taken or the entire coalition will turn upon itself. To hold on to his power, Agamemnon must make a decision that will echo through the ages, as his daughter’s death becomes the catalyst for generations of bloodshed. But then Iphigenia surprises them all with a decision that no one could have guessed. Alternating between bawdy comedy and high drama, this play raises questions about what makes a hero in the modern world and what price must be paid to satisfy a country’s lust for revenge. 6 men, 3 women (doubling). **UNIT SET. FEE: \$75 per performance.**
ISBN: 0-8222-2150-0 **\$7.50**

10 CHARACTERS

ALL THE RAGE. COMEDY. Keith Reddin. “...dark, violent, funny, and highly theatrical satire from the modern master of moral struggle and urban paranoia...[This] graphic comedy explores the fashionability of guns, and the fears and frustrations which lead people to use them...” —BackStage. “People who want to kill people may not be the craziest people in the world. They may be sitting at a nearby desk, living next door to you or looking back at you in the mirror...*ALL THE RAGE* investigates rage of the free-floating, menacing kind...[Reddin’s] powerful, often hilarious displays of pent-up hostility ingeniously bring into play devices of opera and classical theater.” —NY Times. **THE STORY:** A blood-splattered body lies on the living room carpet at the start of *ALL THE RAGE*. By the end of this examination of our culture of violence, eleven characters have been killed, sent to prison or gone mad. Yes, *ALL THE RAGE* is a comedy. The action takes place in unnamed city today, in a series of scenes that show the interconnected lives of ten characters. Among them are an estranged husband and wife, a gay couple, a criminal and his underage sister/lover, an eccentric millionaire and his former personal secretary turned video store owner. They all come in contact and set a chain of violent events in motion. A modern-day Jacobean Revenge Tragedy, *ALL THE RAGE* gives us a picture of a world spinning out of control, as everybody has a gun and is ready to use it. 8 men, 2 women. **UNIT SET. FEE: \$75 per performance.**
ISBN: 0-8222-2164-0 **\$7.50**

THE LEARNED LADIES OF PARK AVENUE. COMEDY. David Grimm. “A brave, brainy and barmy revision of Molière...An elegantly composed variation on a society comedy from art deco Hollywood. Grimm reflects on our own neoconservative plots to undo the New Deal.” —Hartford Courant. “Dramatic verse is not just alive and well on the cutting edge of theatre but thriving in David Grimm’s spanking new *THE LEARNED LADIES OF PARK AVENUE*...A rare but welcome bird in contemporary theatre.” —New Haven Register. “Roll over Cole Porter.” —Boston Globe. **THE STORY:** A jazz-age screwball comedy riff on Molière’s biting satire of pretense and learning. Betty wants to marry Dicky. Her mother Phyllis, a self-proclaimed intellectual and political activist, has another man in mind—namely, the hack poet and scheming opportunist Upton Gabbitt. Set in 1936 Manhattan against the backdrop of the Great Depression and impending war, this romantic comedy skewers those who wear their social conscience on their sleeve and affirms that love conquers all. 5 men, 5 women (doubling). **UNIT SET. FEE: \$75 per performance.**
ISBN: 0-8222-2135-7 **\$7.50**

11 CHARACTERS

DEARLY BELOVED. COMEDY. Jessie Jones, Nicholas Hope, Jamie Wooten. **THE STORY:** The Futrelle Sisters, Frankie, Honey Raye and Twink, are throwing a wedding. Frankie has almost made herself sick with elaborate preparations for her daughter Tina Jo's antebellum-inspired wedding, and the rumor mill in their small town of Fayro, Texas, is working overtime. No surprise there, the Futrelle Sisters have never been strangers to gossip. After all, they did survive the scandalous breakup of their almost-famous gospel singing trio, The Sermonettes. But Twink's desperate attempts to get her boyfriend of fifteen-and-one-half years down the aisle, Frankie's ongoing conversations with their dead mother, and Honey Raye's tendency to race to the altar at every opportunity have kept tongues wagging for years. In spite of her own marital problems, Frankie has held steadfastly to the hope that she can pull off one "final Futrelle occasion" with elegance and style with the help of the cantankerous wedding coordinator, Miss Geneva, who runs the local floral shop/bus depot. But on the day of the nuptials, Frankie's hope begins to dim when she discovers Twink's alternative solution to an expensive catered wedding dinner is a potluck supper sponsored by Clovis Sanford's House of Meat. When the prodigal Honey Raye arrives at the church in skintight gold lamé, consumed by hot flashes and a steely determination to right old family wrongs, Frankie's hope is shaken. It is lost completely when word reaches the church that Tina Jo and her fiancé have fled Fayro and eloped. The sisters ultimately pull together to find ways to keep the unsuspecting guests in the pews while a highway patrolman races off to track down the runaway bride and groom. As a last resort, and to the delight of the citizenry of Fayro, Texas, The Sermonettes reunite and sing again. 4 men, 7 women (doubling). UNIT SET. FEE: \$75 per performance. ISBN: 0-8222-2119-5 **\$7.50**

THE GAMESTER. FARCE. Freyda Thomas, inspired by *Le Joueur* by Jean-François Regnard. "A specialist in applying new spit and polish to Molière classics, Freyda Thomas turns to his comparatively obscure junior contemporary Jean-François Regnard in *THE GAMESTER*, based on the latter's 1696 *Le Joueur*. Less an adaptation than a new commedia inspired by the original work's basic plot outline, this sparkling farce about a compulsive gambler has no trouble bridging a 310-year gap in audience tastes. And Ron Lagomarsino's American Conservatory Theater staging reps one of that entity's more purely enjoyable productions in some time." —Variety. "The dice are cast. The wheel spins until the final curtain falls. The actors play the cards they're dealt. If all theater is to some extent a gamble, the American Conservatory Theater has drawn a winner with Freyda Thomas' clever reshuffling of an old deck in *THE GAMESTER*, which opened to great waves of laughter Wednesday at the Geary Theater...It isn't all luck, of course. Thomas has crafted her comedy skillfully upon the fairly solid frame of a little-known seventeenth-century French farce." —San Francisco Chronicle. **THE STORY:** It's Paris in the eighteenth century. Valère loves Angélique, but she won't marry him until he gives up his other mistress: The Gambling Hall. Valère is broke, creditors are in pursuit; his father, Thomas, is about to disown him; and his loyal servant, Hectór, despairs of his reformation, though he will stay with him to the bitter end. Angélique's companion, Madame Préféréce, arrives to inform Hectór that the marriage between her charge and his master is off, thanks to his wicked ways. The sensible woman wants Angélique to marry Dorante, the old, fat and bald uncle of her lover, but she vows to remain her lover's fiancée if he swears to give up the game. As a pledge, she gives him her portrait in a jewel-encrusted frame. But Valère needs money; how many times can he bed the lusty, wealthy and ever-generous Madame Sécurité, who keeps coming back for more indoor sports? And there's Angélique's older sister, Mme. Argante, another wealthy widow ready to settle her whole estate on the handsome young Valère, a fate that would break the heart of the fop-pish, stuttering Marquis de Fauxpas, madly in love with her. Add to this a sweet young servant to the shrewish Mme. Argante and a Croupier who starts off the play with a resounding thump on his foot, and you have the makings of a world-class French comedy, albeit with darker undertones reminiscent of... Vegas and American society at the millennium? Well, the turn of any century is always marked by optimism, and what happens to the dice-crossed lovers, the portrait, the lusty widow, the old man and the stuttering fop is to be discovered within the finely woven text, written in crisp, accessible verse, with disguises, tricks and romance adding to the high comedy of this delightful "new" classic work. 6 men, 5 women. UNIT SET. FEE: \$75 per performance. ISBN: 0-8222-2130-6 **\$7.50**

THE IMAGINARY INVALID. COMEDY. Jean Baptiste Molière, translated and adapted by James Magruder. "Translator Magruder is [known] for his brash injections of present-day lingo into seldom-seen French comedies that had been deemed 'stuffy' before he got his ink-stained hand on 'em. Anything goes, anything for a laugh, any port in a storm, even if (especially if)

that port happens to be an outhouse. It's a rude, bright, wild show." —New Haven Advocate. "Magruder has emphasized the play's origin as a 'comédie-ballet' in three acts, 'with two musical interludes and a grand finale.' The last introduces Hillary Clinton in a health-care mode, one of the many liberties he has taken in his unstinting efforts to make this INVALID fabulous and contemporary." —Hartford Courant. **THE STORY:** In Molière's outrageous satire of medicine and its practitioners, the wealthy Argan, to put it mildly, enjoys poor health. Laxatives, suppositories, bloodlettings, and second and third opinions from the leading quacks are the order of his day—and hell on his wily, back-talking servant Toinette. His daughter Angélique is in love with the impoverished Cléante, but Argan wants to marry her to Thomas Diafoirus, a medical dunce who can assure his father-in-law a lifetime of health care. Cléante disguises himself as a music teacher to gain access to his love, but Béline, Argan's mercenary second wife, threatens to expose them. A disguised Toinette, sage advice from his brother Béralde, and a faked death scene finally teach Argan where to place his trust. The play ends with Argan's ceremonious, pig-Latin induction into the medical profession. 6 men, 5 women. UNIT SET. FEE: \$75 per performance. **SPECIAL NOTE: The original music (#8134MU) composed by Gina Leishman for this play is available through the Play Service for \$15.00, plus shipping. The nonprofessional fee for the use of this sheet music is \$15.00 per performance.** ISBN: 0-8222-2117-9 **\$7.50**

THE MARRIAGE OF FIGARO. FARCE. Beaumarchais, translated and adapted by Joan Holden. "For the sprightly new American Conservatory Theater production...credit must go to translator/adaptor Joan Holden for sending new shafts of light through the play...The characters, especially the women, seem freshly inspired in their resourcefulness...vernacular that might have been coined yesterday..." —San Francisco Chronicle. "In commissioning a textual face lift for the eighteenth-century farce immortalized by Mozart's opera, American Conservatory Theater has struck gold...a joyous piece of stage frippery whose social bite is never far below the surface." —Variety. "FIGARO gets a new lease on life...Where better to find somebody to bring new life to this play, which is widely regarded as helping to provoke the French Revolution?" —Marin Independent Journal. "Takes justifiable liberties in replacing Beaumarchais' eighteenth-century jibes with up-to-the-minute substitutes...the adaptor hasn't so much rewritten Beaumarchais to suit her own taste as returned our attention to the essence of his dissent..." —San Francisco Examiner. **THE STORY:** Three years after the happy ending of *The Barber of Seville*, it's the valet's turn to marry. But his master the Count has tired of his lovely Countess, and lusts for Figaro's bride-to-be, Suzanne. He determines to revive the ancient *droit de seigneur*—the lord of the manor's right to bed her. Figaro and the women concoct a counter-plot; the Count's page, Cherubin (Mozart's Cerubino) makes hash of it through his passionate crush on the Countess. The double/triple/quadruple misunderstanding yields one of the most perfect farce scenes of all time, featuring a chair, and one of the greatest master-servant scenes, featuring a razor. Writing a few years before the French Revolution, barely concealing himself in his hero, Beaumarchais pours his class rage into a stock-comic vessel that barely contains it under pressure. The play, as great in its kind as the opera Mozart made from it, proclaims Figaro a better man than the Count and the women better humans than the men. This version restores two revolutionary passages that the author cut to save his liberty: a confrontation between the Count and his vassals in the final scene that anticipates the guillotine, and a searing indictment of sexual inequality by Figaro's mother, Marceline. 7-9 men, 4 women (doubling, extras). FLEXIBLE SET. FEE: \$75 per performance. ISBN: 0-8222-2133-0 **\$7.50**

12 CHARACTERS

LOVERS' QUARRELS. COMEDY. Jean Baptiste Molière, translated into English verse by Richard Wilbur. **THE STORY:** *LOVERS' QUARRELS* (1656) was Molière's second full-length play in verse, and it is a complex comedy animated by deception and misunderstanding. A young woman (Ascagne) has worn masculine disguise since childhood, for the sake of an inheritance that would otherwise go to the household of young Valère. Ascagne loves Valère, who is a suitor of her sister Lucile, and cleverly manages to marry him in a midnight ceremony, Valère believing that his veiled and unseen bride is Lucile. Valère's manservant Mascarille is similarly deceived and, under pressure, conveys his misinformation to Éraste, a young man who jealously loves Lucile and is loved in turn by her. The ensuing quarrel between Éraste and Lucile lasts until the fourth act, and is paralleled by the quarreling and reconciliation of Gros-René (Éraste's valet) and Marinette (Lucile's maid). George Saintsbury wrote of *LOVERS' QUARRELS* that "Nothing so good had yet been seen on the French stage as the quarrels and reconciliations of master, mistress, valet, and soubrette." It goes

without saying that the final act sees Ascagne's true sex revealed, and that Valère's response to that is "love and wonder." 8 men, 4 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2159-4 **\$7.50**

THE VOYSEY INHERITANCE. DRAMA. Harley Granville-Barker, adapted by David Mamet. "Scintillating...The script resonates with [Granville-Barker's] literate wit and Mamet's sharp, spare dynamism." —San Francisco Chronicle. "As powerful an exploration of commercial misconduct as Mamet's own hardheaded business-themed dramas *Glengarry Glen Ross* and *American Buffalo*...It's difficult to imagine a work more presciently engaged with the ethics of transgression and repayment." —San Francisco Weekly. **THE STORY:** Crime doesn't pay—or does it? When a con makes you rich, life gets a lot more complicated. For generations, the Voysey family business has been secretly cheating its clients. Edward, a junior partner who plans to take over the company from his aging father, is horrified when he discovers the embezzlement that has been keeping his relatives in the lap of luxury. But nobody wants Edward to dismantle the firm's criminal legacy—not his associates, not the woman he loves, and certainly not his large, pampered family. As the risk of exposure looms larger, and his sense of right and wrong becomes increasingly distorted, Edward comes to fully understand the consequences of his "inheritance." **THE VOYSEY INHERITANCE** is a witty, impeccably crafted portrait of a family in the midst of a surprisingly modern moral dilemma. 8 men, 4 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2128-4 **\$7.50**

14 CHARACTERS

COMPLEAT FEMALE STAGE BEAUTY. COMEDY/DRAMA. Jeffrey Hatcher. "A clever exploration of rich territory, the world of the English theater at the seventeenth-century moment when women were first allowed on the stage." —NY Times. "Lush...world class...clever..." —Variety. "An intimate psycho-sexual backstage historical comedy. Splendidly theatrical, it's a witty allusive game with some feeling payoff, to boot." —Pittsburgh Post-Gazette. **THE STORY:** In 1661 the most famous portrayer of female roles on the London stage was a performer named "Kynaston." Like every other player permitted to enact such roles, Kynaston was a man. A celebrity artist shining bright at the crest of the Restoration, Ned or Mr. K, as he's called, is applauded onstage and off for his interpretations of Shakespeare's tragic ladies: Ophelia, Cleopatra, especially his Desdemona and his famous "death scene." He's the toast of the town and the very secret "mistress" of the powerful Duke of Buckingham. But when an unknown named Margaret Hughes plays Desdemona one night at an illegal theater, instead of stopping the show, the ever-game King Charles II changes the law to allow women to act. By the stroke of a pen, Kynaston's world is turned upside-down. He loses his cachet, his livelihood, his lover and his sense of self. And as such women as the king's own courtesan, Nell Gwynn, and Kynaston's former dresser, Maria, become stars, his own light disappears until fate and his desire for revenge give him a chance to take the stage again. 9 men, 5 women (doubling). **VARIOUS SETTINGS. FEE: \$75 per performance.**
ISBN: 0-8222-2149-7 **\$7.50**

19 CHARACTERS

THE REVENGER'S TRAGEDY. JACOBEOAN THRILLER. Freely adapted by Jesse Berger from the original text by Thomas Middleton, Cyril Tourneur or Anonymous, incorporating material from the writings of Francis Bacon, John Donne, Thomas Kyd, John Marston, William Shakespeare and John Webster. "Dynamite!" —NY Times. "A bloody marvel...one of 2005's Ten Best Productions of the Year." —Time Out. "Stellar—impressive—exhilarating." —Variety. "Delightful!" —Village Voice. "Highly entertaining...relevant populist entertainment." —TheaterMania.com. "Heated, passionate, red-blooded...Unflagging energy and imagination, Gleeeful!" —NYTheatre.com. "Jaw-dropping and eye-filling...Heart-pounding...Unforgettable." —BackStage. **THE STORY:** This mesmerizing Jacobean thriller, written a few years after *Hamlet*, is a searing examination of humankind's social need for justice and our animal desire for vengeance. Vindice, the "Revenger," sets off a chain reaction of havoc in a corrupt and decadent Venice, which exposes outrageous indulgences and government hypocrisy, and ends in a coup de théâtre massacre of epic proportions. Part black comedy, part social satire, the play is a gleefully macabre plot-twisting blender full of Shakespeare's greatest hits. 15 men, 4 women (flexible casting). UNIT SET. **FEE: \$75 per performance.**
ISBN: 0-8222-2145-4 **\$7.50**

NEW MUSICALS

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2 CHARACTERS

THRILL ME: THE LEOPOLD & LOEB STORY. MUSICAL THRILLER. Book, music and lyrics by Stephen Dolginoff. "Stephen Dolginoff's pocket musical about the Leopold and Loeb murder case lands like a well-placed punch, arresting and a bit breathtaking. Others have told the tale in plays and films, but there is something brazenly satisfying about Mr. Dolginoff's rendition. It's a reminder that evil often looks and sounds beautiful. Credit the lean approach to the storytelling." —NY Times. "Startling...Provocative...I can't get enough of this...Will keep you spellbound...THRILL ME freezes the blood and keeps you wanting more." —NY Observer. "Stylish! With a noir attitude, THRILL ME is a two-character slice of pulp fact-fiction by intriguing storyteller Stephen Dolginoff." —NY Newsday. "A soaringly intense, propulsively melodic musical. Chillingly well-told, in all of its dark complexity." —Gannet Newspapers. "Dangerously attractive...Powerful...Dolginoff is a smart craftsman with a knack for forging arresting tunes. The robust score is feverishly crafted." —Star-Ledger. "A taut, compelling two-character musical. Stripping the event of the psychobabble that has surrounded it over the years, Dolginoff gets at the heart of it. The story sizzles." —BackStage. "Dolginoff shows that unlikely musical subject matter can be mastered if the approach is strong enough. You will be intrigued." —TheaterMania.com. "A brilliant, unforgettable musical...Sends chills down the spine. Uncompromising and intoxicating." —Talkin' Broadway. **THE STORY:** Relationships can be murder. **THRILL ME: THE LEOPOLD & LOEB STORY** is a two-character musical drama that recounts the chilling true story of the legendary duo who committed one of the most infamous and heinous crimes of the twentieth century. Focusing on their obsessive relationship and utilizing Leopold's 1958 parole hearing as a framework, **THRILL ME** reveals the series of events in 1924 Chicago that led about-to-be law students Leopold and Loeb to be forever remembered as "the thrill killers." Nathan Leopold was passionate about Richard Loeb, who was passionate about crime and excitement. They created a secret agreement to satisfy each other's needs. Soon Richard convinced Nathan that they embodied Nietzsche's idea of the "Superman" and were above society. Then he drew him into his plan to lure a young boy to his death just to prove they could get away with it. But soon their perfect crime unraveled due to a careless mistake. Or was it so careless? 2 men. **UNIT SET. FEE: Quoted upon application. INSTRUMENTATION: Piano/Conductor. ISBN: 0-8222-2102-0 \$8.50**

3 CHARACTERS

FIVE COURSE LOVE. COMEDY. Book, lyrics and music by Gregg Coffin. "FIVE COURSE LOVE is artfully silly and genuinely funny...hilarious and imaginative." —A.P. "Pleasantly fluffy...five looks at love set in five different restaurants...Gregg Coffin, who wrote the music, lyrics and book, seems to have a nice ear for catchy, zippy tunes...Lots of laughs!" —NY Times. "Coffin's score is tuneful and his lyrics are witty...deliciously silly and unexpectedly poignant." —BackStage. "The ingredients are all there...a pretty tasty experience." —NY Post. "Genuinely heartwarming...an undercurrent of unrequited love pierces the often blistering, break-neck comedy and creates moments of surprising seriousness and sentimentality...distinctive, tuneful, and highly memorable..." —Talkin' Broadway. "It's as fluffy as mousse and often just as delicious...a clever little roundelay...packed with witty lyrics and shared mayhem..." —TheaterMania.com. "It's a cute, diverting, fast-paced little show...alternately silly and sweet, raunchy and romantic...sweetly sincere..." —Broadway.com. **THE STORY:** Three actors play fifteen different characters in five different restaurants on the hunt for one true love. The evening begins at Dean's Old-Fashioned All-American Down-Home Bar-B-Que Texas Eats, where a blind date goes charbroiled wrong. Next, at the Trattoria Pericolo, a mob wife has a secret rendezvous behind her husband's back. At Der Schlupfwinkel Speiseplatz, a waiter, a dominatrix and her kept man discover at the same hilarious moment that they are all dating each other. In Ernesto's Cantina, a hill bandit and his rival battle for the hand of the beautiful Rosalinda. And at the Star-Lite Diner, a waitress pines for her true love and gets a little help from Cupid in making her dreams come true. 2 men, 1 woman (doubling). **UNIT SET. FEE: Quoted upon application. INSTRUMENTATION: Piano/Vocal, Bass, Percussion. ISBN: 0-8222-2146-2 \$8.50**

5 CHARACTERS

SEE WHAT I WANNA SEE. COMEDY/DRAMA. Words and music by Michael John LaChiusa, suggested by the stories of Ryunosuke Akutagawa, as translated by Takashi Kojima. "SEE WHAT I WANNA SEE is a little powerhouse of a show whose sheer intensity will knock you flat—and make you think. LaChiusa's stagecraft is sure, and his edgy, pop-flavored score commandingly individual. He is thinking hard about the future of the post-Sondheim musical, and in SEE WHAT I WANNA SEE he has gone a long way toward showing us what it will look like." —Wall Street Journal. "Mr. LaChiusa delivers songs that strike at the heart. They throb with both communal feelings of hope and anxiety and a specific sense of character. The warmth arrives like a sunburst in GLORYDAY where the notions of truth and belief are extended to a cosmic level. In song the characters blossom into individuals whose timbres and cadences identify them as specifically as the shapes of their heads and bodies." —NY Times. "SEE WHAT I WANNA SEE has all the music you'd want from Broadway—cool jazz and all-purpose pop—loaded with some of the most succinct, precise, sexually frank lyrics I've heard in musical theater." —Philadelphia Inquirer. "An intelligent, adult musical that entertains and astonishes at the same time...This smoky, sexy saga enhanced by LaChiusa's muscular, jazzy score, flecked with Japanese influences and tough, punchy lyrics, makes SEE WHAT I WANNA SEE a highly original, even innovative journey." —A.P. "Sassily innovative, consistently tantalizing and insidiously memorable, the protean rive of the music through jazz, Tin Pan Alley, show tunes and classical is raving. We get triple suspense leading us into an aural and emotional kaleidoscope. The show will make you feel, think and, above all, groove." —Bloomberg.com. "A typically smart work from Michael John LaChiusa, SEE WHAT I WANNA SEE is a must-see." —Star-Ledger. "LaChiusa's tight-knit composition, with its feverishly racing, New Yorkily compulsive stream of words, is the strongest single piece of music theatre he has yet made. Packed with excitement the story is a gemstone, its multiple facets revealing new meanings as each character's interpretation gets told." —Village Voice. **THE STORY:** SEE WHAT I WANNA SEE, a musical about lust, greed, murder, faith and redemption, was named by *New York Magazine* as one of the Best Musicals of 2005 and nominated for nine Drama Desk Awards, including Best Musical. It is based on three short stories by the Japanese writer Ryunosuke Akutagawa and unfolds like a classical Japanese screen painting. In **KESA AND MORITO**, set in medieval Japan, two lovers sing of the ecstasy and torment of their illicit affair and their determination to end it that night. Neither knows the other's intent. **R SHOMON**, set in 1951, New York City, follows the investigation of a crime of passion and the witnesses' contradicting versions of the event. An innocent bystander, a cunning thief, a flirtatious wife, a psychic, even the ghost of the murdered man are all caught in a web of deceit, where everyone's truth may be a lie. **GLORYDAY**, set in present-day New York City, introduces a priest during a crisis of faith after a terrible tragedy strikes the city. Disillusioned and angry, he plays a practical joke and posts an anonymous letter in Central Park, declaring that Christ will appear, rising from the pond. At first, the joke is embraced by an unstable CPA, who has chosen to live in the wilds of the park. Soon others begin to believe in the miracle, including a drug-addicted actress and a bitter reporter—even the priest's atheist aunt. On the day of the miracle, a storm blows through the Park, and only the priest sees his lie become a truth. 3 men, 2 women (doubling). **MINIMALIST/BARE STAGE. FEE: Quoted upon application. INSTRUMENTATION: Piano/Conductor, Reed 1, Reed 2, Bass (acoustic/electric), Drums, Percussion 1, Percussion 2. ISBN: 0-8222-2169-1 \$8.50**

7 CHARACTERS

THE GREAT AMERICAN TRAILER PARK MUSICAL. COMEDY. Music and lyrics by David Nehls, book by Betsy Kelso. "Adultery, strippers, murderous ex-boyfriends, Costco and the Ice Capades. Undeniable fun." —NY Post. "A bright new show!" —NY Times. "A show that actually lives up to the hype of its title." —Village Voice. "A delicious new musical. The joint is jammed and jumping with raucous laughter. It's like *The Honeymooners* meets *The Best Little Whorehouse in Urinetown*." —NY Post. "THE TRAILER PARK meets *South Park* in this big-hearted new musical comedy with a cheeky script by Betsy Kelso, an infectious score by David Nehls and a richly talented cast. TRAILER PARK sparkles with treasure." —NY Sun. "Joyful and unashamedly vulgar, Betsy Kelso's comic fable about women in a Florida trailer park and their no-account men is more fun than a chair-throwing episode of *Jerry Springer* set to music." —The New Yorker. "Entertaining and tuneful, TRAILER PARK shines like aluminum siding. The performers can sing, act and joke around with the best of them, and cocky as you please, they sell David Nehls' music as if hawking rhinestones on the *Home Shopping Network*." —TheaterMania.com. "This wheel-spinning, mud-splattering good time of a show is the theatrical equivalent of a bag of Doritos. You can't get enough. Who could expect a thrillingly trashy Greek chorus of trailer park matrons whose hysterical musical stylings all but redefine the girl-group-as-cultural-commentator craze? Or a number with enough show-stopping electricity to trump every musical that opened on Broadway last season?" —Talkin' Broadway. "A sparkling, sharp irreverence lights up this musical and makes it one of the most laugh-out-loud shows in town." —Broadway.com. **THE STORY:** There's a new tenant at Armadillo Acres—and she's wreaking havoc all over Florida's most exclusive trailer park. When Pippi, the stripper on the run, comes between the Dr. Phil-loving, agoraphobic Jeannie and her tollbooth collector husband—the storms begin to brew. 2 men, 5 women. UNIT SET. **FEE: Quoted upon application. CD Cast Recording: \$20.00 (#8159CD). INSTRUMENTATION: Piano/Conductor, Guitar, Electric Bass, Percussion.**
ISBN: 0-8222-2137-3 **\$8.50**

9 CHARACTERS

THE DINOSAUR MUSICAL. COMEDY. Music by Robert Reale, book and lyrics by Willie Reale. "A winning and delightful family show." —Philadelphia Inquirer. "THE DINOSAUR MUSICAL is a rare treat—a family musical that really can entertain the whole family. It's a show written with young children in mind that does not talk down to its audience. It works on several levels—it's a cute story about dinosaurs for youngsters; a 'girl power' story to appeal to teenagers; and a musical comedy with lots of wit to appeal to adults." —Talkin' Broadway. **THE STORY:** It is the end of the Cretaceous period. A giant meteor collides with the earth and wreaks havoc with the ecosystem. In order to avoid extinction, the Dinosaurs sign a peace pact called the Treaty of Meat. For a time there is peace between the Carnivores and the Herbivores. But when the wise King of the Tyrannosaurus suddenly dies and his none-too-clever thirteen-year-old son, Quincy, rises to power, trouble begins. King Quincy leads the Tyrannosaurus on a terrible rampage. Carlotta Devries, a Parasaurolophus singing star, and her thirteen-year-old daughter, Mindy, narrowly escape Quincy's forces and take refuge at Swifty's Volcano Café, the clandestine headquarters for the Tyrannosaurus resistance. The café is run by Swifty Levine, a Triceratops comedian, and is staffed with a variety of zany, peaceable Dinosaurs. Can the power of goodwill win out over the forces of evil? It's a family show...so yes. **THE DINOSAUR MUSICAL** is a madcap, jazzy prehistoric musical comedy combining the intrigue and romance of a Hollywood World War II epic with a perky adolescent parent trap. Throw in some Borsht Belt comedy, an erupting volcano and the invention of spaghetti and you've got something for everyone of any age. 4 men, 5 women (doubling). UNIT SET. **FEE: Quoted upon application. INSTRUMENTATION: Piano/Conductor, Woodwinds, Percussion.**
ISBN: 0-8222-2113-6 **\$8.50**

NEW SHORT PLAYS

FOR NEW FULL LENGTH PLAYS, SEE PAGE 1

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BLIND DATE AND THE ACTOR. TWO SHORT COMEDIES. Horton Foote. "Foote writes with intelligence, sensitivity, humor, and compassion. BLIND DATE, understatedly funny and uninsistently touching, is full of lived humanity." —NY Magazine. "Besides being very funny, BLIND DATE has a bit to say about how oppressive sexual roles can be passed down from generation to generation. Few dramatists today can replicate this kind of storytelling with the gentle mastery that Mr. Foote provides...both sentimental and ruthless, toting up the losses in one generation's life with warm compassion and a cold awareness that to live is ultimately to lose." —NY Times. **THE STORIES:** BLIND DATE. 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. 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 henpecked 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, poring over a stack of wonderfully corny old high-school yearbooks. (2 men, 2 women.) **THE ACTOR.** This play tells the hilarious and moving story of a young man, bitten by the acting bug, who'll make any sacrifice to keep his dream of a theatrical career from being crushed under the weight of his parents' expectations for him. It's a charming exploration of artistic ambition from one of modern theatre's greatest artists. (3 men, 2 women, several bit parts.) **FEE: \$30 per performance for BLIND DATE; \$40 for THE ACTOR.**

ISBN: 0-8222-2126-8

\$7.50

THREE ONE ACTS. THREE SHORT COMEDIES. David Lindsay-Abaire. "In an appetizing slice of life called CRAZY EIGHTS, David Lindsay-Abaire presents a budding, off-center romance that quietly exudes the aching and amused compassion found in his *Fuddy Meers* and *Kimberly Akimbo*. He makes ingenious and surprisingly organic use of the blurring of personal and professional roles, in what may or may not be the beginning of a beautiful relationship." —NY Times. "Astute and eye-opening! Lindsay-Abaire, who knows a good eccentric when he sees one, has something to say about unpredictable attractions between the sexes, and he says it with his usual cleverness and compassion for everyday nutzos." —TheaterMania.com. "The hit of the evening is CRAZY EIGHTS, the funny, tender and even profound play by David Lindsay-Abaire." —Show People Magazine. **THE STORIES:** The three short comedies in this collection were all originally written as part of The 24 Hour Plays On Broadway. Described by *The New York Post* as "the equivalent of a high-wire act without a net," The 24 Hour Plays is an annual benefit in which several one acts are written, cast, directed and performed on Broadway in less than a day. As *Black Book* says, "It's a raucous, foot-stomping evening which redefines fresh." CRAZY EIGHTS. When Connie comes home late one night, she finds her parole officer waiting in her apartment with a torte and a long list of questions. The interrogation/courting dance that follows is complicated by the after-hours arrival of Connie's charming card-playing buddy. (2 men, 1 woman.) BABY FOOD is a contemporary comedy about an off-kilter couple desperately searching for godparents for their newborn infant. Little do they know that the friends they've chosen are less than adventurous diners and on the verge of a divorce. (2 men, 2 women.) THAT OTHER PERSON. Tonight is the night Ginge and Kevin are going to tell their respective spouses the marriage-shattering secret they've been keeping from everyone. But their bombshell gets put on the back burner when a gorgeous peeping-tom, with secrets of her own, falls in the pool and nearly drowns. (2 men, 3 women.) **FEE: \$75 per performance when produced together; \$30 each when produced individually.**

ISBN: 0-8222-2166-7

\$7.50

COLLECTIONS

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1 man, 2 women, INTERIOR

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A character sketch about a salesman.
3 men, INTERIOR

PORTRAIT OF A MADONNA

A sketch of a demented spinster.
4 men, 2 women, INTERIOR

AUTO-DA-FÉ

A tragedy in one act.
1 man, 3 women, INTERIOR

LORD BYRON'S LOVE LETTER

A romance set in New Orleans.
1 man, 3 women, INTERIOR

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A lyrical play in four scenes.
3 men, 1 woman, INTERIOR

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A short study of family life.
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A tour-de-force sketch set in St. Louis.
4 women, INTERIOR

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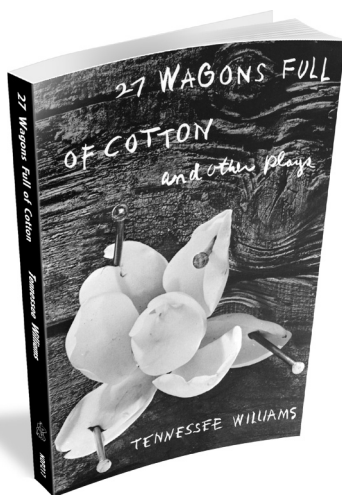
A dramatic dialogue.
1 boy, 1 girl, EXTERIOR

TALK TO ME LIKE THE RAIN AND LET ME LISTEN

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BOUND EAST FOR CARDIFF *THE LONG VOYAGE HOME*
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THE DREAMY KID *MOURNING BECOMES ELECTRA*
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GOLD *STRANGE INTERLUDE*
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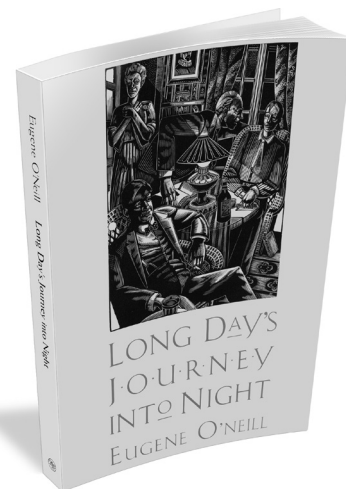
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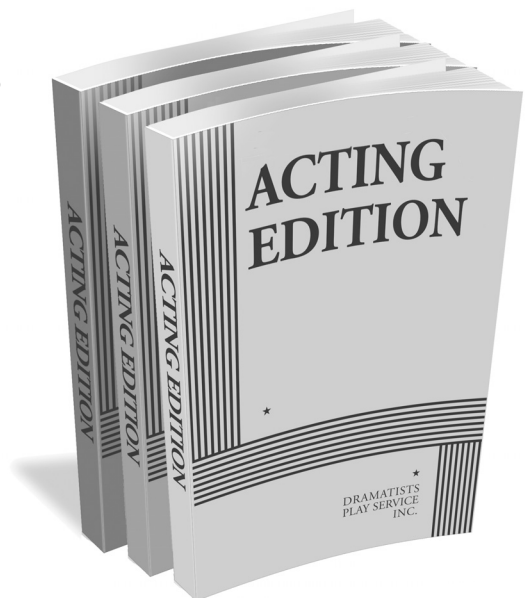
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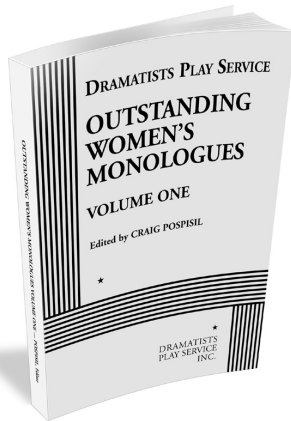
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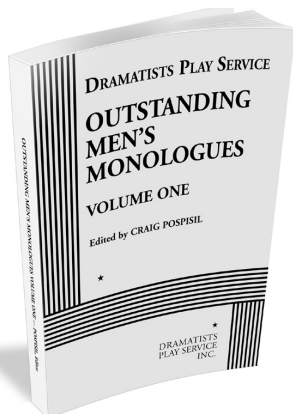
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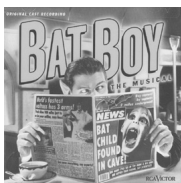
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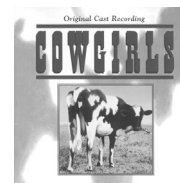
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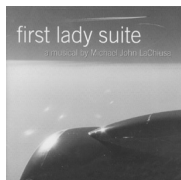
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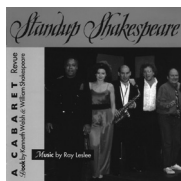
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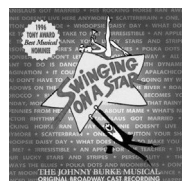
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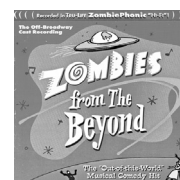
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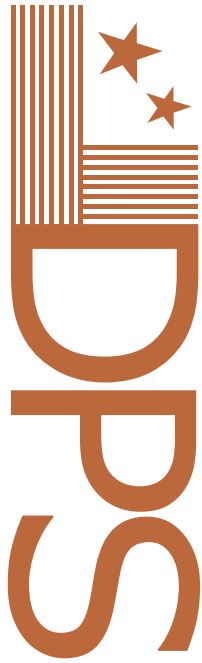
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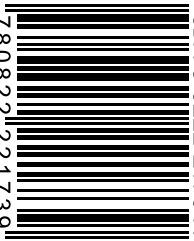
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