



Supplement of New Plays 2007–2008

DRAMATISTS PLAY SERVICE, INC.

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

2007 – 2008

SUPPLEMENT

of NEW PLAYS

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A MEMO FROM THE PRESIDENT

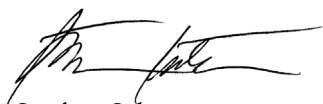
To all of our valued Subscribers and Friends:

This Supplement features all of our new plays acquired since the last Supplement was issued in the Fall of 2006. It contains complete indexes of all of our titles and authors, with new acquisitions denoted by a ★. If you need the 2006–2007 Supplement or the full 2005–2006 Catalogue, they will be available as long as supplies last or you may download them from our web site in the popular PDF format.

- This year we are pleased to add over 72 works to our Catalogue by both established and new playwrights of promise. Our new titles include the 2005 Pulitzer Prize and Tony Award–winning DOUBT, A PARABLE by John Patrick Shanley and the 2007 Pulitzer Prize–winning RABBIT HOLE by David Lindsay-Abaire. These wonderful plays, by two of the theatre’s most estimable playwrights, join our lengthy list of Pulitzer and Tony Award–winning titles. We are also proud to represent the 2006 Tony–nominated SHINING CITY by Conor McPherson, who has been called “the finest dramatist of his generation”; Douglas Carter Beane’s 2007 Tony–nominated THE LITTLE DOG LAUGHED; and our latest musical to receive a Tony nomination, in 2007, the remarkable GREY GARDENS with book by Doug Wright, music by Scott Frankel and lyrics by Michael Korie.
- Some of the many gifted newcomers to our Catalogue this year include Daisy Foote, daughter of the great Horton Foote, with BHUTAN, which, in the words of one critic, resonates with “emotional honesty within a keenly observed reality”; Adam Szymkowitz, whose quirky and contemporary FOOD FOR FISH and NERVE herald a fresh and very funny new voice for the theatre; Dan Dietz’s TEMPODYSEY also shows a distinctly contemporary flair for comedy, managing to blend cubicle life with the epic poetics of Greek mythology in a fantastical journey through the corporate world; while Yussef El Guindi’s SUCH A BEAUTIFUL VOICE and BACK OF THE THROAT, hailed as “brilliant” by *The New Yorker*, introduce an evocative voice. Author of the book for the Broadway-bound musical IN THE HEIGHTS, Quiara Alegría Hudes brings us the lyrical ELLIOT, A SOLDIER’S FUGUE and YEMAYA’S BELLY; Nilaja Sun’s NO CHILD... offers a tour de force on the state of public education; and Crispin Whittell’s DARWIN IN MALIBU, a hit in London, addresses one of the most-spirited debates of our time in hilarious and provocative fashion. Finally, the ancestral ghosts in Tanya Barfield’s masterful two-hander BLUE DOOR throw open a passageway to history, race and identity in America; and MY NAME IS RACHEL CORRIE, edited by Alan Rickman and Katharine Viner, brings the moving story of Rachel Corrie to life. These are just a sampling of the exciting new plays and playwrights to be found in our Catalogue.
- Please note that amateur licensing fees have increased this year for many of the titles in our Catalogue. Our web site always contains the latest information on our titles, and we encourage you to make use of this invaluable resource. 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, cast recordings, incidental music CDs, sheet music and the 52nd Street Project books. Our online nonprofessional licensing allows 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 minutes. You can also pay for your licenses securely online by credit card. To further increase the ease of doing business with us, we have recently added online licensing for incidental and sheet music, fulfilling our goal of making all of our licensing options available to you on our site. We remain proud to be the only major play licensor to offer a complete online licensing experience and continue to strive for ways to make doing business with the Play Service even better. As always, we welcome your comments and suggestions.

Sincerely,

DRAMATISTS PLAY SERVICE, INC.



Stephen Sultan
President

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PULITZER PRIZE PLAYS

2007	RABBIT HOLE by David Lindsay-Abaire
2005	DOUBT, A PARABLE by John Patrick Shanley
2004	I AM MY OWN WIFE by Doug Wright
2003	ANNA IN THE TROPICS by Nilo Cruz
2002	TOPDOG/UNDERDOG by Suzan-Lori Parks
2001	PROOF by David Auburn
2000	DINNER WITH FRIENDS by Donald Margulies
1999	WIT by Margaret Edson
1998	HOW I LEARNED TO DRIVE by Paula Vogel
1995	THE YOUNG MAN FROM ATLANTA by Horton Foote
1994	THREE TALL WOMEN by Edward Albee
1992	THE KENTUCKY CYCLE by Robert Schenkkan
1989	THE HEIDI CHRONICLES by Wendy Wasserstein
1988	DRIVING MISS DAISY by Alfred Uhry
1983	'NIGHT, MOTHER by Marsha Norman
1981	CRIMES OF THE HEART by Beth Henley
1980	TALLEY'S FOLLY by Lanford Wilson
1979	BURIED CHILD by Sam Shepard
1975	SEASCAPE by Edward Albee
1973	THAT CHAMPIONSHIP SEASON by Jason Miller
1971	THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS by Paul Zindel
1957	LONG DAY'S JOURNEY INTO NIGHT by Eugene O'Neill
1956	THE DIARY OF ANNE FRANK by Frances Goodrich & Albert Hackett
1955	CAT ON A HOT TIN ROOF by Tennessee Williams
1954	THE TEAHOUSE OF THE AUGUST MOON by John Patrick
1953	PICNIC by William Inge
1952	THE SHRIKE by Joseph Kramm
1949	DEATH OF A SALESMAN by Arthur Miller
1948	A STREETCAR NAMED DESIRE by Tennessee Williams
1946	STATE OF THE UNION by Howard Lindsay & Russel Crouse
1945	HARVEY by Mary Chase
1941	THERE SHALL BE NO NIGHT by Robert E. Sherwood
1939	ABE LINCOLN IN ILLINOIS by Robert E. Sherwood
1937	YOU CAN'T TAKE IT WITH YOU by Moss Hart & George S. Kaufman
1936	IDIOT'S DELIGHT by Robert E. Sherwood
1930	THE GREEN PASTURES by Marc Connelly
1928	STRANGE INTERLUDE by Eugene O'Neill
1922	ANNA CHRISTIE by Eugene O'Neill
1920	BEYOND THE HORIZON by Eugene O'Neill

TONY AWARD PLAYS

- 2005 DOUBT, A PARABLE by John Patrick Shanley
- 2004 I AM MY OWN WIFE by Doug Wright
- 2003 TAKE ME OUT by Richard Greenberg
- 2002 THE GOAT OR, WHO IS SYLVIA? by Edward Albee
- 2001 PROOF by David Auburn
- 1999 SIDE MAN by Warren Leight
- 1998 'ART' by Yasmina Reza, translated by Christopher Hampton
- 1997 THE LAST NIGHT OF BALLYHOO by Alfred Uhry
- 1996 MASTER CLASS by Terrence McNally
- 1995 LOVE! VALOUR! COMPASSION! by Terrence McNally
- 1992 DANCING AT LUGHNASA by Brian Friel
- 1990 THE GRAPES OF WRATH by John Steinbeck, adapted by Frank Galati
- 1989 THE HEIDI CHRONICLES by Wendy Wasserstein
- 1988 M. BUTTERFLY by David Henry Hwang
- 1982 THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY
by David Edgar, from Charles Dickens
- 1980 CHILDREN OF A LESSER GOD by Mark Medoff
- 1973 THAT CHAMPIONSHIP SEASON by Jason Miller
- 1963 WHO'S AFRAID OF VIRGINIA WOOLF? by Edward Albee
- 1957 LONG DAY'S JOURNEY INTO NIGHT by Eugene O'Neill
- 1956 THE DIARY OF ANNE FRANK by Frances Goodrich & Albert Hackett
- 1954 THE TEAHOUSE OF THE AUGUST MOON by John Patrick
- 1953 THE CRUCIBLE by Arthur Milller
- 1951 THE ROSE TATTOO by Tennessee Williams
- 1949 DEATH OF A SALESMAN by Arthur Miller
- 1948 MISTER ROBERTS by Thomas Heggen & Joshua Logan

INTRODUCTION TO SUPPLEMENT OF NEW PLAYS

SEPTEMBER 1, 2007

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.

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

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4. Deposit will be forfeited unless complete sets are returned in satisfactory condition within 21 days of the closing date of the show to the attention of the Publications Department.
5. A schedule of damage and loss fees is included with all shipments of complete sets. Damage and/or loss fees in excess of the deposit will be billed.

NEW ACQUISITIONS

ROBERTO AGUIRRE-SACASA

DARK MATTERS

MITCH ALBOM

AND THE WINNER IS
DUCK HUNTER SHOTS ANGEL

ALAN BALL

ALL THAT I WILL EVER BE

TANYA BARFIELD

BLUE DOOR

COURTNEY BARON

A VERY COMMON PROCEDURE

MIKE BATISTICK

CHICKEN
PORT AUTHORITY THROW DOWN

DOUGLAS CARTER BEANE

THE LITTLE DOG LAUGHED

STEPHEN BELBER

A SMALL, MELODRAMATIC STORY

LEE BLESSING

A BODY OF WATER
FLAG DAY

CARLYLE BROWN

PURE CONFIDENCE

KEITH BUNIN

THE BUSY WORLD IS HUSHED

STUART CAROLAN

DEFENDER OF THE FAITH

JULIA CHO

DURANGO

PEARL CLEAGE

A SONG FOR CORETTA

RACHEL CORRIE

MY NAME IS RACHEL CORRIE taken from the writings of
Rachel Corrie, edited by Alan Rickman and Katharine Viner

DON DeLILLO

LOVE-LIES-BLEEDING

DAN DIETZ

TEMPODYSSEY

JOE DiPIETRO

ART OF MURDER

YUSSEF EL GUINDI

BACK OF THE THROAT
SUCH A BEAUTIFUL VOICE IS SAYEDA'S and KARIMA'S CITY

EVE ENSLER

THE TREATMENT

DAISY FOOTE

BHUTAN

FRANK GALATI

AFTER THE QUAKE adapted from Haruki Murakami

RICHARD GREENBERG

THE HOUSE IN TOWN
THE WELL-APPOINTED ROOM

JOEL GROSS

MARIE ANTOINETTE: THE COLOR OF FLESH

DAVID HARROWER

BLACKBIRD

JEFFREY HATCHER

MURDERERS

JEFFREY HATCHER and MITCH ALBOM

TUESDAYS WITH MORRIE

BETH HENLEY

RIDICULOUS FRAUD

JOE HORTUA

BETWEEN US

QUIARA ALEGRÍA HUDES

ELLIOT, A SOLDIER'S FUGUE
YEMAYA'S BELLY

ARLENE HUTTON

GULF VIEW DRIVE

DAVID IVES

A FLEA IN HER EAR

NAGLE JACKSON

BERNICE/BUTTERFLY: A TWO-PART INVENTION

JESSIE JONES, NICHOLAS HOPE, JAMIE WOOTEN

CHRISTMAS BELLES

ROLIN JONES

THE JAMMER

GREG KOTIS

PIG FARM

BRYONY LAVERY
A WEDDING STORY

JONATHAN LICHTENSTEIN
MEMORY

PATRICK MARBER
HOWARD KATZ

CORMAC MCCARTHY
THE SUNSET LIMITED

TERRENCE McNALLY
SOME MEN

CONOR McPHERSON
SHINING CITY

PETER MORRIS
GUARDIANS

BRUCE NORRIS
THE PAIN AND THE ITCH

MARC PALMIERI
LEVITTOWN

HAROLD PINTER
ASHES TO ASHES AND OTHER PLAYS

MICHAEL PUZZO
THE DIRTY TALK

DAVID RAMBO
THE ICE-BREAKER

JOE ROLAND
ON THE LINE

PAUL RUDNICK
REGRETS ONLY

JOHN PATRICK SHANLEY
DOUBT, A PARABLE

RANDY SHARP and AXIS COMPANY
SEVEN IN ONE BLOW, OR THE BRAVE LITTLE KID

CHRISTOPHER SHINN
DYING CITY

DIANA SON
SATELLITES

NILAJA SUN
NO CHILD...

ADAM SZYMKOWICZ
FOOD FOR FISH
NERVE

JOAN VAIL THORNE
THE THINGS YOU LEAST EXPECT

PAUL WEITZ
SHOW PEOPLE

SHARR WHITE
ACHILLES IN SPARTA
SIX YEARS

CRISPIN WHITTELL
DARWIN IN MALIBU

JEFF WHITTY
THE FURTHER ADVENTURES OF HEDDA GABLER
THE HIDING PLACE

DOUG WRIGHT, SCOTT FRANKEL, MICHAEL KORIE
GREY GARDENS

LUKE YANKEE and JAMES BONTEMPO
A PLACE AT FOREST LAWN,
based on the one-act play by Lorees Yerby

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NEW FULL LENGTH PLAYS

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1 CHARACTER

MY NAME IS RACHEL CORRIE. DRAMATIC MONOLOGUE. Taken from the writings of Rachel Corrie, edited by Alan Rickman and Katharine Viner. "An impassioned eulogy...it's hard not to be impressed—and also somewhat frightened—by the description of her as a two-year-old looking across Capitol Lake in Washington state and announcing, 'This is the wide world, and I'm coming to it.'" —NY Times. "The play shrewdly does not show Corrie dying; it shows her living, in all her funny, lively, melancholy, and manipulative immediacy...Her words bear witness to the deracinating madness of war, a hysteria that infects not only those doing the fighting but also those ambitious to do the saving." —The New Yorker. "Here is a play where the real dialogue begins when the curtain comes down. MY NAME IS RACHEL CORRIE is theater that not only stirs our hearts but sticks in our heads." —Newsweek. "You feel you have not just had a night at the theatre: You have encountered an extraordinary woman [in this] stunning account of one woman's passionate response...theatre can't change the world. But what it can do, when it's as good as this, is to send us out enriched by other people's passionate concern." —Guardian (London). "Extraordinary power...funny, passionate, bristling with idealism and luminously intelligent." —Time Out (London). **THE STORY:** On March 16, 2003, Rachel Corrie, a twenty-three-year-old American, was crushed to death by an Israeli Army bulldozer in Gaza as she was trying to prevent the demolition of a Palestinian home. MY NAME IS RACHEL CORRIE is a one-woman play composed from Rachel's own journals, letters and emails—creating a portrait of a messy, articulate, Salvador Dali-loving chain-smoker (with a passion for the music of Pat Benatar), who left her home and school in Olympia, Washington, to work as an activist in the heart of Israeli-Palestinian conflict. In the three sold-out London runs since its Royal Court premiere, the piece has been surrounded by both controversy and impassioned proponents, and has raised an unprecedented call to support political work and the difficult discourse it creates. 1 woman. **INTERIOR. FEE: \$75 per performance.** **ISBN: 978-0-8222-2222-4** **\$7.50**

NO CHILD... COMEDY/DRAMA. Nilaja Sun. "Marvelous...Touching and funny." —NY Times. "The show of the year. A gem that shows the power of theatre. Nilaja Sun's gloriously uncynical gem reaches greatness." —NY Observer. "It's enough to make angels weep..." —Variety. "Riotous, touching." —Time Out. "Sun doesn't just shine, she blazes." —NY Newsday. "Astounding. Sun brings us not her world but the world. By showing us how the other half lives, an object lesson in what should not be missing from any life curriculum: hope." —The New Yorker. **THE STORY:** NO CHILD... is a tour-de-force exploration of the New York City public school system. An insightful, hilarious and touching master class not to be missed by anyone who is concerned about the state of our education system and how we might fix it. 1 man or 1 woman (or flexible casting, up to 16 actors). **OPEN STAGE. FEE: \$75 per performance.** **ISBN: 978-0-8222-2238-5** **\$7.50**

2 CHARACTERS

BLACKBIRD. DRAMA. David Harrower. "The gifted David Harrower's intense BLACKBIRD promises to be the most powerful drama of the season...masterly, mesmerizing...extraordinary...a miracle." —NY Times. "Four stars! This haunting, powerful, incendiary work is the sort of daring theater far too absent from our stages these days." —NY Post. "A provocative, shocking and worthwhile new play. Playwright David Harrower is definitely a name to watch." —NY Daily News. "A fascinating and unnerving ninety-minute cat-and-mouse tale of revenge and sexual intrigue, with genuine theatricality and undeniable shock value." —A.P. "It's a wonderfully engaging intellectual conflagration with a very slow burn...a dark and beguiling play which stays with you...a remarkable play." —CurtainUp. "An Ibsenite inquiry into the past...psychological insight, creation of characters and nice sociological detail...Poignant." —Evening Standard (London). "This is an extraordinary, no-holds-barred drama that both chills and thrills...raw, wounded intensity. Magnificently tense and atmospheric." —Daily Telegraph (London). **THE STORY:** This intense work was commissioned by the Edinburgh International Festival, where it received its world premiere. Two people who once had a passionate affair meet again fifteen years later. Ray is confronted with his past when Una arrives unannounced at his office. Guilt, rage and raw emotions run high as they recollect their relationship when she was twelve and he was forty. Without any moral judgments, the play never shies away from the brutal shattering truth of the abandoned and unconventional love. Ray, fifty-six, after years in prison and subsequent hardships, has a new identity and has made a new life for himself, thinking that he could no longer be found. Una, twenty-seven, has thought of nothing else, and on finding a photo of him, sets out to find Ray. She is looking for answers

not vengeance. Nevertheless, the consequences are shattering. 1 man, 1 woman (several bit parts). **INTERIOR. FEE: \$75 per performance.** **ISBN: 978-0-8222-2251-4** **\$7.50**

BLUE DOOR. DRAMA. Tanya Barfield. "Tanya Barfield's thoughtful play deals with themes central to the work of August Wilson. Mr. Wilson examined the African-American experience through a wide-angle lens. Ms. Barfield concentrates on the same battle but locates it in a single man's soul." —NY Times. "...a play of psychological power and haunting beauty that plumbs difficult issues of racial identity and assimilation with a sense of confidence and sophistication uncommon in a relatively young playwright...moves with the speed and logic of a dream." —Seattle Weekly. "...razor-sharp, funny and poignant...alternately ironic [and] touching..." —Seattle Times. "Intelligent...unfailingly thought-provoking...Barfield poses sharp questions and counter-questions on contemporary black identity. Her vision is fearless and humane." —LA Times. "...the writing never asks for pity. Instead, demons are faced with humor and incisive metaphors...BLUE DOOR finds the urgent life in centuries of memories." —Variety. "...a towering achievement..." —Daily Challenge. "[A] masterful and shatteringly tragic new play." —Orange County Register. **THE STORY:** Lewis is a tenured professor of mathematics at a well-regarded university. Underneath his veneer of success, however, lies a soul troubled by questions of personal and cultural identity. When his wife leaves him, apparently due to the fact that he won't embrace his heritage and attend the Million Man March, Lewis experiences a disorienting insomnia and inadvertently conjures his ancestors. Three generations of men (all played by one actor), from slavery through Black Power, challenge Lewis to embark on a night journey combining past and present. Infused with abundant humor and woven through with original songs, BLUE DOOR is a tour de force for two actors, a vivid, exuberantly theatrical play about the African-American male experience. 2 men (doubling). **OPEN STAGE. FEE: \$75 per performance.** **ISBN: 978-0-8222-2209-5** **\$7.50**

THE DIRTY TALK. COMEDY. Michael Puzzo. "A delicious two-hander by Michael Puzzo about strangers stranded in a hunting cabin. How they came to be there is hilariously doled out by Mr. Puzzo along with thoughts about identity, the Internet and the liar in us all...as rewarding a trip off the beaten path as you'll make." —NY Times. "Michael Puzzo's very funny and unexpectedly moving comedy THE DIRTY TALK tells an unlikely tale about two unusual but ultimately very likely men—and it does so with such refreshing candor, wit, and intelligence that we are at once disarmed and entirely engaged by it. Puzzo's writing is dark, hilarious, and frequently, as the play's title suggests, dirty. It's also joltingly honest...Superb...One of the most satisfying and entertaining shows currently in New York." —nytheatre.com. "Michael Puzzo's THE DIRTY TALK crackles with intensity...Highly satisfying." —BackStage. "Puzzo's exploration of gender roles as a barrier to self-expression is both funny and touching...Puzzo's dialogue pops...a very talented writer...I was left with an open mind and a racing heart. Don't let this little show pass you by." —CurtainUp. "Few plays start off with a bang the way THE DIRTY TALK does...An overall exceptional play that effortlessly wraps a serious storyline around healthy and frequent doses of belly-aching humor." —Broadway World. **THE STORY:** In Michael Puzzo's comedy THE DIRTY TALK, Lino and Mitch, an outrageously mismatched pair of strangers, find themselves stranded in a hunting cabin—in the mountains of New Jersey—during a ferocious storm. Unable to leave (the phone's dead, the car's engine is flooded—its windshield wipers are gone) we gradually find out these men aren't exactly here by mere happenstance. During their tumultuous day together, the two explore what defines being a man, the value of emotional intimacy, the lies we tell each other and most devastatingly the lies we tell ourselves. 2 men. **INTERIOR. FEE: \$75 per performance.** **ISBN: 978-0-8222-2236-1** **\$7.50**

DYING CITY. DRAMA. Christopher Shinn. "Anyone who doubts that Mr. Shinn is among the most provocative and probing of American playwrights today need only experience the creepy, sophisticated welding of form and content that is DYING CITY. Anyone who has followed the career of Mr. Shinn, who is in his early thirties, knows that he uses tidy dramatic formulas the better to frame the defiant messiness of human lives. He hooks you with tantalizing exposition—and the lure of a wham-bang solution—and then leaves you alone with your racing mind in a forest of ambiguities. On one level DYING CITY is as satisfyingly spooky, crisp and corny as an episode of *Alfred Hitchcock Presents*. But in answering the plot's whodunit-type questions, it spawns a wriggling host of other, deeper questions that stay with you into the night...Unlike so many contemporary plays DYING CITY raises obvious, important issues in anything but obvious ways." —NY Times. "Trying to make sense of what is left behind envelops DYING CITY, Christopher Shinn's remarkable tale of loss and how two very different people handle their grief. The play is personal, intimate even, yet its themes

could not be more all-encompassing and its emotional impact more affecting...In this subtle and revealing play, Shinn is able to take the political and humanize it—transforming the stuff of daily news stories into a devastating statement on the unforeseen and often hidden consequences of war.” —A.P. “The finest new American play I’ve seen in a long while...DYING CITY is a political play and also a psychodrama about what Arthur Miller called the politics of the soul. It’s about public conscience and private grief, and real and symbolic catastrophes.” —NY Observer. **THE STORY:** A year after her husband’s death in Iraq, Kelly, a young therapist, confronts his identical twin brother, who shows up at her apartment unannounced. 1 man, 1 woman (doubling). UNIT SET. **FEE: \$75 per performance.**

ISBN: 978-0-8222-2241-5

\$7.50

GUARDIANS. DRAMA. Peter Morris. Winner of the 2005 Edinburgh Fringe First Award. “Compelling...sympathetic and powerful...closely observed.” —NY Times. “Provocative...potent...nothing short of remarkable.” —Village Voice. “Thrillingly, shatteringly effective...Morris’ play sends you into a state of moral turbulence. As the Danish physicist Niels Bohr said about the theory of quantum physics, if you are not shocked by it, you have not understood it.” —Sunday Times (London). **THE STORY:** A tour de force for two actors, **GUARDIANS** presents an unflinching look at the images of war. In a series of monologues, the play tells the stories of two scandals—the infamous snapshots from Abu Ghraib prison, which depict atrocities committed by American soldiers in the name of freedom; and the strikingly similar photos of English soldiers, published by a London tabloid but later revealed as fakes. In monologues that mingle fierce irony with human warmth, a disgraced American soldier tells her story—and a clever English journalist tells how he got his. 1 man, 1 woman. OPEN STAGE. **FEE: \$75 per performance.**

ISBN: 978-0-8222-2177-7

\$7.50

THE ICE-BREAKER. DRAMA. David Rambo. “[Rambo] has a knack for blending recondite scientific information with intimate human drama. **THE ICE-BREAKER** poses some fascinating questions about our planet’s fate.” —Orange County Register. “The production’s metaphors are poetic—including the script’s contrasts of heat and cold, younger and older, intellect and lust.” —BackStage. “The script’s top notch...Rambo plucks the discussion of climate out of the forum of politics and careerism...and places it in a more humanistic context, one to which we can more readily relate.” —LA Drama Critics Circle. **THE STORY:** Both a science play and a love story, intellectual and romantic sparks fly when geologist Sonia Milan, a brilliant Ph.D. candidate, tracks down her mentor, Lawrence Blanchard, in seclusion in the desert Southwest. She’s at a professional and personal crossroads, and wants to play a role in explaining a rapidly changing planet. He wants nothing more to do with climate science, but she persists. When the wine, firewood and night are all gone, Sonia has made unexpected discoveries, and Lawrence has confronted the past. Their world has changed, and they have to decide what to do about it. 1 man, 1 woman. INTERIOR/EXTERIOR. **FEE: \$75 per performance.**

ISBN: 978-0-8222-2247-7

\$7.50

NERVE. DARK COMEDY. Adam Szymkowitz. “...sweet, sexy, neurotic friendly.” —NY Times. “...frequently laugh-out-loud funny, and in the end a neat little demonstration, if you needed one, of how much better live theatre can be than TV or movies when it comes to convincingly recreating human relationships in all their delicious complexity.” —Gothamist. “With **NERVE**, playwright Adam Szymkowitz ventures into the minefield that is online dating and emerges with a wickedly entertaining and darkly comic romance. Cyber-dating may be rife with tales of nightmarish encounters with neurotics and sociopaths, Szymkowitz seems to say, but don’t sociopaths deserve love, too? Anyone who sees **NERVE** will be inclined to say yes.” —OffOffOnline.com. **THE STORY:** **NERVE** is a dark comedy about falling into a relationship on the first date. Elliot has never had an online date before...at least not one that showed up. Susan has had far too many but would prefer not to discuss them. When they meet in a bar one night, all their personality flaws are revealed, along with a puppet, some modern dance and a desperation that may or may not be love. 1 man, 1 woman. INTERIOR. **FEE: \$75 per performance.**

ISBN: 978-0-8222-2199-9

\$7.50

THE SUNSET LIMITED. DRAMA. Cormac McCarthy. Winner of the National Book Award and the National Book Critics Circle Award. “The deity that presides over Mr. McCarthy’s world has not modeled itself on humanity: Its voice most resembles the one that addressed Job out of the whirlwind.” —NY Times. “McCarthy’s prose [is] the most laudable, his characters the most fully inhabited, his sense of place the most bloodworthy and thoroughly felt of any living writer’s.” —Esquire. “McCarthy meditates on creation, stares at it. He does not look past appearances, he looks through them...the world is set before us with fever-dream clarity...and then, with simile and metaphor, he sweeps everything into profound animation...McCarthy is writing entirely

against the grain of our times, against the haste and the distraction and the moral diffusion...as an old, more spacious world rises up, we experience a more vivid and consequential feeling about human destiny, about good and evil and matters of the spirit.” —New Republic. “Like the novelists he admires—Melville, Dostoyevsky, Faulkner—Cormac McCarthy has created an imaginative oeuvre greater and deeper than any single book. Such writers wrestle with the gods themselves.” —Washington Post Book World. **THE STORY:** On a subway platform in New York City, an ex-con from the South saves the life of an intellectual atheist who wasn’t looking for salvation. Now, the reformed murderer-turned-savior ventures to offer salvation of another kind, bringing the failed suicide victim back to his Harlem apartment for an articulate and moving debate about truth, fiction and belief. The two men are named Black and White, as indeed they are. White is disillusioned and disenchanted by the modern world. Black had an epiphany after a nasty knife fight in the penitentiary and discovered a faith that he now wants to share with others, or at least with White. Black begins in control, but it quickly becomes clear that the nonbeliever is much more secure in his convictions than the believer. And when White goes on the attack, his nihilism steamrolls his opponent. Is Black a guardian angel or just a sinner looking for redemption? Was White really saved, or is he stuck in a kind of purgatory? 2 men. INTERIOR. **FEE: \$75 per performance.**

ISBN: 978-0-8222-2210-1

\$7.50

THE TREATMENT. DRAMA. Eve Ensler. “[An] electricity-charged play... Ensler has crafted a crackling melodrama...” —TheaterMania.com. “Ensler is known for writing politically charged works, and her latest psychological war drama, **THE TREATMENT**, is no exception...it is obvious that Ensler is referencing the Abu Ghraib controversy where the interrogation tactics of soldiers led to the torture and abuse of Iraqi prisoners. Ensler drives her point home...” —Show Business Weekly. **THE STORY:** This two-character drama delves into the layers of power, fear and intimacy that exist between a traumatized soldier (and former military interrogator) and the female psychologist colonel who is assigned to give him routine treatment. **THE TREATMENT** is a blunt exploration of torture, accountability and a soldier’s “duty” to commit atrocities in the name of democracy. 1 man, 1 woman. INTERIOR. **FEE: \$75 per performance.**

ISBN: 978-0-8222-2202-6

\$7.50

TUESDAYS WITH MORRIE. DRAMA. Jeffrey Hatcher and Mitch Albom, based on the book by Mitch Albom. “Making the language of the book crisper, cleverer and more palatable...aphoristic wisdom, expressed with gallows wit.” —NY Times. “A touching, life-affirming, deeply emotional drama with a generous dose of humor.” —NY Daily News. “I was unprepared for how moving and powerful **TUESDAYS WITH MORRIE** turned out to be...On this ground, the flowers of humanity grow.” —NY Post. “You’ll Laugh! You’ll Cry!” —Variety. “The evening has an aura of celebration. Just what the doctor ordered, you are likely to be moved.” —Journal News. “Rewarding. Go see it any day of the week.” —WOR-AM. **THE STORY:** **TUESDAYS WITH MORRIE** is the autobiographical story of Mitch Albom, an accomplished journalist driven solely by his career, and Morrie Schwartz, his former college professor. Sixteen years after graduation, Mitch happens to catch Morrie’s appearance on a television news program and learns that his old professor is battling Lou Gehrig’s Disease. Mitch is reunited with Morrie, and what starts as a simple visit turns into a weekly pilgrimage and a last class in the meaning of life. 2 men. UNIT SET. **FEE: \$75 per performance.**

ISBN: 978-0-8222-2188-3

\$7.50

3 CHARACTERS

BERNICE/BUTTERFLY: A TWO-PART INVENTION. TRAGICOMEDY. Nagle Jackson. “...that rare animal, a play that makes you laugh as well as think.” —Boulder Weekly. “...the stuff of great literature. Jackson takes two seemingly disparate characters and makes them universal.” —Denver Post. “...finishes with a revelation, a potent finale for a potent piece of theatre.” —Santa Fe New Mexican. **THE STORY:** In this theatrical tour de force, two seemingly unrelated plays turn out to be one story, a discovery not made until the surprise ending. **BERNICE AT BAY** concerns itself with Bernice, waitress at the O-Kay Diner in a small, dying Kansas town. Bernice works the breakfast shift, calls each regular by name and carries on a hilarious running dialogue with Helen, the cook. But we only see Bernice, and little by little the heartbreaking pieces of her private drama break through the comedic facade as we realize what we are *really* seeing. In **THE BUTTERFLY EFFECT**, we meet Randall—in academic robes and a bad haircut. Standing at a lectern, he apparently delivers an annual lecture to the American Philosophical Society. We hear occasional bursts of applause as he rants on in an absurdist parody of contemporary philosophical jargon. His life, it appears, has been ruined by the “Butterfly Effect”—one false step leading to chaos...a misplaced hand, a beautiful young boy...With the sud-

den surprising reappearance of Bernice, these two "inventions" unite to form a bittersweet tragicomedy. The American Dream doesn't always happen, and in this small, dusty Kansas town it almost never does. 2 men, 1 woman. INTERIORS. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2240-8 \$7.50

A BODY OF WATER. DRAMA. Lee Blessing. "...a play rich in ideas about memory, identity, and fiction...[Blessing] lays down...a rich philosophical groundwork for the play's intrigue...artfully presented..." —Variety. "...gets the audience talking...raises questions about what is true and whom to believe...intriguing stuff." —LA Times. "...one of America's greatest playwrights...satisfying, ninety-five minutes of existential hide-and-seek." —St. Paul Pioneer Press. "...the work of a mature master dramatist in complete control of his materials." —San Diego Union-Tribune. **THE STORY:** Moss and Avis, an attractive, middle-aged couple, wake up one morning in an isolated summer house high above a picturesque body of water. The weather's fine; the view's magnificent. There's only one problem—neither of them can remember who they are. When a young woman named Wren arrives, information starts to flood in. But will it help? Her explanations seem only to make Moss and Avis' world—as well as ours—more terrifying. 1 man, 2 women. INTERIOR. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2203-3 \$7.50

THE BUSY WORLD IS HUSHED. DRAMA. Keith Bunin. "Five Stars...Searching, perceptive, and absorbing...a tightly written interrogation of pain and belief...One of New York's essential playwrights, Bunin has written wonderful roles for his actors...Rooting through the intricate tangle of motivations that undergird personal faith, Bunin offers an empathetic and fair-minded view of religion: not as some derisive opiate of the people but as morphine for someone in possibly mortal pain." —Time Out. "Remarkably ambitious...A theatrical miracle: a complex, thought-provoking look at why religion, faith, and the human heart can't always be reconciled...The script's most amazing facet is how Bunin exposes the three-some's souls through their esoteric bantering, with topics ranging from metaphysical semantics and predestination vs. freewill, then theological wrangling over the power of a superior being and the very meaning of life...It all leads to a highly charged finale, the resolution of which proves completely wrenching." —Hollywood Reporter. "...intricacies of faith—as well as issues of sexuality, love and loss—are addressed in this provocative and moving new play...a refreshing take on the overlap between religion and homosexuality." —TheaterMania.com. **THE STORY:** Hannah, a minister and Bible scholar, finds her faith at odds with that of Thomas, her estranged, wayward son. But when an inquisitive young writer hired to assist Hannah with her latest publication learns painful secrets from Hannah's past, she spies a risky, unconventional opportunity for reconciliation. 2 men, 1 woman. INTERIOR. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2192-0 \$7.50

MARIE ANTOINETTE: THE COLOR OF FLESH. DRAMA. Joel Gross. "The sweep of a historical novel...real events swirl outside, while inside at Versailles, emotions swirl just as vigorously around a triangle of love and friendship...Explores issues of class, many of them sounding quite contemporary, while creating a touching story of love." —NY Times. "Joel Gross gives history a refreshingly human face in his richly detailed psychological study of an imagined love triangle between doomed Marie Antoinette; her portrait painter, Elisabeth Vigée le Brun; and a fictitious radical leftist playboy-aristocrat, Count Alexis de Ligne, lover to both. Spanning two politically explosive decades surrounding the French Revolution, all rioting, beheading, and battling transpire offstage in this elegant, intimate drawing-room-and-boudoir drama. Deftly [weaves] politics, history, art, and romance..." —BackStage. "The social and political are as wickedly intertwined as lovers' limbs." —OffOffOnline.com. "[The] French Revolution unfolds in the background of the domestic revelations, creating a heart-breaking and absorbing counterpoint." —Show Business Weekly. "Irreverent in his creation of a footnote to the French Revolution concerning lost hearts and lost heads...vivid characterizations...amusing...wrenching." —UPI. "One of the season's best...a white-hot play." —Star-Ledger. **THE STORY:** MARIE ANTOINETTE: THE COLOR OF FLESH is a dramatic love triangle set during the turbulent years around the French Revolution. Elisabeth Vigée le Brun, a beautiful, social-climbing portrait painter, uses her affair with Count Alexis de Ligne, a left-leaning philanderer, to get a commission to paint the naive young Queen Marie Antoinette. While Elisa uses the Queen to further her career and Alexis uses the Queen to further his political goals, both learn to love the woman they're exploiting. Elisa becomes the Queen's best friend, and Alexis becomes the Queen's lover. Elisa tries to end the scandalous affair between the Queen and Alexis, both out of concern for the Queen's political position and jealousy over Alexis' love, until the Revolution shatters all three of their lives. 1 man, 2 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2246-0 \$7.50

MURDERERS. COMIC MONOLOGUES. Jeffrey Hatcher. "There's no point wondering whodunit—Jeffrey Hatcher's new play tells us that right off the bat. The fun is finding out how they dun it and why. Mr. Hatcher, who brought a similar triple-pronged structure to his *Three Viewings*, can do a lot with a single monologue. In the capable hands of Mr. Hatcher, this simple formula provides a pleasing evening's entertainment." —NY Times. "MURDERERS is a delight—a very funny comedy with some biting satire and terrific storytelling." —Talkin' Broadway. "As delightful a group of killers as one is likely to encounter." —TheaterMania.com. "MURDERERS is an elegant, pitch-black comedy, as compelling to watch as it is to hear. The play manipulates the genre to enliven rich stories, passionately told. High-definition characters...surprise twists and sharply comic turns...masterly writing." —Philadelphia Enquirer. **THE STORIES:** Three comic monologues about revenge, blackmail, sex, money, jealousy, justice and murder. Performed separately, the tales depict desperate passions, old wounds and cold calculations that intersect in the sun-drenched world of The Riddle Key Luxury Retirement Village in Florida. Each story is a cat-and-mouse mystery featuring culprits who tell how they decided to commit the perfect crime and what tripped them up along the way. **THE MAN WHO MARRIED HIS MOTHER-IN-LAW** is Gerald Halverson's confession of an illicit love and a plan to shelter five million dollars from the IRS. When Gerald's mother-in-law, Spiffy, finds out she hasn't got long to live, Gerald concocts a plan to keep her estate "in the family." But when they move down to Florida to wait out Spiffy's death sentence at Riddle Key, old friends and new faces threaten to spoil the scheme, and a surprise twist throws a wrench into Gerald's plans unless he can pull off the perfect murder. **MARGARET FAYDLE COMES TO TOWN** is about Lucy Stickler, the long-suffering wife of Bob, a septuagenarian who used to have a roving eye. Bob's been on his best behavior for the past twenty years, but when Margaret Faydle, the still-glamorous *femme fatale* who stole him from Lucy when they were young, takes up residence at Riddle Key, Bob goes back into action. So Lucy constructs a diabolical plan to get rid of her cheating spouse and his AARP inamorata once and for all. **MATCH WITS WITH MINKA LUPINO** stars Minka Lupino, Riddle Key's ever-sunny, ever-helpful receptionist. Minka is a fan of crime novels who becomes an avenging angel on a mission to rid the retirement community of its predators: the conniving heirs, the sticky-fingered health-care workers, the salesmen and contractors and Bible thumpers who prey upon helpless senior citizens. But when Minka comes face to face with her idol, a famous mystery novelist who has retired to Riddle Key, she knows she's met her match. In the end, only one of them will survive. 1 man, 2 women. UNIT SETS. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2228-6 \$7.50

ON THE LINE. DRAMA. Joe Roland. "Presenting a play is a rare thing for me since I am a director and rarely a producer. This play is one I am proud to present." —Mike Nichols. "In a theater culture more likely to produce a play set in a well-heeled living room than on a factory floor, Joe Roland's *ON THE LINE*, an unflinching portrait of a strike in [New Jersey], is a welcome anomaly. It smartly addresses the highly topical question of what happens to a company town when the company seems to have given up on it...the drama moves with the momentum of a well-told anecdote...Like Odets, Mr. Roland puts a frowning human face on labor unrest..." —NY Times. "Brutally funny." —NY Newsday. "The actor-playwright Joe Roland's peppery dialogue captures the infectious comic energy of masculine friendship..." —The New Yorker. "ON THE LINE [is] a gritty and entertaining play about friendship and loyalty...One of the strengths of Roland's play is it does not try to do—or to be—too much. And, what is more important, it has heart." —A.P. **THE STORY:** Three lifelong friends take on management, the union and ultimately each other when a strike wreaks havoc on their working-class town. Along the way they have to negotiate mobs of angry first graders, bat-wielding bartenders, no-neck corporate shills and the North American Free Trade Agreement. Lines are drawn, crossed and double crossed in this raw, powerful and often hilarious story about loyalty, love and the crippling power of unbending principles. 3 men. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2193-7 \$7.50

A VERY COMMON PROCEDURE. DRAMA. Courtney Baron. "Heartrending and unexpectedly funny." —NY Times. "Distinguished by Baron's uncommonly excellent writing...there's no denying Baron's talent." —Star-Ledger. "[Ms. Baron has a] gift for dialogue that is tightly interlocked, smartly punctuated with on-target cultural observations." —CurtainUp. **THE STORY:** New Yorkers Carolyn and Michael Goldenhersch are expecting, but when their child is born prematurely and dies, Carolyn is drawn to the doctor who attempted to save the baby's life. An affair between them ensues, uniting all three on a poignant journey of self-discovery. Smart and rich with humor, *A VERY COMMON PROCEDURE* explores both literally and metaphorically the frailties and mysteries of the human heart. 2 men, 1 woman. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2237-8 \$7.50

4 CHARACTERS

ART OF MURDER. MYSTERY. Joe DiPietro. 2000 Edgar Award Winner for Best Mystery Play. "A scintillating hit with thrills and chills and some wonderful humor...It will have you laughing and guessing who is to be murdered and who is the murderer." —Suburban News. "With his usual flair for the outrageous, a sure knowledge of artistic egos and an understanding of the mystery genre as certain as his skill at comedy, Mr. DiPietro has created an insular world in which greed and vengeance and personal recognition are free to play with the sanity and the lives of everyone involved. ART OF MURDER takes the audience on a funhouse roller-coaster ride." —Press-Journal. "It is hilarious, suspenseful, surprising and dazzling in every way." —Equinox News. **THE STORY:** In a remote estate in the countryside of Connecticut, Jack Brooks, one of the most accomplished and eccentric painters of his generation, awaits the imminent arrival of his art dealer. But the visit is not a standard one, for Jack feels wronged, and he is intending to kill the man. As Jack lays out his intentions for the evening, his wife, Annie, calmly paints. She is reluctant to go along with the plan, until Jack's threat of violence convinces her otherwise. Harried and annoyed, Vincent, Jack's flamboyant art dealer, arrives. Will Jack carry out his plan? Will Annie help him? Or is something else going on? 2 men, 2 women. **INTERIOR. FEE: \$75 per performance. ISBN: 978-0-8222-2197-5 \$7.50**

BETWEEN US. DRAMA. Joe Hortua. "Highly polished, snappy and consistently entertaining. A poignant reminder that some friendships, no matter how deep, are not made to last." —A.P. "Married people will appreciate the subtleties that propel Joe Hortua's worthwhile new play...BETWEEN US looks at the little-suspected resentments that unexpectedly explode among friends." —Star-Ledger. "...[reckons] with the compromises life demands, and the disappointments it brings, as youthful ideals give way to the practical problems of encroaching middle age." —Variety. **THE STORY:** Carlo and Joel have been close friends since graduate school days. Now years have passed, and together with their wives, Grace and Sharyl, they're buying homes, having kids and growing up. But two nights in each other's homes reveal how far they've also grown apart. BETWEEN US explores the ways we change, the compromises we make, and the price we pay for our life choices. 2 men, 2 women. **INTERIORS. FEE: \$75 per performance. ISBN: 978-0-8222-2233-0 \$7.50**

BHUTAN. DRAMA. Daisy Foote. "With BHUTAN, Daisy Foote confirms her formidable talent as an emerging playwright." —Variety. "Playwright Daisy Foote has created some vivid characters, each of whom resonates with emotional honesty within a keenly observed reality." —CurtainUp. "BHUTAN superbly documents the toll taken on the blue-collar family in the age of *Nickel and Dimed* America." —Village Voice. **THE STORY:** BHUTAN follows a New England family's ups and downs after the death of their father. Frances Conroy wonders how she ended up here. Her mother is driving her crazy. Her aunt is stalking a married man. Her brother is in prison. She dreams of Bhutan but can barely find the kitchen door. 1 man, 3 women. **INTERIORS. FEE: \$75 per performance. ISBN: 978-0-8222-2212-5 \$7.50**

DARK MATTERS. THRILLER. Roberto Aguirre-Sacasa. "...science fiction is virtually off the menu of contemporary playwrighting. So give Mr. Aguirre-Sacasa credit for trying to stretch the boundaries of contemporary theater with a little pop-culture fun." —NY Times. "Fans of both *The Twilight Zone* and *The X-Files* will find lots to like in DARK MATTERS...Aguirre-Sacasa keeps one's head spinning with all of his story's delicious and sinister possibilities..." —nytheatre.com. "...a taut thriller, smartly constructed and written..." —CurtainUp. "...absorbing...for all its twists, the play has serious issues at its core." —TheaterMania.com. **THE STORY:** In an isolated house at the edge of a cornfield, in the mountains of Virginia, something almost beyond belief is happening to the Cleary family...When Bridget Cleary goes missing, in the dead of the night, her husband Michael and son, Jeremy, scramble to help Sheriff Richard Egan find her. Then, as suddenly as she vanished, Bridget reappears, talking about strange visitations and otherworldly beings. Is she lying? Or are supernatural forces at work? DARK MATTERS is a suspense thriller about the secrets that hold families together and the terrible truths we sometimes choose to ignore in the people we love. 3 men, 1 woman. **INTERIOR. FEE: \$75 per performance. ISBN: 978-0-8222-2218-7 \$7.50**

DARWIN IN MALIBU. COMEDY. Crispin Whittell. "A delightful hit...a play that is at once funny, thought-provoking and unexpectedly touching." —Daily Telegraph (London). "A hoot and a half...Wonderfully entertaining." —Financial Times (London). "Fiercely intelligent...an exceptionally spy play with big ideas and a big heart. You should see it—not just because it's there, but because we are here." —Guardian (London). "Extraordinary...the talk is blazingly alive in a play that is at once comic and pene-

tratingly provocative." —Birmingham Evening Mail (England). "Surges with ocean waves of energy...whipped to a froth and shot through with flavor." —LA Times. "...a thoroughly witty and erudite play...This is good theatre: full of ideas, brimming with clever lines, and stimulating reflection." —BackStage. **THE STORY:** Malibu, California. The present. One hundred and twenty years after his death, Charles Darwin is hanging out in a beach house overlooking the Pacific with a girl young enough to be his daughter. His peace is rudely disturbed when his old friend Thomas Huxley washes up on the beach closely followed by the Bishop of Oxford. And Darwin suddenly finds himself entangled in an enthralling and thought-provoking comedy about God, science and plastic surgery. 3 men, 1 woman. **INTERIOR/EXTERIOR. FEE: \$75 per performance. ISBN: 978-0-8222-2196-8 \$7.50**

DOUBT, A PARABLE. DRAMA. John Patrick Shanley. Winner of the 2005 Pulitzer Prize and Tony Award. "All the elements come invigoratingly together like clockwork in John Patrick Shanley's provocative new play, DOUBT, a gripping story of suspicion cast on a priest's behavior that is less about scandal than about fascinatingly nuanced questions of moral certainty. Something rare for this season: a laudable new American play." —Variety. "#1 show of the year. How splendid it feels to be trusted with such passionate, exquisite ambiguity unlike anything we have seen from this prolific playwright so far. Blunt yet subtle, manipulative but full of empathy for all sides, the play is set in 1964 but could not be more timely. In just ninety fast-moving minutes, Shanley creates four blazingly individual people. DOUBT is a lean, potent drama...passionate, exquisite, important and engrossing." —NY Newsday. "A beautifully balanced drama. Shanley is a writer working at the top of his craft, making the most of a muted but evocative palette in the pursuit of truth's shadows. Here, for the first time in a long time, is a play that is about something." —Chicago Tribune. "An eloquent and provocative investigation of truth and consequences. A gripping mystery, tightly written." —Time Out. **THE STORY:** In this brilliant and powerful drama, Sister Aloysius, a Bronx school principal, takes matters into her own hands when she suspects the young Father Flynn of improper relations with one of the male students. 1 man, 3 women. **UNIT SET. FEE: \$75 per performance. ISBN: 978-0-8222-2219-4 \$7.50**

ELLIOT, A SOLDIER'S FUGUE. DRAMA. Quiara Alegria Hudes. "ELLIOT, A SOLDIER'S FUGUE is that rare and rewarding thing: a theatre work that succeeds on every level, while creating something new...Without ever invoking current politics, ELLIOT, A SOLDIER'S FUGUE, manages to be a deeply poetic, touching and often funny indictment of the war in Iraq." —NY Times. "In Quiara Alegria Hudes' intriguing new play, the title character...shares what it's like to be a Marine in Iraq...Simple, poignant and achingly evocative, these sequences are both utterly realistic and profoundly moving." —Time Out. "A lush and evocative tone poem about the way the landscape of the soul is transformed by war." —Atlanta Journal-Constitution. **THE STORY:** Tracing the legacy of war through three generations of a Puerto Rican family, the play focuses on nineteen-year-old Elliot, a recently anointed hometown hero who returns from Iraq with a leg injury and a difficult question: Will he go back to war a second time? While on leave, Elliot learns the stories of his father and grandfather who served in Korea and Vietnam before him. 3 men, 1 woman. **EXTERIOR. FEE: \$75 per performance. ISBN: 978-0-8222-2194-4 \$7.50**

THE LITTLE DOG LAUGHED. COMEDY. Douglas Carter Beane. "Theatergoers have cause to rejoice. Devastatingly funny, with dizzy, irresistible writing that brings down the house." —NY Times. "A fun evening, full of wit and wisdom." —NY Post. "Big fun and an out-and-out delight...Don't be surprised after seeing it that you giggle in your dreams." —NY Daily News. "Audiences no doubt will be tickled by the satire's risqué humor and hint of topicality...Clever and funny quick-witted dialogue." —Variety. "A laugh-out-loud lampoon of Hollywood humbuggery...Tremendously funny." —Star-Ledger. **THE STORY:** Yes, we love the cinema for its great auteurs, its glorious faces and its daring images. But in this tabloid age where big stars go on *Oprah* and jump around like heartsick schoolboys, what we really love is all that dish! The players here include a hard-driving Hollywood agent, her budding screen idol client, a sexy young drifter, and the drifter's naive, needy girlfriend. THE LITTLE DOG LAUGHED follows the adventures of Mitchell Green, a movie star who could hit big if it weren't for one teensy-weensy problem. His agent, Diane, can't seem to keep him in the closet. Trying to help him navigate Hollywood's choppy waters, the devilish Diane is doing all she can to keep Mitchell away from the cute rent boy who's caught his eye and the rent boy's girlfriend (wait, the rent boy has a girlfriend?). Will there be a happy ending as the final credits roll? 2 men, 2 women. **UNIT SET. FEE: \$75 per performance. ISBN: 978-0-8222-2226-2 \$7.50**

PIG FARM. COMEDY. Greg Kotis. "Scribe Greg Kotis, who elevated toilet humor to Tony-winning levels in *Urinetown*, applies the same quirky comic sensibility to animal husbandry in this disgustingly funny farce, which is set on a rural pig farm and sends up beloved myths about hard times and heroism in the American heartland." —Variety. "Whip smart." —NY Sun. "Ludicrous." —The New Yorker. **THE STORY:** On a struggling pig farm somewhere in America, Tom and Tina (with the help of Tim, their hired hand) fight to hold onto everything they own—namely, a herd of fifteen thousand restless pigs. Dumping sludge into the river has driven Tom to drink, and Tim seems to have caught Tina's eye, but when Teddy, a gun-toting officer of the Environmental Protection Agency, arrives to inspect the operation, life on the farm explodes, implodes, then explodes again. Not literally, of course, but...you get the idea. 3 men, 1 woman. **INTERIOR. FEE: \$75 per performance.**
ISBN: 978-0-8222-2184-5 **\$7.50**

PORT AUTHORITY THROW DOWN. DRAMA. Mike Batistick. "New York cab rides often make strange political bedfellows, as the opening scene of Mike Batistick's *PORT AUTHORITY THROW DOWN* illustrates. The angry dark-skinned taxi driver is a Pakistani man (Pervez) sick and tired of being mistaken for an Arab. The meek fair-skinned passenger is a woman from Akron, Ohio, working as a Christian missionary in the city. He announces that he has a bomb, then says he was just joking, 'letting out some aggression.' She suggests that people like him take their aggression and misguided views 'back to their kingdom.' Then he asks her out, and she gives him a portable Bible...Pervez is under more stress than usual, since federal authorities broke into his house four days ago and arrested his brother, Nawaz, apparently without explanation. Now Pervez has to do Nawaz's job too, selling newspapers at the Port Authority Bus Terminal. There he meets Nate, an alcoholic homeless African-American who had befriended Nawaz. Before Pervez learns that, however, he is suspicious of Nate, who asks, 'Why'd you think I was going to take something from you?' Pervez answers, 'Various reasons'...**PORT AUTHORITY THROW DOWN** sets its story in an atmosphere of intercultural fear and distrust, then pushes its characters in the direction of intercultural cooperation and support. Some of them have a long way to go...[its] battered heart is in the right place." —NY Times. "Batistick has the valuable ability to articulate the concerns of the working poor through witty, bitter, nihilistic banter. His Pervez is completely believable and utterly likable, especially when paired with the hilariously parochial Barb." —BackStage. **THE STORY:** Pervez is a cab driver. He's also on the run from the FBI. While driving home yesterday, he discovered Bureau agents ransacking his house. Pervez just kept on driving; he knew they were looking for his brother, Nawaz. For the past twenty-four hours, he's been hiding out in his cab outside Port Authority. There, he will meet a Christian missionary and a homeless man, both searching for a connection from a world in which they feel alienated. 3 men, 1 woman. **UNIT SET. FEE: \$75 per performance.**
ISBN: 978-0-8222-2214-9 **\$7.50**

SHINING CITY. DRAMA. Conor McPherson. "...moving, compassionate, ingenious and absolutely gripping...[McPherson is] the finest dramatist of his generation." —Daily Telegraph (London). "A haunting exploration of human frailties." —Evening Standard (London). "I was blown away...Conor McPherson's new play is haunting, inspired and absolutely glorious." —NY Times. "...a heartbreaking, captivating, exquisitely beautiful new play with a heart-stopping surprise. Fantastic." —Journal News. "A thoughtful, artful, absorbing new drama..." —Star-Ledger. **THE STORY:** *SHINING CITY* is set in Dublin, where a guilt-ridden man reaches out to a therapist after seeing the ghost of his recently deceased wife. Wrestling with his own demons, the therapist can only do so much to help. Routine visits between the two men quickly become a gripping struggle to survive, changing both of them for the rest of their lives. 3 men, 1 woman. **INTERIORS. FEE: \$75 per performance.**
ISBN: 978-0-8222-2187-6 **\$7.50**

SHOW PEOPLE. COMEDY. Paul Weitz. "Weitz has a light touch and a good ear for fluid, witty dialogue." —Variety. "A smashing light comedy...delightful and witty." —NY Observer. "A real laugh-out-loud comedy...guaranteed to make audiences laugh themselves silly." —Journal News. "All of Weitz's many sharply amusing lines land with marksman-like precision." —CurtainUp. "...[Paul Weitz's] latest Off-Broadway comedy, *SHOW PEOPLE*, contains the same outrageous humor found in his Hollywood films...a thoroughly enjoyable, laugh-out-loud evening of theater...Weitz's dialogue is witty and eloquent." —Villager. **THE STORY:** Jerry and Marnie are Broadway actors who haven't worked in years. At Jerry's insistence, they take on a wildly unorthodox job for a rich, young New York banker in *SHOW PEOPLE*, a comedy about the darker aspects of the need to create and perform. 2 men, 2 women. **INTERIOR. FEE: \$75 per performance.**
ISBN: 978-0-8222-2182-1 **\$7.50**

A SMALL, MELODRAMATIC STORY. COMEDY/DRAMA. Stephen Belber. "A stirring new work...Belber's intelligent script is seamless; a bitterly funny parable in which the allure of knowledge—and of love—has inexorable consequences." —The New Yorker. "Strong talk and sinewy structure...the ninety-minute narrative's strands twist into a noose from which there's no escape for the characters." —Star-Ledger. "Belber's play is cleanly constructed, his characters well-defined, his humor-spiked dialogue refreshingly natural." —NY Times. "A terrific new play." —TheaterMania.com. **THE STORY:** In Washington D.C., a widow named O is trying to figure out whether life is worth re-engaging with. In her path are the 1968 riots, the first Gulf War, the Freedom of Information Act and herself. There's also an archivist named Keith, a cop named Perry and a kid named Cleo. And finally, there's the question of just how much about anything do we really need to know. 3 men, 1 woman. **UNIT SET. FEE: \$75 per performance.**
ISBN: 978-0-8222-2208-8 **\$7.50**

THE THINGS YOU LEAST EXPECT. COMEDY/DRAMA. Joan Vail Thorne. "THE THINGS YOU LEAST EXPECT isn't what you'd expect. It is both provocative and comforting...funny and poignant." —Bernardville News. "A sprightly family affair...bright and salty..." —Variety. "Provocative and amusing...a skillfully written play in which the truth about the behavior and the interior lives of these characters is a shimmering image that continuously evolves..." —Home News Tribune. "Charming, witty, freshly minted and hep..." —Time Off. **THE STORY:** Unlike most women on the dim, mysterious side of sixty, Clare Gardiner gets a second chance. When her domineering husband dies, Clare's sister, Myra, wants to take over where he left off, but Clare resists and sets out on a journey to find the missing person she was meant to be. Without her knowing, Sam, a volunteer chaplain whom she met in the hospital when her husband was ill, follows her to Venice. There they defy one of the most powerful taboos in our society. They fall in love—an older woman and a much younger man! Sam tries to convince Clare that age makes no difference, and she begins to believe him. She writes effusive emails to Myra and her daughter, Caroline, but she never confesses that Sam is traveling with her. In Florence she begins to indulge her other passion—painting—and Sam becomes so insanely jealous of her painting and her teacher that Clare sends him home. While she continues her travels alone, Sam accepts the overtures of Caroline and Myra at home. Caroline is attracted to Sam, and Myra enjoys playing cupid to their match. Neither of them knows of his relationship with Clare. Upon Clare's return she realizes the damage her dishonesty has done. Caroline has fallen in love in Sam, and Myra has provided funds for his college education. When Sam sees Clare again, he knows that he cannot go through with a marriage to her daughter, and he runs off with Myra's money. Caroline chooses to have the child he has left her with, and the two sisters are united in their enchantment with the baby. 1 man, 3 women. **UNIT SET. FEE: \$75 per performance.**
ISBN: 978-0-8222-2211-8 **\$7.50**

5 CHARACTERS

AFTER THE QUAKE. DRAMA. Based on "Honey Pie" and "Superfrog Saves Tokyo" from the novel *after the quake* by Haruki Murakami, adapted for the stage by Frank Galati. "Both resonant and evocative of the fissions of our age." —Variety. "A cleverly woven one-act meditation on human powerlessness...timeless and universal." —Talkin' Broadway. "A mesmerizing 100-minute theater piece...filled with plenty of humor and whimsy." —Chicago Sun-Times. "Galati—who marries theater and storytelling in the form of lively, descriptive narration—expertly integrates both tales." —Daily Herald. "The outstanding achievement here is Galati's adaptation: It manages to retain Murakami's lyricism...while bringing it to mesmerizing life for the stage." —Windy City Times. **THE STORY:** In this adaptation of two of Haruki Murakami's brilliant short stories, Tony Award-winning director Frank Galati has fashioned an enchanting and deeply moving play that follows the lives of characters struggling with the aftermath of the 1995 earthquake in Kobe, Japan, that nearly destroyed the city. Rich in dreamlike imagery and haunting in its evocation of survival in the wake of terrible disaster, *AFTER THE QUAKE* makes masterful use of storytelling to reveal and explore our primal fears. 3 men, 2 women. **UNIT SET. FEE: \$75 per performance.**
ISBN: 978-0-8222-2225-5 **\$7.50**

BACK OF THE THROAT. BLACK COMEDY. Yusef El Guindi. "...[a] brilliant and sinewy new play." —The New Yorker. "*BACK OF THE THROAT* could be the post-9/11 play we've been waiting for: the sum of all our domestic fears, played for uneasy laughs and piercing dread." —NY Newsday. "*BACK OF THE THROAT* plays like a section of the U.S. Patriot Act as dramatized by David Mamet and Franz Kafka." —American Theatre Magazine. "...chillingly plausible vision...captures the Strangelovian logic of feds as well as the more subtle paranoia that afflicts us all." —Seattle Weekly.

"Wickedly funny...surely to be remembered as a valuable contribution to the post-9/11 canon of plays." —New City (Chicago). "BACK OF THE THROAT is a must see for anyone who loves good theatre..." —Gay Chicago Magazine. **THE STORY:** Sparkling with intelligence and humor, BACK OF THE THROAT is the tale of an apparently friendly visit by two government officials, which soon devolves into a full-blown, no-holds-barred probe. Khaled, an Arab-American writer and the focus of their inquiry, finds himself, to his astonishment, suddenly accused of possible ties to terrorists. As the interrogation proceeds, the officials reveal their evidence, but is it evidence? Or have innocent events been distorted through the lens of paranoid suspicion? As the situation turns increasingly surreal, and the menace to Khaled increasingly real, the question of what it means to be an American takes on a very personal and charged significance. An enthralling and ultimately chilling black comedy, BACK OF THE THROAT confronts bureaucratic euphemisms like "person of interest" and "extraordinary rendition" with the frightening reality they seek to obscure. 4 men, 1 woman (doubling, flexible casting). **INTERIOR. FEE: \$75 per performance.**
ISBN: 978-0-8222-2185-2 **\$7.50**

DURANGO. DRAMA. Julia Cho. "A tender-hearted production." —NY Times. "Cho displays a balance and compassion that's Chekhovian...a writer at the top of her game." —Village Voice. "A marvelously unvarnished, unapologetically small slice of memories, lies, and all else we call family." —BackStage. "Cho's writing is magnificent...the most emotionally shattering play I've seen all year." —nytheatre.com. **THE STORY:** To the outside world, the Lee boys look perfect: Isaac is on track to be a doctor, and his younger brother, Jimmy, is a champion swimmer. But when their widowed father, Boo-Seng, decides to take them on a road trip to Durango, Colorado, the carefully constructed facades of all three begin to crack. As they near their destination, tempers flare, old wounds reopen and secrets are revealed. DURANGO is the story of a man who sacrificed everything—a home, a country—for the American Dream, and whose sons must now grapple with the consequences of that choice. 5 men (doubling). **UNIT SET. FEE: \$75 per performance.**
ISBN: 978-0-8222-2217-0 **\$7.50**

GULF VIEW DRIVE. DRAMA. Arlene Hutton. "Exquisitely quiet, gently reaching...Ms. Hutton knows how to weave the epic and the incidental with the lightest and least obtrusive thread." —NY Times. "The *Nibroc Trilogy* will appeal to audiences hungering for 'event theater' that eschews flashy effects, demanding instead a long-term commitment to deserving characters caught up in trying circumstances...Hutton has done a remarkable job." —Variety. "An undeniably moving portrait of a changing America in mid-century. Compassionate, intimate...Evokes the small triumphs, defeats, and epiphanies found in Horton Foote's work." —nytheatre.com. "Hutton's people are so real, bewildered and strong, and her dialogue so clipped and natural, that the familiar dilemmas are powerful." —CurtainUp. "Fine storytelling...Hutton is skilled at combining wry humor with pathos. She imbues her characters with faults, certainly, but is artful at making their lives believable." —BackStage. "A script that's both comical and moving. Hutton's characters are formed so fully...They're as funny, as exasperating and as problematic as people in real life." —Orlando Sentinel. **THE STORY:** GULF VIEW DRIVE is the third play in Arlene Hutton's *Nibroc Trilogy*—the trio of Hutton's plays that began with *Last Train to Nibroc* and continued with *See Rock City*. In the first two plays, a young pair of Kentuckians named May and Raleigh meet, fall in love, marry and try to reconcile marital expectations and their opinionated mothers-in-law. In GULF VIEW DRIVE, the time frame has moved from World War II to 1953, and May and Raleigh have moved to Florida, where the crush of dreams, families and the turbulence of events just outside their door threaten their comfortable life. Their dream house shrinks as relatives descend, further testing the couple's love in this glimpse of life in the 1950s, as they make unconventional decisions in a changing world. 1 man, 4 women. **UNIT SET. FEE: \$75 per performance.**
ISBN: 978-0-8222-2250-7 **\$7.50**

THE HOUSE IN TOWN. DRAMA. Richard Greenberg. "Greenberg deserves acclaim for writing sensitively about time and how it passes...he once again shows us a world on the brink of upheaval and populates it with characters who greet it, or fret about it, with relentless eloquence." —NY Magazine. "An expert mixer of light comedy with dark dramatic strains, here [Greenberg] reverses the recipe, edging gingerly into the fraught realm of Strindberg or Ibsen." —Broadway.com. "HOUSE substantiates Greenberg's talent for creating dazzling dialogue and intriguing characters full of quirks to enhance the theatricality of the story he's telling." —CurtainUp. "Greenberg's work takes place inside forever indeterminacy...The skill of the writing constantly holds your interest..." —Village Voice. **THE STORY:** The time is New Year's Eve, 1929. In an elegant New York brownstone on "Millionaire's Row" (West 23rd Street between 9th and 10th Avenues), Sam Hammer, a Jewish department store tycoon and his non-Jewish wife, Amy,

bid their last few guests farewell with a parting wish: "A better year ahead." But, as that pivotal year begins, the shadow of the enormous London Terrace apartment complex under construction looms over their home. The shadow also portends Wall Street's impending collapse, and the growing strain upon the Hammer's marriage. Though Amy and Sam seem devoted to each other, their marriage has been childless, leading to a "what's-the-point" abandonment of sexual relations. The looming Great Depression is likely to put a crimp in the lavish lifestyle of the Hammers and their friends—just as the rapidly rising giant London Terrace apartments across the street is about to rob their house of much of its light. 3 men, 2 women. **UNIT SET. FEE: \$75 per performance.**
ISBN: 978-0-8222-2180-7 **\$7.50**

LOVE-LIES-BLEEDING. DRAMA. Don DeLillo. "An articulate exploration...several poignant ironies become intertwined with the life-ending debate at hand." —Variety. "Hauntingly beautiful...DeLillo is a wordsmith whose language sings with such seemingly effortless beauty and truth." —Chicago Tribune. "DeLillo gives us a weave of meditative monologues and scenes...an exquisite piece of writing, splendidly rendered...compelling." —Chicago Sun-Times. "Merciless, meticulous writing...The language traps anguish in frozen, formal diction...chock-full of resonant metaphors and poignant exchanges." —Chicago Reader. "LOVE-LIES-BLEEDING [is] an austere consideration of how enlightened humankind tries to assert primacy over forces beyond its control...profound." —Washington Post. "Boasting laconic yet liquid dialogue, DeLillo asks a stirring, unanswerable question without tarnishing it with sentimentality." —Orlando Weekly. **THE STORY:** LOVE-LIES-BLEEDING focuses on the last years of a free-spirited artist, now left invalid after a second stroke. His estranged son, wife and ex-wife struggle over the ultimate question: How do they let him die with dignity? As DeLillo masterfully tackles the ethics of their decision, he amplifies what it truly means to be alive. 3 men, 2 women. **INTERIOR. FEE: \$75 per performance.**
ISBN: 978-0-8222-2213-2 **\$7.50**

A SONG FOR CORETTA. DRAMA. Pearl Cleage. "Pearl Cleage's A SONG FOR CORETTA, a lovely, image-soaked testament to the civil rights icon seen through the random eyes of a handful of fictional mourners who have lined up to say goodbye to the beloved Mrs. King...brims with wit, personality and life-affirming energy." —Atlanta Journal-Constitution. **THE STORY:** On February 6, 2006, people began lining up at dawn outside of Atlanta's Ebenezer Baptist Church to pay their respects to the late Mrs. Coretta Scott King, widow of Dr. Martin Luther King, Jr., whose body lay in state in the small sanctuary. By mid-morning, the crowd wound down the street and around the corner of the old red brick building. People of all ages stood patiently for hours, waiting to say goodbye. Sometimes they murmured to each other quietly. Sometimes they shared memories of Mrs. King's extraordinary life and expressed sorrow at her passing. When a cold rain began to fall at sunset, those who had thought to bring umbrellas shared them with those whose resolve was the only thing not dampened by the drizzle. At close to midnight, the crowd had dwindled to a determined few. The five fictional characters in this play are at the end of that long line of mourners. 5 women. **EXTERIOR. FEE: \$75 per performance.**
ISBN: 978-0-8222-2239-2 **\$7.50**

TEMPODYSEY. COMEDY. Dan Dietz. "Mr. Dietz's postmodern fairy tale—Homer meets the Brothers Grimm and Stephen Hawking—is laugh-out-loud funny yet strangely moving...Get in on the fun, but be sure to buckle your seat belt. This is one wild ride." —NY Times. "The playwright uses temping, astronomy and poultry farming as an allegory for the feeling we can't outrun ourselves and the energetic fates which seem to follow us, no matter how hard we may strive to change or escape them. Hence the title of Dietz's work: Whether we are temps or not, we each at some point feel our lives are some sort of Olympian test, an odyssey that we have no control over. Dietz has just dressed up the age-old question a bit with talking corpses, sage-like temp goddesses and a graphic description of how one skillfully and painlessly kills chickens by hand. It all makes for some great fun, especially if you can identify with dysfunctional work environments, insecure and bullying bosses and the desire to occasionally go postal on your co-workers." —CurtainUp. "Dan Dietz has written an amazing play. Following a temporary office worker named Genny through her first and only day in a new office, Dietz jumps back and forth in time and from one coast (Atlanta) to another (Seattle—the anti-Atlanta), touching on themes of work, family, the virtual reality of the Internet, and our relationships to death, time, and the market economy...His characters often speak in alliterative, frighteningly beautiful, poetic dialogue and then, suddenly, switch to monosyllabic one-liners that sting with comic perception." —Austin Chronicle. "Malevolently funny, unceasingly inventive and ferociously smart." —Austin American-Statesman. **THE STORY:** "It wasn't me. It was the black hole." With these words, a temp worker named Genny launches

us on an epic, fantastical journey through corporate America, Appalachia, astrophysics and beyond. **TEMPODYSEY** tells the story of a young woman who's convinced she's the goddess of death. Fleeing the imminent creation of a black hole on one side of the country, she lands smack in the middle of a bomb manufacturing company on the other. Her only hope lies in the unlikely guise of a nameless temp who considers himself immortal. Can he help Genny cast off her dark mythology once and for all? Or will she explode, taking all of downtown Seattle with her? Dan Dietz melds the absurdity of contemporary cubicle life with the epic poetics of Greek mythology, and the results are hilarious, horrifying and ultimately uplifting. 3 men, 2 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2231-6 **\$7.50**

A WEDDING STORY. COMEDY/DRAMA. Bryony Lavery. "Funny, frank and churning by turns, this struck me as a lyrical play about the unlyrical business of coping when real life knocks on the door." —Daily Express (London). "A play that soars...Wonderful." —Guardian (London). **THE STORY:** Taking her place in church among the usual screaming babies and half-whispered vows, little does Sally know that she is about to find love herself. Meanwhile at home, her devoted parents face the toughest challenge of their marriage, as the aging process takes its toll with devastating effect. As wedding bells ring in their ears, the entire family is brought face to face with the meaning of true love and commitment in an age of brief encounters and one-night stands. **A WEDDING STORY** is a comedy of wedding days and lifelong responsibilities, told with great wit and flair by one of Britain's most distinctive writers. 2 men, 3 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2232-3 **\$7.50**

YEMAYA'S BELLY. DRAMA. Quiara Alegria Hudes. "The writing continually blooms with poetic turns and illustrative stories...Hudes' literary flourishes are splendid...Hudes' ties-that-bind, circle-of-life ruminations bear beautiful fruit." —Washington Post. "It entertains us and shows us the power of the human spirit." —Times Record. "Rhythm and cultural texture are the real stars of this production, and Hudes' script is a recipe for stagecraft of the most energetic and whimsical flavors." —Portland Phoenix. **THE STORY:** A Cuban boy is born into a humble farming family, but after his first taste of cold Coca-Cola, he dreams of a world beyond his family's meager acre. Naively yearning to meet the "President of America," the play follows his epic journey into manhood and materialism, from farm, to city, to a raft sailing to the New World. 3 men, 2 women (doubling). UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2195-1 **\$7.50**

6 CHARACTERS

ALL THAT I WILL EVER BE. DARK COMEDY. Alan Ball. "A slick entry concerning the futile search for connection. Alan Ball's dialogue rings with acerbic commentary." —NY Times. "Fascinating...Alan Ball knows how to build a scene and how to make his sentences pop." —The New Yorker. "A rock-solid ensemble that constantly dazzles." —Village Voice. "Thoughtful and provocative." —NY Post. "If you liked *Six Feet Under*, GO!" —Wall Street Journal. **THE STORY:** Creator of HBO's Emmy Award-winning *Six Feet Under* and the Academy Award-winning screenwriter of *American Beauty*, Alan Ball's **ALL THAT I WILL EVER BE** is a darkly funny tale of cultural provocation and our eternal search for belonging as seen through the relationship of two young men in contemporary Los Angeles: Dwight, a privileged native Angeleno, and Omar, an enigmatic immigrant from the Middle East. 5 men, 1 woman. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2230-9 **\$7.50**

AND THE WINNER IS. COMEDY. Mitch Albom. "I suppose it is always a worthwhile thing to be reminded about mending relationships and getting right with God before it is too late. But it is truly a rare and special thing to have such a reminder included in one of the funniest plays I've ever seen." —Detroit Monitor. "WINNER shares with Albom's bestselling *Morrie* and *The Five People You Meet in Heaven* the subject of life and the lessons it teaches." —LA Times. "Think *It's a Wonderful Life*...But Albom's version offers a fresh, funny twist. Look for plenty of digs at Hollywood, the movie business, lengthy awards shows and celebrity egos...Much of the humor is rooted in ridiculous truth." —Oakland Press. "...takes on considerable emotional heft and poignancy, and Albom achieves a fitting end that is simultaneously inevitable and surprising. Albom also, throughout the play, offers up a good deal of bright, cynical humor." —Ann Arbor News. **THE STORY:** **AND THE WINNER IS** tells the comic story of Tyler Johnes, a self-obsessed movie star, who is finally nominated for an Oscar, then dies the night before the awards. Outraged at his bad luck and determined to know if he wins (even though he's dead), he bargains with a heavenly gatekeeper to return to earth for the big night. Along the way, he drags his

agent, his acting rival, his bombshell girlfriend and his ex-wife into the journey, in a wildly twisting tale of Hollywood, the afterlife, and how we are judged. 3 men, 3 women. INTERIORS. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2221-7 **\$7.50**

CHICKEN. COMEDY/DRAMA. Mike Batistick. "The men and women who populate contemporary relationship dramas tend to belong to a specific demographic, and when they quarrel, they do so on pale sofas and sea grass rugs. Their minds may be cluttered—with unruly dissatisfaction, with upper-middle-class regret—but their rooms have the air of 100 oxygen tanks. [The set of **CHICKEN**] inflicts a certain stifling anxiety right away...the set is a tiny, cramped apartment full of the mess of people who must worry about money. Mr. Batistick renders his metaphors in the thickest available chalk, but the story itself is as moving as the jump over the class divide is rare." —NY Times. "**CHICKEN** follows the self-destructive Wendell as he tries to eat himself to death and save his family from poverty and humiliation at the same time. The trouble with Wendell's mission is that he has, in his own words, 'a big, weird family.' For example, Floyd isn't Wendell's brother, but he might as well be, given the way the two men fight, and the sacrifices Wendell is willing to make for him. Wendell doesn't owe Floyd's estranged wife anything, but he's willing to give her money behind Floyd's back to help take care of their kids. He's selfless, but in the world of Batistick's play, that's a death sentence...Floyd is a simpler animal: He takes what he wants, whether it's a place on Wendell's couch or a night in his bed. Though he's unemployed and lazy, he still tries to defend his friend—a holdover from their shared childhood in an orphanage. Floyd will always survive, but he hates his self-interest so much that his protective, manipulative relationship with Wendell seems like both penance and sin...Though he puts them in a cramped, cluttered apartment in the Bronx, Batistick's odd working-class Catholics are exploring new territory." —NY Newsday. "There's a gritty, street-smart humor in Mike Batistick's play about three neighborhood pals—and one unhappy spouse—who end up grooming a sickly rooster for an illegal cockfight in the Bronx." —The New Yorker. "New York life is at the heart of the saucy but tender comedy wrapped around the fighting rooster. The bird wins money for a financially strapped family while its handlers try to patch up emotionally and sexually tattered lives." —A.P. **THE STORY:** Wendell's wife, Lina, is pregnant. His wayward best friend, Floyd, sleeps nightly on their couch. And as if things aren't stressful enough, he's under constant pressure to "father" his messed-up neighbors in the Bronx. In an effort to get some money together, Wendell takes in a rooster to train for an illegal cockfight. As they discover that training a bird for a death match in Washington Heights is not for the faint of heart, this dysfunctional family comes to blows before the fight ever takes place. In this devilish comedy, playwright Mike Batistick investigates power, community and loss, and searches for grace in the most unlikely places. 4 men, 2 women. INTERIOR. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2248-4 **\$7.50**

DEFENDER OF THE FAITH. DRAMA. Stuart Carolan. 2005 winner of the George Devine Award. "The writing achievement of this play is beyond intelligence, indicating an artist at work untroubled by contemporary notions about lines between politics and art." —Irish Times. "...a marvelously charged and emotionally intense and menacing drama...a deeply impressive debut by Carolan and a triumph for all concerned...shows how the wounds of war scar the victors as deeply as the defeated." —Irish Examiner. "This frightening play should be required viewing." —Sunday Independent (London). "...triumphantly unflinching theatre overflowing with honest complexity and bewildered sadness." —Evening Herald (London). "The men and even the young boys are all sharpened to flint by the ongoing struggle being waged over Northern Ireland's fate in Stuart Carolan's forceful drama set in 1986." —The New Yorker. "...by writing a compact, ninety-minute play with only a handful of characters, Carolan gets right to the heart of the Irish conflict: how it ripped apart families—physically and emotionally—for most of a century" —TimesSquare.com. "The opening scenes build crackerjack suspense. With a few subtle touches, the relationships between the characters feel dangerous. It's chilling, for instance, when Irish Republican Army soldier JJ, chatting with Father at a kitchen table, compares the intelligence of pigs and humans." —Variety. **THE STORY:** In **DEFENDER OF THE FAITH**, Stuart Carolan's debut play, an IRA family living in rural Armagh, Ireland, in 1986 come apart under the immense strain put on them when an IRA interrogator visits determined to find the informer in their midst. The father, his grown-up son, Thomas, and a long-serving farm hand, Barney, all fall under the suspicion of the menacing JJ from Belfast. The family's isolated farm becomes the setting for the frightening disintegration of the relationship between Thomas and his father as the pressure of the investigation and its results reopen the wounds of the already damaged family. **DEFENDER OF THE FAITH** is blackly comic and chillingly real, with an atmosphere taut with menace. 5 men, 1 boy. INTERIORS/EXTERIORS. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2244-6 **\$7.50**

FLAG DAY. DRAMA. Lee Blessing. "...a raw-edged, cringe-inducing exercise in good old-fashioned theater of cruelty...FLAG DAY is a frank, powerful, insightful, commentary on the still-poisoned status of race relations in this country...Unexpectedly balanced and provocative, FLAG DAY will have audiences peering deeply into their own souls long after they have left the darkened theater." —Washington Times. **THE STORY:** A play in two parts, FLAG DAY examines white/black relations in our society with an unblinking eye. The first play, GOOD, CLEAN FUN, is a darkly funny office comedy pitting two workers—one black, one white—against each other as they try to complete a high-pressure project. The office racism intensifies as we learn that one of them has stolen the other's wife. (2 men.) The second, DOWN AND DIRTY, evokes recent white-on-black and black-on-white killings in the American South. In a style poised carefully on the edge of absurdism, we discover a man dying in a car's windshield as people argue over whether or not to save him. (3 men, 1 woman) 5 men, 1 woman. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2204-0 **\$7.50**

FOOD FOR FISH. COMEDY. Adam Szymkowiak. "...fabulously weird and weirdly fabulous...the reconsidered stereotypes and unexpected observations keep coming." —NY Times. "...a smart, well-done play...Catch it before it's gone..." —nytheatre.com. **THE STORY:** Bobbie drops the pages from his novel into the Hudson River. They tell the story of three sisters: Sylvia, a reporter, Barbara, an agoraphobe (played by a man in drag), and Alice, a scientist with a plan to isolate and eliminate the gene for love. The three sisters are going to have to bury their father—when they get around to it. His coffin has been sitting in the living room for a year now, and he's starting to smell. Meanwhile, Bobbie goes out each night kissing strangers, and Sylvia goes out each night looking for Bobbie. A story of unrequited love, missed connections and a novel in a bottle. 2 men, 4 women (doubling). UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2198-2 **\$7.50**

THE HIDING PLACE. COMEDY. Jeff Whitty. **THE STORY:** When Myra, an aspiring playwright and waitress, meets Karl, a well-regarded (and married) novelist, a romantic and imbalanced relationship begins. As their exchanges move beyond letter-writing to the beginning of an affair, Karl drops Myra, who then turns their letters into a barely fictionalized comedy—and the play's leading actor is Karl's unsuspecting best friend. On opening night, the relationship becomes public and, for everyone in Karl and Myra's radius, the world turns on its end. Jumping back and forth in time during seven years of Manhattan life, THE HIDING PLACE satirizes the world of art, letters, and theatre—and pays heed to the thwarted passion that dwells in the hearts of their creators. 3 men, 3 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2243-9 **\$7.50**

A PLACE AT FOREST LAWN. DRAMA. Luke Yankee and James Bontempo, based on the one-act play *Save Me a Place at Forest Lawn* by Loree Yerby. "Yankee and Bontempo cleverly interweave a slew of issues around death and dying with a cohesive dramatic arc between mother, son, and best friend, producing a tapestry in which forgiveness brings a final peace." —Variety. "Surprises appear from every corner of the stage, as the six characters are rattled, shaken loose, closed down, split wide-open, pieced back together with biting words, sliced humor, gentility, loyalty, and love. Guaranteed to spark discussion, as well it should; guaranteed to stretch some minds and imaginations, as well it should; the characters won't soon be forgotten, with their brisk humor, and honesty that walks hand in hand with misunderstood deception...A PLACE AT FOREST LAWN will have you smiling, and laughing while your brain is saying 'Whoa, let's run that by one more time.'" —Colorado Backstage. "A glorious comedy about the reunion of a career-obsessed son with his mother at a rest home filled with delightful, cleverly realized characters." —Desert Post Weekly. **THE STORY:** Friendship is the tie that binds in this bittersweet and candid look at remembered love, forgotten promises, living with choices and dying with dignity. A PLACE AT FOREST LAWN follows the journey of discovery, peace and ultimate reconciliation taken by Clara, a cantankerous old lady, and her devoted best friend, Gertrude. As Clara comes to terms with the choices she has made in her life, she must confront Jack, her estranged son. She and Gertrude also encounter an impressionable young priest, their stoned-out, fun-loving driver and an aged movie actor who still has an eye for the ladies as well as his own version of the truth. After receiving a bill for an expensive mausoleum, Jack comes back to town expecting his mother to be dead, only to find her very much alive. He stays for a few days to work out her affairs, but their close physical proximity fuels age-old tensions and causes deeply buried secrets to come to light with painful results. Gertrude searches for a meaningful existence at this stage of her life and becomes part of a volunteer program at the hospital, but that too has its consequences. Each character comes to realize their own personal truth while attaining an understanding of those they love...but not without a price. A

PLACE AT FOREST LAWN surprises with humor, comforts with insight and charms with intriguing characters. On a simple unit set where subtle lighting, smart dialogue and dynamic acting deliver emotional revelations, this vibrant play peels back layers to reveal the essential truths of life. For every child and parent, A PLACE AT FOREST LAWN encourages us to simply be there for each other, no matter what age. 4 men, 2 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2200-2 **\$7.50**

PURE CONFIDENCE. DRAMA. Carlyle Brown. "One surefire crowd-pleaser." —NY Times. "The gem of the Humana 2005 Festival." —CurtainUp. "Rollingly accomplished, [PURE CONFIDENCE] pulls no punches...Complex, funny and with appeal for audiences of all stripes...has a big juicy vision, a stylistic verve and a credible story that supports its ideas." —Variety. "Ironic, warm and fully engaging...takes the audience on a stimulating ride...Brown navigates complicated emotional territory with restraint and humor...By presenting those truths as part of his characters' cultural experience, Brown bonds them to the audience in a shared history that cannot be ignored." —Louisville Courier-Journal. **THE STORY:** The high-stakes world of Civil War-era horse racing is the stage for this riveting drama of slavery and Reconstruction. Both Simon Cato, a smart, cocky 'colored' jockey, and his horse, Pure Confidence, are owned by Colonel Wiley Johnson. Cato uses his wits and his championship winnings to buy his and his wife's freedom. But the Civil War changes everything, and the passage of time doesn't bring Cato the success he expects in this surprisingly funny, daring and emotionally moving look at the complexity of race, humanity, love and dignity in the second half of the nineteenth century. With a vivid backdrop of fast horses, gritty racetracks and high-stakes betting, PURE CONFIDENCE is an extraordinary tale of human triumphs and failings that explores the true meaning of freedom. 4 men, 2 women (doubling). UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2206-4 **\$7.50**

REGRETS ONLY. COMEDY. Paul Rudnick. "One of the funniest quip-meisters on the planet...the temptation is to quote as many of those one-liners as space allows..." —NY Times. "Hilariously witty...Rudnick's script is ripe with jokes at the expense of the upper class—taking pokes at plastic surgery, designer fashion and charity functions." —Show Business Weekly. "A devastatingly accurate political and social satire." —BackStage. "As stuffed with riotous Rudnickisms as my mother's pastries were with sugar and calories." —CurtainUp. "Paul Rudnick, ever the stylish and witty playwright, pressed foot to pedal on his imaginative overdrive to see how far it would take him into his new comedy and it seems to have taken him into an elegant terrain." —Playbill.com. **THE STORY:** This comedy of Manhattan manners explores the latest topics in marriage, friendships and squandered riches. The setting: a Park Avenue penthouse. The players: a powerhouse attorney, his deliriously social wife and their closest friend, one of the world's most staggeringly successful fashion designers. Add a daughter's engagement, some major gowns, the President of the United States, and stir. 3 men, 3 women. INTERIOR. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2223-1 **\$7.50**

THE WELL-APPOINTED ROOM. DRAMA. Richard Greenberg. "A verbal dish made with some high-end ingredients...[and] brilliant bons mots." —NY Times. "THE WELL-APPOINTED ROOM contains its own distinctive mix of Greenberg's trademark heart, humor and philosophy...a gentle, thoughtful, and philosophical comedy-drama." —Talkin' Broadway. "A provocative exploration of time using the shattering events of 9/11 as the dividing point between a stable secure time and the fearful unpredictable future." —Talk Theatre in Chicago. "An exploration of mood and emotion...THE WELL-APPOINTED ROOM boasts Greenberg's signature well-spoken wit plus the sort of stylish verbal set pieces that actors and audiences love." —TheaterMania.com. "We willingly take the roller coaster ride...the kind of show that people will enjoy seeing...it will lead to discussion and leave some of its secrets hidden from easy interpretation." —BroadwayWorld.com. **THE STORY:** In one well-appointed room in New York City, two couples struggle with urban anxiety. The play is comprised of two one-act plays. The first, NOSTALGIA, takes place in a New York City apartment. The second, PROLEPSIS, resolves itself in the same apartment in the following year. Central to this exploration of time are the events of September the 11th, 2001. The husband and wife of NOSTALGIA recapitulate the American experience at the moment of tragedy. The playwright, our representative of the optimistic American, is cooking the perfect breakfast on the perfect morning. His wife enters the room and proceeds to explode their perfect day. She dismantles her husband's confident narrative and identifies the childhood recollections chronicled in his plays as mere "nostalgia." The couple in PROLEPSIS, Mark and Gretchen, met at a bus stop. Their happy courtship, their marriage, their welcome pregnancy are breezily narrated by Mark who represents the new American, post 2001. Everything is perfect until Gretchen goes for a walk and meets another

er kind of man. This encounter disrupts the couple's sunny narrative and forces them into "prolepsis"—an uncertain future that seems to have already been lived. 3 men, 3 women. INTERIORS. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2191-3 **\$7.50**

7 CHARACTERS

MEMORY. DRAMA. Jonathan Lichtenstein. "...compelling drama...an impressive achievement..." —NY Times. "...[a] searing, absolutely splendid new play by Jonathan Lichtenstein..." —BackStage. "We fall head first into the compelling tales and their tragic conclusions...Lichtenstein's drama—part historical, part political—gains the ability to deliver a theatrical blow that sends us reeling..." —Village Voice. "Lichtenstein writes trenchant scenes of direct confrontation and dialogue uncluttered with poetic obfuscation. The play's conflicts and resolutions are painful in the extreme and there is, in the end, no release from them and no relief to be found in false memory." —Variety. "...[an] aching and complex piece..." —TheaterMania.com. "An innovative thought-provoker that draws in the audience and enthralls..." —Jewish Telegraph, (UK). "An astounding piece of drama..." —Metro (UK). "Utterly absorbing, emotionally powerful..." —Stage (London). "A masterly dramatisation of the power and frailty of memory..." —Western Mail Cardiff (UK). **THE STORY:** MEMORY explores how we choose to remember events and the consequences of those choices. We are introduced to a group of actors in the rehearsal room with their director. They take us to East Berlin in 1990 just as the wall has come down. A young man arrives at the flat of his grandmother with awkward questions about the past. Meanwhile, a generation later, the Israeli security barrier is going up. The past and present are explored in a series of compelling scenes, and memories are challenged in the search for the truth. MEMORY is an intimate exploration of division, destiny and recollection. 6 men, 1 woman. OPEN STAGE. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2249-1 **\$7.50**

THE PAIN AND THE ITCH. COMEDY/DRAMA. Bruce Norris. "The best new play in many a season. There are heady, farcical peaks to this comedy that approach the manic genius of Preston Sturges. But Mr. Norris' real target is that great sentimental sham, the idealized American family." —NY Observer. "One of the most satisfying theatrical events available today...Norris writes with a mind that is attuned to the blindness that passes for a shared vision among the emotionally smug and upwardly mobile." —The New Yorker. "A smashing new satire...Norris' uncompromising, capably crafted cockfight all but leaves blood on the stage." —Time Out (Chicago). "Playgoers hungry for smart, vicious drama will feel like an itch has been scratched." —Time Out. **THE STORY:** With a young daughter in serious need of attention and a ravenously creature possibly prowling the upstairs bedrooms, what begins as an average Thanksgiving for one privileged family unravels into an exposé of disastrous choices and less-than-altruistic motives. **THE PAIN AND THE ITCH** is a scathing satire of the politics of class and race, a controversial, painfully human examination of denial and its consequences. 3 men, 3 women, 1 girl. INTERIOR/EXTERIOR. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2205-7 **\$7.50**

SATELLITES. DRAMA. Diana Son. "The marvel of SATELLITES...is how effortlessly each of these elements echoes and enhances the others. There are no clean lines between the psychological and the social. And while Ms. Son...creates dialogue with sitcom zing and sting, she also explores language's limitations in dealing with the world in transition...She is to her generation of urbanites what the young Neil Simon was to his: a chronicler of the singular pleasures and perils of life in New York City." —NY Times. "This is an engrossing, unpredictable and believable portrait of people we think we know too well...[Son] has a voice the theater needs. It is familiar and new at the same time." —NY Newsday. "SATELLITES is a rich and rewarding play that seems written with its ending in mind. If that sounds like criticism, it isn't. It's actually a tip of the hat to a craftsman who knows how to construct a work of art out of the mess of life." —Talkin' Broadway. **THE STORY:** New parents Nina and Miles, an interracial couple, move into a transforming neighborhood in Brooklyn. They have a new house, a new baby, and only one of them has a new job. (Hint: It's not Miles). Old friends and new strangers come into their lives, testing their instincts on whom to trust and why. Hilarious and heartrending complications ensue around questions of parenting, racial identity, community and the way we live. 4 men, 3 women. INTERIOR. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2227-9 **\$7.50**

SIX YEARS. DRAMA. Sharr White. "This is theater at its thought-provoking, affecting best." —Newsweek. "A wrenching look back at twenty-four years of post World War II America...extremely well-written, serious slice-of-life drama." —CurtainUp. "The resonance for White's audiences

has been evident...several characters are at the darkening intersection of this drama that some have remarked has the bearing of an Arthur Miller play." —CNN.com. "A beautiful character study and an intriguing look at life and relationships evolving through time...Grade: A." —Cincinnati CityBeat. "...Sharr White's riveting SIX YEARS devastatingly demonstrated the lingering damage of war in those who fight." —The Miami Herald. "...easily one of the most compelling dramas to come out of the Humana Festival of New American Plays in recent years." —Lexington Herald Leader. **THE STORY:** It is 1949 when Phil Granger finally reappears in the small Missouri town he left six years earlier for the unspeakable horrors of World War II. His wife, Meredith, is there to meet him, put him back together...and keep him home. In five scenes spanning twenty-four years of Postwar life, Sharr White takes us on an intimate journey to an unspoken side of the Greatest Generation, chronicling Meredith and Phil Granger's struggles to survive together through the boom of the 1950s, the hope and unbearable losses of the 1960s, and the resounding search for redemption following the Vietnam war. 4 men, 3 women. INTERIORS. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2215-6 **\$7.50**

8 CHARACTERS

THE FURTHER ADVENTURES OF HEDDA GABLER. COMEDY. Jeff Whitty. "Hedda Gabler, last seen prostrate on a couch with a bullet hole in her head, makes a surprising return in Jeff Whitty's sprightly new comedy...What's most satisfying to report is the way Whitty takes a premise that could easily have amounted to a revue sketch—a series of gags of diminishing returns—and transforms it with his giddy wit and fertile inventiveness into a genuine play." —LA Times. "Jeff Whitty's new play, THE FURTHER ADVENTURES OF HEDDA GABLER, is a valentine to dramatic literature, the creative process and the power of the imagination. But it's also a gleefully delirious, wildly imaginative ride that owes as much to *The Simpsons* and *The Wizard of Oz* as it does to Ibsen and Sophocles...This play never fails to stimulate, entertain, dazzle and move. If a universe of fictional characters truly does exist, Whitty's riffs will be sucking air for a very long time." —OC Weekly. "Breaking the fourth wall, Whitty celebrates the joys of theater, and if powerlessly watching her commit suicide in the umpteenth production of *Hedda Gabler* doesn't empower our heroine, it might just do so for some unsuspecting audience member gripped in the play's deceptive vise of laughter." —Orange County Register. "Jeff Whitty's irreverent and witty reinvention of Henrik Ibsen's most-possessed tragic figure Hedda Gabler in THE FURTHER ADVENTURES OF HEDDA GABLER...is wacky and poignant, a one-liner that becomes a thoughtful theater piece." —Hollywood Reporter. **THE STORY:** Beginning immediately after Henrik Ibsen's classic ends, THE FURTHER ADVENTURES OF HEDDA GABLER finds Hedda mired in an alternative hell: a place where death is only possible when a fictional character is forgotten by the real-life public. So what is one of drama's most famous suicides to do? After taking advice from helpful neighbor Medea, Hedda and her servant, Mammy, set out on a perilous quest to return to the imaginative furnace of their creation. Along the way, they meet characters from science fiction, Black feminist theater, TV cop shows, Biblical dramas, as well as a couple of wisecracking, self-hating gay characters from the 1960s. Once Hedda and Mammy arrive at their fiery destination, they face a heartbreaking truth about themselves, their creators, and the forces that make them eternal. 4 men, 4 women (doubling). UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2242-2 **\$7.50**

HOWARD KATZ. DRAMA. Patrick Marber. "Daring, personal and brave... There is much to enjoy in [this] kaleidoscope dream play." —Daily Mail (London). "Patrick Marber's new play, HOWARD KATZ, shows him slicing into new terrain, new experience, new tones...Marber takes Katz through a Lear-like existential storm in which his spirit expands even while his spirits sag." —Financial Times (London). "Mr. Marber's new play progresses [with] compact and dangerous style, like the best of Mamet...brutally funny." —NY Observer. "At times hilarious but often painful and shaming to watch...Impressive." —NY Theatre Wire. **THE STORY:** A middle-aged talent agent, who finds himself plunged into a mid-life crisis, realizes that he compromised his beliefs to stay in the show-business game. He wakes up on a park bench, gets mugged, and declares he wants to commit suicide—all within the play's first five minutes. Father, son, husband, brother, showbiz agent, fifty and furious, Howard Katz throws his life in the air to search for his soul. Patrick Marber traces the story of the mighty Katz through flashbacks, and what emerges is discomfiting vision of a man who has allowed his self-absorption to turn his life inside out. 6 men, 2 woman. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2252-1 **\$7.50**

LEVITTOWN. DRAMA. Marc Palmieri. "We don't typically quibble with Tolstoy, but are unhappy families really so different? Or are they rather like the endless rows of postwar homes that William Levitt built on Long Island? What seemed stable and well-intentioned is revealed as restrictive, slapdash, even claustrophobic. Striking exchanges...distinct characters..." —Village Voice. "A drama that'll send you screaming out of the family room. Interesting, mine-filled terrain..." [LEVITTOWN] reveals the damaging side of paternal love, reaching heights of agony that are painful to watch." —Time Out. "Palmieri's characters are quite full, and the details of gritty Long Island life come vividly alive through exacting detail and a naturalistic tone. The scenes with Richard are especially riveting, written with sharp, cutting dialogue that keeps you on edge." —BackStage. "A gripping, powerful play. Beautifully crafted, psychologically intriguing, and never predictable. Palmieri draws full characters with distinct personalities. The conventional and the unexpected mix regularly with very fresh results." —nytheatre.com. "Call him the Iago of Long Island. Palmieri's disquieting new play LEVITTOWN features one of the most compelling modern villains to grace the New York stage this year...a truly exhilarating theatrical experience." —OffOffOnline.com. **THE STORY:** When Kevin, the grandson of a World War II combat veteran, returns early from yet another college, he learns that his deeply troubled sister is about to be married. With renewed hope, he attempts to reconcile his family with the abusive father who left them years before. Amidst the thin walls of their Levittown home, the members of this beleaguered family are forced to confront a concealed history, the self-destructive nature that has plagued them for generations, and the failure of faiths onto which they have desperately held. 6 men, 2 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2189-0 **\$7.50**

RIDICULOUS FRAUD. COMEDY. Beth Henley. "Ms. Henley shows how comedy at its best can heighten reality to illuminate the landscape of existence in all its mean absurdity." —NY Times. "Outrageous, funny, pathetic, and, as you may suspect from the title, fraudulent, these people are extracted from the fertile mind of a playwright who won the Pulitzer and the New York Drama Critics Circle Award for Drama in 1981 for *Crimes of the Heart* (subsequently released as a film in 1986). Henley filters her delectably skewed view of Southerners with a unique flair for instigating the improbable but possible. She continues in the poignantly comical vein that made some of her other plays (*The Miss Firecracker Contest*, *The Wake of Jamey Foster*, *The Debutante Ball*, and *Impossible Marriage*) so irrepressibly endearing." —CurtainUp. "It's a pleasure to again hear the sounds of Henley's distinct comedic voice, a deceptive lilt that often masks a deeper, darker side." —A.P. "Endowed with richly quirky characters, elegant writing and human behavior both funny and dark, FRAUD shows Henley at her best." —Hollywood Reporter. **THE STORY:** A disastrous New Orleans wedding rehearsal dinner is the latest in a series of unfortunate events that befall the Clay brothers in Beth Henley's boisterous and bittersweet new comedy. Daddy's in jail for fraud, Uncle Baites has taken up with a panhandler, and Lafcad's just called off his own wedding. What family doesn't have its ups and downs? Winner of the Pulitzer Prize for *Crimes of the Heart*, Henley returns to her Southern roots with a vengeance in RIDICULOUS FRAUD, an equally outsized and even more achingly poignant saga of three grown brothers trying to outrun a family history that tends to the worst-case scenario. 5 men, 3 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2229-3 **\$7.50**

9 CHARACTERS

DUCK HUNTER SHOOTS ANGEL. COMEDY. Mitch Albom. "...DUCK HUNTER works—'big time' as duck hunter Dick Cheney might say—because it's sufficiently audacious to surprise and sufficiently familiar to comfort." —Variety. "...the comedy moves seamlessly between different times and settings, in part, because of clever (and cinematic) dialogue...high-energy scenes involving knock-out fights and funny word-play." —Oakland Press. "[Mitch Albom] wisely populates his story not with stereotypes but with unique individuals. Sure, we chuckle uproariously at their antics. But underneath their colorful exteriors we discover a wonderfully diverse cross-section of humanity." —Between The Lines. "The swamp itself is a thing of beauty...Sound effects are awesome, with locusts and crickets and the deep-throated croaks of tree frogs bubbling up in the fog...a good play to see on a sultry summer evening, worth the price of gas and two tickets? A resounding yes. Laughs abound." —Lansing City Pulse. **THE STORY:** DUCK HUNTER SHOOTS ANGEL is the uproarious story of two bumbling Alabama brothers who have never shot a duck but think they shot an angel. As they lament their fates in a murky swamp, they are chased by a cynical tabloid journalist and his reluctant photographer, who don't believe any of it—until feathers, wings and a tiara are discovered along the way. The play hysterically interweaves a love story, sibling rivalry,

tawdry media, race relations and cultural stereotypes as the chase to find the angel builds to a crescendo in the swamp. Ultimately a sweet allegory about redemption, DUCK HUNTER SHOOTS ANGEL has been hailed by audiences as a rare comedy with a surprisingly heartfelt lesson. 7 men, 2 women. EXTERIOR. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2220-0 **\$7.50**

THE JAMMER. COMEDY. Rolin Jones. "THE JAMMER scores big points for fun and silliness. Grab a jumbo soda and a hot dog and have a blast." —myrollerskates.com. **THE STORY:** THE JAMMER resurrects that greatest of American entertainments, the Roller Derby: half sport, half show, all action. In just over an hour, THE JAMMER packs multiple roller-derby sequences, a riot, a roller-coaster ride, vomit, spit, blood, sex and love. In short, THE JAMMER is the *King Lear* of roller derby plays. 6 men, 3 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2183-8 **\$7.50**

SOME MEN. COMEDY/DRAMA. Terrence McNally. "A breezy series of sketches...droll observations on the difficulties of translating the classic gay sensibility...a pageant of the ages à la Noël Coward's *Cavalcade*." —NY Times. "Harks back to the knife-edge Absurdism of McNally's own earliest phase; short bursts of excitement are a youthful trait that an oldster can weave into more knowing patterns." —Village Voice. "A moving and funny encyclopedia of relationships...a lush, mixed bouquet of sex, pain, and laughs, and sometimes big laughs happen in the painful parts. Not a quick montage, situations are presented with depth and poignancy." —CurtainUp. "Funny and thoughtful...gripping...excellent touches throughout, heart-breaking scenes and funny ones." —Talkin' Broadway. **THE STORY:** Although it begins at a gay wedding, SOME MEN is not about same-sex marriage per se. It's about relationships between gay men and about gay life going back through the years. The play opens with guests arriving at the Waldorf-Astoria for the wedding, and the occasion prompts the men in attendance to reflect upon their lives. The play is composed of many separate pieces, like a patchwork quilt with patterns that run through it, relating some squares to each other. Some of the scenes represent the pasts of the various guests; but since the play encompasses about a century's worth of history, ancestors of a few of the contemporary characters are also depicted. These vignettes do not operate like traditional scenes, as the play is neither plot nor character driven. It is an antidote to spare, postmodern theatre. And although not a musical, the show reflects the original concept in its songs, many sung by female divas. 9 men (flexible casting). UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2245-3 **\$7.50**

11 CHARACTERS

CHRISTMAS BELLES. COMEDY. Jessie Jones, Nicholas Hope, Jamie Wooten. **THE STORY:** A church Christmas program spins hilariously out of control in this Southern farce about squabbling sisters, family secrets, a surly Santa, a vengeful sheep and a reluctant Elvis impersonator. It's Christmas-time in the small town of Fayro, Texas, and the Futrelle Sisters—Frankie, Twink and Honey Raye—are not exactly in a festive mood. A cranky Frankie is weeks overdue with her *second* set of twins. Twink, recently jilted and bitter about it, is in jail for inadvertently burning down half the town. And hot-flash-suffering Honey Raye is desperately trying to keep the Tabernacle of the Lamb's Christmas Program from spiraling into chaos. But things are not looking too promising: Miss Geneva, the ousted director of the previous twenty-seven productions, is ruthless in her attempts to take over the show. The celebrity guest Santa Claus—played by Frankie's long-suffering husband, Dub—is passing a kidney stone. One of the shepherds refuses to watch over his flock by night without pulling his little red wagon behind him. And the entire cast is dropping like flies due to food poisoning from the Band Boosters' Pancake Supper. And when Frankie lets slip a family secret that has been carefully guarded for decades, all hope for a successful Christmas program seems lost, even with an Elvis impersonator at the manger. But in true Futrelle fashion, the feuding sisters find a way to pull together in order to present a Christmas program the citizens of Fayro will never forget. Their hilarious holiday journey through a misadventure-filled Christmas Eve is guaranteed to bring joy to your world! 7 men, 4 women. UNIT SET. **FEE: \$75 per performance.**
ISBN: 978-0-8222-2190-6 **\$7.50**

SEVEN IN ONE BLOW, OR THE BRAVE LITTLE KID. INTERACTIVE CHILDREN'S PLAY WITH MUSIC. Randy Sharp and Axis Company. "...always sweet and never saccharine...One could presume that this show's purpose is to enthrall children, but the effect was the same for the parents on whose laps they were seated." —OffOffOnline.com. **THE STORY:** Set just before the holidays, SEVEN IN ONE BLOW, OR THE BRAVE LITTLE KID tells the story of a child living in the city who kills

seven flies with a single swat and makes a belt emblazoned with "Seven in One Blow" to commemorate the event. The Kid travels about meeting numerous colorful characters, including the Scarlet Pimpernel, a Pea, December, a Witch, an Ogre and a Princess. Most people think this belt refers to seven people and assign the Kid all kinds of difficult tasks based on this faulty presumption. Along the way a few invaluable lessons are learned: An Ogre finds that you don't always have to show how strong you are...sometimes it's okay just to be quiet about it; a girl realizes that when you tease people, you are hurting someone who may be just like you; and a scary monster comes to understand that because she is loved, she may not be so scary after all. In the end, the Kid ultimately discovers that a parent's love and care has no limits. 7 men, 2 women, 2 boys or girls (flexible casting). OPEN STAGE. **FEE: \$75 per performance.** **SPECIAL NOTE: A CD (#8213CD) containing original music composed for this play by Randy Sharp is required for production and is available through the Play Service for \$35.00, plus shipping. There is no additional fee for the use of this music.**

ISBN: 978-0-8222-2179-1

\$7.50

14 CHARACTERS

ACHILLES IN SPARTA. DRAMA. Sharr White. **THE STORY:** A tragedy has befallen a great city. A country girds for war. Helen, the national figurehead of beauty and hope, has been abducted from Sparta, and its young men and women—those most likely to do the fighting, and mourning—ready themselves for struggle. Developed expressly for young actors, **ACHILLES IN SPARTA** uses short, highly theatrical scenes and monologues to tell the story of a nation marching towards inevitable conflict and the fall of a hero. With variable casting possibilities intended to meet the needs of a group of any size, from small class productions to conservatory productions with large casting demands, **ACHILLES IN SPARTA** provides an engrossing entryway into the classics through an emotionally accessible and linguistically rich theatrical experience that explores the joys

and challenges of stagecraft and acting. 8 men, 6 women (flexible casting). OPEN STAGE. **FEE: \$75 per performance.**

ISBN: 978-0-8222-2216-3

\$7.50

A FLEA IN HER EAR. FARCE. A new version of Georges Feydeau's farce by David Ives. Winner of a 2006 Jefferson Award for best adaptation. "Ives' adaptation maintains the original's dazzling plot while communicating Feydeau's playful use of language to an American audience." —BackStage. "...[a] crisp, delightfully ridiculous translation..." —Time Out (Chicago). "...a hilarious evening of classic comedy." —Chicago Critic. **THE STORY:** A FLEA IN HER EAR is the greatest of French farces, perhaps the greatest farce ever written. Raymonde Chandeise suspects that her husband, Victor, a placid and successful insurance executive, is secretly having an affair. To find out, she and her friend Lucienne write him an anonymous love letter suggesting a rendezvous at the shady Frisky Puss Hotel. Thinking the letter was intended for his coworker, the gigolo Tournel, Victor sends Tournel off to make the rendezvous in his place. Lucienne's jealous Spanish husband, meanwhile, finds the letter, recognizes his wife's handwriting and takes his pistols to the Frisky Puss, hoping to catch her in the act. Meanwhile, Victor's nephew Camille tries to warn everyone about the mix-up, but his ridiculous speech impediment prevents anyone from understanding him. In Act Two, all decamp to the Frisky Puss where, it turns out, the drunken bellboy Poche is the exact double of the proper Victor Chandeise. Meeting Poche and thinking she's been caught by her husband, Raymonde keeps trying to escape from the hotel with Tournel, but a revolving bed keeps flinging them from room to room, as more and more of the involved parties pile into the hotel in a climax culminating in the entrance of the jealous Spaniard and his pistols. In Act Three the vortex spins even faster as all the parties return to the Chandeise home utterly confused about what actually happened and who was who at the Frisky Puss. The drunken bellboy arrives, is mistaken once again for Victor, and all the threads of the multiple mix-ups are sorted out as Victor and Raymonde recognize their mutual confusions and are reunited. 9 men, 5 women (doubling). **INTERIORS. FEE: \$75 per performance.**

ISBN: 978-0-8222-2178-4

\$7.50

NEW MUSICALS

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FOR NEW SHORT PLAYS, SEE PAGE 19

FOR COLLECTIONS, SEE PAGE 23

9 CHARACTERS

GREY GARDENS. COMEDY/DRAMA. Book by Doug Wright, music by Scott Frankel, lyrics by Michael Korie. "To listen to GREY GARDENS is to bring to mind two phrases seldom linked nowadays: 'Broadway musical' and 'artistic integrity.' The songs, with music by Scott Frankel and lyrics by Michael Korie, sustain a level of refined language and psychological detail as elevated as Stephen Sondheim's. The score is a meticulously fashioned piece of musical theater that gains in depth the more you listen to it." —NY Times. "The best musical of the year...GREY GARDENS blooms with creativity...Some of the most tuneful and moving songs to grace an original musical in years. Dig in and enjoy!" —USA Today. "GREY GARDENS is the real deal!" —NY Magazine. "Can a musical be hilarious and heartbreaking at the same time? GREY GARDENS can! Here's that shot in the arm for theater lovers who've been longing for something bold, haunting and hypnotic to get lost in...Doug Wright's book is nuanced and compassionate...the original score by Scott Frankel and Michael Korie has the power to live in your head long after you leave the theater...GREY GARDENS is more than a unique and unmissable musical: It's a gift." —Rolling Stone. "Excellent...a darkly thrilling, quirky and heartbreaking musical...Doug Wright's book tells an emotionally devastating tale of family and freedom. Scott Frankel and Michael Korie's songs are gorgeous—a literate, emotionally rich score." —NY1 News. "Best musical of the year...Broadway's most daring new musical...Grade: A!" —Entertainment Weekly. **THE STORY:** The hilarious and heartbreaking story of Big Edie and Little Edie Bouvier Beale, the eccentric aunt and cousin of Jacqueline Kennedy Onassis, once bright names on the social register who became East Hampton's most notorious recluses. 4 men, 3 women, 2 girls. **UNIT SET. FEE: Quoted upon application. CD Cast Recording: \$20.00 (#7693CD). INSTRUMENTATION: Conductor, Keyboard, Bass (upright), Drums/Percussion, B-flat Trumpet/Flugelhorn, French Horn, Reed 1, Reed 2, Violin, Cello.** ISBN: 978-0-8222-2181-4 **\$8.50**

NEW SHORT PLAYS

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FOR COLLECTIONS, SEE PAGE 23

VARIOUS CHARACTERS

ASHES TO ASHES AND OTHER PLAYS. SHORT PLAY COLLECTION. Harold Pinter. "...a shattering commentary on the continuity and contagion of abuse in human experience...compellingly alive." —NY Times. "ASHES TO ASHES contains both his most astonishing female role and his most difficult male role—[it] is the most completely 'Pinteresque' play he has ever written." —Evening Standard (London). "The Nobel Committee had ample reason to give the award to Mr. Pinter solely because of the quality of his work...Even Noël Coward was impressed by his ability to stir up profoundly unsettling emotions through the simplest of means." —Wall Street Journal. **THE STORIES: ASHES TO ASHES.** A man interrogates a woman about her lover and involvement in wartime atrocities. The woman is haunted by appalling memories: genocide, deportation, and most disturbingly, a tenderly recalled masochistic-erotic relationship with a modern Herod-like infanticide. In fact, she may never have experienced these things. (1 man, 1 woman.) **CELEBRATION.** At two separate tables of a West End restaurant sit a cross-section of characters. At the smaller table is a couple taunting each other with past and present infidelities; at the larger, two Mafioso thugs and their blowsy, aging trophy-wives are celebrating a wedding anniversary. Meanwhile, the manager, his assistant and a young waiter start to assert themselves as something more than restaurant staff. (5 men, 6 women.) **MONOLOGUE.** The speaker, called only Man, inhabits a shabby room and spends the play addressing another man who, it finally turns out, might be his brother. But the armchair the Man addresses is empty. Moreover, there are hints that he might be institutionalized. Talk of sport and literature gives way to reminiscences of romance. It emerges that the speaker loved a woman but that she transferred her favors to the invisible occupant of the chair. (1 man.) **PARTY TIME.** A suave power-broker is throwing a party at which his guests prattle of exclusive health clubs, idyllic island retreats and past romantic liaisons. Meanwhile in the streets outside there is violent disorder that is being savagely suppressed. (5 men, 4 women.) **PRECISELY.** This sketch reveals a conversation between two women working for the government who want to convince their country to engage in nuclear war. (2 men.) **PRESS CONFERENCE.** A Minister of Culture, formerly the head of the Secret Police, holds a press conference in this political sketch about a repressive regime. (1 man, various men/women.) **FEE: \$75 per performance when produced together; \$30 each when produced individually.**
 ISBN: 978-0-8222-2201-9 \$7.50

SUCH A BEAUTIFUL VOICE IS SAYEDA'S AND KARIMA'S CITY. TWO SHORT PLAYS. Yussef El Guindi, adapted from the short stories by Salwa Bakr. "[El Guindi] brings a poetically charged voice to the struggle by Muslim women to sound their own voices in this impressive pair of one acts." —LA Times. "...fascinating and compelling, powerful in their imagery, they engage with the beauty and passion of their startling, almost unimaginable reality..." —BackStage West (Critic's Pick). "...quietly splendid: a gossamer, lyrical little pair of tales highlighting the plight of modern Muslim women...something sure to haunt your thinking next time News at Ten uses those stock images of [them]..." —LA Alternative. "...eminently convincing in their verity and yes, humor...we're able to laugh and sometimes cry with a couple of veiled beauties who have somehow managed to marshal their strength and fight oppression whenever they meet it...Both stories are poetic, compelling and powerful." —Park Labrea News/Beverly Press. "...the plays have a universal resonance, as though the women's battles with snotty co-workers, penny-pinching husbands and antidepressant medications were being waged in Cleveland." —LA Weekly. **THE STORIES:** In its first few pages **SUCH A BEAUTIFUL VOICE IS SAYEDA'S** transports you to another world. Here, Islam hangs in the very air you breathe; spirits, or *jinn*s, may lurk near; flattering dresses and lipstick are evidence of infidelity; and a woman singing can bring dishonor and ruin to herself and her family. Lyrical and delicate, and suffused with moments of haunting theatricality, this exploration of the oppression of the human spirit is a perfect jewel of the one-act art. (3 men, 6 women, doubling possible.) **KARIMA'S CITY.** Karima's beloved city is changing around her. The seeds-and-nuts vendor, the fruit seller and the butcher who used to greet her each morning no longer do. Everywhere concrete monstrosities are rising, and the trees are vanishing. These changes are making Karima physically ill, and she can no longer keep silent. But whenever she speaks her mind, all manner of suffering befalls her. In a society that judges iconoclasts shameful, dangerous and a menace, it slowly becomes apparent that Karima's devastating fate has already been written. Touching on issues of enormous significance in the Islamic world, this finely wrought play bubbles with unexpected charm and humor as it leads to its inexorable conclusion. (6 to 7 actors can play the 25 roles.) **FEE: \$75 per performance when produced together; \$30 for SUCH A BEAUTIFUL VOICE IS SAYEDA'S; \$50 for KARIMA'S CITY when produced individually.**
 ISBN: 978-0-8222-2186-9 \$7.50

COLLECTIONS

FOR NEW FULL LENGTH PLAYS, SEE PAGE 1

FOR NEW MUSICALS, SEE PAGE 15

FOR NEW SHORT PLAYS, SEE PAGE 19

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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.
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A romance set in New Orleans.
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THE STRANGEST KIND OF ROMANCE

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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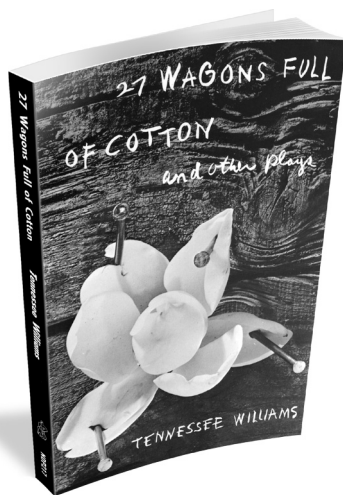
A dramatic dialogue.
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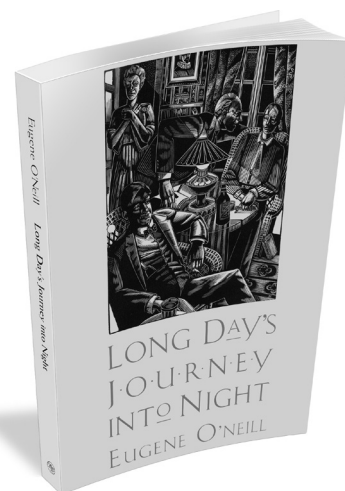
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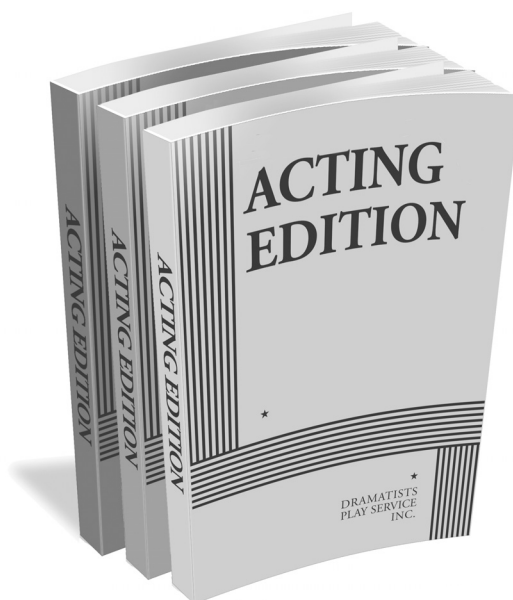
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The *Playmaking Program* is divided into three steps: **Playmaking**, the initial eight-week session begins with classes in basic playwriting

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The impulse to recreate the Project stemmed from inquiries from theatres, community organizations and individuals throughout the country wishing to start a Project of their own. The Project staff has developed a manual complete with lesson plans and supporting materials to help you start your own Project.

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The Project's "How To" manual, written by founder/artistic director Willie Reale, consists of a series of recipes for its programs in a simple no-nonsense step-by-step fashion. Along with that are comprehensive descriptions of all the Project's writing and acting programs for children, as well as detailed advice on working with children in theatrical contexts. Incorporated in the manual is Daniel Judah Sklar's Playmaking Lesson Plans which cover basic and second-level play-writing courses for children and adults. A third component of the manual is plans and schematics of scenic designer Kevin Joseph Roach's "Instant Set" upon which most of the Project's productions are staged.

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This companion "How To" manual to *52 Pick-Up*, written by Project "Teen Dean" Chris Ceraso with commentary by Associate Artistic Director Michael Bernard, provides a carefully structured week-by-week program of acting classes, rehearsals and performances. The plan, developed in association with Willie Reale, uses basic professional-level acting technique and ensemble skills to form a company of teenagers. Included are examples of teen-authored plays based on Shakespeare sonnets as well as a ninety-minute adaptation of *A Midsummer Night's Dream*.

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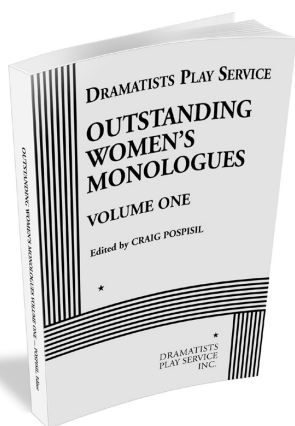
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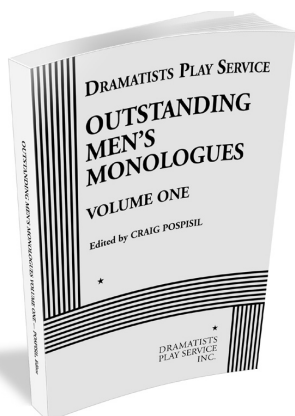
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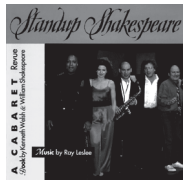
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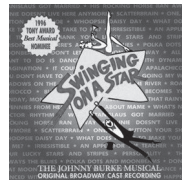
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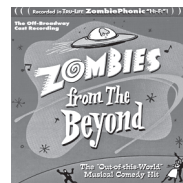
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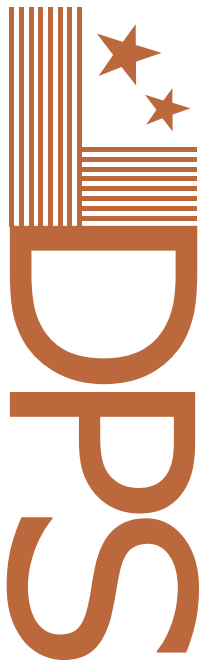
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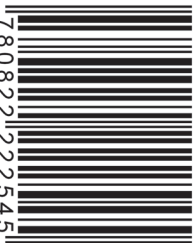
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