Recipient of the Obie Award
for Commitment to the Publication of New Work

DPS
DRAMATISTS PLAY SERVICE, INC.

OFFICERS
Stephen Sultan, President
William Craver, Vice President
Peter Franklin, Secretary

BOARD OF DIRECTORS
David Auburn
William Craver
Peter Franklin
Peter Hagan
Mary Harden
Donald Margulies
Polly Pen
John Patrick Shanley
Stephen Sultan

Representing the American theatre by publishing and
licensing the works of new and established playwrights.

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.
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 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 Szymkowicz, whose quirky and contemporary FOOD FOR FISH and NERVE herald a fresh and very funny new voice for the theatre; Dan Dietz’s TEMPODYSSEY also shows a distinctly contemporary flair for comedy, managing to blend cubicle life with the epic poetries 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, 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. You may 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
TABLE OF CONTENTS

Pulitzer Prize Plays ..................................................................................................... iv
Tony Award Plays ..................................................................................................... v
Introduction ............................................................................................................. vi
Obtaining Performance Rights, Ordering Scripts and Scores ........................... vii
New Acquisitions ................................................................................................... viii
Index of Plays ......................................................................................................... xi
Index of Authors ..................................................................................................... xxiii
New Full Length Plays ............................................................................................ 1
New Musicals .......................................................................................................... 15
New Short Plays ...................................................................................................... 19
Collections ............................................................................................................. 23
Suggested High School Plays ............................................................................... 28
52nd Street Project ................................................................................................ 30
Last Minute Acquisitions ...................................................................................... 35
Performance Rights and Order Forms ................................................................. 37
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  WHAT/THE/HEART by Margaret Eden
1998  HOW I LEARNED TO DRIVE by Paula Vogel
1995  THE YOUNG MAN FROM ATLANA 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
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 STREETCARM 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 Miller
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.

Licensing fees for many of our titles have increased with this Supplement issue. All published prices and fees are subject to change without notice.

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

FOREIGN AGENTS
The following are our exclusive Foreign Agents:

United Kingdom
Josef Weinberger Ltd.
12–14 Mortimer Street
London W1T 3JJ
England
Attn.: Michael Callahan
Tel: 011-44-20-7580-2827
Fax: 011-44-20-7436-9616
www.josef-weinberger.com
michaelc@jwmail.co.uk

Australia/New Zealand
Hal Leonard Australia Pty. Ltd.
4 Lentara Court
Cheltenham, VIC 3192
Victoria, Australia
Attn.: Stuart Hendricks
Tel: 011-61-03-9585-3300
Fax: 011-61-03-9585-8729
www.halleonard.com.au
shendricks@halleonard.com

South Africa
DALRO
P.O. Box 31627
2017 Braamfontein
South Africa
Attn.: Wim Vorster
Tel: 011-27-11-489-5000
Fax: 011-27-11-403-9094
www.dalro.co.za
wim.vorster@dalro.co.za
OBTAINING PERFORMANCE RIGHTS
Apply for performance rights online at www.dramatists.com

1. All of the plays in the Catalogue and Supplement are protected under International, Federal and Common Law Copyright. Any unauthorized performance or use of these plays may constitute an infringement of the copyright and a violation of the law with potentially serious legal consequences for the infringer.

2. No play may be produced unless written application is made and written authorization is received from Dramatists Play Service, Inc. All performance rights are granted by written contract only. There is no such thing as “verbal approval.”

3. To apply for performance rights, submit your application online at www.dramatists.com for fastest service or send by mail or fax a completed performance rights form, located at the back of the Catalogue and Supplement. Please apply for performance rights well in advance of your planned production dates to ensure the play’s availability. Do not make extensive production plans before receiving written confirmation that rights are available to you.

4. Theatres with 300 seats or more will be charged higher licensing fees than those published in the Catalogue and Supplement. Fees will be based on the seating capacity, ticket price and other factors. Quotes will be provided upon application.

5. For most applicants, licensing fees must be paid no less than two weeks prior to the first performance. For individuals and student organizations, fees must be paid within two weeks of receipt of a license. Payment may be made by credit card, check, money order or cashier’s check.

6. Authorization, when granted, is subject to the following conditions: (A) The title of the play may not be altered; (B) the play must be presented only as published in the Dramatists Play Service acting edition without any deletions, alterations or changes of any kind made to the text, title or characters, including their gender; (C) all performers must be of the same gender as their character described in the script; (D) there must be no altering, updating or amending of the time, locales or settings of the play; (E) proper authorship, and other credits required by contract, must be given in all programs and advertisements; (F) any special conditions included in the authorization or contract must be met; (G) the title page in all programs must include the following: “Produced by special arrangement with Dramatists Play Service, Inc.” and (H) Dramatists Play Service reserves the right to withdraw a production at any time.

ORDERING SCRIPTS
Order acting editions and other materials online at www.dramatists.com

1. No books will be sent out on approval. Books may not be exchanged or returned.

2. To purchase books and other materials, order online at www.dramatists.com for fastest service or send by mail or fax a completed order form, located at the back of the Catalogue and Supplement.

3. Payment may be made by credit card, check, money order or cashier’s check. Do not send cash. Dramatists Play Service does not assume responsibility for currency sent through the mail. Foreign customers please contact the Play Service for instructions on bank transfer or remit by U.S. postal money order. We accept payment in U.S. funds only.

4. Shipping charges are paid by the customer and should be included in the remittance. A list of shipping charges and estimated transit times appear on the back of our order form. For more shipping options, including FedEx, order online.

5. ISBN numbers for our books appear at the end of each play description. Please include this number with every book order to aid in facilitating your requests.

ORDERING MUSICAL SCORES
Order scores online at www.dramatists.com

1. Perusal scores for our musicals are available for three weeks with a refundable deposit of $50.

2. Complete sets of scores are required for all musical productions. If you have received a license, you may place an order for the complete set. Complete sets are available for a rental fee and refundable deposit eight weeks in advance of production. Orders will be held and shipped at that time unless special arrangements have been made. To request special arrangements, contact the Publications Department at publications@dramatists.com or send a letter by mail or fax.

3. No shipments of perusals or complete sets will be made until we are in receipt of deposits and rental fees. If you order perusals or complete sets using a payment method other than a credit card, your order will be held until we receive a check, money order or cashier’s check by mail in the appropriate amount. For complete sets, include a copy of your license with your payment.

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 SHoots 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 DUULLO
LOVE-IES-BLEEDING

DAN DIETZ
TEMPODYSSIEY

JOE DIPIETRO
ART OF MURDER

YUSSEF EL QUINDI
BACK OF THE THROAT
SUCH A BEAUTIFUL VOICE IS SAVEDA’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
MARE ANTOINETTE: THE COLOR OF FLESH

DAVID HARRONER
BLACKBIRD

JEFFREY HATCHER
MURDERERs

JEFFREY HATCHER and MITCH ALBOM
TUESDAYS WITH MORRIE

BETH HENLEY
RIDICULOUS FRAUD

JOE HORTUA
BETWEEN US

QUIARA ALEGRÍA HUDES
ELIOT: A SOLDIER’S FUGUE
YEMAYÁ’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
Flight Lines .......................................294
Flight into Egypt ................................243
Flesh and Blood (Hanley) .....................94
Flesh and Blood (Gaitens) ....................198
The Flatulist .....................................309
★
Five One-Act Plays by Alan Ball .........294
Five in Judgment ...............................345
Fish ...................................................307
The Firstborn .....................................217
First Love (Taylor) ................................257
First Love ..........................................257
First to Find .......................................324
Final Performance, or Final Passages ....144
The Filmmaker's Mystery ......................85
The Fiery Furnace ................................66
Fiat ....................................................303
Ferryboat ..........................................324
Father Malachy's Miracle ...................256
Father Dreams .....................................39
Farewell, Farewell, Eugene ...............165
Fancy Meeting You Again ...................186
The Family Man ..................................226
The Family Continues .........................297
The Family Woman ....................205
Father .......143
Father (Meyers) ....................................357
Father Underage (Mear) .....................144
Fathers and Sons ...............................250
Father's Day .......................................34
Faubus .............................................8
Four News Notes ...................283
Faith Hope and Charity .....................349
Fiddler ..............................................66
Fidler's People .....................................94
Fiddler on the Roof .................324
The Fiddler on the Roof ......................511
Fights against the Same Devil ..........104
★
Flag ...............................................29
Flag Day ..........................................308
Flatfoot .............................................40
Flagrant Man .....................................347
Flabby .............................................144
A Kiss in Her Ear (Kabukki) ..............236
★ A Kiss in Her Ear (Best) .................15
Fly, Fly Go Home (Gerome) ...............198
Fly and Bird (Hindman) .....................308
Flight into Egypt ...............................245
Flight Lines ........................................294
Mr. Peters' Connections............................ 151
Mr. Barry's Etchings.................................. 221
Mourning Becomes Electra......................... 354
Mountain—The Journey of Mountain Memory.............. 151
Mountain—The Journey of Mountain Memory.............. 151
The Mound Builders.................................. 126
Moose Mating......................................... 75
Moony's Kid Don't Cry.............................. 285, 355
The Moonshot Tape.................................. 305
Mooncastle............................................. 286
Moon over the Brewery................................ 47
The Moon of the Caribbees......................... 354
The Moon is Blue.................................... 47
A Month in the Country.................................. 220
A Month in the Country.................................. 220
After Turgenev...................................... 212
A Nervous Smile................................... 6
A Nervous Smile................................... 6
A Nervous Smile................................... 6
The Nervous People.............................. 102
The Nest............................................. 127
Next Year's Eve.................................... 304
Next Week's Head................................... 76
Night Train to Bohra............................... 75
Night Watch....................................... 175
Nightshade Cabaret............................... 274
A Nightingale....................................... 509
Night on the Missouri.............................. 122
The Nina Variations................................ 14
Nine Aunties......................................... 173
# 3 Porn of Desire.................................. 3
No Dogs Allowed................................. 311
No Man Land......................................... 311
No Niggers, No Jews, No Dogs...................... 101
No One Will be Immortal.......................... 306
No Skinning......................................... 311
No Time.............................................. 310
No Time for Seraphim.............................. 263
Nobody................................................ 296
Nobody Loves an Albatross......................... 221
Nome tsunami...................................... 283
North of Providence................................ 307
North Shore Fish................................... 173
Northwest Local................................. 306
Not I................................................ 526
Not My Fault....................................... 306
Not Now, Darling................................... 264
Now and Then........................................ 48
Unfortunately ...................................... 298
The Number......................................... 202
Oatmeal and Kisses................................ 26
O enamored and Kinsey......................... 26
Out of the Flying Pan.............................. 301
Out of Gas on Lovers Leap........................ 15
Out of the Back Door.............................. 301
Out West............................................. 320
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
Outward Bound..................................... 221
AUTHOR INDEX

A
A Sleep of Prisoners.........................54

F
Fray, Ray
The Camo
329

Frisch, Peter

One Thing More ...........................190

Friel, Brian
Judith (Giraudoux)........................260

Frank, Otto

The Victimless Crime....................298

Franklin, J.E.

Uncle Vanya (Friel)........................179

Francke, Caroline

Waterborn .....................................315

Freeman, John

Jitters .............................................169

Freud, Katie

The One-Armed Man ...................315

Frierson, John
Summer of ’42 (Kindenbaum, Rosenthal)........180

Friss, Peter

The 49th Cousin (Lowe)...............186

Frohman, Mary
Summer of ’42 (Kirshenbaum, Turgeon)........180

Fruet, Katie

The Old Corner Girls 75

Fulham, Mary
Grey Gardens (Korie, Wright) ........17

Fulke, Jane

Win/Lose/Draw (Watson) .............321

Fuller, Elizabeth

The Liar (Yalman) .........................227

Fuller, Elizabeth L.

The Girl Who Loved The Beatles ...324

Fuller, John (Neatly)..............19

G
Galeazzo, Vicente

Father Dreams .................................39

Gallagher, Mary

The Heiress (Goetz, James) ...........168

Galligan, Frank

Black Dogs (Watson)...........321

Gallate, Victor

Book of the Young (Watson).......321

Gangola, Anthony

Love, Loss (Watson)...........321

Gay, John

Night of the Dunce .......................151

Geek, William

The Prisoner's Song .......................315

George, Charles

The Butterfingers Angel, Mary &

George, Charles

The Immoralist (Gide, Goetz).......169

Gibbons, Thomas

The Wash ......................................157

Gillette, Emma

The Immoralist (Gide, Goetz).......169

Ginett, E.B.

Boulevardier (Watson)...........321

Ginsbury, Norman

How to Get Along With Women......69

Girardino, Anthony

Love, Loss (Watson)...........321

Gibbons, Thomas

A Letter from Ethel Kennedy ..........72

Gibson, Widow's Mite (Gibson) ........348

Gibson, James

Canadian Gothic and American

Gibson, William

Legend of Sarah (D'Usseau) ..........123

Gigli, Dario

The Man Who Loved the Beatles...324

Gillett, William

Moments of Happiness (Winsor) ....110

Gillette, Wallace

The New American (Winsor)......110

Gillies, D.B.

The One-Armed Man ...................315

Ginnett, Ray

The Old Beginning .......................322

Gindraux, Mary

The 49th Cousin (Lowe)...............186

Ginett, E.B.

The One-Armed Man ...................315

Gish, Elizabeth

The Little Fox (Winsor)...........321

Gilmore, Sherlock

The Madwoman of Chaillot

Giovanni, Ali

A Letter from Ethel Kennedy ..........72

Gjek, William

My Side of the Story .....................286

Gianfrancesco, Mary

A Grave Undertaking ....................166

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Giardina, Anthony

Chocolate Cake (Watson)............321

Gibson, Elizabeth

The Little Fox (Winsor)...........321

Gibson, Elizabeth

Win/Lose/Draw (Watson) .............321

Gibson, Liz

The 49th Cousin (Lowe)...............186

Gibson, Liz

My Side of the Story .....................286

Gibson, Melissa

Henrietta the Eighth .....................234

Gibson, Monica

The New American (Winsor)......110

Gibson, Monica

The Little Fox (Winsor)...........321

Gibson, Sara

The Company of Heaven..............116

Gibson, William

The Heiress (Goetz, James) ...........168

Gibbons, Thomas

When Shakespeare's Lady Must ...

Gibbons, Thomas

A Letter from Ethel Kennedy ..........72

Gibbs, Michael

A Grave Undertaking ....................166

Gibbons, Thomas

A Letter from Ethel Kennedy ..........72

Gibbons, Thomas

A Letter from Ethel Kennedy ..........72

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169

Gibson, Melissa

The Immoralist (Goetz, James) .....169
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jimmy Shine</td>
<td>Schenkan, Robert</td>
</tr>
<tr>
<td>Fragments</td>
<td>Saunders, James</td>
</tr>
<tr>
<td>Extensions</td>
<td>Sater, Steven</td>
</tr>
<tr>
<td>The Cowboy, the Indian and The Consequences of Goosing</td>
<td>Sands, Leslie</td>
</tr>
<tr>
<td>The Basement</td>
<td>Selzer, Thomas</td>
</tr>
<tr>
<td>All Over Town</td>
<td>Sanger (Whitman)</td>
</tr>
<tr>
<td>Which Side are You On?</td>
<td>Shaw, Joseph</td>
</tr>
<tr>
<td>The War on Poverty</td>
<td>Shepard, John</td>
</tr>
<tr>
<td>Tall Tales</td>
<td>Shakespeare, William</td>
</tr>
<tr>
<td>Masters of the Trade</td>
<td>Schone, Thelma</td>
</tr>
<tr>
<td>Lunch Break</td>
<td>Schmidt, Paul</td>
</tr>
<tr>
<td>The Homecoming</td>
<td>Schmidt, Paul</td>
</tr>
<tr>
<td>God's Great Supper</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Four One-Act Plays by Robert</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Sunrise at Campobello</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Blessed Assurance</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Typists and The Tiger</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Whole World Over</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Seren Shore Masks by Anton Chekhov</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Swan Song (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Reception (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proposal (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Raisin in the Sun Plays</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Cowboy (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Dangers of Tobacco (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Ivanov (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proscenium (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Three Faces of Eve (Anton Chekhov)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Bedroom—Present and Past</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Seren Shore Masks by Anton Chekhov</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Swan Song (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Reception (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proposal (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Raisin in the Sun Plays</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Cowboy (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Dangers of Tobacco (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Ivanov (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proscenium (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Three Faces of Eve (Anton Chekhov)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Bedroom—Present and Past</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Seren Shore Masks by Anton Chekhov</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Swan Song (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Reception (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proposal (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Raisin in the Sun Plays</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Cowboy (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Dangers of Tobacco (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Ivanov (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proscenium (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Three Faces of Eve (Anton Chekhov)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Bedroom—Present and Past</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Seren Shore Masks by Anton Chekhov</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Swan Song (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Reception (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proposal (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Raisin in the Sun Plays</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Cowboy (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Dangers of Tobacco (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Ivanov (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proscenium (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Three Faces of Eve (Anton Chekhov)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Bedroom—Present and Past</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Seren Shore Masks by Anton Chekhov</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Swan Song (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Reception (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proposal (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Raisin in the Sun Plays</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Cowboy (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Dangers of Tobacco (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Ivanov (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proscenium (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Three Faces of Eve (Anton Chekhov)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Bedroom—Present and Past</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Seren Shore Masks by Anton Chekhov</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Swan Song (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Reception (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proposal (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Raisin in the Sun Plays</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Cowboy (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Dangers of Tobacco (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Ivanov (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proscenium (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Three Faces of Eve (Anton Chekhov)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Bedroom—Present and Past</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Seren Shore Masks by Anton Chekhov</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Swan Song (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Reception (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proposal (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Raisin in the Sun Plays</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Cowboy (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Dangers of Tobacco (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Ivanov (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proscenium (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Three Faces of Eve (Anton Chekhov)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Bedroom—Present and Past</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Seren Shore Masks by Anton Chekhov</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Swan Song (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Reception (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proposal (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>A Raisin in the Sun Plays</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Cowboy (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Dangers of Tobacco (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>Ivanov (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Proscenium (Childe)</td>
<td>Segall, Harry</td>
</tr>
<tr>
<td>The Three Faces of Eve (Anton Chekhov)</td>
<td>Segall, Harry</td>
</tr>
</tbody>
</table>
AUTHOR INDEX

Steinbeck, John .............................. 36
The Grapes of Wrath (Kazan) ....... 257
The Moon is Down ..................... 265
Of Mice and Men ...................... 157

Stephan, Leigh .......................... 86
An Experiment with an Air Pump ... 119
First Kind of Silence .................. 59
The Memory of Water ................. 160

Stepping, John ........................... 142

Stevenson, Jeff ............................ 511
Stevenson, Robert Louis ............ 267
Stevens, Michael ....................... 53
Stevens, Michael ....................... 325
Stevens, Michael ....................... 345
The Sad and Accidental Reeducation of Horse Johnson ... 107

Stewart, Michael ....................... 328
Stew, Todd .............................. 141
The Making of America .............. 272

Sternberg, Edward ...................... 138
Shel's Shorts ............................. 311
Shel Shocked ............................ 311
One Tennis Shoe ....................... 284
Have a Nice Day ....................... 311
Hangnail ................................. 311
Gone to Take a ... ...................... 311
Duck ....................................... 311
Do Not Feed the Animal ............ 311
Bus Stop ................................... 284
All Cotton ............................... 311
Roger & Miriam ......................... 293
Pterodactyls ............................. 77
The Maiden's Prayer ................. 73
The Food Chain .......................... 67
Fit to be Tied ............................ 40
Fat Men in Skirts ...................... 39
The Eros Trilogy ....................... 293
Claire ...................................... 293
Beautiful Child ........................ 61
The Altruists ............................ 59

Sondheim, Stephen ..................... 293
The Action Against Sol Schumann ... 159
Nightclub Cantata ...................... 274
Punch and Judy ......................... 27

Snedden, Helen ........................... 251
To Damascus (parts 2 & 3) .......... 357
To Damascus (part 1) .................. 357
The Virgin Bride (Meyer) .......... 357
Sullivan, Sir Arthur ............ 357
A Dream Play (Meyer) ............... 357
The Father (Furth) ..................... 198
The Father (Meyer) ................. 357
The Ghost Son (Meyer) .......... 357
Mann Olof (Meyer) ..................... 357
A Dream Play (Meyer) ............... 357
Miss Julie (Meyer) ..................... 357
Playing with Fire (Meyer) .......... 357
Soum (Meyer) ........................... 357
The Stranger (Meyer) ............... 357
To Damascus (part 1) ............... 357
The Virgin Bride (Meyer) .......... 357
The Father (Meyer) ................. 357
The Father (Furth) ..................... 198
The Father (Meyer) ................. 357
The Ghost Son (Meyer) .......... 357
Mann Olof (Meyer) ..................... 357
A Dream Play (Meyer) ............... 357
Miss Julie (Meyer) ..................... 357
Playing with Fire (Meyer) .......... 357
Soum (Meyer) ........................... 357
The Stranger (Meyer) ............... 357
To Damascus (part 1) ............... 357
The Virgin Bride (Meyer) .......... 357
Svenson, Allah .......................... 325
Richard, Arthur ......................... 240
The Interview ......................... 325

Smyth, Michael .......................... 220
The Solid Gold Cadillacs (Kaufman) .... 245
Templeley, Stephen .................... 53
Travers, smartphone .................... 86
Thew, Steve ............................. 45
The Conquest of Granada ........... 155

Taylor, Regina ........................... 273
Taylor, Samuel ....................... 325
Jean, 257
The Hippie Time (Farrar) ........... 210
Legend ................................. 240
The Pleasure of His Company (Skinner) ... 129
A Man of No Importance ........... 178
The Three Lives of Emily Waters .. 220
The Three Plays (Connolly, Jury) .... 3
The Three Plays (Connolly, Jury) .... 3
The Unluckiest Man ........................... 272
A Shadow of My Enemy ............... 257

Thurber, Jann ............................ 53
Thurber, Mary T. ......................... 246
Thorne, Joan Vail ........................ 28
The Exact Center of the Universe ... 257
The Things You Least Expect ....... 27
Thornton, John .......................... 325
Thompson, Paul .......................... 43
Thompson, Paul ........................ 325
The Children's Crusades ............ 246
The West Side Story ................. 245

Tobor, Regina ............................ 293
The Goddess (Regard) ............... 15
Thompson, Ernest ...................... 285
The Conquistador ...................... 18
The Conquistador ...................... 18
The Conquistador ...................... 18
The Conquistador ...................... 18
The Conquistador ...................... 18

Trotter, George .......................... 59
Widowed Without ........................ 57
Svea, Peter ............................... 59
Svea, Peter ............................... 59
Svea, Peter ............................... 59
Svea, Peter ............................... 59
Svea, Peter ............................... 59
Svea, Peter ............................... 59
Svea, Peter ............................... 59
NEW FULL LENGTH PLAYS

FOR NEW MUSICALS, SEE PAGE 15
FOR NEW SHORT PLAYS, SEE PAGE 19
FOR COLLECTIONS, SEE PAGE 23
MY NAME IS RACHEL CORRIE

Dramatic Monologue. Taken from the writings of Rachel Corrie, edited by Alan Rickman and Katharine Viner. An impudent, irreverent, irrepressible woman (several bit parts). INTERIOR.

NO CHILD…

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 dancing) who left behind a legacy of pen and paper.

I'm coming to an end. —NY Times. "The play slowly does not show Corrie dying; it shows her living, in all her flaws, mistakes, and malapropisms. Her words echo to the deafening naivete of her dreams, her hopes that infra not early those dreams. But the dream now allows us to see another woman passionate response… dreams 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… riveting… pitch perfect…" —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 dancing) who left behind a legacy of pen and paper.

THE STAND-UP COMEDY: a one-woman play about the interior life of a Holocaust survivor. INTERIOR.

THE SPECIAL: "It's a wonderfully engaging intellectual conflagration with a very slow burn… a dark and beguiling play which stays with you… a remarkable testimony uncommon in a relatively young playwright… moves with the speed of theatre. Nilaja Sun's gloriously uncynical gem reaches greatness." —NY Times. "It's enough to make angels weep…" —Variety. "Riotous, touching, hilarious…" —Evening Standard (London). "This is an extraordinary, no-holds-barred play… masterly, mesmerizing… extraordinary… a miracle." —NY Times. "Don't let this little show pass you by." —CurtainUp. "Few plays start off with a bang and leave you alone with your racing mind in a forest of ambiguities. On the stage there 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 $75 per performance.

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 dilled out by Mr. Puzzo along with thoughts about identity, the Internet and the lies we tell ourselves. 2 men. OPEN STAGE.

THE STAND-UP COMEDY: a one-woman play about the interior life of a Holocaust survivor. INTERIOR.

THE SPECIAL: "It's a wonderfully engaging intellectual conflagration with a very slow burn… a dark and beguiling play which stays with you… a remarkable testimony uncommon in a relatively young playwright… moves with the speed of theatre. Nilaja Sun's gloriously uncynical gem reaches greatness." —NY Times. "It's enough to make angels weep…" —Variety. "Riotous, touching, hilarious…" —Evening Standard (London). "This is an extraordinary, no-holds-barred play… masterly, mesmerizing… extraordinary… a miracle." —NY Times. "Don't let this little show pass you by." —CurtainUp. "Few plays start off with a bang and leave you alone with your racing mind in a forest of ambiguities. On the stage there 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 $75 per performance.

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 dilled out by Mr. Puzzo along with thoughts about identity, the Internet and the lies we tell ourselves. 2 men. OPEN STAGE.

THE STAND-UP COMEDY: a one-woman play about the interior life of a Holocaust survivor. INTERIOR.

THE SPECIAL: "It's a wonderfully engaging intellectual conflagration with a very slow burn… a dark and beguiling play which stays with you… a remarkable testimony uncommon in a relatively young playwright… moves with the speed of theatre. Nilaja Sun's gloriously uncynical gem reaches greatness." —NY Times. "It's enough to make angels weep…" —Variety. "Riotous, touching, hilarious…" —Evening Standard (London). "This is an extraordinary, no-holds-barred play… masterly, mesmerizing… extraordinary… a miracle." —NY Times. "Don't let this little show pass you by." —CurtainUp. "Few plays start off with a bang and leave you alone with your racing mind in a forest of ambiguities. On the stage there 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 $75 per performance.
got his. 1 man, 1 woman. OPEN STAGE.

snapshots from Abu Ghraib prison, which depict atrocities committed by 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 who is assigned to give him routine treatments. 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.


THE CRAFTING. Adam Szymkowicz. —[Alt]eclectic-charged play. Ender has crafted a rousing melodrama.—TerrorMania.com. "Ender is known for writing politically charged works, and he has psychological war drama, THE TREATMENT, no exception. It is obvious that Ender is referencing the Abu Ghraib controversy where the interrogation tactics of 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 discussed a flaw that he now wants to share with others, or at least not with Black. White begins in control, but it quickly becomes clear that the novel is more severe than his convictions than the believer. And when White begins to notice how his opponent is Black a guardian angel or just a sport looking for redemption?" "War White really does work a in a kind of purgatory?" —NY Times. FEE: $75 per performance.


THE DARK COMEDY. Adam Szymkowicz. —sweet, sexy, neurotic rom-com. —Variety. "Ending….in the minefield that is the stuff of great literature. Jackson takes two seemingly disparate characters and makes them universal.” —Denver Post. "...the stuff of great literature. Jackson takes two seemingly disparate characters and makes them universal.” —Denver Post. "...with a revelation, a poetic 'Elvis for a potent piece of theater." —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, reunited with the O-Kee-Fer in a small, dying Kansas town. Bernice works the breakfast shift, talks each day before...at least not one that showed up. Stuan has had far too many times to result either to discuss with them. When they meet in a bar one night, all their past feelings are revealed, along with a puppet, some modern dance and a desperation that may or may not be love. 1 man, 1 woman. INTERIOR/EXTERIOR. FEE: $75 per performance.

ISBN: 978-0-8222-2321-8

THE SUNSET LIMITED. DRAMA. Adam Szymkowicz. —smart, sexy, neurotic, funny —NY Times. "...frequently laughou-hood funny, and in the end a neat little demonstration, if you needed one, of how much better five the- ams can be than TV or movie when it comes to convincingly confronting human relationships in all their delicious complexity.” —Gothamist. "With Nerve. "...the stuff of great literature. Jackson takes two seemingly disparate characters and makes them universal.” —Denver Post. "...with a revelation, a poetic 'Elvis for a potent piece of theater." —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, reunited with the O-Kee-Fer in a small, dying Kansas town. Bernice works the breakfast shift, talks each day before at least not one that showed up. Stuan has had far too many times to result either to discuss with them. When they meet in a bar one night, all their past feelings are revealed, along with a puppet, some modern dance and a desperation that may or may not be love. 1 man, 1 woman. INTERIOR/EXTERIOR. FEE: $75 per performance.


3 CHARACTERS

BERNICE/BUTTERFLY: A TWO-PART INVENTION. Triangulators: Nage Jackson. "...that rare animal, a play that makes you laugh as well as cry." —Studios Weekly. "...a riff on gamer literature. Jackson takes two seemingly disparate characters and makes them universal.” —Denver Post. "...with a revelation, a poetic 'Elvis for a potent piece of theater." —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, reunited with the O-Kee-Fer in a small, dying Kansas town. Bernice works the breakfast shift, talks each day before...at least not one that showed up. Stuan has had far too many times to result either to discuss with them. When they meet in a bar one night, all their past feelings are revealed, along with a puppet, some modern dance and a desperation that may or may not be love. 1 man, 1 woman. INTERIOR/EXTERIOR. FEE: $75 per performance.

ISBN: 978-0-8222-2188-3
position and jealousy over Alexis' love, until the Revolution shatters all three and Alexis becomes the Queen's lover. Elisa tries to end the scandalous affair to love the woman they're exploiting. Elisa becomes the Queen's best friend, Alexis de Ligne, a left-leaning philanderer, to get a commission to paint the Brun, a beautiful, social-climbing portrait painter, uses her affair with Count...
THRILLER. Roberto Aguirre-Sacasa. “…science fiction is 3 women. INTERIORS. er is driving her crazy. Her aunt is stalking a married man. Her brother is in
the age of
BHUTAN superbly documents the toll taken on the blue-collar family in
DRAMA. Joe Hortua. “Highly polished, snappy and consis-
arrives. Will Jack carry out his plan? Will Annie help him? Or is something
different? awaits the imminent arrival of his art dealer. But the visit is not a stan-
andard one, for Jack feels wronged, and he is intending to kill the man. As Jack
lays out his intentions for the evening, his wife, Anné, calmly paints. She is
relevant to how the play is set. In this play, Anné's choice of violent巴辛 dear this
her otherwise. Hurtful and annoyed, Vincent, Jack's flamboyant art dealer, arrives;
Jack's list carry out his plans? Will his guard, his brother, or his
sister get there? Or is something
the going on? 2 men, 2 women. INTERIOR. FEE: $7.50 per performance.

BEHIND THE SCENES OF "THE LITTLE DOG LAUGHED"

The actors have a chance to relax. Devastatingly funny, with dotty, irritable
words that bring down the house.”—NY Times. “A fine evening, full of
tales 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
difficult question: Will he go back to war or stay home? 3 women, 1 man, 2
women. INTERIOR. FEE: $7.50 per performance.

DARWIN IN MALIBU. COMEDY. Cipriano Whelch. “A delightful hit... a
plot was selected to like in DARK MATTERS. Aguirre-Sacasa keeps one's head spinning with all of the
story's delicious and sinister possi-
bilities.”—Village Voice. “Brilliantly written, sharply constructed and
written...”—Curran-Up. “absorbing. For all its mirth, the play has seri-
ous issues at its core.”—TheaterMania.com. "THE STORY: In a tied
house at the edge of a cornfield, in the mountains of Virginia, something
almost beyond belief is happening to the Cleary family. When Bridget
Clery goes missing, in the dead of night, her husband Michael and son,
James, scramble to help Shelagh Richard Egan find her. Then, as suddenly
as she vanished, Bridget reappears, talking about strange visitations and
otherworldly beings. Is she...? It's an supernatural farce at work!"—DARK
MATTERS is a suspense thriller about the world that holds families togeth-
er, and the story is sometimes too much to ignore. The people we
love. 3 men, 1 woman. INTERIOR. FEE: $7.50 per performance.

DARWIN IN MALIBU. COMEDY. Cipriano Whelch. “A delightful hit... a
plot was selected to like in DARK MATTERS. Aguirre-Sacasa keeps one's head spinning with all of the
story's delicious and sinister possi-
bilities.”—Village Voice. “Brilliantly written, sharply constructed and
written...”—Curran-Up. “absorbing. For all its mirth, the play has seri-
ous issues at its core.”—TheaterMania.com. "THE STORY: In a tied
house at the edge of a cornfield, in the mountains of Virginia, something
almost beyond belief is happening to the Cleary family. When Bridget
Clery goes missing, in the dead of night, her husband Michael and son,
James, scramble to help Shelagh Richard Egan find her. Then, as suddenly
as she vanished, Bridget reappears, talking about strange visitations and
otherworldly beings. Is she...? It's an supernatural farce at work!"—DARK
MATTERS is a suspense thriller about the world that holds families togeth-
er, and the story is sometimes too much to ignore. The people we
love. 3 men, 1 woman. INTERIOR. FEE: $7.50 per performance.

THE LITTLE DOG LAUGHED. COMEDY. Douglas Carter Beane. “The-
agators have a chance to relax. Devastatingly funny, with dotty, irritable
words that bring down the house.”—NY Times. “A fine evening, full of
tales 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
difficult question: Will he go back to war or stay home? 3 women, 1 man, 2
women. INTERIOR. FEE: $7.50 per performance.
PIG FARM. COMEDY. Greg Kozis. “Scribes Greg Kozis, who delivered toilet humor toitamin-Winning hits in Boston, applies the same quirkily comic sensibility to animal husbandry in this day-glo, hippy-fun farce, which is set on a rural pig farm and sends up belloved myths about hard times and heroin in the American Midwest.” — spins, ... —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 on to everything they own—namely, a herd of fifteen thousand wockers pigs. Dumping the farm, they see their future. Sure, they’ve been able to have caught Tini’s eye, but when Teddy, a gun-toting officer of the Environmental Protection Agency, arrive to inspect the operation, life on the farm explodes, implosions, then explodes again. In fact, of course, but you... you get the idea. 3 men, 1 woman. FEE: $75 per performance.

PORT AUTHORITY THROW DOWN. DRAMA. Mike Batistick. “New York cab tabs often make strange political bedfellows, as the opening scene of Mike Batistick’s W-scaling, laugh-out-loud, even a bit searing, story. The angry, dark-haired taxi driver is a Pakistani ... who asks. ‘Would you think I was going to take something from you?’ Pervez answers, ‘Various reasons’...PORT AUTHORITY THROW DOWN. DRAMA. Mike Batistick. “New York cab tabs often make strange political bedfellows, as the opening scene of Mike Batistick’s W-scaling, laugh-out-loud, even a bit searing, story. The angry, dark-haired taxi driver is a Pakistani ... who asks. ‘Would you think I was going to take something from you?’ Pervez answers, ‘Various reasons’...PORT AUTHORITY THROW DOWN. DRAMA. Mike Batistick. “New York cab tabs often make strange political bedfellows, as the opening scene of Mike Batistick’s W-scaling, laugh-out-loud, even a bit searing, story. The angry, dark-haired taxi driver is a Pakistani ... who asks. ‘Would you think I was going to take something from you?’ Pervez answers, ‘Various reasons’...PORT AUTHORITY THROW DOWN. DRAMA. Mike Batistick. “New York cab tabs often make strange political bedfellows, as the opening scene of Mike Batistick’s W-scaling, laugh-out-loud, even a bit searing, story. The angry, dark-haired taxi driver is a Pakistani ... who asks. ‘Would you think I was going to take something from you?’ Pervez answers, ‘Various reasons’...PORT AUTHORITY THROW DOWN. DRAMA. Mike Batistick. “New York cab tabs often make strange political bedfellows, as the opening scene of Mike Batistick’s W-scaling, laugh-out-loud, even a bit searing, story. The angry, dark-haired taxi driver is a Pakistani ... who asks. ‘Would you think I was going to take something from you?’ Pervez answers, ‘Various reasons’...
"Wickedly funny...sure to be remembered as a valuable contribution to the pantheon of canon plays." —New City (Chicago). "BACK OF THE THRIFT is a must see for anyone who loves good theatre..." —Gay Chicago Magazine. THE STORY: Sparkling with intelligence and humor, BACK OF THE THRIFT masterfully suggests that no matter how self-consciously we attempt to distance ourselves from the frightening reality they seek to obscure. 4 men, 1 woman (doubling). UNIT SET. FEE: $75 per performance. ISBN: 978-0-8222-2213-2 $7.50

GULF VIEW DRIVE. Drama. Adele Harton. "Enthusiastically quiet, gorgeously moving...Mrs. Houston knows how to receive the epic and the incident with the same grace." —The New York Times. THE STORY: A very nice play that appeals to audiences hungering for 'event theatre' that chooses flashy defects, distorting instead of illuminating, a decadent character that has caught up in trying circumstances...Houston has done a remarkable job." —Variety. "An unblemished moment of a changing America in mid-century. Composed of a series of vignettes, the off-center, off-kilter characters, of all ages, are reminiscent of Harston's work." —Theater in NY. "Mr. Harston's play is a poetic, wry, and wise glimpse of the turmoils and intimate struggles of the everyday world. The language is one of the least affected and most natural, that the familiar dilemmas are powerful." —Curran. "Fine storytelling...Houston is skilled at combining light comedy with pathos...She imbues her characters with truth and beauty..." —Back Stage. "In a book completed on the edge of a barn...the characters are formed so fully...They're as funny as they are sad...and as pxo as they are..." —The Wall Street Journal. FEE: $75 per performance.


A SONG FOR CORETTA. Drama. Pearl Cleage. "Pearl Cleage's SONG FOR CORETTA, a lovely, image-soaked treatment to the civil rights icon seen through the random eyes of a handful of fictional mourners who have followed up on King's last wish to say goodbye to the beloved Mrs. King..." —The Washington Post. "Mr. Cleage goes on to write a song with comic perception..." —The Chicago Tribune. "A song with comic perception..." —The New York Times. "The story is of a woman who sacrificed everything...a country—for the American Dream, and whose sons must now come to grips with the consequences of that choice..." —nytheatre.com. FEE: $75 per performance.


as we are on an epic, fantastical journey through corporate America, Appalachia, astrophysics and beyond. TEMPORFSETTE tells the story of a young woman whose once-solid defenses of power dissolves. Finding the immature creation of a black hole on one side of the country, the stars vanish in the middle of a bomb manufacturing company on the other. Her only hope lies in the unlikely guidance of a nameless tempt who considers himself immortal. Can he help Geenie case her off her nightmare reality once and for all? Or will she dissolve, taking all of downtown Scarby with her? Dan Dyer melds the absurdity of contemporary culture laced with the epic poetry of Greek mythology, and the results are hilarious, horrifying and ultimately uplifting.

5-6 CHARACTERS NEW FULL LENGTH PLAYS

YEMAYA’S BELLY. Quiara Alegría Hudes. “The writing contains poetic bluesy and illustrative verses…Hudes literary flourishes are splendid…Hudes too-thick-kind, circle-of-life ramblings hear beautiful fun.” —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’s script is a recipe for stagecraft of the most energetic and whimsical flavors.” —Portland Phoenix. THE STORE: 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,” he is lost among the unfamiliar sounds, foreign words, and immigration, from farm, to city, to a sail taking to the New World. 5 men, 2 women (double cast). UNIT SET. FEE: $75.00 per performance.

ALL THAT I WILL EVER BE. DAREK COMEY. Alan Ball. “A dark entry concerning the subtle fight for connection. Alan Ball’s dialogue rings with aching, comic resonance:…” —Daily Express (London). “It’s a death sentence…Floyd is a simpler animal: He takes what he wears, whether it’s a place on Wendell’s couch for a night in his bed. Though he’s unemployed and lanky, he still tries to defend his friend—a holdover from their shared childhood in an orphanage. Floyd will always survive, but he has his self-interest so much that he’s protective, manipulative relationship with Wendell seems like both parasitic and self. Though he pays them in a cramped, cluttered apartment in the Bronx, this working-class Catholic family is navigating new territory.” —NY Nowday. “This is a gritty, self-sentimental humor in Mike Batistick’s play about three neighborhood pals—and one unhappy spouse—who end up grooming the epic poetry of Greek mythology, and the results are hilarious, horrifying and ultimately uplifting.

DEFENDER OF THE FAITH. Stuart Carolan. 2005 winner of the George Devine Drama Award, Carolan’s drama about lines between politics and art is a marvelously charged and emotionally intense and menacing drama…a deeply impressive debut by Carolan and a triumph for all Irish theatre. The direction of Stuart Carolan’s forceful drama set in 1986 is as moving as the jump over the class divide…But it is truly a rare and special thing to see such a tense and critical drama performed.” —Irish Times. "The opening scenes build crackerjack suspense. With a few subtle touches, the relationship between the characters feel dangerous. It’s chilling, for instance, when Irish Republican Army soldier JJ, chatting with Father is a kitchen table, complices the intelligence of募集人 whereas as—Vanities. THE STORE: DEFENDER OF THE FAITH, Stuart Carolan’s debut play, an IRA family living in north Armagh, Ireland, in 1986 comes some under the immense strain put on them when an IRA interrogator tries to find the infographic in their home. The father, his grown-up son, who shares a room with his father, is the pressure of the investigation and its results rouse the wounds of the already destroyed family.” —TimesSquare.com. "The opening scenes build crackerjack suspense. With a few subtle touches, the relationship between the characters feel dangerous. It’s chilling, for instance, when Irish Republican Army soldier JJ, chatting with Father at a kitchen table, complices the intelligence of募集人 whereas as—Vanities.

THE STORY: DEFENDER OF THE FAITH, Stuart Carolan’s debut play, an IRA family living in north Armagh, Ireland, in 1986 comes some under the immense strain put on them when an IRA interrogator tries to find the infographic in their home. The father, his grown-up son, who shares a room with his father, is the pressure of the investigation and its results rouse the wounds of the already destroyed family.” —TimesSquare.com. "The opening scenes build crackerjack suspense. With a few subtle touches, the relationship between the characters feel dangerous. It’s chilling, for instance, when Irish Republican Army soldier JJ, chatting with Father at a kitchen table, complices the intelligence of募集人 whereas as—Vanities. THE STORY: DEFENDER OF THE FAITH, Stuart Carolan’s debut play, an IRA family living in north Armagh, Ireland, in 1986 comes some under the immense strain put on them when an IRA interrogator tries to find the infographic in their home. The father, his grown-up son, who shares a room with his father, is the pressure of the investigation and its results rouse the wounds of the already destroyed family.” —TimesSquare.com. "The opening scenes build crackerjack suspense. With a few subtle touches, the relationship between the characters feel dangerous. It’s chilling, for instance, when Irish Republican Army soldier JJ, chatting with Father at a kitchen table, complices the intelligence of募集人 whereas as—Vanities.
Supplement 07-08.qxd  7/23/2007  1:44 PM  Page 10

FLAG DAY. Drama. Lee Blessing. "...a raw-edged, string-pulling exer-
cise in good-old-fashioned theater of cruelty... FLAG DAY is a stark, pow-
erful, insightful, commentary on the still-poisoned status of race relations in this country... Unbelievably 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 unflinching eye. The first play, GOOD, CLEAN FUN, is a darkly funny off-beat contemporary comedy; the second, SHAME, is a solemn, affecting drama about the two women—one black, one white—against each other as they try to complete a high-pressure project. The race realism at issue in the two pieces—one of them has stolen the other's wife, (2 men). The second, DOWN AND DIRTY, evolves recent white-on-black and black-on-white killings in the American South. In a style poised carefully on this edge of absurdity, we discover a man dying in a car with windows rolled up as peo-
ple argue over whether or not to save him. (5 men, 3 women) 5 men, 1
woman. UNIT SET FEE: $75 per performance. ISBN: 978-0-8222-2204-0 $7.50

FOOD FOR FOOD. Comedy. Adam Szymkowitz. "... fabulously wized and wrested with开头的字符, 无法继续阅读。
6-8 CHARACTERS

FULL LENGTH PLAYS

er kind of man. This encounter disrupts the couple’s sunny narrative and forces them into “prolixus”—an uncertain fate that seems to have already been laid. 1 man, 3 women INTERIOR. FEE: $75 per performance.

ISBN: 978-0-8222-2391-3  $7.50

7 CHARACTERS

MEMORY. DIANA. Jonathan Liebesman. “...compelling drama... an impressive achievement...” —NY Times. “[...], clearly a splendidly splendid new play... Jonathan Liebesman’s breathtaking. “We all head first into the compelling tales and their tragic conclusions... Liebesman’s dramas--part historical, partly-political--gain the ability to deliver a theatrical blow that sends us reeling...” —Village Voice. “Liebesman writes trenchant scenes of direct confrontation and dialogue unsheltered with political correctness. The play’s conflicts and solutions are painted in the extreme and there is, in the end, no release from them and no relief to be found in false memory...” —Variety. “[...],웃 {["#"]} {["#"]} {["#"]}...” —TheaterMania.com. “An innovative thought-provoker that draws in the audience and envelops them...” —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 Eze Kith in 1999 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 South African onlooker is given 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 in-depth exploration of division, destiny and reconciliation. 6 men, 1 woman. OPEN STAGE. FEE: $75 per performance.

ISBN: 978-0-8222-2289-3  $7.50

THE PAIN AND THE ICH. COMEDY. 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 life Norris’ real target is recalling, a generation after the Berlin Wall fell. SATELLITES is a rich and wrenching, affecting best.” —Newsweek. “A wrenching look back at twenty-four years of Postwar life, Sharr White takes us on an intimate journey to an unspoken side of the Greatest Generation, chronicling Isolda and Phil Cragin’s struggles to survive together through the horrors of the boom in the 1950s, the hope and unreachable losses of the 1960s, and the rending search for redemption following the Vietnam war 4 men, 3 women INTERIOR. 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 promiscuous on a couch with a bullet hole in her head, makes a surprising return in Jeff Whitty’s newly com- made. What’s most satisfying to report is the way Whitty takes a premise that could easily have amounted to a revue skit—a series of gags of diminishing returns—and transforms it with his giddy wit and fertile inventiveness into an 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 imagina- tion. But it’s also a gloriously deft, wildly imaginative rule that goes on to much of The Sins of the Sins The Legend of GO as it does to Ibsen and Sophocles... This play never fails to stimulate, entertain, dazzle and move. If a penchant for fictional characters truly does exist, Whitty’s riff will be sucking air for a very long time.” —OC Weekly. “Breaking the fourth wall, Whitty,colleagues the joy of theater, and if powerlessly watching her character suicide in the audience...” —CNN.com. “A beautiful character study and an intriguing look to dramatic literature, the creative process and the power of the imaginat- ion. But it’s also a gloriously deft, wildly imaginative rule that goes on to much of The Sins of the Sins The Legend of GO as it does to Ibsen and Sophocles... This play never fails to stimulate, entertain, dazzle and move. If a penchant for fictional characters truly does exist, Whitty’s riff will be sucking air for a very long time.” —OC Weekly. “Breaking the fourth wall, Whitty,colleagues the joy of theater, and if powerlessly watching her character suicide in the audience...” —CNN.com. “A beautiful character study and an intriguing look to dramatic literature, the creative process and the power of the imaginat- ion. But it’s also a gloriously deft, wildly imaginative rule that goes on to much of The Sins of the Sins The Legend of GO as it does to Ibsen and Sophocles... This play never fails to stimulate, entertain, dazzle and move. If a penchant for fictional characters truly does exist, Whitty’s riff will be sucking air for a very long time.” —OC Weekly. “Breaking the fourth wall, Whitty,colleagues the joy of theater, and if powerlessly watching her character suicide in the audience...” —CNN.com. “A beautiful character study and an intriguing look to dramatic literature, the creative process and the power of the imaginat- ion. But it’s also a gloriously deft, wildly imaginative rule that goes on to much of The Sins of the Sins The Legend of GO as it does to Ibsen and Sophocles... This play never fails to stimulate, entertain, dazzle and move. If a penchant for fictional characters truly does exist, Whitty’s riff will be sucking air for a very long time.” —OC Weekly. “Breaking the fourth wall, Whitty,colleagues the joy of theater, and if powerlessly watching her character suicide in the audience...” —CNN.com. “A beautiful character study and an intriguing look to dramatic literature, the creative process and the power of the imaginat- ion. But it’s also a gloriously deft, wildly imaginative rule that goes on to much of The Sins of the Sins The Legend of GO as it does to Ibsen and Sophocles... This play never fails to stimulate, entertain, dazzle and move. If a penchant for fictional characters truly does exist, Whitty’s riff will be sucking air for a very long time.” —OC Weekly. “Breaking the fourth wall, Whitty,colleagues the joy of theater, and if powerlessly watching her character suicide in the audience...” —CNN.com. “A beautiful character study and an intriguing look to dramatic literature, the creative process and the power of the imaginat- ion. But it’s also a gloriously deft, wildly imaginative rule that goes on to much of The Sins of the Sins The Legend of GO as it does to Ibsen and Sophocles... This play never fails to stimulate, entertain, dazzle and move. If a penchant for fictional characters truly does exist, Whitty’s riff will be sucking air for a very long time.” —OC Weekly. “Breaking the fourth wall, Whitty,colleagues the joy of theater, and if powerlessly watching her character suicide in the audience...” —CNN.com. “A beautiful character study and an intriguing look to dramatic literature, the creative process and the power of the imaginat- ion. But it’s also a gloriously deft, wildly imaginative rule that goes on to much of The Sins of the Sins The Legend of GO as it does to Ibsen and Sophocles... This play never fails to stimulate, entertain, dazzle and move. If a penchant for fictional characters truly does exist, Whitty’s riff will be sucking air for a very long time.” —OC Weekly. “Breaking the fourth wall, Whitty,colleagues the joy of theater, and if powerlessly watching her character suicide in the audience...” —CNN.com. “A beautiful character study and an intriguing look to dramatic literature, the creative process and the power of the imaginat- ion. But it’s also a gloriously deft, wildly imaginative rule that goes on to much of The Sins of the Sins The Legend of GO as it does to Ibsen and Sophocles... This play never fails to stimulate, entertain, dazzle and move. If a penchant for fictional characters truly does exist, Whitty’s riff will be sucking air for a very long time.” —OC Weekly. “Breaking the fourth wall, Whitty,colleagues the joy of theater, and if powerlessly watching her character suicide in the audience...” —CNN.com. “A beautiful character study and an intriguing look to dramatic literature, the creative process and the power of the imagi- nation. But it’s also a gloriously deft, wildly imaginative rule that goes on to much of The Sins of the Sins The Legend of GO as it does to Ibsen and Sophocles... This play never fails to stimulate, entertain, dazzle and move. If a penchant for fictional characters truly does exist, Whitty’s riff will be sucking air for a very long time.” —OC Weekly. “Breaking the fourth wall, Whitty,colleagues the joy of theater, and if powerlessly watching her character suicide in the audience...” —CNN.com. “A beautiful character study and an intriguing look to dramatic literature, the creative process and the power of the imagi- nation. But it’s also a gloriously deft, wildly imaginative rule that goes on to much of The Sins of the Sins The Legend of GO as it does to Ibsen and Sophocles... This play never fails to stimulate, entertain, dazzle and move. If a penchant for fictional characters truly does exist, Whitty’s riff will be sucking air for a very long time.” —OC Weekly. “Breaking the fourth wall, Whitty,colleagues the joy of theater, and if powerless..."
RIDICULOUS FRAUD. COMEDY. Beth Henley. "Ms. Henley shows how comedy in its best can haggle reality to illuminate the landscape of exis-
tence in all its mean absurdity." —NY Times. "Outrageous, funny, pathet-
ic, and, as you suspect from the title, fraudulent, these people are
emrrored from the female 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 defec-
tively skewed view of Southerners with a unique flair for instigating the
impossible but plausible. She continues in the poignantly comic vein with that
master of American realism, Bob Fosse. Henley makes a entertaining
work—'big time' as duck hunter Dick Cheney might say—of this group of
sisters chasing a cynical tabloid journalist and his reluctant photographer,
who don't believe any of it—until feathers, wings and a tiara are discovered
by night without pulling his little red wagon behind him. And the entire cast
returns to her Southern roots with a vengeance in RIDICULOUS FRAUD,
and downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and
downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and
downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and
downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and
downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and
downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

downs? Winner of the Pulitzer Prize for
Drama in 1981 for Crimes of the Heart, and

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

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 engaging 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: 978-0-8222-2379-1

A FLEA IN HER EAR.


THE STORY:

A FLEA IN HER EAR is the greatest of French farces, perhaps the greatest farce ever written. Raymonde Chandebise suspects that her husband, Victor, a plied 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. 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 Chandebise. 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 Spanish husband and his pistols. In Act Three the turmoil spins even faster as all the parties return to the Chandebise 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
NEW MUSICALS

FOR NEW FULL LENGTH PLAYS, SEE PAGE 1
FOR NEW SHORT PLAYS, SEE PAGE 19
FOR COLLECTIONS, SEE PAGE 23
NEW MUSICALS

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 shines with accuracy...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, listener 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, Violin 1, Violin 2, Cello. ISBN: 978-0-8222-2181-4 $8.50
NEW SHORT PLAYS

FOR NEW FULL LENGTH PLAYS, SEE PAGE 1
FOR NEW MUSICALS, SEE PAGE 15
FOR COLLECTIONS, SEE PAGE 23
ASHES TO ASHES AND OTHER PLAYS. SHORT PLAY COLLECTION.

ISBN: 978-0-8222-2201-9 $7.50

SAYEDA’S; $50 for KARIMA’S CITY when produced individually.

THE STORIES: SUCH A BEAUTIFUL VOICE IS SAYEDA’S AND KARIMA’S CITY.

SHORT PLAYS. Yussef El Guindi, adapted from the short stories by Salwa Bakr.

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 suffering, almost unimaginable reality...” —Backstage West (Critic’s Pick). “... 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. “...eminently convincing in their veracity 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 La Brea News/Beverly Press. “...it’s a shattering commentary on the continuity and contagion of abuse in human experience...compellingly done.” —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 Neil Coward was impressed by his ability to stir up profoundly unsettling emotions through the simplest of means.” —Wall Street Journal. “...it’s 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 Neil Coward was impressed by his ability to stir up profoundly unsettling emotions through the simplest of means.” —Wall Street Journal. 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 Neil Coward was impressed by his ability to stir up profoundly unsettling emotions through the simplest of means.” —Wall Street Journal.
COLLECTIONS

FOR NEW FULL LENGTH PLAYS, SEE PAGE 1
FOR NEW MUSICALS, SEE PAGE 15
FOR NEW SHORT PLAYS, SEE PAGE 19
27 WAGONS FULL OF COTTON
13 ONE-ACT PLAYS / Royalty Fee for each play is $30 per performance.

THE LAST OF MY SOLID GOLD WATCHES
A character sketch about a salesman. 3 men, INTERIOR

THE LONG GOODBYE
A short study of family life. 2 men, 2 women, INTERIOR

HELLO FROM BERTHA
A tour-de-force sketch set in St. Louis. 4 women, INTERIOR

THIS PROPERTY IS CONDEMNED
A dramatic dialogue. 1 boy, 1 girl, EXTERIOR

TALK ME LIKE THE RAIN AND LET ME LISTEN
A dramatic scene. 1 man, 1 woman, child’s voice, INTERIOR

SOMETHING UNSPOKEN
A character sketch. 2 women, INTERIOR

AMERICAN BLUES
5 ONE-ACT PLAYS / Royalty Fee for each play is $30 per performance.

MOONY'S KID DON'T CRY
A short play about a worker, his wife and child. 1 man, 1 woman, INTERIOR

THE DARK ROOM
A tragic sketch about an Italian woman and a welfare worker. 1 man, 2 women, INTERIOR

THE CASE OF THE CRUSHED PETUNIAS
A delightfully humorous lyrical fantasy. 2 men, 2 women, INTERIOR

THE LONG STAY CUT SHORT, or, THE UNSATISFACTORY SUPPER
A moving sketch about an old servant. 1 man, 2 women, INTERIOR

TEN BLOCKS ON THE CAMINO REAL
A poetic fantasy. This play not available for production. Only the full-length CAMINO REAL may be produced.

Books $2.95 — ISBN: 978-0-8112-0225-1

Plays by Eugene O'Neill Available Through Dramatists Play Service

ALL GODS CHILLUN GOT WINGS
ANNA CHRISTIE
BEFORE BREAKFAST
BEYOND THE HORIZON
BOUND EAST FOR CARDIFF
DESIRE UNDER THE ELMS
DIFF'RN'T
THE DREAMY KID
THE EMPEROR JONES
GOLD
THE GREAT GOD BROWN
THE HAIRY APE
HUGIE
IN THE ZONE
LAZARUS LAUGHED
LONG DAY'S JOURNEY INTO NIGHT
MARCO MILLIONS
THE MOON OF THE CARIBBEES
MOURNING BECOMES ELECTRA
THE ROPE
STRANGE INTERLUDE
THE STRAW
A TOUCH OF THE POET
WELDED
WHERE THE CROSS IS MADE

FEES:

$75.00 per performance

The following plays available for $20 in manuscript only:

ALL GODS CHILLUN GOT WINGS
BEFORE BREAKFAST
BOUND EAST FOR CARDIFF
DIFF'RN'T
THE DREAMY KID
GOLD
THE GREAT GOD BROWN
THE HAIRY APE
IN THE ZONE
LAZARUS LAUGHED
LONG DAY'S JOURNEY INTO NIGHT
MARCO MILLIONS
THE MOON OF THE CARIBBEES
THE ROPE
WELDED
WHERE THE CROSS IS MADE

ACTING EDITIONS

BEYOND THE HORIZON
Books $750 — ISBN 978-0-8222-0322-0

LAZARUS LAUGHED

LONG DAY'S JOURNEY INTO NIGHT

IN THE ZONE

DESIRE UNDER THE ELMS
MOURNING BECOMES ELECTRA
STRANGE INTERLUDE

ANNA CHRISTIE
BEFORE BREAKFAST
BEYOND THE HORIZON
DIFF'RN'T
THE DREAMY KID
THE EMPEROR JONES
THE HAIRY APE
IN THE ZONE
LAZARUS LAUGHED
LONG DAY'S JOURNEY INTO NIGHT
MARCO MILLIONS
THE MOON OF THE CARIBBEES
THE ROPE
THE STRAW
WELDED
WHERE THE CROSS IS MADE

OUTSIDE PUBLICATIONS

ANNA CHRISTIE, THE EMPEROR JONES and THE HAIRY APE

DESIRE UNDER THE ELMS
MOURNING BECOMES ELECTRA
STRANGE INTERLUDE

LONG DAY'S JOURNEY INTO NIGHT

No Fee for performance

The following plays available for $20 in manuscript only:

ALL GODS CHILLUN GOT WINGS
BEFORE BREAKFAST
BOUND EAST FOR CARDIFF
DIFF'RN'T
THE DREAMY KID
GOLD
THE GREAT GOD BROWN
THE HAIRY APE
IN THE ZONE
LAZARUS LAUGHED
LONG DAY'S JOURNEY INTO NIGHT
MARCO MILLIONS
THE MOON OF THE CARIBBEES
THE ROPE
THE STRAW
WELDED
WHERE THE CROSS IS MADE

Foreign rights are available through ESCA World Rights, Inc., New York, 1-212-889-6230.
Michael Meyer's Ibsen translations
available in manuscript only:

- A DOLL'S HOUSE
- EMPEROR AND GALILEAN
- AN ENEMY OF THE PEOPLE
- GHOSTS
- HEDDA GABLER
- JOHN GABRIEL BORKMAN
- THE LADY FROM THE SEA
- LITTLE EYOLF
- THE MASTER BUILDER
- PEER GYNT
- THE PILLARS OF SOCIETY
- THE PRETENDERS
- ROSMERSHOLM
- WHEN WE DEAD AWAKEN
- THE WILD DUCK

Royalty Fees:

<table>
<thead>
<tr>
<th>Title</th>
<th>Fees</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREDITORS</td>
<td>$30</td>
</tr>
<tr>
<td>THE DANCE OF DEATH (parts 1 &amp; 2)</td>
<td>$60 (each part)</td>
</tr>
<tr>
<td>A DOLL'S HOUSE</td>
<td>$60</td>
</tr>
<tr>
<td>EASTER</td>
<td>$60</td>
</tr>
<tr>
<td>ERIK THE FOURTEENTH</td>
<td>$60</td>
</tr>
<tr>
<td>THE FATHER</td>
<td>$60</td>
</tr>
<tr>
<td>THE GHOST SONATA</td>
<td>$60</td>
</tr>
<tr>
<td>MASTER OLOF</td>
<td>$60</td>
</tr>
<tr>
<td>MISS JULIE</td>
<td>$30</td>
</tr>
<tr>
<td>PLAYING WITH FIRE</td>
<td>$30</td>
</tr>
<tr>
<td>STORM</td>
<td>$30</td>
</tr>
<tr>
<td>THE STRONGER</td>
<td>$30</td>
</tr>
<tr>
<td>TO DAMASCUS (parts 1, 2 &amp; 3)</td>
<td>$60 (each part)</td>
</tr>
<tr>
<td>THE VIRGIN BRIDE</td>
<td>$60</td>
</tr>
</tbody>
</table>

Michael Meyer's Strindberg translations
available in manuscript only:

- CREDITORS
- THE DANCE OF DEATH (parts 1 & 2)
- A DOLL'S HOUSE
- EASTER
- ERIK THE FOURTEENTH
- THE FATHER
- THE GHOST SONATA
- MASTER OLOF
- MISS JULIE
- PLAYING WITH FIRE
- STORM
- THE STRONGER
- TO DAMASCUS (part 1)
- TO DAMASCUS (parts 2 & 3)
- THE VIRGIN BRIDE

Royalty Fees:

<table>
<thead>
<tr>
<th>Title</th>
<th>Fees</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREDITORS</td>
<td>$30</td>
</tr>
<tr>
<td>THE DANCE OF DEATH (parts 1 &amp; 2)</td>
<td>$60 (each part)</td>
</tr>
<tr>
<td>A DOLL'S HOUSE</td>
<td>$60</td>
</tr>
<tr>
<td>EASTER</td>
<td>$60</td>
</tr>
<tr>
<td>ERIK THE FOURTEENTH</td>
<td>$60</td>
</tr>
<tr>
<td>THE FATHER</td>
<td>$60</td>
</tr>
<tr>
<td>THE GHOST SONATA</td>
<td>$60</td>
</tr>
<tr>
<td>MASTER OLOF</td>
<td>$60</td>
</tr>
<tr>
<td>MISS JULIE</td>
<td>$30</td>
</tr>
<tr>
<td>PLAYING WITH FIRE</td>
<td>$30</td>
</tr>
<tr>
<td>STORM</td>
<td>$30</td>
</tr>
<tr>
<td>THE STRONGER</td>
<td>$30</td>
</tr>
<tr>
<td>TO DAMASCUS (parts 1, 2 &amp; 3)</td>
<td>$60 (each part)</td>
</tr>
<tr>
<td>THE VIRGIN BRIDE</td>
<td>$60</td>
</tr>
</tbody>
</table>
The Play Service is pleased to make available our Special Acting Edition Collections. These must-have collections make a great gift for yourself or someone else. They consist of DPS acting editions currently in print and are available for purchase at a 15% discount off the regular price. To order, use the Special Collections link on our web site at www.dramatists.com.

★ The Arthur Miller Collection  
Own all 20 DPS acting editions by Arthur Miller.  
$122.50

★ The Tennessee Williams Collection  
Own all 24 DPS acting editions by Tennessee Williams.  
$146.00

★ The Edward Albee Collection  
Own all 18 DPS acting editions by Edward Albee.  
$113.00

★ The George S. Kaufman Collection  
Own all 7 DPS acting editions by George S. Kaufman.  
$44.00

★ The Tony Award Winners Collection  
Own all 25 DPS acting editions that have received the Tony Award for Best Play.  
$160.00

★ The Pulitzer Prize Winners Collection  
Own all 34 DPS acting editions that have been awarded the Pulitzer Prize for Drama.  
$220.00
SUGGESTED FULL LENGTH PLAYS FOR HIGH SCHOOLS

1918 by Horton Foote
ALICE IN WONDERLAND by Andy Gregory
ALL IN THE TIMING by David Ives
THE AMERICAN CLOCK by Arthur Miller
AMONG FRIENDS by Kristine Thatcher
AND THE BIRD SLOW IN JACKSON by Jim Leonard, Jr.
ARSENIC AND OLD LACE by Joseph Kesselring
THE ART OF SLEEPING by Arlan L. Riskind
AS IT IS IN HEAVEN by Arielle Huttan
AUNTIE MAME by Jerome Lawrence & Robert E. Lee
A BAD YEAR FOR TOMATOES by John Patrick
THE BARRETTS OF WIMPOLE STREET by E.M. Forster
BORN YESTERDAY by Garson Kanin
THE BOYS NEXT DOOR by Tom Griffin
BREAKING THE PRAIRIE WOLF CODE by LaVonne Mueller
BRILLIANT TRACES by Cindy Lee Johnson
THE BROTHERS KARAMAZOV by Pyotr Dostoevsky, adaptations by David Fahsion or Boris Tumarkin
THE BOOK OF MURDER by Ladd Sartin
BREAKING THE PRAIRIE WOLF CODE by LaVonne Mueller
BORN YESTERDAY by Garson Kanin
THE BOYS NEXT DOOR by Tom Griffin
BREAKING THE PRAIRIE WOLF CODE by LaVonne Mueller
BRILLIANT TRACES by Cindy Lee Johnson
THE BROTHERS KARAMAZOV by Pyotr Dostoevsky, adaptations by David Fahsion or Boris Tumarkin
THE BOOK OF MURDER by Ladd Sartin
SUGGESTED FULL LENGTH PLAYS FOR HIGH SCHOOLS
<table>
<thead>
<tr>
<th>SUGGESTED SHORT PLAYS FOR HIGH SCHOOLS</th>
</tr>
</thead>
<tbody>
<tr>
<td>52nd STREET PROJECT PLAYS by various authors</td>
</tr>
<tr>
<td>29 (OR NOT 29) by Jacqueline Reingold</td>
</tr>
<tr>
<td>29 (OR NOT 29) PART II by Jacqueline Reingold</td>
</tr>
<tr>
<td>THE ACTING LESSON by William Simon</td>
</tr>
<tr>
<td>THE ACTOR'S NIGHTMARE by Christopher Durang</td>
</tr>
<tr>
<td>ADAPTION by Elaine May</td>
</tr>
<tr>
<td>AIR RAID by Antholz MacLoish</td>
</tr>
<tr>
<td>ALL THE WORLD'S A STAGE by David Henry Wilson</td>
</tr>
<tr>
<td>AM I BLUE by Bath Henley</td>
</tr>
<tr>
<td>AM I NOT TWO BOYFRIENDS by David Willinger</td>
</tr>
<tr>
<td>ASCENSION DAY by Timothy Mason</td>
</tr>
<tr>
<td>ASLEEP ON THE WIND by Ellen Byron</td>
</tr>
<tr>
<td>THE AUTHOR'S VOICE by Richard Greenberg</td>
</tr>
<tr>
<td>BADMINTON by Ian Ball</td>
</tr>
<tr>
<td>BALLOON SHOT by Joe Manchester</td>
</tr>
<tr>
<td>THE BIRTHDAY PRESENT by Charlie Schulman</td>
</tr>
<tr>
<td>BLOOD DATE by Horton Folsom</td>
</tr>
<tr>
<td>THE BRIDE COMES TO YELLOW SKY by Stephen Claus, adaptation by Frank Crocco</td>
</tr>
<tr>
<td>BURIED ALIVE by John Patrick</td>
</tr>
<tr>
<td>THE CASE OF THE CRUISHED PETUNIAS by Terence Williams</td>
</tr>
<tr>
<td>THE CAVE by Tim Kelly</td>
</tr>
<tr>
<td>CHOCOLATE CAKE by Mary Gallagher</td>
</tr>
<tr>
<td>CINDERELLA WORE COMBAT BOOTS by Amy Chase</td>
</tr>
<tr>
<td>CLASS CONFLICT by Craig Polsik</td>
</tr>
<tr>
<td>COPPERSCLUCKS by Jana Martin</td>
</tr>
<tr>
<td>CREATIVE DEVELOPMENT by Jacqueline Reingold</td>
</tr>
<tr>
<td>CROSS THE LINE by Phil Soukoulides</td>
</tr>
<tr>
<td>D.A. SHOW MUST GO ON by Ken Dashiow</td>
</tr>
<tr>
<td>THE DAIKENS by Horton Folsom</td>
</tr>
<tr>
<td>DEADMAN'S HEIGHTS by Cassandria Medley</td>
</tr>
<tr>
<td>DENTITY CRISIS by Christopher Durang</td>
</tr>
<tr>
<td>THE DEVIL AND THE WEBSTER by Stephen Vincent Benét</td>
</tr>
<tr>
<td>THE DUMB WINTER by Harold Pinter</td>
</tr>
<tr>
<td>DUMPING GROUND by Elizabeth Ogba</td>
</tr>
<tr>
<td>ENGLISH MADE SIMPLE by David Ives</td>
</tr>
<tr>
<td>THE EYE OF THE BEHOLDER by Stephen Vincent Benét</td>
</tr>
<tr>
<td>FEAR NEWS NETWORK by Warren Leight</td>
</tr>
<tr>
<td>FERRYBOAT by Anna Marie Barlow</td>
</tr>
<tr>
<td>FOG ON THE MOUNTAIN by Tim Kelly</td>
</tr>
<tr>
<td>GRACELAND by Ellen Bryen</td>
</tr>
<tr>
<td>THE GROUND ZERO CLUB by Charlie Schulman</td>
</tr>
<tr>
<td>THE GROVES OF ACADEMY by Mark Stain</td>
</tr>
<tr>
<td>HAUNTED LIVES by John Pielmeier</td>
</tr>
<tr>
<td>THE HITCH-HIKER by Lucille Fletcher</td>
</tr>
<tr>
<td>IMPASSIONED EMBRACES by John Pielmeier</td>
</tr>
<tr>
<td>IMPROMPTU by Ted Kissel</td>
</tr>
<tr>
<td>A KIND OF ALASKA by Harold Pinter</td>
</tr>
<tr>
<td>THE LAST DECEMBER by Craig Polsik</td>
</tr>
<tr>
<td>LAUGHING STOCK by Rosalyn Linney</td>
</tr>
<tr>
<td>LET ME HEAR YOU WHISPHER by Paul Zindel</td>
</tr>
<tr>
<td>LINE by Israel Horovitz</td>
</tr>
<tr>
<td>LIVES OF THE SAINTS by David Ives</td>
</tr>
<tr>
<td>LONG AND FAR AWAY by David Ives</td>
</tr>
<tr>
<td>THE LONG VOYAGE HOME by Eugene O'Neill</td>
</tr>
<tr>
<td>THE LOVELEST AFTERNOON OF THE YEAR by John Guare</td>
</tr>
<tr>
<td>MANY HAPPY RETURNS by Willis Rule</td>
</tr>
<tr>
<td>THE MEETING by Jeff Selton</td>
</tr>
<tr>
<td>MERE MORTALITY by David Ives</td>
</tr>
<tr>
<td>THE METAMORPHOSES by Charles Dizenzo</td>
</tr>
<tr>
<td>THE MIDNIGHT CALLER by Horton Folsom</td>
</tr>
<tr>
<td>MIXED BABIES by Ona Fiala Lamprey</td>
</tr>
<tr>
<td>MY CUP HANNEHT OVER by Robert Natural DOMESTICS by Jack Helter</td>
</tr>
<tr>
<td>NEXT by Terence McNally</td>
</tr>
<tr>
<td>NINE TEN by Warren Leight</td>
</tr>
<tr>
<td>NORMA-ANON by Warren Leight</td>
</tr>
<tr>
<td>THE OIL WELL by Horton Folsom</td>
</tr>
<tr>
<td>THE OMELET MURDER CASE by Tim Kelly</td>
</tr>
<tr>
<td>ON THE EDGE by Craig Polsik</td>
</tr>
<tr>
<td>OTHER PLACES by Harold Pinter</td>
</tr>
<tr>
<td>PARADE ON HER WEDDING MORN by Leland Prince</td>
</tr>
<tr>
<td>THE PASSING OF AN ACTOR by William Simon</td>
</tr>
<tr>
<td>PATIO by Jack Helter</td>
</tr>
<tr>
<td>THE PERSON I ONCE WAS by Cindy Lou Johnson</td>
</tr>
<tr>
<td>PERSONAL EFFECTS by John McKannas</td>
</tr>
<tr>
<td>PITCHING TO THE STAIR by Donald Margulies</td>
</tr>
<tr>
<td>POP! by Rosalyn Linney</td>
</tr>
<tr>
<td>PORCH by Jack Helter</td>
</tr>
<tr>
<td>PRESENT TENSE by John McKannas</td>
</tr>
<tr>
<td>THE PRIZE PLAY by Mary Chase</td>
</tr>
<tr>
<td>QUIET, PLEASE by Howard Buckmann</td>
</tr>
<tr>
<td>THE REMARKABLE SUSAN by Tim Kelly</td>
</tr>
<tr>
<td>THE ROADS TO HOME by Horton Folsom</td>
</tr>
<tr>
<td>SAND MOUNTAIN by Romulus Linney</td>
</tr>
<tr>
<td>THE SANDS by Edward Albee</td>
</tr>
<tr>
<td>SECOND BEST BED by Tim Kelly</td>
</tr>
<tr>
<td>SEVEN ONE ACT PLAYS by Wendy Wasserstein</td>
</tr>
<tr>
<td>THE SHALLOW END by Wendy MacLeod</td>
</tr>
<tr>
<td>SHOOTING GALLERY by Israel Horovitz</td>
</tr>
<tr>
<td>SHORT AND SWEET by Willis Rule</td>
</tr>
<tr>
<td>THE SHOW MUST GO ON by Lawrence Klaran</td>
</tr>
<tr>
<td>SILVER LININGS by Ted Tally</td>
</tr>
<tr>
<td>THE SIMPLE TRUTH by Carl Allenworth</td>
</tr>
<tr>
<td>6:15 ON THE 104 by Ellen Byron</td>
</tr>
<tr>
<td>A SLICE OF SKY by Harold Pinter</td>
</tr>
<tr>
<td>SO WHEN YOU GET MARRIED... by Ellen Byron</td>
</tr>
<tr>
<td>SPRING DANCE by Horton Folsom</td>
</tr>
<tr>
<td>THE STARTING MATCH by Jerry McKeeby</td>
</tr>
<tr>
<td>STICK CARL, STICK by Peter Stein</td>
</tr>
<tr>
<td>THE STONEWATER RAPTURE by Doug Wight</td>
</tr>
<tr>
<td>THE TEARS OF MY SISTER by Horton Folsom</td>
</tr>
<tr>
<td>TENNESSEE by Romulus Linney</td>
</tr>
<tr>
<td>THE TIGER by Murray Schsigel</td>
</tr>
<tr>
<td>TWAIN PLUS TWAIN by Bernard Salsbap</td>
</tr>
<tr>
<td>24 HOURS AM by Oliver Haley</td>
</tr>
<tr>
<td>24 HOURS PQ by Oliver Haley</td>
</tr>
<tr>
<td>TWO FOOLS WHO GAINED A MEASURE OF WISDOM by Tim Kelly</td>
</tr>
<tr>
<td>VILLAINOUS COMPANY by Amlyn Gray</td>
</tr>
<tr>
<td>WELCOME TO THE MOON by Bill Irwin</td>
</tr>
<tr>
<td>WHEN SHAKESPEARE'S LADIES MEET by Charles George</td>
</tr>
<tr>
<td>THE WHIZ BANG CAFE by Barry Corbin</td>
</tr>
<tr>
<td>WIDOW'S WITE by C.B. Clifford &amp; Elizabeth Ogba</td>
</tr>
<tr>
<td>WOMEN AND WALLACE by Jonathan Mec Sherman</td>
</tr>
<tr>
<td>WOMEN MUST WORK by Mary On</td>
</tr>
<tr>
<td>WAITING FOR LEFTY by Clifford Odets</td>
</tr>
<tr>
<td>YES MEANS YES by Howard Lindsey</td>
</tr>
<tr>
<td>A YOUNG LADY OF PROPERTY by Horton Folsom</td>
</tr>
<tr>
<td>THE ZOO STORY by Edward Albee</td>
</tr>
</tbody>
</table>
The 52nd Street Project

Kid Theatre Kit:

- Plays, Projects and Programs for Young People. Designed for those interested in recreating the program. Each volume is designed to lay flat when open to facilitate copying and consists of:
  - The "How To" manual
  - 52 Pick-Up: a practical guide to doing theatre with children
  - The Teen Ensemble—a practical guide to building an ensemble of teen performers through acting classes and Shakespeare in performance
  - Three collections of ten-minute one-act plays (45 in all) for children to perform
  - A collection of six plays written by kids from The 52nd Street Project
  - A thirty-minute videotape copy of the documentary "Three Minutes from Broadway: The Story of The 52nd Street Project," which gives an inside look at The 52nd Street Project in action (available with purchase from the 52nd Street Project)
  - The commitment of up to five hours of telephone consultations with the Project staff

$150.00

Nationally recognized as an innovative force in theatre for young people, The 52nd Street Project has created both acting and playwriting programs for children. The acting programs are: The One-On-Ones—each youngster is paired with an adult professional playwright who writes a one-act play for the youngster and playwright to perform together; the Two-On-Twos—an adult playwright creates a play for two experienced Project youngsters to perform together. The Playmaking Program is a series of playwriting classes for the students. The curriculum, devised by writer/educator Daniel Judah Sklar, offers the youngsters a medium through which they can express a personal vision.

The Playmaking Program is divided into three steps: Playmaking, the initial eight-week session begins with classes in basic playwriting and ends with the youngster writing a play for two actors. These plays are subsequently performed; Replay, the sequel eight-week course where the Playmaking graduates are challenged to write their second and third play while learning plot and character development; and Playback, where the Project’s most experienced writing and acting students are matched with a playwright, and each writes a play to perform together.

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.

THE 52ND STREET PROJECT

The 52nd Street Project

Kid Theatre Kit:

- Plays, Projects and Programs for Young People. Designed for those interested in recreating the program. Each volume is designed to lay flat when open to facilitate copying and consists of:
  - The "How To" manual
  - 52 Pick-Up: a practical guide to doing theatre with children
  - The Teen Ensemble—a practical guide to building an ensemble of teen performers through acting classes and Shakespeare in performance
  - Three collections of ten-minute one-act plays (45 in all) for children to perform
  - A collection of six plays written by kids from The 52nd Street Project
  - A thirty-minute videotape copy of the documentary "Three Minutes from Broadway: The Story of The 52nd Street Project," which gives an inside look at The 52nd Street Project in action (available with purchase from the 52nd Street Project)
  - The commitment of up to five hours of telephone consultations with the Project staff

$150.00

All amateur royalty fees for the plays in these volumes are waived by the authors on the condition that the plays be performed free of charge and in the spirit of The 52nd Street Project. Rights to all other productions must be licensed by:

The 52nd Street Project
500 West 52nd Street, 2nd FL, New York, NY 10019
Tel. 212-333-5252 Fax 212-333-5598

Dramatists Play Service is the exclusive distributor of the books by The 52nd Street Project.
Portions of the Kid Theatre Kit may be purchased separately as follows:

**52 Pick-Up: A Practical Guide to Doing Theatre with Children**

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 playwriting 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.

ISBN: 978-0-8222-1441-0 $35.00

**The Teen Ensemble: A Practical Guide to Doing Theatre with Teenagers**

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*.

ISBN: 978-0-8222-1823-4 $15.00

**The Butler Did It!**

A collection of twenty short plays with music, written for the One-On-One program, conceived as a means to create an opportunity for a child to star in his or her own play. Some of the authors included in this volume are Craig Lucas, Charles Dumas, Katharine Long, Willie Reale, Peter MacNicol, Jacquelyn Reingold and Lewis Black. The composer is Henry Krieger. Over a week in the summer, two troupes of children and professional playwrights retreat to a country setting where the playwright is asked to mine the particular charms of his or her child partner and imbue a fictional character with those traits. Somewhere in these twenty plays there is certain to be a role to suit nearly any child’s personality and level of skill. The twenty plays with songs were written for an adult and a child, with each featuring a cameo role for an adult “Butler.”

ISBN: 978-0-8222-1442-7 $30.00

**The Bedtime Zone**

A collection of twenty more short plays from the One-On-One program. Some of the authors included in this volume are Cindy Lou Johnson, Willie Reale, Donald Margules, Richard Dresser, Nancy Giles and James McDaniel. These plays, all dealing with the supernatural, are two-character plays for children to perform with adults, and do not contain music.

ISBN: 978-0-8222-1443-4 $20.00

**Plays for Pairs**

A collection of five one-act plays written to challenge the more experienced young actors in the Project’s program. The authors in this volume include Donald Margules, Cindy Lou Johnson, Thomas Babe, Willie Reale and José Rivera. These plays were written for the Two-On-Two program and offer two children leading roles in comedies. The recommended age level for these plays is ten to fourteen years old.

ISBN: 978-0-8222-1444-1 $15.00

**The Spring Thing**

A collection of six two-character plays by student writers to be performed by experienced actors. The writers are all graduates of the Playmaking program where they took an eight-week class in which youngsters learn the basic tenets of how to write a play, and how to tap into their imaginations and emotional lives in order to write a play.

ISBN: 978-0-8222-1445-0 $15.00
Dramatists Play Service is proud to offer two collections of monologues for auditions and class work:

Editor Craig Pospisil has drawn exclusively from Dramatists Play Service publications to compile these collections, each of which features over fifty monologues.

You will find an enormous range of voices and subject matter, characters from their teens to their seventies and authors from widely varied backgrounds, some well known, others less so, but all immensely talented.

These selections represent some of the best writing in the American theatre today, and we are proud to bring them together in these two volumes.

OUTSTANDING WOMEN’S MONOLOGUES
Volume One

OUTSTANDING MEN’S MONOLOGUES
Volume One
DPS MUSICALS

- Rat Boy: The Musical CD $20.00
- Bed and Sofa CD $35.00
- The Bubbly Black Girl CD $20.00
- Convenience CD $35.00
- Cowgirl CD $35.00

- Dedeo Does Dada CD $20.00
- First Lady Suite CD $20.00
- The Gifts of the Magi CD $35.00
- Goblin Market CD $20.00
- The Great American Tristar Park Musical CD $20.00

- Grey Gardens CD $20.00
- Hank Williams: Lost Highway CD $20.00
- Hedwig and the Angry Inch CD $20.00
- Hello Again CD $20.00
- Jacques Brel is Alive and Well & Living in Paris CD $20.00

- See What I Wanna See CD $20.00
- Standup Shakespeare CD $20.00
- Summer of ’42 CD $20.00
- Swinging on a Star CD $20.00
- Thrill Me: The Leopold & Loeb Story CD $20.00

- Zombies from the Savana CD $35.00

Cast Recordings
OTHER PUBLICATIONS FROM DRAMATISTS PLAY SERVICE

A Primer of Stagecraft
by Henning Nelms
A practical and simple explanation of the necessary processes of building theatre sets. A standard working text for high schools, colleges and community theatre groups.


Solo Readings for Radio and Class Work
edited by Marjorie Seligman and Sonya Fogle
Forty-nine carefully chosen scenes from well-known plays, including STAGE DOOR, OF MICE AND MEN, TWO ON AN ISLAND, DARK VICTORY, MY DEAR CHILDREN and THE CHILDREN’S HOUR.


More Solo Readings for Radio and Class Work
edited by Marjorie Seligman and Sonya Fogle
The second book in this series. This book includes scenes from THE LITTLE FOXES, ARSENIC AND OLD LACE, REBECCA, LADIES IN RETIREMENT, HEAVEN CAN WAIT and others.


Still More Solo Readings for Radio and Class Work
edited by Marjorie Seligman and Sonya Fogle
The final book of the series. This volume contains excerpts from such plays as DEAR RUTH, STATE OF THE UNION, LAURA, A BELL FOR ADANO, THE HASTY HEART and more.


Isn’t Nature Wonderful?
Monologues by Florence Ryerson and Colin Clements
These monologues may be used by nonprofessional actors without payment of royalty fees. This volume contains: “Isn’t Nature Wonderful,” “Saturday Night,” “Button Button,” “The Dancing Lesson,” “Welcome to Our Town” and many more.

Books $7.50 — ISBN: 978-0-8222-0578-4
LAST MINUTE ACQUISITIONS

ROBERTO AGUIRRE-SACASA
BASED ON A TOTALLY TRUE STORY
THE WEIRD

NINA RAINE
RABBIT

BERNARD WEINRAUB
THE ACCOMPLICES
NONPROFESSIONAL PERFORMANCE RIGHTS APPLICATION

FOR FASTER SERVICE, APPLY ONLINE AT WWW.DRAMATISTS.COM

Please allow two to four weeks for DPS to determine if the performance rights are available in your area for the dates you have requested. Please be aware that certain restrictions may apply, and there is always the possibility that the performance rights to a particular play may not be available when you want them.

Note: Nonprofessional rights for DPS plays may be withdrawn at any time and without prior notice. The plays we represent are protected under International, Federal and Common Law Copyright, which prohibits any deletions, alterations, or changes of any kind made to the text, title or characters, including their gender, without written permission from the Play Service.

### Contact Information

<table>
<thead>
<tr>
<th>Date</th>
<th>Customer Account No.</th>
<th>Purchase Order No.</th>
</tr>
</thead>
</table>

Applicant Description:  
- Individual  
- Student Organization  
- School/High School  
- College/University  
- Community Theatre  
- Production Company

New Account check this box if you do not have an existing DPS customer account and see reverse for additional application instructions.

<table>
<thead>
<tr>
<th>Name</th>
<th>Company/Organization</th>
<th>Address</th>
<th>City</th>
<th>State/Province</th>
<th>Zip/Postal Code</th>
<th>Country</th>
<th>Telephone</th>
<th>Fax</th>
</tr>
</thead>
</table>

### Production Information

<table>
<thead>
<tr>
<th>Title(s)</th>
<th>Author(s)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Venue Name</th>
<th>City</th>
<th>Zip/Postal Code</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Opening Date</th>
<th>Seating Capacity</th>
<th>Closing Date</th>
<th>Ticket Price Range</th>
<th>Last Play Produced</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Number of Performances</th>
<th>Weeks Actors Stay</th>
<th>Total Royalties Paid</th>
</tr>
</thead>
</table>

### Billing Information

<table>
<thead>
<tr>
<th>Name</th>
<th>Company/Organization</th>
<th>Address</th>
<th>City</th>
<th>State/Province</th>
<th>Zip/Postal Code</th>
<th>Country</th>
<th>Telephone</th>
<th>Fax</th>
</tr>
</thead>
</table>

Authorized Signature of Billing Contact
NEW ACCOUNTS
(additional application notes and instructions)

<table>
<thead>
<tr>
<th>Individuals/Student Organizations</th>
</tr>
</thead>
<tbody>
<tr>
<td>All individual applicants must submit payment within two weeks of receiving a license.</td>
</tr>
<tr>
<td>Student organizations must have duly authorized purchase order numbers; otherwise, student organizations must submit payment within two weeks of receiving a license.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Producing Organizations/Corporations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producing organizations and corporations must submit the following information by e-mail to <a href="mailto:nonpro@dniematisist.com">nonpro@dniematisist.com</a> or by fax or mail to the attention of the Nonprofessional Licensing Department before an application will be processed:</td>
</tr>
<tr>
<td>1. Name of President/CEO/Owner</td>
</tr>
<tr>
<td>2. Federal Tax ID or Social Security number</td>
</tr>
<tr>
<td>3. If a nonprofit corporation, a copy of IRS tax-exempt letter</td>
</tr>
<tr>
<td>4. Name of bank</td>
</tr>
<tr>
<td>5. One credit reference: name and telephone number</td>
</tr>
</tbody>
</table>
**ORDER FORM**

FOR FASTER SERVICE, ORDER ONLINE AT WWW.DRAMATISTS.COM

Order Processing: All orders placed Monday through Thursday after 5:00 P.M. E.S.T. will be processed the following day. Orders placed on Friday or during the weekend will be processed the following Monday. Orders will be shipped two to three business days after they are processed. Note that the Play Service is closed on Saturdays, Sundays and major holidays. See reverse side for shipping information. For non-U.S. orders, please contact Customer Service. Make checks payable to Dramatists Play Service, Inc. Orders will not be accepted by phone. Additional shipping charges may apply for international orders. For rush shipping, please contact Customer Service between the hours of 9 am and 5:00 pm E.S.T. at 212-683-8960 or e-mail orders@dramatists.com.

<table>
<thead>
<tr>
<th>ISBN</th>
<th>Title</th>
<th>Author(s)</th>
<th>Qty</th>
<th>Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Billing Information (please add):**

- Date: ____________________________
- Customer Account No. (tape to purchase order)
- Name: ____________________________
- Company/Organization: ____________
- Address: _________________________
- City: ____________________________
- State/Province: ___________________  Zip/Postal Code: ____________
- Country: _________________________
- Telephone: ________________________
- Fax: _____________________________
- Email: __________________________

**Method of Payment**

- [ ] Check or Money Order (payable to Dramatists Play Service, Inc.)
- [ ] Purchase Order No. _____________ (customer account number required above)
- [ ] Credit Card
  - [ ] Visa
  - [ ] MasterCard
  - [ ] American Express
  - Number: _____________ Expiration Date: __/____

**Shipping Information (if different from billing):**

- Name: ____________________________
- Company/Organization: ____________
- Address: _________________________
- City: ____________________________
- State/Province: ___________________  Zip/Postal Code: ____________
- Country: _________________________

**Shipping Method (please use for both orders):**

- [ ] USPS: ____________
- [ ] UPS: ____________
- [ ] First Class/Priority: ____________
- [ ] Ground: ____________
- [ ] Next Day ____________
- [ ] International Air: ____________
- [ ] 2nd Day ____________
- [ ] UPS Account No. ____________

*See reverse for handling and shipping*
HANDLING FEES

<table>
<thead>
<tr>
<th>Total Order Price (USD)</th>
<th>Handling Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>.01-22.50</td>
<td>$2.00</td>
</tr>
<tr>
<td>22.51-75.00</td>
<td>$3.00</td>
</tr>
<tr>
<td>75.01-225.00</td>
<td>$4.00</td>
</tr>
<tr>
<td>225.01+</td>
<td>$5.00</td>
</tr>
</tbody>
</table>

ESTIMATED SHIPPING COSTS

<table>
<thead>
<tr>
<th></th>
<th>USPS (U.S. POSTAL SERVICE)</th>
<th>UPS (UNITED PARCEL SERVICE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books</td>
<td>Book Rate</td>
<td>First Class/Priority</td>
</tr>
<tr>
<td>1</td>
<td>$1.75</td>
<td>$4.60</td>
</tr>
<tr>
<td>2-3</td>
<td>$2.00</td>
<td>$6.50</td>
</tr>
<tr>
<td>4-6</td>
<td>$2.50</td>
<td>$8.00</td>
</tr>
<tr>
<td>6-10</td>
<td>$3.50</td>
<td>$13.50</td>
</tr>
<tr>
<td>11-15</td>
<td>$4.00</td>
<td>$16.00</td>
</tr>
<tr>
<td>16-20</td>
<td>$5.00</td>
<td>$18.50</td>
</tr>
<tr>
<td>21-25</td>
<td>$5.50</td>
<td>$20.00</td>
</tr>
<tr>
<td>26-30</td>
<td>$6.00</td>
<td>$20.50</td>
</tr>
</tbody>
</table>

COSTS APPLY TO THE CONTINENTAL UNITED STATES ONLY.

ESTIMATED TRANSIT TIMES

USPS
- **Book Rate:** Orders shipped two to three days after they are processed and should arrive two to three weeks later.
- **First Class/Priority:** Orders shipped two to three days after they are processed and should arrive seven to ten days later.

UPS
- **Ground:** Orders shipped two to three days after they are processed and should arrive five to seven days later.
- **2nd Day Air:** Orders shipped the day after they are processed and should arrive two days later.
- **Next Day Air:** Orders shipped the day after they are processed and should arrive the next day.

UPS CANNOT DELIVER TO A POST OFFICE BOX. AN ADDRESS IS REQUIRED FOR DELIVERY.
There’s only one destination for the finest plays in the English language:

www.dramatists.com

From the great classics like You Can’t Take it with You, The Crucible and Arsenic and Old Lace to the latest Broadway, Off-Broadway and West End hits, find an unparalleled selection of over 3,000 titles available for purchase and licensing online.

★ Browse plays or search by title, author, cast size or keyword with The PlayFinder™
★ Order acting editions, librettos, musical scores and other materials online
★ Apply for performance rights and, in many cases, receive a license via e-mail in minutes!
★ Join our Now Published Mailing List and be notified by e-mail when new plays are published

Pulitzer Winners ★ Tony Winners ★ Obie Winners