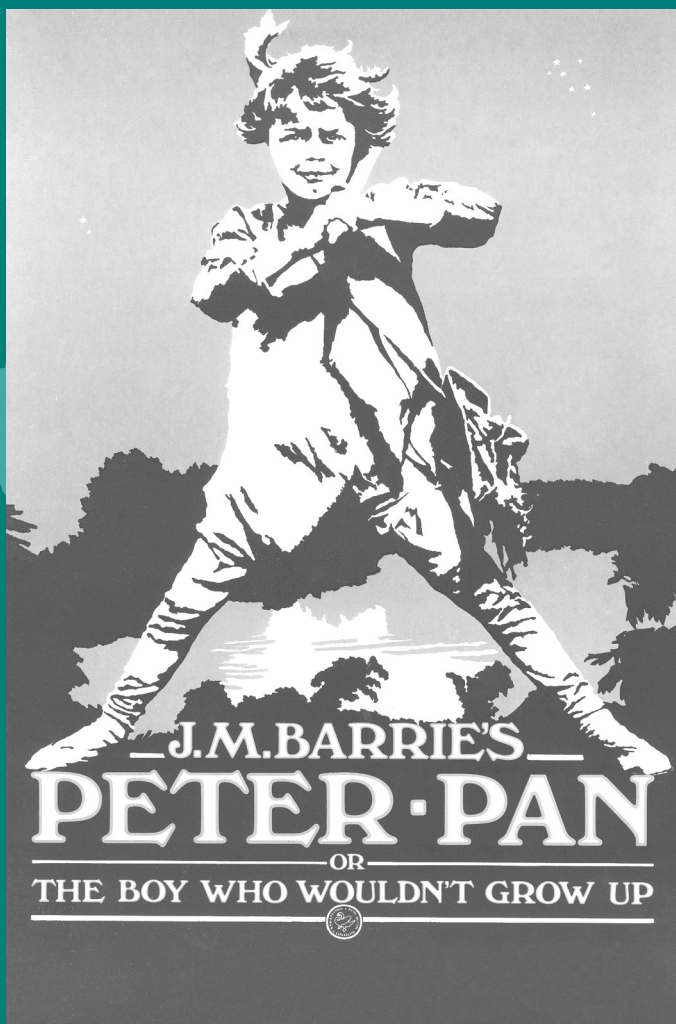


atplay

Issue 10, Fall/Winter 2005

PETER PANDEMONIUM: THE BOY TURNS 100!



AN INTERVIEW WITH JOHN CAIRD

by Robert Vaughan

As the centennial of the December 1904 premiere of Peter Pan approached, Director of Professional Licensing Robert Vaughan had occasion to talk with renowned director John Caird about his and Trevor Nunn's magical stage version of the beloved classic.

ROBERT. How did you and Trevor Nunn decide to do your own version of *Peter Pan*?

JOHN. We were curious as to why the story of Peter Pan was so famous, such an apparent



“Of Peter himself you must make what you will. Perhaps he was a little boy who died young, and this is how the author conceived his subsequent adventures. Perhaps he was a boy who was never born at all — a boy whom some people longed for, but who never came. It may be that those people hear him at the window more clearly than children do.”

—J.M. Barrie

legend, while the stage show, which had generated all of the excitement in the first place, had become so feeble and creaky, only ever being wheeled out once a year as a tired old Christmas pantomime.

ROBERT. Your version incorporates material from Barrie’s original novel as well as unpublished material from the original manuscript — it also includes some material from a 1920 film scenario. How did you come to include this in your play?

JOHN. When we investigated Barrie’s original material — which we did with the help of Andrew Birkin, the leading world expert on Barrie and *Peter Pan*, we found that although Barrie had written the original play in 1904, there were half a dozen other versions written subsequently. It seemed that he had so fallen in love with his own story that he couldn’t stop writing it! But it was re-reading the novel, published in 1911, that made us realize how the stage play had managed to fall so very short of his original vision. The 1920 film scenario was written for Charlie Chaplin to play Peter Pan — but the film was never made. Paramount wanted the part to be played by a woman, as it had been onstage, so the world never got to see what would have been the most inspired piece of film casting imaginable — Chaplin as Pan!

ROBERT. You and Trevor also include a character, the Storyteller, in your play. This character is not from Barrie. Can you tell us about this?

JOHN. We included the Storyteller so that we could represent Barrie himself onstage. When you read the novel, or even the stage directions of the play, there are so many wonderfully funny things in it that can never be communicated through a character. Most of the characters

in the play are children, or adults behaving like children, so there isn’t any room in their scenes for Barrie’s ironic and humorous tone of voice, without which the story seems so thin and insubstantial. By including Barrie as the Storyteller, *Peter Pan* can become a fantasy that is equally enjoyable by children and adults alike. What is more, children can enjoy their parents’ pleasure in the story as well as indulge their own more child-like imaginations while adults can smile at Barrie’s irony and simultaneously enjoy their children’s wonderment.

ROBERT. Can you speak to the issues of casting? Peter has more often than not been played by a woman; however, your original production starred a young man named Miles Anderson. What do you think about the casting issues — the most famous Peters, again, women, are Jean Arthur, if I’m not mistaken, and of course Mary Martin and ... the list goes on.

JOHN. Barrie himself hated the idea of a woman playing the part of Peter and was persuaded, against his better judgment, by the producer Charles Frohman. What he dreaded was that his precious “fantasy in five acts” would get turned into a pantomime — as it soon did. Peter is a little boy, a devilish and thoughtless little boy, who has decided by sheer willpower not to grow up and is so stuck at the age of ten. It’s hard enough for an adult man to play a devilish little boy but well nigh impossible for an adult woman. More importantly, the story at the heart of *Peter Pan* is a love story between Peter and Wendy. To have the little boy and girl at the center of this romance played by two mature adult women is really quite perverse and makes it impossible for the audience to understand and enjoy the real depth of emotion between the two central child characters. Peter loves Wendy but won’t grow up. Wendy loves Peter and can’t help growing up. Because of this they are bound to drift apart, however deeply they feel for each other. This brings a tragic flavor to the story that really sharpens all its other aspects — including the fantasy, the laughter and the adventure. But the love story is that of

a little boy and a little girl. You have to get as close to that as you can when you cast it or you do really risk missing the whole point!

ROBERT. In 1904, Daphne du Maurier described children in the audience as being terrified of Captain Hook — she wrote, “When Hook first paced his quarter deck, children were carried screaming from the stalls, and even big boys of twelve were known to reach for their mothers’ hands in the friendly shelters of the boxes. How he was hated, with his flourish, his poses, his dreaded diabolical smile.” Since that time, Hook has been played as comical right up to Dustin Hoffman in Spielberg’s film *Hook*. The most recent Hook, played by one of my favorite actors, Jason Isaacs, however, was certainly not. What’s your take on Hook? Where do you stand?

JOHN. The actor playing Hook should be scary *and* funny, in equal measures. Children enjoy being scared as long as they also feel fundamentally safe. This is what is at the heart of many of their playground games, or when they turn Mommy or Daddy or Big Brother or Sister into a monster or a dragon or a killer robot. Barrie has written Hook as scary but with many little comic safety valves so that just at the moment he seems to be getting too scary, he says or does something ludicrous and lets the children off the hook, so to speak. The best actor to play Hook is a comic actor who isn’t trying too hard to be funny. Hook himself wants to be scarier than he really is. He constantly disappoints himself in the scary stakes.

ROBERT. As you know, a new bio-flick of Barrie, starring Johnny Depp, has just been released. What is it about Barrie and Peter that keeps us all wrapped up in them?

JOHN. Barrie’s brother David died when he was six, and it had a profound effect on him, especially because his mother nearly died herself of grief for David and never recovered from her terrible loss. Barrie himself seems to have been held in a perpetual boyhood thereafter, emotionally speaking, although he was intellectually the most adult and sophisticated of artists. But Peter Pan is a self-portrait of Barrie only in that both Peter and Barrie find true emotional communication

too difficult to manage. In other respects Barrie is actually much more similar to the character of Wendy — with all her care and maternal love and overwhelming feelings that she isn't allowed to express. But perhaps the real reason for the perennial fascination of audiences with Peter Pan is that we all have some part of us that regrets our growing up — that harks back to our own childhoods, with an impossible yearning, even though we know we can never return there, not really. And I think it's both simplistic and reductive to say that men are more likely to feel this than women. All people feel it to some extent, and some feel it much more deeply than others, but men and women of all ages are equally capable of yearning to fly away effortlessly to the shores of Never Land once more.

ROBERT. Do you recall your first encounter with these wonderful characters?

JOHN. When I was 6, and my father read me the story for the first time.

ROBERT. How do you feel about the musical versions?

JOHN. I don't know the musical very well, but I don't think Barrie's version needs any additions from anyone, however talented or well meaning. Barrie's tone of voice is so particular, his words so uniquely coined, that anyone else's words added to his will always sound out of

"I'll teach you how to jump on the wind's back, and then away we go — and if there are more winds than one they toss you about in the sky — they fling you miles and miles — but you always fall soft on to another wind — and sometimes you go crashing through the tops of trees, scaring the owls — and if you meet a boy's kite in the air you shove your foot through it. The stars are giving a party tonight! Oh, Wendy, when you are sleeping in your silly bed you might be flying about with me playing hide and seek with the stars!"

—Peter Pan

place — artistically intrusive because not really necessary. There is so much excitement in the story that it should never have to stop for a song, however good it is. There are a couple of little songs in our version but they are made necessary by the action, and indeed accompany some very necessary action, and the words in them are drawn from Barrie's own material. A production of *Peter Pan* should be intensely musical but should never become a musical, or seem like one. *Peter Pan* isn't a musical, or a pantomime, or even a play. Barrie called it "a fantasy in five acts," and if we want to get the full value out of his unique genius, we should do everything we can to honor

and trust his mesmerizing vision.

ROBERT. Now a tough question, who is your favorite character?

JOHN. I love Tinker Bell. She's so naughty and willful and wicked — a tiny adult in the middle of a child's fantasy with all her frailties and jealousies and complications on full display! ■

The acting edition of John Caird and Trevor Nunn's version of J.M. Barrie's Peter Pan, or The Boy Who Would Not Grow Up is available for purchase from the Play Service at www.dramatists.com.

THE WOMAN WHO CAME TO LUNCH

An Interview with Anne Kaufman Schneider by Craig Pospisil

When you think about families in American plays, the *Sycamores* from *You Can't Take It with You* by George S. Kaufman and Moss Hart immediately spring to mind. So with family as the theme for this issue of *At Play*, it seemed natural to talk with Anne Kaufman Schneider about her famous father, his plays and herself. I sat down to lunch with her soon after she returned from seeing a revival of *The Solid Gold Cadillac* in the West End in London, starring Patricia Routledge.



Anne Kaufman Schneider

CRAIG. It seems like every time we talk, you're just getting back from a trip to see one of your father's plays or just about to leave for one. How much traveling do you do in a year seeing productions?

ANNE. Well, let's see. I went to *The Man Who Came to Dinner* at the Oregon Shakespeare

Festival. I went, in part, because I thought the idea of a Shakespeare festival doing the play was hilarious. And it was wonderful. When the bigger places do the plays, they bring me out, which is nice. I love traveling. Steppenwolf did two plays. They did *The Man Who Came to Dinner* with John Mahoney. And opening night the convicts who come on were played by John Malkovich [and Steppenwolf co-founders], Gary Sinise and Terry Kinney, without telling him. Well, they came on as the convicts, and John Mahoney went to pieces. He actually did. He sat in that wheelchair and fell over laughing. The rest of the company knew, but he didn't. It was great. And they put me up at the Four Seasons. They also brought me out when they did *The Royal Family* a few years ago.

CRAIG. A number of your father's plays, *You Can't Take It with You* and *The Man Who Came to Dinner*, for example, feature families in crises. Do you think that was a theme of his work in one way or another?

ANNE. Yes, that's true. *The Man Who Came*

to Dinner, that whole thing is a crisis. *George Washington Slept Here* has a bit of all that in it. I've always loved that one. The audience loves that house. They always applaud at the beginning of the second act when it's all fixed up. If there's a theme to the earlier ones, the theme is that the leading girl — not necessarily woman, girl — is smarter than the others. And I think that was very much a theme of my father's early on. It's true in *The Butter and Egg Man*. *Once in a Lifetime*, the girl is the smart one of the trio. *June Moon*, in that one the girl is smarter. That's the kind of theme that went through them. That's what he liked in real life, so he put it down on paper. He liked snappy, kind of wise-cracking, smart girls.

CRAIG. That's something I have in common with him then.

ANNE. Exactly. *Solid Gold Cadillac*, there the woman is smarter too.

CRAIG. Smarter than all the men on the board of the company.

ANNE. Yes. That was the last play he wrote.

Interview continued on page 6

NEWPLAYS

THE ACTION AGAINST SOL SCHUMANN by Jeffrey Sweet

The moving story of a Jewish family whose patriarch must face the crimes he allegedly committed during WWII.

A BAD FRIEND by Jules Feiffer

A 1950s Brooklyn teenager rebels against her Communist parents as the shadow of the House Un-American Activities Investigations descends.

A BICYCLE COUNTRY by Nilo Cruz

From Nilo Cruz, winner of the 2003 Pulitzer Prize for Drama, comes the tale of three Cuban refugees with their sights set on America who embark by raft on a voyage filled with magical realism.

BLUE/ORANGE by Joe Penhall

An incendiary tale of race, madness and a Darwinian power struggle at the heart of a dying national health service.

BOSTON MARRIAGE by David Mamet

A wickedly funny drawing-room comedy spiced with Mamet's tart dialogue, impeccable plotting and Wildean wit.

BOYS AND GIRLS by Tom Donaghy

Two couples hurdle obstacles in order to grow up, settle down and raise kids — but not necessarily in that order.

BUICKS by Julian Sheppard

A car salesman in the throes of a mid-life crisis hits the road with Naranja, his Mexican immigrant employee, where he is forced to confront who he is and what he has become.

CONVENIENCE by Gregg Coffin

A sung-through musical about family, the ties that bind and the ones we struggle to break.

CROWNS by Regina Taylor

Hats become a springboard for an exploration of black history and identity in this celebratory musical play.

A DANCE LESSON by David Wiltse

An idyllic 1950s small-town family is shaken when a neighbor's son returns from the big city.

DEBBIE DOES DALLAS adapted by Erica Schmidt, composed by Andrew Sherman, conceived by Susan L. Schwartz

A modern morality tale told as a comic musical of tragic proportions as the classic film is brought to the stage.

DIRTY STORY by John Patrick Shanley

When an aspiring novelist moves in with her sadomasochistic mentor, all hell breaks loose as the apartment becomes a battleground bearing more than a little resemblance to the conflict in the Middle East.

DUBLIN CAROL by Conor McPherson

On Christmas Eve fifty-something undertaker John and twenty-year-old Mark help each other to deal with both their pasts and the present in this richly evocative tale.

ENCHANTED APRIL by Matthew Barber, from the novel by Elizabeth von Arnim

Amid the wisteria of the sun-drenched Italian countryside, four British women rediscover laughter and learn new truths about themselves.

EVOLUTION by Jonathan Marc Sherman

Henry must choose between celebrity-culture success or academic obscurity in this razor-sharp social satire.

THE EXONERATED by Jessica Blank and Erik Jensen

Six interwoven stories paint a picture of an American criminal justice system gone horribly wrong and six brave souls who persevered to survive it.

FLESH AND BLOOD by Peter Gaitens

A sprawling yet intimate tale of how the dreams of one immigrant are transformed by succeeding generations.

FROZEN by Bryony Lavery

A murderer, his psychologist and the mother of one of his young victims challenge us to explore our capacity for change, remorse and forgiveness.

GETTING FRANKIE MARRIED — AND AFTERWARDS by Horton Foote

A traditional girl leading an untraditional life seeks marriage in this latest contribution from one of America's leading dramatists.

THE GIFTED PROGRAM by Ruben Carbajal

For four unpopular students at Washington High each school day is a fight for survival.

THE GOAT OR, WHO IS SYLVIA? by Edward Albee

As the New York Times says: "Powerful [and] extraordinary ... Mr. Albee still asks questions that no other major American dramatist dares to ask." Winner of the 2002 Tony Award.

4 ATPLAY

THE FAMILY THAT PLAYS TOGETHER

by Michael Q. Fellmeth

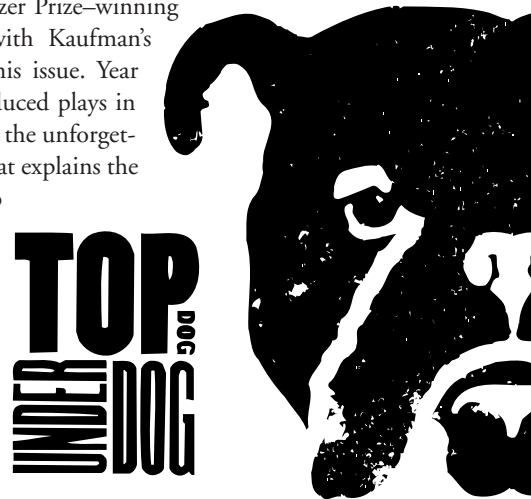
The Play Service catalogue offers a first-class selection of plays suitable for the whole family, with *Peter Pan* being perhaps the consummate example. But where the catalogue is especially rich is in another kind of "family play" altogether, the kind that takes the family as its subject. Too often in our daily lives and in our political discourse it is taken for granted what a family is. Even into the twenty-first century, the iconic imagery of the 1950s suburban household — suited father, aproned mother, two well-behaved kids and a two-port garage — still holds sway, informing our perceptions of what constitutes a family and what families should aspire to. Thankfully, sometimes hilariously and sometimes heartbreakingly, American dramatists tell us otherwise about the family and about ourselves.

A look at the subject of family in the Play Service catalogue must begin with Eugene O'Neill's Pulitzer Prize-winning drama *Long Day's Journey into Night*. Widely regarded as one of the greatest American plays, O'Neill's portrait of a family, his family, struggling with its demons and with a mother addicted to morphine offers one of the theatre's most wrenchingly beautiful experiences. As one reviewer writes of the recent Tony Award-winning revival, "This barely disguised autobiographical work remains half a century later the cornerstone of American drama." It is, he continues, a "sympathetic yet devastating portrait of the Tyrone family as they struggle through the worst day of their lives." A deeply private man, O'Neill left instructions that *Long Day's Journey* not be published until twenty-five years after his death. The reason for his reticence to share the play is precisely what makes it so powerful — the brutal intimacy with which O'Neill exposes the dynamics of his family for all the world to see. While we may not associate the particulars of O'Neill's Tyrones with our own families, the play transcends these particulars and allows us to recognize in the Tyrones' failings, longings and hopes our own families' failings, longings and hopes.

And yet as much of a masterpiece as O'Neill's dark vision of the family is, it remains only one vision, incapable of representing the diversity of treatments the family has received at the hands of American dramatists. Among our most popular titles on the subject is George S. Kaufman and Moss Hart's Pulitzer Prize-winning *You Can't Take It with You*, discussed with Kaufman's daughter, Anne Kaufman Schneider, in this issue. Year after year since 1937 one of the most-produced plays in America, *You Can't Take It with You* gives us the unforgettable Sycamore family in all their glory. What explains the perennial popularity of the Sycamores is no mystery: They are a delight to spend time with. While their antics may be extraordinary, we cannot help but perceive in the Sycamores similarities to the antics of our own families. As with *Long Day's Journey* — but, it should be said, at the opposite end of the dramatic spectrum — *You Can't Take It with You* transcends its particulars to show us how to laugh at and take pleasure in the kookiness of our own families.

Other very popular titles from the catalogue include Christopher Durang's *Baby with the Bathwater*, a sidesplitting journey into extreme familial dysfunction that takes its title literally; Amy Freed's quirky *Freedomland*, a finalist for the Pulitzer Prize, which in a distinctly contemporary way offers echoes of *You Can't Take It with You*; and Sam Shepard's classic *Buried Child*, which was awarded the Pulitzer Prize. There are also many lesser known but equally worthy plays to consider.

Jane Anderson's *Looking for Normal*, for instance, asks what happens to a family when the father of a respectable middle-class Midwestern home decides to realize a lifelong yearning to become a woman. Recently made into an HBO film entitled *Normal*, the original play on which the film is based is even more powerful and eye-opening. Jessica Goldberg's *Refuge* tells the story of abandoned children who seek to rebuild from their broken home a family among themselves. It is a moving portrait of the struggle to form a nontraditional family of a kind that is all too common today. Similarly, in Angus MacLachlan's *The Dead Eye Boy* a broken home is the setting for an





THE GOAT OR, WHO IS SYLVIA?

and ultimately turns affecting as family members manage to come to terms with longstanding conflicts that had seemed unresolvable.

Family, of course, is a staple of the sitcom, and one marvelous new acquisition, Julian's Sheppard's *Love and Happiness*, begins with a sitcom-like premise: A teenager rejects his divorced mother's new boyfriend and does everything in his power to drive him away. But where a sitcom would stay on the surface and milk the situation for cheap laughs and sentimentality, Sheppard's sharp-edged, uproarious comedy digs much deeper and finds gold. Also of note are Gregg Coffin's lovely musical *Convenience*, about a mother and son and their difficulties with communication; Carol Burnett and her daughter Carrie Hamilton's *Hollywood Arms*, based on Burnett's bestselling autobiography, about growing up in a family living beneath the shadow of the Hollywood sign; Lee Blessing's *Black Sheep*, in which a prominent white family must deal with the black son of an interracial marriage; David Wiltz's *Dance Lesson*, in which a neighbor becomes an interloper who tears a family apart; Tracy Letts' provocative *Man from Nebraska*, about an ordinary husband and father's crisis of faith and its effect on his family; Charlayne Woodard's *Pretty Fire*, a lyrical examination of three generations of African-American family life, in which, as Woodard writes, "the family bond is as strong as steel"; and Paula Vogel's stunningly original and haunting "puppet play with actors," *The Long Christmas Ride Home*, in which a troubled family's simmering conflicts boil over on the holiday named for the Prince of Peace.

Among our most recent acquisitions, two in particular stand out, the Pulitzer Prize-winning *Topdog/Underdog* by Suzan-Lori Parks and Edward Albee's Tony Award-winning *The Goat or, Who is Sylvia?* In *Topdog/Underdog*, two brothers explore their family history and the bonds of blood. Written in Parks' inimitable style, it is a fierce and rich exploration that leads to a shocking conclusion. In *The Goat or, Who is Sylvia?*, a seemingly traditional family confronts a most unusual infidelity when the man of the house begins an affair with a barnyard animal. While the situation lends itself to humor, Albee's purpose is serious, and through the absurdity a provocative portrait of a family in crisis emerges. It would not seem to be coincidence that both of these major award-winning contemporary plays take family as their subject. Instead, it is revealing of the significance that the family continues to play in our dramatic literature and in our lives. When authors such as Parks and Albee turn their attention to the family, the awards committees and the rest of us take notice.

In these times of geographical dislocation, with children frequently living thousands of miles from home, these plays remind us that family remains the source of our closest relationships, our most profound conflicts and our most abiding love. They show us that modern families cannot be delimited by the manufactured imagery of a bygone era. They also show us that as comical or dysfunctional or bizarre as our own families may at times seem, no matter how far from them we are, we are far from alone. For an evening that will strike resonant chords with families everywhere, these plays present some of the finest choices our theatre has to offer. ■

attempt to rebuild a family from the detritus that drug abuse leaves in its wake. The play offers a picture of what can happen when parents neglect their responsibilities to children. A very fine and critically acclaimed play, Tom Donaghy's *The Beginning of August* examines what happens to a family when a man's wife abruptly and mysteriously leaves him and their infant daughter. In the words of one reviewer, "Donaghy holds a cracked mirror up to the contemporary American family, anatomizing its frailties and miscommunications ..." As always with Donaghy, the result is both funny and poignant. Also poignant and one of the funniest plays in our catalogue is Cheryl West's *Jar the Floor*. A celebration of four generations of women in an African-American family as they gather for the ninetieth birthday party of the great-grandmother, *Jar the Floor* revels in the eccentricities of its characters and their generational differences,

NEWPLAYS

GOD OF VENGEANCE by Donald Margulies

Pulitzer Prize-winner Margulies transforms Sholom Asch's classic morality tale into a spellbinding drama set in 1923 on Manhattan's Lower East Side.

GUM and THE MOTHER OF MODERN CENSORSHIP by Karen Hartman

Two lyrical and provocative explorations of the roles of women in restrictive Islamic society.

GUNFIGHTER: A GULF WAR CHRONICLE by Mark Medoff

An Apache helicopter pilot's life is drastically altered after a tragic incident in this retelling of true events from the 1991 Gulf War.

HANK WILLIAMS: LOST HIGHWAY by Randal Myler and Mark Harelík

The story of the beloved and volatile country-music legend Hank Williams, featuring twenty-five of his most unforgettable songs.

HOLD PLEASE by Annie Weisman

A scathing comedy about two generations of women dealing with the sexual politics of the workplace.

HOLLYWOOD ARMS by Carrie Hamilton and Carol Burnett

The coming-of-age story of a dreamer who manages to escape her bleak life and follow her romantic ambitions to stardom. Based on Burnett's bestselling autobiography.

HORTENSIA AND THE MUSEUM OF DREAMS by Nilo Cruz

A brother and sister return to their native Cuba, which was lost to them as children, reuniting them with a culture that has remained in their hearts and dreams.

IN REAL LIFE by Charlayne Woodard

A luminous and life-affirming tale of moving to New York City in pursuit of the dream to be an actor.

INVENTING VAN GOGH by Steven Dietz

A haunting and hallucinatory drama about the making of art, the obsession to create and the fine line that separates truth from myth.

JACOB MARLEY'S CHRISTMAS CAROL by Tom Mula

In this journey of laughter and terror, redemption and renewal, Jacob Marley, Scrooge's mean, sour, prune old business partner, accepts his one chance to free himself from a hellish eternity by redeeming Scrooge.

KIMBERLY AKIMBO by David Lindsay-Abaire

In the wilds of suburban New Jersey, a teenager copes with a rare condition that causes her body to age faster than it should.

LAS MENINAS by Lynn Nottage

The true story of the illicit romance between Queen Marie-Therese (wife of Louis XIV) and her servant, Naboo, an African dwarf.

THE LAST SUNDAY IN JUNE by Jonathan Tolins

On the day of the Gay Pride Parade, unexpected visitors to Tom and Michael's apartment cause them to question their relationship in this gay comedy for the new millennium.

THE LIEUTENANT OF INISHMORE by Martin McDonagh

Someone has killed an Irish Liberation Army enforcer's cat. He loves his cat more than life itself, and someone is going to pay.

LIFE X 3 by Yasmina Reza, translated by Christopher Hampton

Original, hilarious and thought-provoking, examines how the slightest random event can effortlessly derail the most elaborately laid plan.

LITTLE FISH by Michael John LaChiusa

A young New York writer is forced to cleanse herself of emotional debris as she fights her addiction to cigarettes.

THE LIVELY LAD by Quincy Long

Jonathan Van Huffle has promised his daughter a eunuch, but how will he reconcile his pledge with his love for the adamantly anti-castration Miss McCracken?

LOVE AND HAPPINESS by Julian Sheppard

A fast-paced comedy with something for the whole family and with a little extra for fans of Maurice Sendak, Arthur Murray, Lejbniz and the NRA.

MESHUGAH by Emily Mann

An adaptation of Isaac Bashevis Singer's poignant story of a love triangle among three Jewish Holocaust survivors in post-WWII New York City.

NEWPLAYS

MISADVENTURE: MONOLOGUES AND SHORT PIECES by Donald Margulies

Sixteen short works from one of the finest and most provocative voices in contemporary American theatre.

THE MYSTERY OF ATTRACTION by Marlane Gomard Meyer

A darkly comic exploration of the primordial force that makes us brake near an accident or eavesdrop on our bickering neighbors.

NEAT by Charlayne Woodard

Woodard exquisitely spins the real-life remembrances of her brain-damaged aunt, Neat, into a coming-of-age story of insight and hopefulness.

NIGHT TRAIN TO BOLINA by Nilo Cruz

Two Cuban children dream of escape from the harsh realities of their family lives.

OUR LADY OF 121st STREET by Stephen Adly Guirgis

The body of Sister Rose, beloved Harlem nun, has been stolen, reuniting a group of life-challenged childhood friends who square off as they wait for her return.

PALE HORSE by Joe Penhall

The sudden death of his wife propels Charles into a world of alienation and self-destruction in an attempt to silence his demons.

PLAY YOURSELF by Harry Kondoleon

The lives of Jean, an aging movie-starlet, and her caretaker daughter, Yvonne, alter dramatically when an obsessed fan places an ad in the newspaper searching for her hero.

POLISH JOKE by David Ives

A comedy about ethnic identity and the eternal American search for “roots.”

PRETTY FIRE by Charlayne Woodard

A lyrical illustration of three generations of family love, struggle and triumph, which celebrates the experience of contemporary African-American life.

RAIN DANCE by Lanford Wilson

On the eve of the first atomic bomb test, four participants in the Manhattan Project ruminate on the profound implications of their success.

SCATTERGOOD by Anto Howard

An inspirational professor becomes confidant and coach to his student in a game of love and honor.

SOME VOICES by Joe Penhall

A young schizophrenic struggles with his illness following his release from a mental hospital.

STRING FEVER by Jacquelyn Reingold

Lily juggles the big issues: turning forty, artificial insemination and the elusive scientific Theory of Everything in this Off-Broadway comedy hit.

TOPDOG/UNDERDOG by Suzan-Lori Parks

Two brothers, Three Card Monte and a history of deception inhabit one room in this darkly comic fable of brotherly love and family identity. Winner of the 2002 Pulitzer Prize.

TWO DAYS by Donald Margulies

A gripping evening of theatre that explores the impact of enormous external events on our day-to-day lives.

TWO SISTERS AND A PIANO by Nilo Cruz

While under house arrest two sisters turn to music and writing to keep their spirits alive.

VOICE OF GOOD HOPE by Kristine Thatcher

Documents the rise of Senator Barbara Jordan from young impoverished black girl to one of America's most astute politicians.

WHAT DIDN'T HAPPEN by Christopher Shinn

An acclaimed author is forced to confront his demons in this moving exploration of how friends, lovers and even spouses can be unknowable to one another.

THE WIND CRIES MARY by Philip Kan Gotanda

A loose adaptation of Hedda Gabler set against the backdrop of anti-war protests and the movement for Asian-American identity politics in the late '60s.

THE WORLD OVER by Keith Bunin

An epic tale of a castaway's quest for the lost kingdom of Gildoray that is reputed to have existed for only one day.

And the play works. It needs a woman star. It's not really an ensemble piece. *Solid Gold Cadillac* is wonderful. And if we could bring over Patricia Routledge, I think it would work here. Audiences love it. It is extremely pertinent, since it's one woman against big business. And it's absolutely hilarious. But it takes a star lady of a “certain age.” In the picture it was Judy Holliday, but I never saw the picture because Daddy hated what they made of his plays, so I never went to them. (Laughs.) As far as I'm concerned Patricia Routledge could play it forever, anywhere. I mean, her timing and her sense of what the play is about are utterly hilarious.

CRAIG. One thing you notice when you look through your father's plays is that almost every one has a co-author, a collaborator. So in addition to being one of the most prolific playwrights of his time, it seems he was *the* most prolific collaborator. What appealed to him about that kind of writing arrangement?

ANNE. I think he liked the company. I mean, I think he liked saying, “What do you think about this as an idea?” He was marvelous on construction. The plays he wrote with Edna Ferber are very much Ferber-esque. They all have to do with grandiose ideas. He loved Moss. I think he would've gone on writing with him forever. They're interesting because they take on the coloration of the collaborator as well. You wouldn't mix them up. You wouldn't say, “Oh, did Moss write *The Royal Family*?” No, you know perfectly well it was Edna. Hers are all kind of dynastic and, you know, more about women. They concentrate on women, *Stage Door* and *Royals* ... I think he liked playing ideas off people, and they're doing the same with him. He only wrote two alone.

CRAIG. He worked with such a wide range of collaborators. You've mentioned Edna Ferber and Moss Hart —

ANNE. And Marc Connelly, way back. Kind of before me. Ring Lardner — I guess they were writing that one with a quill pen.

CRAIG. Any idea what drew him to those particular people?

ANNE. That I don't know. I mean, Marc Connelly, I think, was in the Algonquin Round Table. So they must've said, “Oh, I have an idea.” And I think Edna turned up there too. One of the few women besides Dorothy Parker.

CRAIG. In three years we'll be coming up on the seventieth anniversary of *You Can't Take It with You*, and a couple years after that *The Man Who Came to Dinner*. What do you think makes them such enduring American classics?

ANNE. Because they're beautifully written and wonderfully constructed. And that really is why. I mean, the audience just sort of settles

into them. *You Can't Take It with You* is clearly about love. They all love each other. Even if Alice leaves Tony briefly. I mean, Grandpa — there's no mention of Grandma, you realize (Laughs.) ... but it's all about love.

CRAIG. The affection between all the characters is enormous.

ANNE. And in *The Man Who Came to Dinner* there's really very little affection. There it's just funny, chic. It's become such a classic that the audience knows exactly what it's about and what's going to happen. They just like seeing the Harpo character or the Noel Coward character, and they sort of get all that.

CRAIG. Do you think there are some plays of your father's that get overlooked because of *You Can't Take It with You* and such?

ANNE. *George Washington Slept Here*, I think, is overlooked. *The Butter and Egg Man* is one I adore. It's just wonderfully fun and has marvelous acting parts in it. And it's very innocent in a way the others aren't. And my father wrote it by himself.

CRAIG. Which we've already remarked was a rarity.

ANNE. And the royalties come to me without having to share them. (Craig laughs.) I also love *June Moon*. There are really amazingly few I don't like.

CRAIG. Do you have a flat-out favorite among his plays?

ANNE. I think if I had to choose one to see over and over again I would say *Once in a Lifetime*. I think that is simply marvelous. It's just funny ... smart. It's very smart.

CRAIG. Did your father talk about his plays as he was writing them?

ANNE. Never. Not a word. And not a word afterward. No, afterward he just thought, it was wonderful, and isn't it great, and look what happened. Or if it was a flop — and there were a few — he didn't talk about them.

CRAIG. Did you ever get to go to any rehearsals? Did you ever get to see your father at work?

ANNE. Yes, starting when I was around twelve, I guess. And I went to see him in *Once in a Lifetime*. I was five years old, and my mother took me to see it because he was in it. He apparently was quite nervous about my being there at the age of five. And my mother took me backstage afterward, and he nervously said, “Well, darling, what did you think?” And I said, “I'd like to meet the man who made the train noises.” (Craig laughs.) That became a kind of family story. They thought I acquired my directness right there. And never lost it.

CRAIG. I can attest to that.

ANNE. Mm-hmm. ■

Dramatists Play Service licenses hundreds of professional productions each year. For your convenience, here's a schedule of some of them. You can access an even more comprehensive list of professional and select nonprofessional productions by visiting www.dramatists.com and viewing PAGE TO STAGE.

ALASKA

HEDWIG AND THE ANGRY INCH text by John Cameron Mitchell, music and lyrics by Stephen Trask. Perseverance Theatre. Douglas. January.

ARIZONA

JEST A SECOND! by James Sherman. Arizona Jewish Theatre. Phoenix. December.

LIVING OUT by Lisa Loomer. Borderlands Theater. Tucson. February.

CALIFORNIA

BRIGHT IDEAS by Eric Coble. Laguna Playhouse. Laguna Beach. February.

DUBLIN CAROL by Conor McPherson. Aurora Theatre Company. Berkeley. January.

THE GOAT OR, WHO IS SYLVIA? by Edward Albee. ACT. San Francisco. January.

M. BUTTERFLY by David Henry Hwang. Pacific Repertory Theatre. Carmel-by-the-Sea. February.

A PERFECT GANESH by Terrence McNally. Pacific Alliance Stage Company. Rohnert Park. March.

PROOF by David Auburn. East West Players. Los Angeles. February.

THE SCHOOL FOR WIVES by Molière, translated by Richard Wilbur. Noise Within. Glendale. March.

COLORADO

THE GOAT OR, WHO IS SYLVIA? by Edward Albee. Curious Theatre. Denver. January.

THE RETREAT FROM MOSCOW by William Nicholson. Aurora Fox Theatre Company. Aurora. January.

CONNECTICUT

KIMBERLY AKIMBO by David Lindsay-Abaire. Theatreworks. Hartford. January.

WASHINGTON, D.C.

THE GOAT OR, WHO IS SYLVIA? by Edward Albee. Arena Stage. Washington. March.

OUR LADY OF 121ST STREET by Stephen Adly Guirgis. Woolly Mammoth Theatre Company. Washington. December.

FLORIDA

THE BOYS NEXT DOOR by Tom Griffin. Palm Beach Dramaworks. West Palm Beach. January.

BUG by Tracy Letts. Gable Stage. Coral Gables. December.

COYOTE ON A FENCE by Bruce Graham. Orlando Theatre Project. Sanford. January.

ENCHANTED APRIL by Matthew Barber, from the novel by Elizabeth von Arnim. Caldwell Theatre Company. Boca Raton. December.

THE GOAT OR, WHO IS SYLVIA? by Edward Albee. Florida Studio Theatre. Sarasota. January.

THE RETREAT FROM MOSCOW by William Nicholson. Gable Stage. Coral Gables. January.

THE SANTALAND DIARIES by David Sedaris, adapted by Joe Mantello. American Stage Company. St. Petersburg. December.

THE SYRINGA TREE by Pamela Gien. Gable Stage. Coral Gables. March.

GEORGIA

ENCHANTED APRIL by Matthew Barber, from the novel by Elizabeth von Arnim. Aurora Theatre. Duluth. March.

THE GUARDSMAN by Ferenc Molnar, translation by Frank Marcus. Alliance Theatre Company. Atlanta. February.

INCORRUPTIBLE by Michael Hollinger. Theatre in the Square. Marietta. January.

THE SANTALAND DIARIES by David Sedaris, adapted by Joe Mantello. Horizon Theatre Company. Atlanta. December.

IDAHO

THE DAZZLE by Richard Greenberg. Boise Contemporary Theatre. Boise. February.

FULLY COMMITTED by Becky Mode. Boise Contemporary Theatre. Boise. December.

ILLINOIS

FIVE WOMEN WEARING THE SAME DRESS by Alan Ball. New American Theater. Rockford. March.

LAST TRAIN TO NIBROC by Arlene Hutton. Writers' Theatre. Glencoe. March.

THE MUSICAL COMEDY MURDERS OF 1940 by John Bishop. Drury Lane Oakbrook Theatre. Oakbrook Terrace. January.

RED HERRING by Michael Hollinger. Northlight Theatre. Skokie. March.

TAKE ME OUT by Richard Greenberg. About Face Theatre. Chicago. March.

THE STORY by Tracey Scott Wilson. Goodman Theatre. Chicago. March.

INDIANA

FROZEN by Bryony Lavery. Phoenix Theatre. Indianapolis. March.

THE GRAPES OF WRATH by Frank Galati, from the novel by John Steinbeck. Indiana Repertory Theatre. Indianapolis. February.

MRS. BOB CRATCHIT'S WILD CHRISTMAS BINGE by Christopher Durang. Phoenix Theatre. Indianapolis. December.

IOWA

QED by Peter Parnell. New Ground Theatre. Bettendorf. January.

KENTUCKY

BETRAYAL by Harold Pinter. Actors Theatre of Louisville. Louisville. January.

LOUISIANA

THE EXONERATED by Jessica Blank and Eric Jensen. Swine Palace Productions. Baton Rouge. February.

PROOF by David Auburn. Swine Palace Productions. Baton Rouge. March.

MAINE

THE FOREIGNER by Larry Shue. Portland Stage Company. Portland. January.

MARYLAND

KIMBERLY AKIMBO by David Lindsay-Abaire. Rep Stage Company. Columbia. January.

LIFE X 3 by Yasmina Reza, translated by Christopher Hampton. Round House Theatre. Silver Spring. March.

YELLOWMAN by Dael Orlandersmith. Everyman Theatre. Baltimore. March.

MASSACHUSETTS

BLUE/ORANGE by Joe Penhall. Zeitgeist Stage Company. Boston. February.

LIVING OUT by Lisa Loomer. Lyric Stage. Boston. March.

THE MOONLIGHT ROOM by Tristine Skyler. SpeakEasy Stage Company. Boston. January.

QUILLS by Doug Wright. New Repertory Theatre. Newton Highlands. January.

RED HERRING by Michael Hollinger. Lyric Stage. Boston. February.

THE SANTALAND DIARIES by David Sedaris, adapted by Joe Mantello. Barrington Stage Company. Sheffield. December.

THE SYRINGA TREE by Pamela Gien. American Repertory Theatre. Cambridge. December.

MICHIGAN

BOSTON MARRIAGE by David Mamet. Performance Network. Ann Arbor. January.

DRIVING MISS DAISY by Alfred Uhry. Meadow Brook Theatre. Rochester. January.

INTIMATE APPAREL by Lynn Nottage. Detroit Repertory Theatre. Detroit. January.

THE STORY by Tracey Scott Wilson. BoarsHead: Michigan Public Theater. Lansing. February.

MINNESOTA

AN ALMOST HOLY PICTURE by Heather McDonald, freely drawn from Pamela Ward's story "The Hairy Little Girl." Pillsbury House Theatre. Minneapolis. February.

SPLASH HATCH ON THE E GOING DOWN by Kia Corthron. Children's Theatre Company. Minneapolis. February.

THE VIOLET HOUR by Richard Greenberg. Park Square Theatre. St. Paul. January.

MISSISSIPPI

THE SANTALAND DIARIES by David Sedaris, adapted by Joe Mantello. New Stage Theatre. Jackson. December.

MISSOURI

CONVENIENCE by Gregg Coffin. Unicorn Theatre. Kansas City. December.

CROWNS by Regina Taylor. Repertory Theatre of St. Louis. St. Louis. March.

FROZEN by Bryony Lavery. Repertory Theatre of St. Louis. St. Louis. January.

LOBBY HERO by Kenneth Lonergan. Repertory Theatre of St. Louis. St. Louis. March.

THE RETREAT FROM MOSCOW by William Nicholson. Repertory Theatre of St. Louis. St. Louis. February.

MONTANA

STEEL MAGNOLIAS by Robert Harling. Montana Repertory Theatre. Missoula. January.

NEW JERSEY

THE BEAUTY QUEEN OF LEENANE by Martin McDonagh. Two River Theatre Company. Red Bank. January.

THE SYRINGA TREE by Pamela Gien. Two River Theatre Company. Red Bank. March.

NEW YORK

A CHRISTMAS CAROL by Christopher Schario, adapted from the book by Charles Dickens. Bay Street Theatre. Sag Harbor. December.

CROWNS by Regina Taylor. Geva Theatre. Rochester. February.

Studio Arena Theatre. Buffalo. January.

GOING TO ST. IVES by Lee Blessing. Primary Stages. New York. March.

THE GRAPES OF WRATH by Frank Galati, from the novel by John Steinbeck. Syracuse Stage. Syracuse. March.

LOBBY HERO by Kenneth Lonergan. Kavinoky Theatre. Buffalo. January.

THE SYRINGA TREE by Pamela Gien. Kitchen Theatre Company. Ithaca. January.

TOPDOG/UNDERDOG by Suzan-Lori Parks. Ujima Theatre. Buffalo. February.

THE TURN OF THE SCREW by Jeffrey Hatcher, from the story by Henry James. Acting Company. New York. December.

THE VALUE OF NAMES by Jeffrey Sweet. Queens Theatre in the Park. Flushing. March.

VISITING MR. GREEN by Jeff Baron. Syracuse Stage. Syracuse. February.

NORTH CAROLINA

A DOLL'S HOUSE by Henrik Ibsen, adapted by Frank McGuinness. North Carolina Stage Company. Asheville. March.

THE EXONERATED by Jessica Blank and Eric Jensen. Charlotte Repertory Theatre. Charlotte. February.

MOON OVER THE BREWERY by Bruce Graham. Broach Theatre. Greensboro. December.

THE SANTALAND DIARIES by David Sedaris, adapted by Joe Mantello. Actors Theatre of Charlotte. Charlotte. December.

Triad Stage. Greensboro. December.

YELLOWMAN by Dael Orlandersmith. PlayMakers Repertory Company. Chapel Hill. February.

OHIO

CRIMES OF THE HEART by Beth Henley. Human Race Theatre Company. Dayton. December.

THE EXONERATED by Jessica Blank and Eric Jensen. CATCO, Contemporary American Theatre Co. Columbus. January.

I AM MY OWN WIFE by Doug Wright. Ensemble Theatre. Cincinnati. March.

JACOB MARLEY'S CHRISTMAS CAROL by Tom Mula. Cincinnati Shakespeare Festival. Cincinnati. December.

THE RETREAT FROM MOSCOW by William Nicholson. Cincinnati Playhouse in the Park. Cincinnati. March.

Human Race Theatre Company. Dayton. March.

SIGHT UNSEEN by Donald Margulies. Ensemble Theatre. Cincinnati. January.

OREGON

THE LISBON TRAVIATA by Terrence McNally. Profile Theatre Project. Portland. January.

PENNSYLVANIA

AFTER-PLAY by Anne Meara. Walnut Street Theatre. Philadelphia. March.

BLUE/ORANGE by Joe Penhall. Act II Playhouse. Amblerville. March.

HOW I LEARNED TO DRIVE by Paula Vogel. Bloomsburg Theatre Ensemble. Bloomsburg. February.

THE SYRINGA TREE by Pamela Gien. Arden Theatre Company. Philadelphia. January.

SOUTH CAROLINA

BETRAYAL by Harold Pinter. Warehouse Theatre. Greenville. March.

THE EXONERATED by Jessica Blank and Eric Jensen. Centre Stage - South Carolina! Greenville. February.

JEST A SECOND! by James Sherman. Charleston Stage. Charleston. January.

TAKE ME OUT by Richard Greenberg. Trustus. Columbia. February.

TENNESSEE

THE MEMORY OF WATER by Shelagh Stephenson. Playhouse on the Square. Memphis. January.

THE SANTALAND DIARIES by David Sedaris, adapted by Joe Mantello. Tennessee Repertory Theatre. Nashville. December.

TEXAS

GOING TO ST. IVES by Lee Blessing. Theatre Three. Dallas. January.

ORANGE FLOWER WATER by Craig Wright. Stages Repertory Theatre. Houston. March.

POLISH JOKE by David Ives. Stages Repertory Theatre. Houston. January.

THE SANTALAND DIARIES by David Sedaris, adapted by Joe Mantello. Watertown Theatre. Addison. December.

THE STORY by Tracey Scott Wilson. Ensemble Theatre. Houston. March.

THE VIOLET HOUR by Richard Greenberg. Dallas Theatre Center. Dallas. February.

UTAH

THE SANTALAND DIARIES by David Sedaris, adapted by Joe Mantello. Tooth and Nail Theatre. Salt Lake City. December.

STEEL MAGNOLIAS by Robert Harling. Pioneer Theatre Company. Salt Lake City. January.

POLISH JOKE by David Ives. Salt Lake Acting Company. Salt Lake City. February.

VIRGINIA

BETRAYAL by Harold Pinter. Barter Theatre. Abingdon. February.

CROWNS by Regina Taylor. Barksdale Theatre. Richmond. January.

DRIVING MISS DAISY by Alfred Uhry. Virginia Stage Company. Norfolk. January.

HANK WILLIAMS: LOST HIGHWAY by Randal Myler and Mark Harelik. Wayside Theatre. Middletown. January.

KIMBERLY AKIMBO by David Lindsay-Abaire. Richmond Ensemble Theatre. Richmond. January.

WASHINGTON

THE CHOSEN by Aaron Posner and Chaim Potok. Seattle Repertory Theatre. Seattle. February.

STEEL MAGNOLIAS by Robert Harling. Village Theatre. Issaquah. January.

WISCONSIN

THE SYRINGA TREE by Pamela Gien. Renaissance Theaterworks. Milwaukee. January.

TOPDOG/UNDERDOG by Suzan-Lori Parks. Madison Repertory Theatre. Madison. March.

CANADA

BAT BOY: THE MUSICAL story and book by Keythe Farley and Brian Flemming, music and lyrics by Laurence O'Keefe. Hot Feat. Toronto, ON. March.

ENCHANTED APRIL by Matthew Barber, from the novel by Elizabeth von Arnim. Arts Club Theatre. Vancouver, BC. February.

THE FEVER by Wallace Shawn. Shadow Theatre. Edmonton, AB. March.

THE GOAT OR, WHO IS SYLVIA? by Edward Albee. Centaur Theatre Company. Montreal, QC. February.

Neptune Theatre. Halifax, NS. March.

OVER THE RIVER AND THROUGH THE WOODS by Joe DiPietro. Neptune Theatre. Halifax, NS. March.

PROOF by David Auburn. Sunshine Theatre Company. Kelowna, BC. February.

THE SANTALAND DIARIES by David Sedaris, adapted by Joe Mantello. Northern Light Theatre. Edmonton, AB. December.

SEASON'S GREETINGS by David Sedaris, adapted by Joe Mantello. Northern Light Theatre. Edmonton, AB. December.

SPEAKING IN TONGUES by Andrew Bovell. Shadow Theatre. Edmonton, AB. January.

TAKE ME OUT by Richard Greenberg. Canadian Stage Company. Toronto, ON. January.



DRAMATISTS PLAY SERVICE, INC.
440 Park Avenue South
New York, NY 10016

Phone 212-683-8960
 Fax 212-213-1539

www.dramatists.com
postmaster@dramatists.com

AT PLAY

MICHAEL Q. FELLMETH, Editor
 TIMOTHY MUTZEL, Design
 CRAIG POSPISIL, Contributing Editor
 ROBERT VAUGHAN, Contributing Editor
 RACHEL BECKER, Editorial Assistant
 © 2004 Dramatists Play Service, Inc.
 All rights reserved.

DRAMATISTS PLAY SERVICE, INC.

OFFICERS:
 STEPHEN SULTAN, President
 HOWARD ROSENSTONE, Vice President
 WILLIAM CRAVER, Secretary
 DIEP NGUYEN, Assistant Treasurer

BOARD OF DIRECTORS:
 William Craver Polly Pen
 Peter Franklin Howard Rosenstone
 Mary Harden Paul Rudnick
 Donald Margulies John Patrick Shanley
 Stephen Sultan

TAMRA FEIFER, Operations
 MICHAEL Q. FELLMETH, Publications
 DAVID MOORE, Accounting
 CRAIG POSPISIL, Nonprofessional Rights
 RAFAEL J. RIVERA, Finance and Administration
 ROBERT VAUGHAN, Professional Rights

With traffic having doubled on our web site between September 2003 and September 2004, it is clear that more of you are taking advantage of the site to find answers to your questions, to purchase acting editions and to apply for professional and nonprofessional rights. We know that the site is the quickest and most convenient way for you to do business with the Play Service, and in recognition of the trend toward increased usage, we have recently implemented a number of major enhancements to make your online experience even better.

Perhaps the most significant of these is our new Nonprofessional Applications page. There are now six distinct nonprofessional applications available online. Whether you're interested in performance rights for a full-length play, a collection of one-act plays, a musical or for rights to perform in the University Interscholastic League or other student scene competitions, you will

www.dramatists.com

by Michael Q. Fellmeth

now find an application that has been tailored for your individual needs. Moreover, you will now be able to receive approved licenses by e-mail within minutes of submission and have the option to pay license fees online by credit card. For the majority of cases, these applications have removed the uncertainty that comes with waiting weeks to learn if your selections will be approved. In fact, for theatres and producing organizations, it is now possible to apply for and receive approval on your entire upcoming season in as little as fifteen minutes. For students participating in competitions, the UIL and scene applications make the process of applying for rights one of unparalleled ease and speed.

In addition, did you know that you can now order online every product the Play Service offers, from acting editions and manuscripts to perusal scores of musicals and complete scores for production as well as cast recordings and incidental music? On the Musicals page, you can also listen to samples of songs from our lively list of small-cast musicals. For those of you interested in being notified as soon as acting editions are published, you can join the thousands who have already signed up for our popular Now Published Mailing List and receive an e-mail announcement on the day a title is made avail-

able. The Author Bios page provides author bios for your playbills, and the Page to Stage feature allows you to view upcoming professional and select nonprofessional productions in your state, affording you an invaluable resource on your state's theatre scene. Finally, as many of you have already discovered, the FAQs section of the site provides comprehensive answers to a wide variety of frequently asked questions at any hour of the day or night.

Our goal at the Play Service remains the best web site in the theatrical-licensing industry, and all of these enhancements are designed to make your online interaction with us a smoother and more enjoyable experience. And rest assured that with all the trouble surrounding spam these days you can use our site with confidence that the Play Service does not spam, nor do we share any of your personal information or e-mail address with anyone, period. We know that what you really want is to put your time and energy into your production, not into the ordering and application process. The Play Service welcomes your comments and suggestions on how we might further enhance the site. Send your e-mails to webmaster@dramatists.com. We look forward to hearing from you. ■

Presorted Standard
 U.S. Postage
PAID
 Grand Rapids, MI
 Permit #1

Return Service
 Requested