

atplay

Issue 14, Spring/Summer 2010

New Play Service Author **Neil LaBute**

Director of Professional Rights Robert Lewis Vaughan talks
with Neil LaBute about his play *reasons to be pretty*

reasons to be pretty

Robert. Welcome to Dramatists Play Service with *reasons to be pretty*, Neil! Your work has been produced Off-Broadway for years, and MCC has been your home base as playwright in residence. When you learned it was heading to Broadway, what crossed your mind? And then the Tony Award nomination for Best Play?

Neil. I was both thrilled and extremely wary — it was an exciting prospect, moving one of my plays to a bigger venue where it might attract a new audience, but the realities of commercial theatre were worrisome to me. In the end, I should've worried more! Broadway has become an extremely difficult place for straight plays to flourish as it now stands; it's more of a petting zoo than anything, where people come to gawk at stars and hope to get their autographs. The Tony nominations that we received for the play were very gratifying, and had we won them, that might've kept our show going on Broadway even longer, but without them we closed very quickly. I'm happy to have had the experience, but I'm probably even more gun-shy now than before — I want my plays to be seen because of

(Continued on page 2)

26 Miles

by Quiara Alegría Hudes

Drama
2 men, 2 women (doubling)

33 Variations

by Moisés Kaufman

Drama
4 men, 4 women

Absalom

by Zoe Kazan

Drama
4 men, 2 women

After Miss Julie

by Patrick Marber

Drama
1 man, 2 women

Aftermath

by Erik Jensen and Jessica Blank

Documentary
6 men, 3 women

Almost an Evening

by Ethan Coen

Comedy/Drama
16 men, 4 women (doubling, flexible casting)

Becky Shaw

by Gina Gionfriddo

Comedy
2 men, 3 women

Becky's New Car

by Steven Dietz

Comedy
4 men, 3 women

The Black Monk: A Chamber Musical

book, music and lyrics by Wendy
Kesselman, inspired by the Anton
Chekhov story

Drama
3 men, 1 woman

Broke-ology

by Nathan Louis Jackson

Drama
2 men, 2 women

Chesapeake

by Lee Blessing

Comedy/Drama
1 man

Circle Mirror Transformation

by Annie Baker

Comedy/Drama
2 men, 3 women

A Civil War Christmas: An American Musical Celebration

by Paula Vogel, music by Daryl Waters

Drama
12 men, 5 women

The Colored Museum

by George C. Wolfe

Comedy/Drama
2 men, 3 women (doubling)

Neil LaBute

(Continued from cover)

their quality and not because of who was cast in them. Cast is vitally important, don't get me wrong, but the right cast for the play is what I want, not just faces that people from Houston or Portland or wherever will recognize.

Robert. *Your work, whether it's for theatre or film, pulls no punches where your characters are concerned. reasons to be pretty starts off with a bang and has its moments of the ugly truth, but the first time I saw it I was stunned that I was misty eyed. When I saw it again on Broadway, I was genuinely moved. How did Greg seem to grow up right before our eyes?*

Neil. For me it's always a lovely combination and the right bit of alchemy when a character can move you despite having done bad or dumb things throughout the rest of the play. The job for me is to make them recognizably human, and the actor fills in the rest with their emotional take on the story. You were probably moved by Greg because he showed some real character at the end of the play — he cared more about another person than himself, and that's a big step for anybody; for one of my characters, that's practically a trip to the moon.

Robert. *You've said Greg is the first adult you've ever tackled and that it's a coming-of-age story?*

Neil. I've written a lot of stories about what I call "boy-men" — the kind of guy who would rather be off flying with Peter Pan than growing up. Most of their choices are, if not selfish, at least self-motivated and concerned with getting something for little or nothing. It's not that they're all bad and certainly not evil, but they can be a bit dumb or weak or uncaring when dealing with other people. I think Greg starts off in a certain place and makes a journey, and that journey leads him to discover a good thing within himself: love. He finds out that he loves another person enough to let that person go live her own life rather than drag her back into a damaged relationship. That's a lot to learn in 100 pages. For most guys it takes their whole lifetimes to learn that lesson, and even then they don't always make it to the finish line.

Robert. *I was also very moved by Carly's journey in the play — I thought that was risky writing — you turned her character around, and it was stunning.*

Neil. Yes, I tried something different in that play — I chose to have Greg at odds with both of these women (his wife and his friend's wife) and for their initial conversations to be tense or downright confrontational. I wanted Greg to grow closer to both women throughout the play while he continued to grow away from his male friend, leading to a terrifying fist fight. I also liked watching Carly go from someone who you seemed to be able to pin down and understand (small-town beauty) to someone who was really surprising and resilient.

Robert. *You've been on an amazing journey since IN THE COMPANY OF MEN. You've finished your new film, DEATH AT A FUNERAL, which is totally star-studded with Zoe Saldana, James Marsden, Chris Rock, Danny Glover — it goes on! When do we get another play from you?*

Neil. Lots of short plays have been coming along lately, mostly for benefits or marathons of short plays, that kind of thing. An early play of mine — FILTHY TALK FOR TROUBLED TIMES and additional shorter works — will be published by Soft Skull Press in the summer, and I also have two new works that will debut this year, one in NYC called THE BREAK OF NOON (with MCC theater) and the other is titled SECOND-YEAR SENIOR, and I have hopes that it will open in London before the end of the year. ■

Michael Weller

on *Beast* and *Fifty Words*

Robert. *When we spoke last fall you mentioned that you'd been out of the picture for a while. I laughed out loud when you said people thought you died! What were you doing?*

Michael. I had children, and as family was a new experience in my life (nuclear, together, stable, sane) I was interested in very little else, and determined to let nothing distract me from enjoying every minute being home.

Robert. *Last season you came back with a vengeance with two plays running here in New York — FIFTY WORDS at MCC and BEAST at New York Theatre Workshop. Those two plays couldn't be more different, could they?*

Michael. No. People couldn't believe they were written by the same person. I am trying to get professional help for this problem.

Robert. *FIFTY WORDS, which I just loved, was a long time in coming, wasn't it? I remember Austin Pendleton, the director, talking about it at least a year or so before it was at MCC with Norbert Leo Butz and Elizabeth Marvel.*

Michael. The play was part of a trilogy of interlinked two-character plays, and each one has been a struggle to get produced. They will soon be published in a single volume by TCG under the title *Loving, Longing, Leaving*, and my hope is that some enterprising theatre will decide to mount them all in a single season, perhaps in revolving rep. I know of no other trilogy designed in this way — two plays about two different marriages, and a third about an affair between the husband in one and the wife in the other. The accumulating resonance in such a relationship of plays appeals to me.

Robert. *You've written quite a bit for film, including one of my favorites — HAIR — but you never left the theatre — have you?*

Michael. Never. I've written about one play a year for as long as I've been writing. Sometimes it's a one act, sometimes it's no good and I throw it out — but I always always write for theatre, simply because I came up professionally in the U.K., and that's what you do there when you're a playwright. No matter what else you write, you then return to what is yours and yours alone, which no one can alter, or get you fired from, or cut to shreds in the editing room, or have a staff writer grind up into bland sausage links to make it resemble the house style of the TV series in question.

Robert. *FIFTY WORDS and BEAST, as I mentioned, are so completely different — can you tell us if you have a favorite moment in both and why?*

Michael. A favorite moment? Hmmm. I like the sequence in FIFTY WORDS when the wife is half naked on the phone trying to deal with a sleepover problem with her young son, while she is being aroused by her husband from behind. It's funny and sexy and unexpected, and from the laughs of recognition in the audience, such things must go on in more households than one might have guessed. For me one of the most resonant moments in BEAST is when a blind hooker, who specializes in servicing mutilated war veterans, asks a severely disfigured soldier to tell honestly if she is beautiful, and to describe her out loud. It captures the outrage and pain and hope I wanted to create on stage in a striking action. ■

NEWPLAYS

Coming Home

by Athol Fugard

Drama

4 men, 1 woman

A Contemporary American's Guide to a Successful Marriage © 1959

by Robert Bastron

Comedy

5 men, 6 women

Dividing the Estate

by Horton Foote

Comedy

4 men, 9 women

East 10th Street: Self Portrait with Empty House

by Edgar Oliver

Drama

1 man

Eclipsed

by Danai Gurira

Drama

5 women

Fabuloso

by John Kolvenbach

Comedy

2 men, 2 women

Farragut North

by Beau Willimon

Drama

5 men, 2 women

Geometry of Fire

by Stephen Belber

Drama

3 men, 1 woman

The Gingerbread House

by Mark Schultz

Dark Comedy

4 men, 3 women

Gizmo Love

by John Kolvenbach

Comedy

4 men

God of Carnage

by Yasmina Reza, translated

by Christopher Hampton
(winner 2009 Tony Award)

Comedy

2 men, 2 women

Goldfish

by John Kolvenbach

Drama

2 men, 2 women

The Good Body

by Eve Ensler

Comedy

3 women

The Good Negro

by Tracey Scott Wilson

Drama

7 men, 2 women

Grace

by Craig Wright

Drama

3 men, 1 woman

The Hallelujah Girls

by Jessie Jones, Nicholas Hope,
Jamie Wooten

Comedy

2 men, 6 women

The Heart is a Lonely Hunter

by Rebecca Gilman, based on the novel
by Carson McCullers

Drama

9 men, 1 woman (doubling)

Hello Herman

by John Buffalo Mailer

Drama

8–13 men, 4–6 women (doubling)

Impressionism

by Michael Jacobs

Comedy/Drama

4 men, 4 women

Jailbait

by Deirdre O'Connor

Comedy/Drama

2 men, 2 women

Katherine Desouza

by Nick Stafford

Drama

3 men, 1 woman

Kicking a Dead Horse

by Sam Shepard

Drama

1 man, 1 woman

The Ladies Man

by Charles Morey, freely translated
and adapted from *Tailleur pour dames*
by Georges Feydeau

Comedy

4 men, 4 women

The Laramie Project: Ten Years Later

by Moisés Kaufman, Leigh
Fondakowski, Greg Pierotti, Andy
Paris and Stephen Belber

Drama

4 men, 1 woman (doubling, flexible casting)

Love Drunk

by Romulus Linney

Comedy/Drama

1 man, 1 woman

Love, Loss and What I Wore

by Nora Ephron and Delia Ephron, based
on the book by Ilene Beckerman

Comedy/Drama

5 women

Lower Ninth

by Beau Willimon

Drama

3 men

Steven Dietz

Discusses *Yankee Tavern*

Robert. *Milwaukee Repertory Theatre just had a huge hit with YANKEE TAVERN, which is doing extremely well around the country this season. Can you tell us where this came from? Was it something specific that prompted you to write the play?*

Steven. I saw a public access show while I was in the midst of writing a new play commissioned by the McCarter. I was hooked. Conspiracies tend to be catnip to playwrights (at least this playwright). So much of making a play is writing towards the thing that can/must/should never be known — and conspiracies, of course, have this in spades. I ditched the other new play idea — approached Emily Mann with the idea of my commissioned play being something about 9/11 conspiracies — and then proceeded to fall down the rabbit hole of 9/11 conspiracy research on the web. It was fairly endless ... but several years later (with the help of the McCarter and Emily developing it; and Lou Tyrell and Florida Stage premiering it) a play emerged.

Robert. *What do you think of the pamphleteers The Rep had after all the performances? I think it started slowly and built up toward the end of the run, didn't it? Have you ever experienced anything like that so far in your career?*

Steven. It is always an amazing reminder that what, to us, is our art form or business — is to someone else their life. The only thing I have to compare to the 9/11 truth movement folks who showed up in Milwaukee (and, I think, Denver) are the various neo-Nazi groups who have, over time, occasionally showed up for productions of GOD'S COUNTRY. Brecht said the job of theatre was to interest the spectator in the world. If my play can help foster a conversation, big or small — I'm humbled and gratified. We are seldom as articulate about the things we believe as the things we despise. Each of these conversations makes us give voice to our essential self. And that's important, I think.

Robert. *You have another play out there right now that's making quite a stir — BECKY'S NEW CAR — don't you? People are loving Becky Foster — and I'm sure so are actresses "of a certain age"!*

Steven. BNC is having a good run and I'm thrilled. It received a terrific launch at ACT in Seattle (where many of my plays have originated over the years), and I guess I also accidentally wrote a Restless Boomer Comedy at a moment when audiences are looking for something like that. As for the actresses of a certain age who are playing Becky Foster hither and yon: they are jewels and I hope to write more plays for all of them. This is an amazing generation of actresses.

Robert. *Your plays run the gamut — DRACULA is all over the place. SHERLOCK HOLMES, THE FINAL ADVENTURE has been very popular. One of your other hits, LONELY PLANET, from the early '90s spoke to a generation and it still means so much to so many. Have you thought about having a second look at that subject matter?*

Steven. Honestly? I think I'd screw it up. I don't think I could write LONELY PLANET today. Or PRIVATE EYES. Or many other of the early plays. Though I believe my craft has improved over these nearly 30 years, certain plays carry the voice of "necessary time" — a time that I needed to write a certain play, or a time in which my then-current skills were somehow elegantly aligned with the topic that had enraptured me. I suspect there are subjects that I will continually come back to, but certain things in my life seem to be better addressed by a younger self; other things by an older self.

Robert. *There's been a lot going lately with "The Play That Changed My Life" as you probably know. Do you have one of those stories?*

Steven. I don't have a single play, but I have certain scripts and productions that insidiously shaped my sense of what a play — what a night in the theatre — could "do": the motion and transformations in HOW I GOT THAT STORY by Amlin Gray, the first play I ever saw Off-Broadway; the sheer terror (gasps in the audience!) of DISABILITY: A COMEDY by Ron Whyte, which I saw in an amazing production in St. Paul, directed by David Ira Goldstein; ROAD by Jim Cartwright, directed "promenade style" at Remains Theatre in Chicago by Bob Falls. When a production makes your thinking, your ambitions, your hunger bigger ... you owe that production a debt. And the only way to pay your debts in this biz (other than always covering your stage manager's beer tab) is to respond — in your own work — with generosity and boldness. Write toward those things you'll never forget, and you'll be rewarded. ■

Page to Stage on our website now allows you to view upcoming productions by author. Check it out at: **www.dramatists.com**

Page to Stage

Current and Upcoming Productions of DPS Plays

View productions by title, author, city or state.

View Productions by Author

Steven Dietz

Click on column headers to sort results by your preference. Click on producers to visit their sites.

Title	Author	Producer	Production	City	State	Opening	Closing
Bedy's New Car	Steven Dietz	B Street Theatre	Professional	Sacramento	CA	2/28/2010	4/11/2010
Bedy's New Car	Steven Dietz	Indiana Repertory Theatre	Professional	Indianapolis	IN	3/26/2010	4/11/2010
Bedy's New Car	Steven Dietz	Zach Theatre	Professional	Austin	TX	6/3/2010	7/11/2010
Bedy's New Car	Steven Dietz	North Coast Repertory Theatre	Professional	Solana Beach	CA	9/4/2010	9/26/2010
Bedy's New Car	Steven Dietz	Actor's Theatre Of Charlotte	Professional	Charlotte	NC	10/27/2010	11/13/2010
Dracula (Dietz)	Steven Dietz	Paul Bunyan Playhouse	Professional	Bemidji	MN	7/7/2010	7/17/2010
Dracula (Dietz)	Steven Dietz	Bloomsburg Theatre Ensemble	Professional	Bloomsburg	PA	9/9/2010	10/10/2010
Sherlock Holmes: The Final Adventure	adapted by Steven Dietz, based on the original 1899 play by William Gillette and Arthur Conan Doyle	Cider Mill Playhouse	Professional	Endicott	NY	4/15/2010	5/2/2010
Sherlock Holmes: The Final Adventure	adapted by Steven Dietz, based on the original 1899 play by William Gillette and Arthur Conan Doyle	Grand Theatre	Professional	London	ON	2/15/2011	3/6/2011
Yankee Tavern	Steven Dietz	Phoenix Theatre	Professional	Indianapolis	IN	4/8/2010	5/1/2010
Yankee Tavern	Steven Dietz	ACT Theatre	Professional	Seattle	WA	7/30/2010	8/29/2010
Yankee Tavern	Steven Dietz	Shadowland Theatre	Professional	Ellenville	NY	9/17/2010	10/3/2010

NEWPLAYS

Marble

by Marina Carr

Drama
2 men, 2 women

The Most Damaging Wound

by Blair Singer

Comedy/Drama
5 men, 1 woman

A Murder, a Mystery & a Marriage

book and lyrics by Aaron Posner,
music by James Sugg, based on the
short story "A Murder, a Mystery &
a Marriage" by Mark Twain

Comedy
5 men, 2 women

My Buddy Bill

by Rick Cleveland

Comedy
1 man

My Pal George

by Rick Cleveland

Comedy
1 man

Next Fall

by Geoffrey Nauffts

Comedy/Drama
5 men, 1 woman

New Jerusalem, The Interrogation of Baruch de Spinoza at Talmud Torah Congregation: Amsterdam, July 27, 1656

by David Ives

Drama
5 men, 2 women

Offices

by Ethan Coen

Comedy/Drama
17 men, 3 women (doubling, flexible casting)

Other Hands

by Laura Wade

Drama
2 men, 2 women

Pageant Play

by Matthew Wilkas and Mark Setlock

Comedy
2 men, 2 women

A Passage to India

by Martin Sherman, from the novel

by E.M. Forster

Drama
8 men, 3 women

Passing Strange

book and lyrics by Stew, music by Stew
and Heidi Rodewald, created in collabora-
tion with Annie Dorsen

Comedy
4 men, 3 women

Prelude to a Kiss

by Craig Lucas

Drama
10 men, 7 women (doubling, flexible casting)

Prisoner of the Crown

by Richard F. Stockton, additional material and original concept

by Richard Herd

Drama
11 men, 1 woman

Radio Free Emerson

by Paul Grellong

Dark Comedy
5 men, 3 women

The Rant

by Andrew Case

Drama
2 men, 2 women

Rantoul and Die

by Mark Roberts

Comedy
2 men, 2 women

reasons to be pretty

by Neil Labute

Comedy/Drama
2 men, 2 women

Ruined

by Lynn Nottage

Drama
8 men, 4 women

The Savannah Disputation

by Evan Smith

Comedy
1 man, 3 women

Shooting Star

by Steven Dietz

Comedy/Drama
1 man, 1 woman

A Sleeping Country

by Melanie Marnich

Comedy
1 man, 3 women

Slipping

by Daniel Talbott

Drama
3 men, 1 woman

Still Life

by Alexander Dinelaris

Drama
4 men, 4 women (doubling)

Superior Donuts

by Tracy Letts

Comedy/Drama
7 men, 2 women

Sweet Storm

by Scott Hudson

Drama
1 man, 1 woman

The Temperamentals

by Jon Marans

Drama
5 men

Lucky Number Seven: Seven New Plays to Consider

by Craig Pospisil, Director of Nonprofessional Rights

Spring is here, and most theatre companies are already thinking about next fall and beyond, planning their 2010–2011 seasons. With that in mind, this seems like the perfect time to suggest some of our most recent plays and musicals for your consideration. These seven titles may represent only a fraction of the 84 new plays that the Play Service published in 2009, but they illustrate the breadth of our talented writers, both established and emerging, and the wide range of exciting and theatrical stories that are we are so proud to publish.

Animals Out of Paper

by Rajiv Joseph

2 men, 1 woman, interiors

"Whether they end poorly or well, relationships always leave a mark, like a new memory, etching a groove into our brains. That's a familiar idea, but Rajiv Joseph makes it feel fresh. [He] begins with a quirky comedy and transforms it into a melancholy reminder that close friends make the worst messes. His journey from one extreme to the other...is surprising and specific, pulling honest insights out of unusual situations." —Variety. ANIMALS OUT OF PAPER is the story of a world-renowned origami artist who opens her studio to a teenage prodigy and his school teacher. She discovers that life and love can't be arranged neatly in this drama about finding the perfect fold. *"Mr. Joseph's observant, pitch-perfect script...is really quite ambitious, dealing ruthlessly...with the fragility of happiness, the tragedy of impulsiveness and the tenuousness of hope."* —NY Times.

boom

by Peter Sinn Nachtrieb

1 man, 2 women, interior

"Both the funniest play seen hereabouts this season and one of the most thoughtful." —Cleveland Plain Dealer. "Sex to Change the Course of the World"—A grad student's online personal ad lures a mysterious journalism student to his subterranean research lab under the pretense of an evening of "no strings attached" sex. But when a major global catastrophic event strikes the planet, their date takes on evolutionary significance, and the fate of humanity hangs in the balance. Will they survive? What about the fish in the tank? And who is that woman pulling levers and playing the timpani? An epic and intimate comedy that spans over billions of years, *boom* explores the influences of fate versus randomness in the course of one's life, and life as we know it on the planet. *"A grandly whacked-out apocalypse fantasy...one of those charmed evenings."* —Washington Post.

The Joy Luck Club

by Susan Kim, adapted from the novel by Amy Tan

3 men, 12 women, flexible set

"...genuine catnip for moms of all ethnicities and their female progeny." —BackStage. THE JOY LUCK CLUB tells the story of four older Chinese-American women and their complex relationships with their American-born daughters. The play moves from China in the early twentieth century and San Francisco from the 1950s to the 1980s, as the eight women struggle to reach across a seemingly impassable chasm of culture, generation and expectations to find strength and happiness. *"Wrenching...a chorus of eight voices telling scores of tightly woven stories that only at the very end come together in a single vision of the rich complexity of family affections...when they laugh we laugh, and when, more often, they suffer, we grieve."* —NY Times.

Kicking a Dead Horse

by Sam Shepard

1 man, 1 woman, exterior

"It is wonderful to hear these fresh words from one of our true American playwrights." —CurtainUp. *"The brilliance of KICKING A DEAD HORSE is in the infinite reverberations Shepard extracts from his simple metaphor."* —TheaterMania. Hobart Struther's horse has just dropped dead, and as he stands in the vast open desert digging a grave, he tries to figure out what to do about his predicament. Struther made a fortune buying paintings for \$20 from Wyoming saloons and reselling them for millions. In the throes of a midlife crisis, he has abandoned his wife and his posh life for a "grand sojourn"—what will turn out to be a doomed quest for authenticity. *"This deeply instinctual and intuitive artist here seems to be giving fullest rein to his intellect."* —NY Times.

Passing Strange

book and lyrics by Stew music by Stew and Heidi Rodewald,
created in collaboration with Annie Dorsen

4 men, 3 women, flexible set

"Fresh, exuberant, bracingly inventive, bitingly funny, and full of heart." —NY Times. PASSING STRANGE is a daring musical that takes you on a journey across boundaries of place, identity and theatrical convention. It's the story of a young bohemian who charts a course for "the real" through sex, drugs and rock 'n' roll. Loaded with soulful lyrics and overflowing with passion, the show takes us from black middle-class America to Amsterdam, Berlin and beyond on a journey towards personal and artistic authenticity. *"Smashes Broadway clichés with an electric guitar and the funniest libretto I can remember."* —New York Magazine. *"The freshest musical in town! The songs rock harder than anything else on Broadway."* —Wall Street Journal.

reasons to be pretty

by Neil Labute

2 men, 2 women, flexible set

"No contemporary writer has more astutely captured the brutality in everyday conversation and behavior: That kind of insight requires sensitivity and soul-searching." —USA Today. A love story about the impossibility of love, REASONS TO BE PRETTY introduces us to Greg, who really, truly adores his girlfriend, Steph. Unfortunately, he also thinks she has a few physical imperfections, and when he casually mentions them, all hell breaks loose. A hopelessly romantic drama about the hopelessness of romance, REASONS TO BE PRETTY is a gorgeous play. *"It is tight, tense and emotionally true, and it portrays characters who actually seem part of the world that the rest of us live in."* —Time Magazine.

Shipwrecked! An Entertainment— The Amazing Adventures of Louis de Rougemont (as Told by Himself)

by Donald Margulies

2 men, 1 woman (doubling), flexible set

"The Pulitzer Prize-winning playwright Donald Margulies scampers to the defense of good old-fashioned yarn spinning with SHIPWRECKED. The breathless story of a Victorian gentleman [and] seafaring wanderer springs to life like a theatrical pop-up book." —NY Times. The adventurous Louis de Rougemont invites you to hear his amazing story of bravery, survival and celebrity that left nineteenth-century England spellbound. Dare to be whisked away in a story of the high seas, populated by exotic islanders, flying wombats, giant sea turtles and a monstrous man-eating octopus. SHIPWRECKED examines how far we're willing to blur the line between fact and fiction in order to leave our mark on the world. *"... a deft, literate narrative folded into a vaudevillian romp with radio theater overtones. Colorful [and] compassionate speculations on the real-life deficiencies and pain that may have been at the root of Louis' need for self-aggrandizement."* —LA Times. ■

NEWPLAYS

These Shining Lives

by Melanie Marnich

Comedy/Drama

2 men, 4 women

This

by Melissa James Gibson

Comedy/Drama

3 men, 2 women

This Beautiful City

created by The Civilians, written
by Steven Cosson and Jim Lewis from
interviews by the company, music and
lyrics by Michael Friedman

Documentary Musical

3 men, 3 women

'Til Beth Do Us Part

by Jessie Jones, Nicholas Hope,

Jamie Wooten

Comedy

2 men, 4 women

Too Much Memory

by Keith Reddin and Meg Gibson

Tragedy

6 men, 3 women

The Understudy

by Theresa Rebeck

Comedy

2 men, 1 woman

Vivien Leigh: The Last Press Conference

by Marcy Lafferty

Drama

1 woman

What is the Cause of Thunder?

by Noah Haidle

Comedy

2 women (doubling)

Why Torture is Wrong, and the People Who Love Them

by Christopher Durang

Comedy

4 men, 3 women

Wildflower

by Lila Rose Kaplan

Drama

3 men, 2 women

Wittenberg

by David Davalos

Comedy/Drama

3 men, 1 woman (doubling)

Woman and Scarecrow

by Marina Carr

Drama

2 men, 2 women

Yankee Tavern

by Steven Dietz

Thriller

3 men, 1 woman



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
ROBERT VAUGHAN, Contributing Editor
CRAIG POSPISIL, Contributing Editor
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Dramatists Play Service

Publishes the 10 Most-Produced Plays of the Last Decade

The Wall Street Journal's drama critic, Terry Teachout, recently wrote an article acknowledging the most-produced plays from 2000 through 2009. In order they are:

PROOF by David Auburn

DOUBT by John Patrick Shanley

'ART' by Yasmina Reza, translated by Christopher Hampton

THE DRAWER BOY by Michael Healey

RABBIT HOLE by David Lindsay-Abaire

WIT by Margaret Edson

I AM MY OWN WIFE by Doug Wright

CROWNS by Regina Taylor

INTIMATE APPAREL by Lynn Nottage

Tied are:

THE GLASS MENAGERIE by Tennessee Williams

THE LARAMIE PROJECT by Moisés Kaufman and
the Members of Tectonic Theatre Project

Other than Mr. Healey's work, Dramatists Play Service proudly represents all these plays, which have been awarded five Pulitzer Prizes and four Tony Awards for Best Play. We congratulate these playwrights and thank all of our authors for their extraordinary contributions to the American theatre.