

STANDING ON CEREMONY

THE GAY MARRIAGE PLAYS

BY MO GAFFNEY, JORDAN HARRISON,
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CONCEIVED BY BRIAN SHNIPPER



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STANDING ON CEREMONY: THE GAY MARRIAGE PLAYS

by Mo Gaffney, Jordan Harrison, Moisés Kaufman,
Neil LaBute, Wendy MacLeod, José Rivera,
Paul Rudnick, Doug Wright

Conceived by Brian Shnipper

The following acknowledgment must appear on the title page in all programs distributed in connection with performances of the Play(s), in size of type equal to 25% of the size of the largest, most prominent letter used for the title(s) of the Play(s):

STANDING ON CEREMONY was originally produced Off-Broadway by

Joan Stein Richard Frankel
Annette Niemtzw Fakston Productions Harley Medcalf Jon Murray/Harvey Reese
in association with
Diana Buckhantz Niclas Nagler

STANDING ON CEREMONY was first presented by Joan Stein, Richard Frankel, Annette Niemtow, Fakston Productions, Harley Medcalf and Jon Murray/Harvey Reese, in association with Diana Buckhantz and Niclas Nagler at the Minetta Lane Theater (Joe Watson, Executive Producer; Luigi Caiola, Rebecca Falcon and Mary C. Solomon, Associate Producers) in New York City, opening on November 13, 2011. It was directed by Stuart Ross; the set design was by Sarah Zeitler; the lighting design was by Josh Starr; the sound design was by Sound Associates; the costume design was by Frank Torre; the production supervisor was David Gallo Design Ltd.; the general manager was Frankel Green Theatrical Management/Joe Watson; the production manager was Production Core/James E. Cleveland; and the production stage manager was Seth Sklar-Hey. The cast included Craig Bierko, Mark Consuelos, Polly Draper, Harriet Harris, Beth Leavel and Richard Thomas.

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THE REVISION

BY JORDAN HARRISON

THE REVISION

The suggestion of a lavish hotel room.

Wallace sits on the bed surrounded by torn and crumpled pages, false starts. Nate stands. Two tuxedos hang on the door.

NATE. You're still working on that?

WALLACE. Well, you're welcome to write it.

NATE. I can't.

WALLACE. You can't?

NATE. You write, I don't write. Writers always forget, most people don't write. A laundry list here, an email there. That's like me asking you how many degrees are in an isosceles triangle.

WALLACE. 180.

NATE. Just read me what you have. *(Wallace lifts up the page to read, then lowers it.)*

WALLACE. Just — be gentle. It's a work in progress.

NATE. I'm always gentle. *(Wallace raises an eyebrow at this. He's about to read again, then suddenly lowers the page.)*

WALLACE. It's pretty traditional.

NATE. Come on!

WALLACE. I started out with like a Buddhist flavoring but then I wasn't sure about — you know, this being a proper Georgia wedding* — so then I went sort of Southern genteel, you know, all magnolia blossoms and Ashley Wilkes, but then it was all a little ...

NATE. *(Judgmental.)* Much?

WALLACE. ... So I ended up going traditional. *(Nate just looks at him. Wallace clears his throat.)* "Do you, Nate Percy" —

NATE. "Nathan," please. God is going to be watching this.

* No Southern accents, please.

WALLACE. “Do you, (*Solemn voice.*) Nathan Phillip Percy, (*Back to normal.*) take Wallace Walker to be your lawfully wedded husband, to have and to hold, from this day forward, for richer or for poorer, in sickness and in health, and promise, in the eyes of God, to cherish him the rest of your days?” (*Beat.*) Well?

NATE. It’s, um.

WALLACE. (*Sudden despair.*) Oh, God.

NATE. No, baby — baby, it’s good. It’s just a little traditional.

WALLACE. I told you! I just figured Nana Walker is going to be there, and we opted for the formal place cards —

NATE. I don’t mean “traditional” like buttoned-down. I mean traditional, like, a man and a woman.

WALLACE. Oh.

NATE. I mean, why do we have to have the same language, right? Different words for different things, right?

WALLACE. (*“I can’t believe I’m hearing this.”*) Or, we could just say what we’re feeling.

NATE. Just read it back from the beginning. It’s really close. It’s just a couple parts ...

WALLACE. “Do you, Nathan Phillip Percy, take Wallace Walker to be your lawfully wedded husband — ”

NATE. Okay, stop right there.

WALLACE. What? “Husband?”

NATE. Well.

WALLACE. You want “partner?”

NATE. Yes, but also “lawfully wedded” —

WALLACE. What’s wrong with that —

NATE. I don’t mean to split hairs, but —

WALLACE. But —

NATE. But we don’t want to *mislead* anyone. Let’s be precise: No “marriage,” no “wedding.” No “wedding,” no “wedded” —

WALLACE. What do you want me to put?

NATE. “Lawfully civil-unioned.” (*Beat.*)

WALLACE. Well, it isn’t exactly *poetry*.

NATE. “Lawfully civil-unioned” or domestic partnered.”

WALLACE. Uh-huh.

NATE. Read back what we have so far.

WALLACE. “ ... Take you, Nathan Phillip Percy, to be my lawfully civil-unioned or domestic-partnered partner ... ”

NATE. Great, keep going ...

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3M, 3W (doubling, flexible casting)

Two little words, and suddenly your whole world changes. An A-list lineup of writers offers unique takes on the moments before, during, and after “I do.” Witty, warm, and occasionally wacky, these plays are vows to the blessings of equality, the universal challenges of relationships, and the often hilarious power of love.

“CEREMONY puts a human face on a hot-button issue and delivers laughter and tears rather than propaganda.”

—**Backstage**

“All you have to do is listen, shed an occasional tear and laugh a lot. There is something for everybody ... STANDING ON CEREMONY holds a magnifying glass to the highs and lows, joys and fears, courage and silliness, of people bucking trends and making history. It's a fine evening, heartily recommended.”

—**New York Observer**

“A feel-good show celebrating gay marriage. The unifying theme of same-sex marriage gives this collection its strong identity. The individual plays don't share the same perspective or speak in the same voice. Which keeps things interesting.”

—**Variety**

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