

NEW YORK, NY

**A VERY COMMON PROCEDURE** A woman's profound loss leads to an obsession with the doctor whose mistake changed her life.

**ANON** In a tale of sex, lies, and therapy, a man and a woman deal with their neuroses.

**LA LLORONA (THE CRYING WOMAN)** When a U.S. businessman moves his family to Mexico, they discover a spirit in their house.

**THE FRUGAL REPAST** The theft of a famous work of art by the characters depicted leads to a debate by some famous figures.

**THE LAST WORD** The Emmy winner from TV's Hill Street Blues plays a Jew who fled the Nazis and found the American Dream.

MONTCLAIR, NJ

**HONOR AND THE RIVER** A young man terrified of the water tests himself by trying out for the rowing club.

MADISON, NJ

**WHERE THE SUN NEVER SETS** In this light-hearted look at suburbia, a husband searches for a wife who disappeared after a shopping spree.

PHILADELPHIA, PA

**BOOKENDS** After testifying before the House Committee on Un-American Activities, two men find their friendship irrevocably changed.

**NERDS://A MUSICAL SOFTWARE SATIRE** A number of Broadway talents are in this musical comedy about the pioneers in personal computing.

WASHINGTON, DC

**EMERGENCE-SEE!** The hip-hop artist offers an acclaimed and explosive performance.

**THE SMALL THINGS** This U.S. debut by Ireland's renowned blends comedy with tragedy.

**VIGILS** In this off-beat comedy, a young wife won't let go of her husband – even if he's dead.

PITTSBURGH, PA

**MUCKLE MAN** In search of a new species, some scientists journey to a mysterious world.

ATLANTA, GA

**FALSE CREEDS** An event covered up in U.S. history is the backdrop for a man's search for his roots, and a young girl's tragedy.

CINCINNATI, OH

**1:23** How do parents become capable of doing the unthinkable?

MILWAUKEE, WI

**PARADISE** The drama is inspired by a recent suicide bomber – a teenage girl.

CHICAGO, IL

**COURT-MARTIAL AT FORT DEVENS** The world premiere drama takes on a major racial incident that took place in the U.S. military.

**LADY** The award-winning writer from stage and screen offers a haunting look at the politics of betrayal and violence.

**THE ADDING MACHINE: A CHAMBER MUSICAL** This musical adaptation of a 1923 masterpiece follows a worker who is just a cog in the American business machine.

MINNEAPOLIS / ST. PAUL, MN

**100 MEN'S WIFE** In this tale of human trafficking during the 1800s, a woman escapes and finds a life for herself in a strange country.

**TALE OF A WEST TEXAS MARSUPIAL GIRL** A young girl is born with a pouch like a kangaroo in this world premiere.

VANCOUVER, BRITISH COLUMBIA

**THE QUARREL** Two men face off in a confrontation that puts their hopes and beliefs on the line.

KANSAS CITY, MO

**THE GIVER** This tale of a future Utopia wonders whether human beings have fully examined the price of perfection.

SAN DIEGO, CA

**THE FOUR OF US** When success arrives for Benjamin, he begins to lose his best friend.

RICHMOND, BRITISH COLUMBIA

**CHARLIE CHAPLIN GOES TO WAR** This black comedy follows Charlie Chaplin's development of his classic film, The Great Dictator.

LONDON, ENGLAND

**THE WAR NEXT DOOR** In this new verse play, a problem with the neighbors puts a liberal couple into a dilemma.

THE COMPULSIVE THEATERGOER

GREY GARDENS AT WALTER KERR THEATRE  
COMPANY AT ETHEL BARRYMORE THEATRE

NEW YORK, NY

DRAMA / COMEDY



**A VERY COMMON PROCEDURE** by Courtney Baron  
MCC Theatre

**“A woman’s profound loss leads to an obsession with the doctor whose mistake changed her life.** A husband, his wife, and her doctor take a crash course in the workings of the human heart. Carolyn Goldenhersch begins an extra-marital affair with Dr. Anil Patel that takes them from Indian restaurants in Queens to Jewish delis on the Lower East Side. Not an unusual New York story, until you find out how they met. Compelling and deeply human, this premiere is a hard-hitting yet surprisingly funny journey of self-discovery. In facing the horrific moment that has brought them together, three New Yorkers come to a final confrontation in which faith, love and truth are tested.”

**Ensemble: 3** The cast includes Amir Arison (*Beast on the Moon, Modern Orthodox, Omnium Gatherum*), Lynn Collins (*The Women, As You Like It, The Merchant of Venice*) and Stephen Kunken (*Festen, Proof, The Journals of Mihail Sebastian*).

**CREATIVE** Director Michael Greif most recently staged the Off-Broadway and Broadway hit, *Grey Gardens*. Best known for his Tony-nominated direction of *Rent*, the former La Jolla Playhouse Artistic Director also helmed the musical, *Never Gonna Dance* on Broadway. The design team features Robin Vest (set), Miranda Hoffman (costume), Tyler Micoleau (lighting) and Fabian Obispo (sound and music). **PLAYWRIGHT** Courtney Baron’s plays include *These Three Here, Earlstreetman, John Brown’s Body, Black Fish, In the Widow’s Garden, Dream of Heaven and Hell, Here I Lie, Love as a Science*. Her plays have received productions across the country. Awards include 1999 Heideman Award (*The Blue Room*), finalist for the 1998 Princess Grace Award (*The Good Night*), 1999 Women at the Door Award (*Preserve*). This play was part of Magic Theater’s Hot House Festival where the San Francisco Chronicle dubbed it, “Smart, modern, disarmingly funny and deeply affecting.”

**INFORMATION: 212-279-4200** Industry Contact Only: (Press) Rick Miramontez 212-695-7400

DEBUT DRAMA



**ANON** by Kate Robin  
Atlantic Theater Company Stage 2

**“In a tale of sex, lies, and therapy, a man and a woman deal with their neuroses.** The searing, irreverent tale questions the hazy territory where sex, relationships, and addiction overlap, and wonders when peccadilloes become obsessions. Trip and Allison meet in a chance encounter when he hires her as a therapist for his morose, misbehaved cat. Little do they realize that they’ll end up in an intense relationship. Their desire to save each other and the need to save themselves may become mutually exclusive choices.”

**Ensemble: 14** Featuring Caroline Aaron (the film *Crimes and Misdemeanors*), Remy Auberjonois (Atlantic’s *The Intelligent Design of Jenny Chow*), Susan Blackwell (*title of show*), Shannon Burkett (*The Ride Down Mt. Morgan*), Bill Buell (*Urinetown*), Saidah Arrika Ekulona (*Well*), Dana Eskelson (*After Ashley*), Michelle Federer (*Wicked*), Katy Grenfell (*Hairspray*), Linda Marie Larson (*Jackie: An American Life*), Jenny Maguire (*Wonder of the World*), Kate Nowlin (*All This Intimacy*), Danielle Skraastad (*The Pain and the Itch*) and Anna Wilson (*The Donkey Show*). **CREATIVE** Directed by Melissa Kievman. Designers are Chris Muller (set), Anne Kenney (costume), Tyler Micoleau (lighting) and Eric Shim (sound).

**PLAYWRIGHT** Kate Robin penned the plays *Intrigue With Faye* (MCC), *The Light Outside* (The Flea), *Swimming in March* (IRNE Best Play of 2001 award), *Bride Stripped Bare* (ThreadWaxing Space). Television and film credits include *Six Feet Under* (writer/supervising producer) and *Coming Soon*. She is currently working on a play commission for South Coast Rep, and developing a pilot for CBS. **INFORMATION: 212-691-5919** Industry Contact Only: (Press) Joe Perotta 212-575-3030

NEW WORK



**LA LLORONA (THE CRYING WOMAN)** by Kathleen Anderson Culebro  
Stageplays Theatre Company at Beckett Theatre

**“When a U.S. businessman moves his family to Mexico, they discover a spirit in their house.** An American executive relocates with his pregnant wife to Mexico City where he is opening an American fast food restaurant. In their centuries-old hacienda, the titular spirit sings in hopes of rescuing the couples from danger.”

**Male Leads: 1 Female Leads: 1** *Wicked* veteran Ioana Alfonso and *Mamma Mia!* alumna Natasha Tabandera star, joined by Julia Barnett, Trevor Jones, Mauricio Salgado and Germain Nande. **CREATIVE** Director Tom Ferriter, who founded Stageplays, has produced and staged scores of plays in New York, including Off Broadway’s *In The Air*. Designers are Zhanna Gurvich (set), Vasilisa Zivanic (costumes), Jeffrey Koger (lighting) and Chris Rummel (sound). Ron De Jesus choreographs; Cindy O’Connor composed the music. **PLAYWRIGHT** Mexico City native Culebro also penned *A Leopard Complains of Its Spots, The Blank Page, Three Chairs* and *Just Because You’re Paranoid (Doesn’t Mean They’re Not Out to Get You)*. **INFORMATION: 212-279-4200** Industry Contact Only: (Press) Pete Sanders 212-730-0067

*For direct production inquiries, please use the information number. Industry Contacts are for script questions.*

HISTORICAL WORK



**THE FRUGAL REPAST** By Ron Hirsen  
Abingdon Theatre Company

**“The theft of a famous work of art by the characters depicted leads to a debate by some famous figures.** Two impoverished circus performers – unknowingly the subjects of Picasso’s limited edition print – see a copy on display in a Paris gallery. Their outrage at the artist’s invasion of their privacy (and desperation) prompts them to steal it. The ransom note asks for a thousand francs – and fuels Picasso, Gertrude Stein, Alice B. Toklas and other real-life significant art-world figures to debate what, exactly, is art’s true value.”

**Ensemble: 9** Featured are Julie Boyd, Roberto DeFelice, Kyrian Friedenberg, Frank Liotti, Dawn Luebbe, Lizbeth MacKay, Kathleen McElfresh, Harold Todd, and David Wohl. **CREATIVE** Director Joe Grifasi also helmed the workshop of the play at the 2004 Eugene O’Neill Playwrights Conference. He has directed at Westport Playhouse, Lincoln Center, and Toronto’s Tarragon Theatre. Designs are by Ray Recht, set; Matthew McCarthy, lighting; Karin Beatty, costumes; and Graham Johnson, sound. **PLAYWRIGHT** The play was selected for the 2004 Eugene O’Neill Playwrights and Musical Theatre Conference; it was a finalist for the Bosakowski Award and was featured in Goodman Theatre’s New Stages Series. Ron Hirsen, whose early plays had readings at Wisdom Bridge and the Goodman Theatre in his native Chicago, saw his play *Elegy* produced by Philadelphia’s Walnut Street Theatre in 2002. His one-act companion piece to Eugene O’Neill’s *Hughie* has also received readings. **INFORMATION: 212-868-4444** Industry Contact Only: (Press) Daniel Demello 212-221-8466

DEBUT DRAMA



**THE LAST WORD** by Oren Safdie  
Theatre at St. Clement’s

**“The Emmy winner from TV’s Hill Street Blues plays a Jew who fled the Nazis and found the American Dream.** Henry Grunwald is a Viennese Jew who escaped from Germany and became a successful advertising executive in New York. Now retired and determined to fulfill his dream of becoming a playwright, Henry engages the assistance of a young, opinionated NYU student who shares his passion for writing in this new play about friendship, loyalty, dreams and, ultimately, coming to terms with the past – and present.”

**Ensemble: 2** Daniel J. Travanti is best known as Captain Frank Furillo on *Hill Street Blues*, a two-time Emmy winner. Stage credits include *Old Wicked Songs and All My Sons* at The Old Globe, *A Touch of the Poet* at American Repertory, Arena Stage and Denver Theatre, *The Aspern Papers* and *Les Liaisons Dangereuses* in London, and a touring production of *Who’s Afraid of Virginia Woolf?* opposite Colleen Dewhurst. Co-star Adam Green’s stage credits include *All This Intimacy* (Second Stage), *The Mines of Sulphur* (New York City Opera), and *Awake and Sing* (Arena Stage). **CREATIVE** Alex Lippard also staged *Cupid and Psyche* at Altered Stages, *The Gold Standard* at Irish Arts Center and multiple shows for Friendly Fire, where he is Artistic Director. **PLAYWRIGHT** Oren Safdie previously wrote *Private Jokes, Public Places*, which opened Off-Broadway in 2003. He has also written the film *You Can Thank Me Later*, starring Ellen Burstyn, and the plays *Jesus & Jews, Fiddler Sub-Terrain, Hyper-Allergenic, Broken Places, Laughing Dogs* and *La Compagnie*, which has been developed as a pilot for CBS/Castle Rock. **INFORMATION: 212-279-4200** Industry Contact Only: (Press) Sam Rudy 212-221-8466

MONTCLAIR, NJ

DEBUT DRAMA



**HONOR AND THE RIVER** by Anton Dudley  
Luna Stage Company

**“A young man terrified of the water tests himself by trying out for the rowing club.** Driven by the competition of spring rowing season, one young man confronts his father’s death, as another grapples with his need to express his emotions in a world that discourages them. A fragile friendship begins, although the two are radically different. Meanwhile, their parents forge an unexpected, intimate bond. The lyrical, wry drama is inspired by Thomas Eakins’ paintings.”

**Ensemble: 4** The cast features Reathel Bean, David Michael Holmes, Andy Phelan, and Carolyn Popp. **CREATIVE** Director Nancy Robillard has staged such premieres as *Rosemary & I* by Leslie Avayzian (co-directed with Olympia Dukakis), *Fast Break* at Culture Project, *Unsinkable Women* at Walnut Street Theatre. The design team includes Robert Monaco (set), Dave Feldman (lighting), Andy Cohen (sound), and Colleen Kesterson (costume). **PLAYWRIGHT** Anton Dudley has seen his work presented on numerous New York stages. He is a recipient of the Manhattan Theater Club Playwriting Fellowship and a commission, the Cherry Lane Mentor’s Project Fellowship, a Dramatists Guild Fellowship, a New York Theatre Workshop Residency at Dartmouth College, a Baryshnikov Dance Foundation residency, both NYU’s Goldberg Award for Best Play (Mentor: Tony Kushner) and the John Golden Prize in Playwriting. **INFORMATION: 973-744-3309** Industry Contact Only: (Press) Jeanne Marshall 973-744-3309

*For direct production inquiries, please use the Information number. Industry Contacts are for script questions.*

MADISON, NJ

COMEDY OPENING



**WHERE THE SUN NEVER SETS** by Bob Clyman  
Playwrights Theatre of New Jersey

**“In this light-hearted look at suburbia, a husband searches for a wife who disappeared after a shopping spree.** Annie, beloved wife of Bob, mother of two, and liberal attorney, begins talking about trickle down economics, trades in the Subaru for a SUV, and takes off on day-long shopping sprees after being welcomed to their new neighborhood by the very conservative Monsignor Calibar. One day, on a trip to the mall, she disappears. Bob’s search in the dark underbelly of the New Jersey suburbs leads him to the elusive Hitchhiker, three cops named Halihan, Hoolihan and Moynahan, and the FBI agents known as Figure and Ground, until he arrives in an undiscovered utopia in the North Jersey hills.”

**Male Leads: 1** Featured as Bob is Jim Ligon (PTNJ’s *The Good Girl is Gone* and the world premiere of *Radium Girls*). Joining him are Andrea Biachi, Brendan Patrick Burke, Jane Keitel, Joel Leffert, Jim Ligon, Michael Irvin Pollard and Daniel Robert Sullivan. **CREATIVE** Directed by Playwrights Theatre’s Artistic Director, John Pietrowski. Designers are Bettina Bierly (costume), Richard Turick (set), Richard Currie (lighting) and Jeff Knapp (sound). **PLAYWRIGHT** Bob Clyman’s plays have been performed Off-Broadway and at many leading theatres. He has also been awarded a number of national prizes, including a Eugene O’Neill Summer Conference Fellowship, New Jersey State Arts Council Award, Berilla-Kerr Foundation Award, Edward Albee Foundation Fellowship, Djerassi Foundation Fellowship, and Playwrights First Award, among others. He was a member of the Circle Rep Lab in New York, where four of his plays were produced. **INFORMATION: 973-514-1787 x30** Industry Contact Only: (Press) Jennifer DeWitt 973-514-1787 x20

PHILADELPHIA, PA

HISTORICAL WORK



**BOOKENDS** by M. J. Feely  
Walnut Street Theatre’s Independence Studio on 3

**“After testifying before the House Committee on Un-American Activities, two men find their friendship irrevocably changed.** Jake Kale and Matt Burke, a popular, successful American director/writer team, have fallen under zealous scrutiny. What they choose to reveal on the stand will damage their careers and their lifelong friendship. Thirteen years later, the rift is clear – they haven’t spoken to each other since the hearings. When they are suddenly reunited on a new project, they struggle to piece their relationship back together. How much was Jake willing to reveal on the stand? Is he at fault for the heartbreaking aftermath? Can Jake and Matt write a new chapter and heal old wounds, or are memories all they have left?”

**Ensemble: 3** Three acclaimed actors are featured. Warren Kelley, a New York actor and veteran of more than 150 different productions, plays Jake Kale. Greg Wood previously had turns in *Finian’s Rainbow* and *The Constant Wife* at the Walnut and was also featured in the film, *The Sixth Sense*. Ellen Tobie previously appeared in Walnut productions of *The Philadelphia Story* and *Brighton Beach Memoirs*. **CREATIVE** Tom Markus, whose history with Walnut goes back to the company’s first season, returns to direct. He has served as an actor, director and writer in London, Paris, Cyprus, Egypt, and Australia. Linda Sarver is set and costume designer. Shelley is lighting designer. Christopher Colucci is sound designer. **PLAYWRIGHT** M. J. Feely is a promising new playwright, recognized by the American College Theatre Festival, winning the second place David Library Award for Best Play on American History and UCLA’s Donald Davis Award for Best Play. *Bookends*, his latest work, was also a finalist in the Dayton Playhouse’s FutureFest competition. **INFORMATION: 215-574-3550** Industry Contact Only: (Press) Tom Miller 215-574-3555

MUSICAL  
PREMIERE



**NERDS://A MUSICAL SOFTWARE SATIRE** book and lyrics by Jordan Allen-Dutton and Erik Weiner,  
music by Hal Goldberg  
Philadelphia Theatre Company

**“A number of Broadway talents are in this musical comedy about the pioneers in personal computing.** The light-hearted show is an epic take on the parallel stories of technology pioneers Bill Gates and Steve Jobs as they blaze a path from garage inventors to warring titans of the computer revolution. From the invention of the floppy disk and the mouse to the present-day phenomenon of instant messaging and podcasting, the show hilariously celebrates the birth of computer technology and the two pop-culture icons that made it possible. The original score features songs titles including ‘Stroll Through the P.A.R.C.’, ‘Think Different,’ ‘Let’s Merge,’ ‘The Windows Rap,’ and more.”

*For direct production inquiries, please use the Information number. Industry Contacts are for script questions.*

**Male Leads: 2** Featured are Jim Poulos (Broadway's *Rent*, *The Adventures of Tom Sawyer*) as Bill Gates and Charlie Pollack (Broadway's *Urinetown*) as Steve Jobs, with Andrew Cassese, Joseph Dellger, Michael Parish DuDell, David Rossmer, Chandra Lee Schwartz, and Emily Shoolin. **CREATIVE** Directed by Philip Wm. McKinley, who also staged the five-time Tony-nominated musical, *The Boy from Oz* and New York City Opera's *The Most Happy Fella* starring Paul Sorvino. Choreography is by two-time Tony Award nominee Joey McKneely (*Smokey Joe's Cafe*, *The Life*). Musical direction is by Matt Doebler with musical supervision and arrangements by Nadia DiGallinardo. Designers are Alejo Vietti (costumes), Mike Baldassari (lighting), Fitz Patton (sound) and Zachary Borovay (projection). **PLAYWRIGHT** Lyricist-librettists **Jordan Allen-Dutton** and **Erik Weiner** also collaborated on the popular Off-Broadway production, *The Bomb-itty of Errors*, "a hip-hop add-rap-tation" of Shakespeare's *Comedy of Errors*. It has played in the West End in London and regionally, and was nominated for a Drama Desk Award for Best Lyrics, nominated for the Outer Critics' Circle Award, and won the Jefferson Award in Chicago and the Grand Jury Prize for Best Show at the HBO US Comedy Arts Festival in Aspen. The team co-created and starred in the hip-hop sketch comedy series *Scratch and Burn* for MTV and recently completed ten episodes of *Robot Chicken* for Cartoon Network's Adult Swim series. They are currently contemporizing the classic cartoon show *Underdog* for television as well as developing other projects for film and television. Composer **Hal Goldberg** has composed the music for *The Children*, *Ma Vie En Rosewood*, and *A Play Without Gravity*, with book and lyrics by Stan Richardson. **INFORMATION: 215-985-0420 / 866-985-0420** Industry Contact Only: (Press) Deborah Fleischman 215-735-7356

WASHINGTON, DC

	EMERGENCE-SEE! by Daniel Beaty Arena Stage
--	---

PERFORMANCE

PIECE



**“The hip-hop artist offers an acclaimed and explosive performance.** Set in 2006, when the supernatural emergence of a slave ship in front of the Statue of Liberty sends New York City into a whirlwind of emotion, Beaty works in bursts of slam poetry, transformation, testimony, and song to weave his characters’ stories. A homeless man, a scientist, a republican business executive, a street vendor and an 11-year old boy from the projects respond to the unexpected phenomenon. This commentary on what it is to be human and free was praised by Variety as ‘remarkably entertaining’ and the tour de force performance was hailed by The New York Times as a ‘dazzling 90 minutes.’”

**Solo Show** **PLAYWRIGHT** Daniel Beaty is an award-winning actor, singer, writer and composer. He has worked throughout the U.S., Europe, and Africa in T.V., solo concerts, theater and opera including performances at The White House, The Apollo and The Kennedy Center. Beaty is the 2004 Grand Slam Champion at the well known Nuyorican Poet’s Cafe and the Fox Network’s National Redemption Slam Championship. His writings and compositions have been performed at the Public Theater, Brooklyn Academy of Music, New York Theater Workshop, American Conservatory Theater, and other venues. **INFORMATION: 202-488-3300** Industry Contact Only: (Press) Kristin Lunke 202-554-9066

	THE SMALL THINGS by Enda Walsh Solas Nua at Mead Theatre Lab
--	---

NEW WORK



**“This U.S. debut by Ireland’s renowned blends comedy with tragedy.** The play tells the story of an elderly couple navigating horror and humor, love and loss, with equal grace. They begin by reminiscing about their childhoods and how they became best friends as children in the small village where they both grew up. Eventually we learn that the people of the village became the subjects of an unspeakably atrocious experiment in behavior control performed by the Woman’s father and the owner of the local fish-and-chips shop. The debut is a heartbreaking, painful and absorbing piece of theatre.”

**Ensemble: 2** Kate Debelack (Woman) and Chris Davenport (Man) star. Debelack recently received critical acclaim for her role in Studio Theatre’s production of *Fat Pig*. Both have worked with the director previously in various local productions. **CREATIVE** Directed by Kathleen Akerley, Artistic Director of Longacre Lea Productions, a Helen Hayes nominee and a 2006 recipient of the Theatre Lobby’s Marry Goldwater Award. Her previous credits include Washington Shakespeare Company, Catalyst, Forum Theatre and Rorschach. Designers are Phil Duarte (set), Marianne Meadows (lighting), Chris Pifer (sound), and Lynly Saunders (costume). **PLAYWRIGHT** *The Small Things* was first produced by Paines Plough as part of their This Other England series in 2005. Enda Walsh is one of Ireland’s most successful and widely performed contemporary playwrights. His plays, though relatively unknown to American audiences, have contributed considerably to the ongoing interest in new Irish theatrical writing around the world. Walsh was recently appointed writer-in-residence at the Abbey Theatre in Dublin and his most recent play, *The Walworth Farce*, is currently being produced by the Druid Theatre Company in Galway, Cork and Dublin. Other plays include *Chatroom*, for NT Shell Connections, which is currently being adapted into a film; and *Disco*

*For direct production inquiries, please use the Information number. Industry Contacts are for script questions.*

*Pigs*, which won the Arts Council Playwrights' Award for Best Production at Dublin Fringe 1996 and the 1997 Stewart Parker and George Devine Awards. **PRODUCER** Solas Nua (New Light) is the only organization in the U.S. dedicated exclusively to contemporary Irish arts. **INFORMATION: 202-315-1305** Industry Contact Only: (Press) Lindsay Allen 202-487-0438

COMEDY OPENING



VIGILS by Noah Haidle  
Woolly Mammoth Theatre Company

**“In this off-beat comedy, a young wife won’t let go of her husband – even if he’s dead.** It’s hard to let go of the ones we love. That is the bizarre premise of this inventive and provocative new work from the young author of the bi-coastal hit, *Mr. Marmalade*. A woman clings to her dead husband’s talkative soul and aggressively active body, even while she struggles to have sex with someone new! The result is a juggling act of the heart and mind, by turns hilarious, tender, and deep. During its Chicago opening, it was dubbed by the critics as ‘A wise, zany, bittersweet, sexy play’ (Chicago-Sun Times).”

**Ensemble: 4** Featuring Woolly acting company members Naomi Jacobson and Michael Russotto, with Matthew Montelongo (Roundabout Theatre’s *Arms and the Man*) and J. Fred Shiffman (Arena Stage’s *She Loves Me*, Studio Theatre’s *Privates on Parade*). **CREATIVE** Directed by Colette Searls, whose recent directing credits include productions at the University of Maryland, and *Promenade* (three OC Weekly Award nominations) at the University of California, Irvine. Designers are Dan Ettinger (set), Kate Turner-Walker (costume), Colin K. Bills (lighting), Ryan Rumery (sound), and Jennifer Sheetz (properties). **PLAYWRIGHT** Noah Haidle’s play *Mr. Marmalade* had its New York premiere at Roundabout Theatre Company. His most recent plays include *Princess Marjorie*, which received its world premiere at South Coast Repertory, and *Rag And Bone*, presented at the Long Wharf Theatre as part of the New American Voices Festival. He is currently working on new play commissions from Playwrights Horizons and Princeton University and a screenplay for Scott Rudin Productions. He is the recipient of three Lincoln Center Le Compte Du Nuoy Awards, the 2005 Helen Merrill Award for emerging Playwrights and an NEA/TCG theatre residency grant. **INFORMATION: 202-393-3939** Industry Contact Only: (Press) Michael Kyrioglou 202-312-5261

PITTSBURGH, PA

MYSTERY /  
SUSPENSE



MUCKLE MAN by Roberto Aguirre-Sacasa  
City Theatre Company

**“In search of a new species, some scientists journey to a mysterious world.** The world premiere is set around the deep waters of an isolated bay in Newfoundland, where marine biologist Addison Clark has come to search for Architeuthis, the elusive giant squid, intent on solving its mysteries. On dry land, Clark’s wife, Marina, chases a mystery of her own when she rescues a naked stranger from the ocean. As the natural world is thrown off balance, what surfaces is a mystical tale of the sea and its secrets. Currents of pop culture, contemporary science, and ancient folklore run through this chilling edge-of-your seat thriller.”

**Ensemble: 7** Appearing are Joe Bender, Nathan Blew, Tami Dixon, C.J. Ketchum, Brett Mack, James Lloyd Reynolds and Robin Walsh. **CREATIVE** City Theatre Artistic Director Tracy Brigden directs. Designers are Tony Ferrieri (scenic), Andrew David Ostrowski (lighting), Angela M. Vesco (costumes), and Jorge Cousineau (sound). **PLAYWRIGHT** The emerging playwright has had a great deal of success in recent years. He has received an Excellence in Playwriting Award from New York’s International Fringe Festival for his play *Say You Love Satan*. In 2006, he had three new plays produced: *The Velvet Sky* (Woolly Mammoth), *Based on a Totally True Story* (Manhattan Theatre Club) and *Dark Matters* (Rattlestick Playwrights Theatre). He is currently working on a commission for Second Stage and a commission for Arena Stage called *The Cloud Club*. In addition to his work for the stage, he writes the monthly adventures of The Sensational Spider-Man for Marvel Comics. For Warner Bros., he is developing his play *Dark Matters* into a horror screenplay. **PRODUCER** This is the first of City Theatre’s New American Trio, an innovative series of three brand-new plays. **INFORMATION: 412-431-2489** Industry Contact Only: (Press) Margie Romero 412-431-4400

ATLANTA, GA

HISTORICAL WORK



**FALSE CREEDS** by Darren M. Canady  
Alliance Theatre Company

**“An event covered up in U.S. history is the backdrop for a man’s search for his roots, and a young girl’s tragedy.** It’s the dawn of the Roaring Twenties and nestled in the midst of Tulsa, Oklahoma, is a collection of some of the nation’s most well-heeled and well-to-do African-American professionals and business owners. When one night of terror and destruction changes the community forever, a legacy of both shame and triumph is created that will affect generations to come. The premiere examines the anatomy of a catastrophe and the survival instincts such events inspire as it follows two contemporary characters.”

**Ensemble: 6** The six-member cast features local actors Joniece Abbot-Pratt, Alecia Robinson and Geoffrey D. Williams. Also in the cast are Joy C. Hooper, Warner Miller and chandra thomas [sic] from New York. **CREATIVE** Director Wendy Goldberg is Artistic Director of the National Playwrights Conference at the Eugene O’Neill Theater Center where she staged the workshop of *False Creeds*. She has also worked on various leading stages, such as Denver Center and Arena Stage. At the latter, she served as Artistic Associate and led the new play development program. Joining her are Karma Camp, choreographer and Kendall Simpson, music composer. Designers are Todd Rosenthal, set; Anne Kennedy, costumes; Joshua Epstein, lighting; Clay Benning, sound. **PLAYWRIGHT** In addition to winning the Keneda Graduate Playwriting Competition, *False Creeds* was a finalist for the Goldberg Prize in Playwriting. Darren Canady’s ten-minute play *He Was Mine But Then You Took Him* received an NYU production and was accepted to compete in the regional stagings of the Kennedy Center American College Theatre Festival. The short was also a finalist for the Actors Theatre of Louisville’s 2006 Heidelman Playwriting Award. **PRODUCER** The grand prize for the winner of the Keneda Graduate Playwriting Competition (GPC) is a professional production at Alliance Theatre, following a workshop at the Eugene O’Neill Theater Center. **INFORMATION: 404-733-5000** Industry Contact Only: (Press) Marci Tate 404-733-4713

CINCINNATI, OH

DOCU-DRAMA



**1:23** by Carson Kreitzer  
Cincinnati Playhouse in the Park

**“How do parents become capable of doing the unthinkable?** As the show begins, a mother appears on a television screen, pleading for the return of her two young children, the victims of a carjacking. But her story begins to fall apart. In another scene, a police sergeant begins interrogating a woman about the drowning of her five children. Calmly and with almost no emotion, she describes what happened. What would bring a mother to kill her own child? The stunning, provocative new work explores the shades of gray within the darkest side of human behavior. The world-premiere drama offers a collage of scenes inspired by true cases. The play uses the stories of Susan Smith and Andrea Yates among others, combining remarkable flights of fancy with actual testimony from police transcripts.”

**Ensemble: 6** The production features Robert Elliott, Eva Kaminsky, Deborah Knox, Rege Lewis, Shirley Roeca and Josh Shirley. **CREATIVE** The production reunites much of the creative team from the Playhouse’s critically acclaimed production of Kreitzer’s *The Love Song of J. Robert Oppenheimer*. Director Mark Wing-Davey is joined by designers Douglas Stein (set), David Weiner (lighting), Ruppert Bohle (video), as well as sound designer and composer Marc Gwinn. Joining them are co-set designer Peter Ksander and costume designer Kaye Voyce. **PLAYWRIGHT** This is the second Playhouse world premiere for playwright Carson Kreitzer. *The Love Song of J. Robert Oppenheimer* was produced in 2003 and won the Lois and Richard Rosenthal New Play Prize. It went on to win the American Theatre Critics’ Steinberg Citation and the Barrie Stavis Award and is published in Smith and Kraus’ *New Playwrights: Best Plays of 2004* and by Dramatic Publishing. Kreitzer’s other works include *Self Defense or Death of Some Salesmen*, *The Slow Drag*, *Valerie Heroin/e (Keep Us Quiet)*, *Freakshow*, *Slither*, *Dead Wait* and *Take My Breath Away*. **INFORMATION: 513-421-3888** Industry Contact Only: (Press) Christa Skiles 513-345-2242 x232

*For direct production inquiries, please use the Information number. Industry Contacts are for script questions.*

MILWAUKEE, WI

DEBUT DRAMA



**PARADISE** by Glyn O'Malley  
Next Act Theatre

**"The drama is inspired by a recent suicide bomber – a teenage girl.** Life is complicated enough for seventeen year-old girls, but when one is Palestinian and the other Israeli, it approaches the impossible. From across a divided West Bank, Fatima and Sarah search for the truth, and question the validity of this pernicious conflict that defines their world. By challenging the status quo, they find themselves on a collision course where the destination – once unthinkable – becomes the inevitable."

**Female Leads: 2** Featuring Leah Dutchin and Emily Trask as the young women, with Mary MacDonald Kerr, Luke Leonhardt, and Joseph Fernandez. **CREATIVE** Director David Cecesarini is Next Act's Producing Artistic Director. He has staged twenty-four productions for Next Act, and has also performed in a number of them. Also a sound designer, he has created effects for more than 50 professional productions. Other designers are Megan Wilkerson (set), Marsha Kuligowski (costume), Andrew Meyers (lighting). **PLAYWRIGHT** The late Glyn O'Malley, playwright, director and educator, authored 19 plays before his untimely death in 2006. His most recent plays were his "war cycle" New York premieres: *Paradise* (Kirk Theatre, 2005), *A Heartbeat to Baghdad* (The Flea, 2004) and *Concertina's Rainbow* (Cherry Lane Alternative, 2001). His plays have been mounted by many of New York's leading stages. He directed over 50 productions in major theatres around the US and Europe, including the world premiere of *Albee's Men* and *Albee's Women*. He was Associate Producer for the English Speaking Theatre of Vienna for 12 years and the former Literary Director for the Edward F. Albee Foundation. His most recent play, *Goodnight Mr. Jefferson*, is under option for production. **INFORMATION: 414-278-0765** Industry Contact Only: (Press) Charise Dawson 414-278-7780

CHICAGO, IL

HISTORICAL WORK



**COURT-MARTIAL AT FORT DEVENS** by Jeffrey Sweet  
Victory Gardens Theater

**"The world premiere drama takes on a major racial incident that took place in the U.S. military.** The time is 1944-1945, and America is at war on two fronts. Service personnel of every description are being trained and processed at a huge military installation at Fort Devens, Mass. The U.S. military is largely segregated (and sexist) at the time, but the WAACs (the Women's Army Auxiliary Corp) was established, and went on to urge that women of all backgrounds should be part of the war effort. An incident takes place between privates who happen to be black women, a white colonel determined to keep them in their place, and a heroic black lawyer who took their case with a little help from Eleanor Roosevelt. The play resurrects a moment in US history which is unfamiliar to most today."

**Ensemble: 6** Cast members include Velma Austin (Tenola Stoney), James Krag (Colonel Kimball, others), Morocco Omari (Steele, others), Ericka Ratcliff (Virginia Boyd), Samantha D. Tanner (Johnnie Mae, others) and Philip Edward Van Lear (Julian Rainey, Virginia's father). **CREATIVE** Directed by Andrea J. Dymond, Resident Director. Dymond also staged Victory Gardens' premieres of Gloria Bond Clunie's *Shoes* (Best Director nomination, Black Theatre Alliance), Charles Smith's *Free Man of Color* (Jeff nomination for Best New Work), and Pearl Cleage's *Bourbon at the Border*. The design team includes Mary Griswold (set), Birgit Rattenborg-Wise (costumes), Charles Cooper (lights) and Victoria DiIorio (sound). **PLAYWRIGHT** This is the twelfth production of Jeffrey Sweet's 25 year association with Victory Gardens. Plays that have been mounted here include *Ties*, *The Value of Names*, *Flyovers*, *Bluff*, *The Action Against Sol Schumann*, *Immoral Imperatives* and *Berlin '45*. Scores of productions of his work have been performed around the country, in New York and around the world as well as on radio and TV. Most recently, *The Value Of Names* was revived to widespread critical acclaim at New Jersey's George Street Playhouse featuring Jack Klugman opposite Dan Lauria. His plays have won the Jefferson Award (and three Jefferson nominations), two American Theatre Critics Association playwrighting awards (and several nominations), a "Best Plays" citation, the Outer Critics Circle Award and a Kennedy Center-American Express honor. **INFORMATION: 773-871-3000** Industry Contact Only: (Press) Jay Kelly 773-384-1143

DEBUT DRAMA



**LADY** by Craig Wright  
Northlight Theatre

**"The award-winning writer from stage and screen offers a haunting look at the politics of betrayal and violence.** A hunting trip in the woods turns tragic when a U.S. Congressman reveals to his closest friends that he is changing his political party and his stance on the war in Iraq. Politics get personal and loyalties are tested, as the friends struggle with conflicting feelings

*For direct production inquiries, please use the Information number. Industry Contacts are for script questions.*

of trust and betrayal. Meanwhile, one hunter's trusty gun dog, Lady, wanders lost in the forest. As each man's ulterior motives become clear, one thing seems certain: after this walk in the woods, nothing will ever, ever be the same."

**Ensemble: 3** Featured are Paul Sparks (Broadway's *Take Me Out*), Lance Baker (*The Importance of Being Ernest* at Court Theatre, *The Dollhouse* at The Goodman) and Michael Shannon (last season's *Grace*, and the recent films *World Trade Center*, *Bug* and *Lucky You*). **CREATIVE** As Artistic Director of Northlight, director BJ Jones also piloted the world premieres of *Rounding Third*, *Sky Girls*, and *Cat Feet*. A two-time Jeff Award winner, Jones has performed at virtually every major theatre in Chicago. He has also directed on many leading regional stages. He is joined by designers Jack Magaw (scenic), JR Lederle (lighting), Mike Floyd (costume), and Lindsay Jones (sound). **PLAYWRIGHT** Craig Wright writes for stage and screen. Television credits include *Six Feet Under* (for which he won an Emmy Award), *Lost* and *Brothers and Sisters*. The popular playwright was nominated for a Pulitzer Prize for *Pavilion*. It is one of four plays set in Pine City including *Molly's Delicious*, *Orange Flower Water*, and *Melissa Arctic* (Helen Hayes Award for Outstanding New Play); all have received numerous productions around the country. His play last season, *Grace*, premiered at Woolly Mammoth where it was nominated for the Helen Hayes Award. Other recent plays are *Recent Tragic Events*, and *Main Street*, adapted from Sinclair Lewis, which was commissioned and premiered by History Theatre. **PRODUCER** In its 30-year history, Northlight Theatre has mounted over 150 productions, including over 31 world premieres, and garnered 114 Joseph Jefferson Award nominations and 16 Awards. **INFORMATION: 847-673-6300** Industry Contact Only: (Press) Cathy Taylor 312-932-9950

MUSICAL  
PREMIERE



THE ADDING MACHINE: A CHAMBER MUSICAL music by Joshua Schmidt, book and lyrics by Jason Loewith and Schmidt, from Elmer Rice  
Next Theatre Company

"This musical adaptation of a 1923 masterpiece follows a worker who is just a cog in the American business machine. The beleaguered protagonist, Mr. Zero, is an anonymous worker in a much larger enterprise. This man, who acts as a human calculator, murders his boss after getting fired on his 25th anniversary. He is swiftly tried and executed. The play's second half takes place in the afterlife, where Zero has a chance to redeem himself. His journey through life, death and romance in the Elysian Fields is set to an eclectic score, with influences from Stravinsky to American blues to Rodgers and Hammerstein in this ambitious world premiere."

**Male Leads: 1** Featured are Chicago veterans Joel Hatch and Cyrilla Baer as Mr. and Mrs. Zero, cabaret star Amy Warren is Miss Devore, and Ian Westerfer as Shrdlu. Joining them are Michael Vieau, Steve Welsh, Rosalind Hurwitz, Kevin D. Mayes, and Toni Inzeo. **CREATIVE** Director David Cromer has numerous Chicago credits, notably a staging of *Angels in America: Parts 1 & 2*, which received 1998 Jeff Awards for Production, Direction and Ensemble, as well as the 2000 world premiere of *Orson's Shadow* at Steppenwolf, with subsequent productions at the Williamstown Theater Festival and Westport Playhouse. Musical direction by Jeremy Ramey. Designers are Matthew J. York (set), Kristine Knanishu (costumes), Keith Parham (lighting). Sound is by Jeff Dublinske and composer Joshua Schmidt. **PLAYWRIGHT** Co-creator **Joshua Schmidt** has scores of credits for composition and sound design work for theatrical productions on such leading stages as Steppenwolf, Kennedy Center and Ford's Theatre in Washington, D.C. This is his first full-length musical theater work. He will be working again with director David Cromer on the score for Alley Theatre's of *The Clean House* in Houston. **Jason Loewith** is a Jeff-nominated, After Dark award-winning director and producer and has served as Artistic Director of Next Theatre Company since 2002. In addition to many Chicago-area premieres for the company, he has directed Off-Broadway. He also served as General Manager and Dramaturg for Classic Stage Company. As an adaptor, he has created theater works based on transcripts (*Bert Brecht*), diaries (*Talking With...Ben Jonson* and *A Better Class of Person: The Diaries of John Osborne*), and other found materials (*An Evening With the Society for Real Art*, *Grimm's Fairytales*, *Voices from Jerusalem*). **INFORMATION: 847-475-1875 x2** Industry Contact Only: (Press) Chelsea Keenan 847-475-6763

For direct production inquiries, please use the Information number. Industry Contacts are for script questions.

MINNEAPOLIS / ST. PAUL, MN

HISTORICAL WORK



**100 MEN'S WIFE** by Jeany Park  
History Theatre

**“In this tale of human trafficking during the 1800s, a woman escapes and finds a life for herself in a strange country.** In 1885, Liang May Seen’s family sold her to a man in 1885 when she was 14 years old. He had promised her mother that she would marry a rich Chinese merchant in San Francisco, but instead she was sold to a Chinatown brothel. Desperate, she risked her life making a daring escape and eventually was taken in by a mission home. There, she met a businessman from Minneapolis who married her; they moved to Minneapolis. She became one of the most influential leaders in the Westminster Presbyterian Church and helped new immigrants with problems they faced in their new lives.”

**Female Leads:** 1 Sun Mee Chomet stars as Liang May Seen with Sherwin Resureccion as Woo Yee Sing. Also featured is Charity Jones, playing Eliza Rasheed. **CREATIVE** Suzy Messerole directs. **PLAYWRIGHT** Jeany Park also wrote *Falling Flowers* (2003) depicting the fate of Korean comfort women in WWII. She presented the idea of this play in 2001 as part of the River Dragon Tales: Stories of Minnesota Asian Pacific Islander woman. An early draft was well received at a 2004 Raw Stages reading. It was there that Park began a three-year collaboration with director Suzy Messerole. **INFORMATION: 651-292-4323** Industry Contact Only: (Press) Janelle LaCoursiere 651.292.4323 x101

YOUTH THEATRE



**TALE OF A WEST TEXAS MARSUPIAL GIRL** by Lisa D’Amour, music and material by Sxip Shirey  
Children’s Theatre Company

**“A young girl is born with a pouch like a kangaroo in this world premiere.** In a small Texas town, an ordinary girl is born with a most extraordinary pouch. Although she has the love and support of her Mom and her good friend Sue, the townspeople reject or fear her. When she must find a way to stand up to the entire town, what does she rely on? Her mysterious, magical, powerful pouch. The rhythms of this quirky town are echoed in original songs composed in the styles of rockabilly and Texas swamp blues. This story of a special girl demonstrates that what is different can be good, while it celebrates the rollicking idiosyncrasies of West Texas.”

**Female Leads:** 1 Anna Reichert stars as the title character. Also featured in the 14 member company are Autumn Ness, Nadia Hulett, Jessie Shelton, Teresa Marie Doran, and Luverne Seifert as well as members of CTC’s resident acting company, guest artists and student actors. **CREATIVE** Direction is by Whit MacLaughlin (who most recently directed *Prom ‘06* at CTC), with scenic design by Donald Eastman, costumes by Richard St. Clair, lighting by Matt Frey, sound by Victor Zupanc, and dramaturgy by Elissa Adams. **PLAYWRIGHT** Lisa D’Amour initially developed a reputation for site-specific works in unusual settings, such as *The Parking Project* and *The Intergalactic Nemesis* (both collaborations). Her acclaimed play, *Anna Bella Eema*, had its debut in Austin as did her first professional production in 1995, *Black Velvet Bernhardt*. It was mounted by Austin’s Salvage Vanguard, which also produced *16 Spells to Charm the Beast* in 2003. Since, there have been productions of her work around the country. Her New York debut, *Nita and Zita* (created with Kathy Randels and Katie Pearl) won a 2003 Obie Award. She has also received commissions from The Guthrie Theater. **PRODUCER** This is the second world premiere to go into full production as a result of the Playground program, a program by CTC and New Dramatists (in New York City) to foster new work for young audiences. **INFORMATION: 612-874-0400** Industry Contact Only: (Press) Linda Jacobs 612-872-5186

VANCOUVER, BRITISH COLUMBIA

DEBUT DRAMA



**THE QUARREL** by David Brandes and Joseph Telushkin  
Midnight Theatre Collective at Pacific Theatre Company

**“Two men face off in a confrontation that puts their hopes and beliefs on the line.** Rosh Hashanah. 1948. When two intelligent, traumatized men meet on a park bench in Montreal, the ensuing struggle is by turns tender and intense. Chaim has lost his faith; Hersh radiates his bitterness with extreme religiosity. This story of hope and friendship in the face of genocide offers an intellectually vigorous discourse of great minds struggling to find common ground.”

**Ensemble:** 2 Starring Dan Amos from Pacific Theatre, and Nathan Schmidt, a resident company member of Alberta’s Rosebud Theatre. **CREATIVE** Directed by Morris Ertman, a recipient of nine Sterling Awards and a Dora Award for the Canadian Opera Company’s *Beatrice et Benedict*; he has a long history with Pacific Theatre. He was recently nominated as Best Director for *Shadowlands*. Design is by Stephen Waldschmidt (scenic), Luke Ertman (sound), and Graham Bedwell (lighting). **PLAYWRIGHT** Based on the short story, “My Quarrel with Hersh Rasseynier” by Chaim Grade, the play was made into a Genie-nominated Eli Cohen film in 1991. David Brandes is the creator and executive producer of Showtime’s series *My Life as a Dog*. He also wrote and produced the film *American Hero*. **INFORMATION: 604-731-5518** Industry Contact Only: (Press) Julie Sutherland 604-731-5483

*For direct production inquiries, please use the Information number. Industry Contacts are for script questions.*

KANSAS CITY, MO

YOUTH THEATRE



THE GIVER adapted by Eric Coble from Lois Lowry  
Coterie Theatre with First Stage Children's Theater

**"This tale of a future Utopia wonders whether human beings have fully examined the price of perfection.** It is the future. Where Jonas lives, a world has been created with no violence, prejudice, poverty or injustice. It is Jonas' new job to receive from The Giver all of the memories that society can no longer face. As Jonas begins to look more deeply into a life that has been superficial, he senses that his past goes back farther than he had known, and has greater implications than he ever suspected. So when he sees a river, for the first time he realizes there is an Elsewhere from which it came, and an Elsewhere to which it is going."

**Male Leads: 1** The Coterie cast features Chris Fielder as Jonas with Walter Coppage, Chloe Fey, Lily, Richard Alan Nichols, Kimberly Queen, Brandin Tolbert and Shelley Wyche. **CREATIVE** The production features original music and incorporates both theatrical and video techniques. Director Jeff Church is joined by Jeff McLaughlin (set designer), Christine Taylor (videographer), Ron Arens (video editor) Jon Fulton Adams (costume designer), Art Kent (lighting designer), Jason Scheufler (composer), and David Kiehl (sound designer). **PLAYWRIGHT Lois Lowry** is the author of more than 30 books for young adults, including the popular Anastasia Krupnik series. She has received countless honors, among them the Boston Globe-Horn Book Award, the Dorothy Canfield Fisher Award, the California Young Reader's Medal and the Mark Twain Award. Lowry received Newbery Medal awards for *The Giver* and *Number the Stars*. **Eric Coble** is a founding member of Cleveland Play House, where many of his plays have been staged including *Bright Ideas* (which ran Off-Broadway), and the children's plays *Pecos Bill and the Ghost Stampede*, *Pinocchio 3.5*, *Lake of Panthers*, and *Under the Flesh: The Final Descent of Edgar Allan Poe*. *The Giver* was first commissioned as a theatre piece by Oregon Children's Theatre.

**INFORMATION: 816-474-6552** Industry Contact Only: (Press) Karen Massman VanAsdale 816-474-6785 x230

SAN DIEGO, CA

COMEDY OPENING



THE FOUR OF US by Itamar Moses  
Old Globe

**"When success arrives for Benjamin, he begins to lose his best friend.** This new comedy introduces two young writers: Benjamin, a novelist, and David, a playwright. When Benjamin's first novel vaults him into literary stardom, the two men face new challenges: Does career success coincide with personal happiness? And more importantly, who should pay for lunch? The world premiere looks at jealousy and how success can poison a great friendship. It is recommended for mature audiences."

**Ensemble: 2** Gideon Banner appeared in *Big Bill* at Lincoln Center Theatre, with Blue Man Group in New York, Boston and Chicago, as well as on various regional stages. Sean Dugan appeared Off-Broadway in *Valhalla*, *Corpus Christi*, *Flesh & Blood* and *Swiss Family Robinson* in addition to productions across the country. **CREATIVE** Director Pam McKinnon also staged workshops of Itamar Moses' *Bach at Leipzig* in New York. She worked extensively with Edward Albee, directing the world premiere of *Peter and Jerry: Homelife* which ran with *The Zoo Story* (Hartford Stage), regional and European premieres of *The Goat or, Who is Sylvia?* and *The Play About the Baby* (the Goodman, Philadelphia Theater). Designers are Kris Stone (set), Markas Henry (costume), Russell Champa (lighting), and Paul Peterson (sound). **PLAYWRIGHT** Itamar Moses' also penned *Outrage*, *Bach at Leipzig*, *Celebrity Row*, *Yellowjackets*, *Back Back Back and Completeness*, and various short plays and one-acts. His work has appeared Off-Broadway and at regional theatres across the country and in Canada. He has received new play commissions from The McCarter Theater, Playwrights Horizons, Berkeley Rep, Wilma Theater, and Manhattan Theatre Club. He has been published by Faber & Faber, Heinemann Press, Playscripts Inc., and Vintage. **INFORMATION:**

**619-234-5623** Industry Contact Only: (Press) Jessica Padilla 619-231-1941

RICHMOND, BRITISH COLUMBIA

BIOGRAPHY



**CHARLIE CHAPLIN GOES TO WAR** by Simon Bradbury and Dan Kamin  
Gateway Theatre

“**This black comedy follows Charlie Chaplin’s development of his classic film, The Great Dictator.** Intended to illustrate Hitler’s lust for world domination to an uninvolved American public, Chaplin used comedy to speak out at a tumultuous time. Filming is going well until Chaplin faces his two most famous screen creations, Hynkel and the Tramp, both vying for their creator’s attention and both convinced that their world view is the correct one. Chaplin is forced to face the dark and light sides of his art, as art and politics collide.”

**Solo Show CREATIVE** Simon Johnston directs. Costume design and scenery are based on an original design by David Boechler. Music composition by Paul Sportelli. Video design by Simon Clemo. Original sound design by Trevor Hughes. Lighting design by Del Surjik. **PLAYWRIGHT** Simon Bradbury is considered one of Canada’s finest actors and for 16 years was a star player at the Shaw Festival. Co-writer Dan Kamin performs worldwide for theatres, colleges and symphony orchestras. On film, he created the physical comedy sequences for *Chaplin* and *Benny and Joon*, and trained Robert Downey, Jr. and Johnny Depp for their acclaimed starring performances. **INFORMATION: 604-270-1812** Industry Contact Only: (Press) Sherry Elasoﬀ 604-247-4978

LONDON, ENGLAND

NEW WORK



**THE WAR NEXT DOOR** by Tamsin Oglesby  
Tricycle Theatre

“**In this new verse play, a problem with the neighbors puts a liberal couple into a dilemma.** Sophie and Max are a thoroughly modern British couple, cosmopolitan and open-minded. They have even constructed their own economical bathroom which saves thirty litres of water a day! Max is a lawyer – albeit a lawyer who grows his own dope. Then there’s Hana and Ali next door – neighbors, but a world apart. Hana is pregnant, but black eyes are not usually a symptom of pregnancy. If ever there was a time for intervention, this is surely it.”

**Ensemble: 5** The cast is Lorraine Burroughs (Tricycle’s *Fabulation*), Jonathan Coyne (*Messiah* at Old Vic), David Michaels (Justifying War at Tricycle and BBC4), Sonny Muslim and Badria Timimi (TV’s *Trial & Retribution, Prime Suspect*). **CREATIVE** Director Nicolas Kent heads the Tricycle Theatre and in 2004, co-directed the acclaimed *Guantanamo: Honor Bound to Defend Freedom* at the Tricycle and in the West End. Besides his work at Tricycle, he has worked on such leading stages as the Donmar Warehouse, the Royal Court, the Young Vic, Lyric Hammersmith and the Hampstead Theatre. In 1995 he co-directed *Ain’t Misbehavin’* at the Lyric Theatre in the West End. He has also directed and produced many plays for television on the BBC and Channel 4. The production features scenic designs by Libby Watson, sound by Adam Cork and lighting by Lucy Carter. **PLAYWRIGHT** Tamsin Oglesby’s plays include *Only the Lonely* which was commissioned by Birmingham Repertory Theatre where it received its world premiere in 2005, *Us and Them* which was produced by Hampstead Theatre in 2003 and *Olive* – a play for children – commissioned and presented under the National Theatre’s Shell Connections. Her first play *Two Lips Indifferent Red* was produced at the Bush Theatre in 1995. **INFORMATION: 44-207-328-1000** Industry Contact Only: (Press) Sophie Glover 011 44 20 7 292 8330

**THE COMPULSIVE THEATERGOER**

GREY GARDENS BOOK BY DOUG WRIGHT, MUSIC BY  
SCOTT FRANKEL, LYRICS BY MICHAEL KORIE  
WALTER KERR THEATRE

Script           👍👍👍👍  
Production       👍👍👍👍  
Performance     👍👍👍👍

*An amazingly overhauled and transformed upgrade of the lovely but flawed musical about the mother and daughter first seen in the 1975 documentary of the same name. A triumph for Ebersole.*

There is such a huge gap between the costs of producing an Off-Broadway production, no matter how lavish, and a Broadway mounting of the same material, that the number of projects that follow this path is astonishing. Last spring, the first and second acts of *Grey Gardens* at **Playwrights Horizons** did not fit together. The plot follows the relationship between mother and daughter socialites Edith and Edie Beale, as they go from the top of the social register to the bottom. The songs were highly expressive, musically and lyrically, and the second act was fraught with emotional tension which, unfortunately, did not resolve itself. It was also confusing that **Christine Ebersole** played the mother of Little Edie in Act One and then Little Edie, much older, in Act Two. The show took off during its Off-Broadway run, but no one would have encouraged a producer, even one with deep pockets, to consider opening at a Broadway house three times larger than its original venue.

*For direct production inquiries, please use the Information number. Industry Contacts are for script questions.*

After the initial run, drastic revisions were undertaken, thanks to a sizable investment by Kelly Gorda of East of Doheny Productions with other producers. The contrast between **Allen Moyer's** lavish sets for Act One and the subsequent deterioration of the East Hampton home is graphically communicated. **William Ivey Long's** costumes are witty and ingenious. Some songs were dropped, and new numbers were added that clarified the theme of the evening. More importantly, the melodies created a psychological context for the two stories, told decades apart, and helped to illustrate how the shallow values of one era could echo through the years with devastating consequences. Using film and video projections (conceived and executed with poetic flair), the show now suggests the theme of sensitivity which is slowly crushed by demanding narcissists who never stop social climbing. The larger budget permits the score to be orchestrated (by **Bruce Coughlin**) with a resonance too often missing from today's large-scale Broadway musicals. The best songs linger in the memory. Christine Ebersole's final solo at the evening's close culminates in a heart-wrenching question no one can answer, "would you?" Not since the poignancy of the daughter in *Gypsy* has a character so artfully exposed a wounded heart. Director **Michael Greif** uses admirable restraint throughout, so when this moment arrives, the audience is unexpectedly awash in tears.

**Mary Louise Wilson** does not appear until Act Two. As aging widow Edith Bouvier Beale, she has trapped her daughter, Little Edie, in neglect, poverty and servitude. In the new production, Wilson's performance has grown in depth, partly due to interactions with local characters who drop by, and partly due to the ingenious appearance of "ghosts" from the First Act (including downed pilot, Joe Kennedy, who was engaged to Little Edie when she was young). **John McMillan's** role as an uncle is enhanced by a new song that he dances with his young nieces. Between his piano playing, the debonair **Bob Stillman** fills the silences eloquently with visible heartache. Mixing these shadowy characters with fluid video images is a daring act for director Greif, who has pulled off his most impressive achievement to date. It is all the more remarkable given the earlier shortcomings. As for Christine Ebersole, her carefully-constructed balance of comedy and pathos will surely be remembered long after the current run. She can start polishing her Tony now. **Information: 212-239-6200.** Librettist's Rep: Sarah Jane Leigh, Sterling Standard, 212-242-1740; Composer & Lyricist's Rep: Patrick Herold, ICM, 212-556-5600.

COMPANY BOOK BY GEORGE FURTH, MUSIC AND LYRICS

BY STEPHEN SONDHEIM

ETHEL BARRYMORE THEATRE

Script



Production



Performance



*A level up from a glorified concert version of this Sondheim classic, director John Doyle once again puts musical instruments into the hands of his cast, some of whom are better cast than others. In the leading role, though, Raul Esparza is sensational.*

Broadway is definitely on a revival kick, and if British director **John Doyle** had his way, orchestra pits would vanish and all the actors would learn how to play musical instruments. The clever device, which worked so effectively in last season's *Sweeney Todd* has been put at the disposal of a musical book that frequently feels dated, although the subject of a bachelor who can't make up his mind as to which of his girlfriends to marry is still timeless and amusing. However, there is a feeling that we are not visiting a group of apartments but a glitzy Art Deco nightclub; everything is jet black, and the use of white and crystal suggests a party in progress. Indeed, Bobby is celebrating an important birthday – his thirtieth – and the deeply cynical friends he has invited suggest that marital commitment would be a great mistake, at any age.

The glorious sweep of Sondheim's music and the dazzling invention of his alternately savage and clever lyrics make every musical number a chance for virtuoso performers to shine. Oddly, Doyle only occasionally taps into the great talents New York has to offer. Fortunately, the central role is in the commanding control of one of musical theatre's most charismatic young performers. **Raul Esparza** makes the most of every musical and dramatic opportunity. His Bobby loves women, craves sex, and drives himself delirious with the choices the city places before him. Forced to work with a very limited palette, designer **David Gallo** assembles just enough furniture and candlelight. **Ann Hould-Ward** is one of our most sought-after costume designers, but she seems restricted here. Perhaps **George Furth's** book does not provide enough clues to the personalities of the women in Bobby's life (though this wasn't a problem in the original production) and many important roles are under-cast. In any case, there is not enough wit or variety in her all-black ensembles for female members of the cast.

The supporting cast is a mixed group, with few of the men making any impression. **Barbara Walsh** puts her own delicious spin on "Ladies Who Lunch" (written for an older woman), even if it does not erase golden memories of Elaine Stritch. The actress/singer who jumps into "Another Hundred People" doesn't begin to compare to the original **Pamela Myers**, to name one of a few disappointments. The notion of diverse casting in these parts is admirable, but each roles calls for performers who are not just capable, but outstanding. In the end, we are left to admire one of the great Sondheim scores – always a joy to hear again – and a dazzling, unforgettable Bobby. Incidentally, the production originated at Cincinnati Playhouse in the Park, which is listed as one of the producers of the revival. **Information: 212-239-6200.**

*For direct production inquiries, please use the Information number. Industry Contacts are for script questions.*