



Guest Speaker: Mac Wellman



Mac Wellman spoke to the MFA playwriting students at Hollins University on July 18th, 2007, as part of the Lab guest speaker series. We reprint the transcripts of our guest speaker presentations so that others might enjoy and learn from them. Please don't copy or distribute without the permission of the Playwright's Lab at Hollins University, but feel free to link to us from your own page.

Mac Wellman, Playwright

Mac Wellman is one of the most important names in American theatre. He has published two novels, two books of poems, and edited anthologies of plays, including *New Downtown Now*. He has received fellowships from the NEA and NYFA, and from the Rockefeller, McNight, and Guggenheim foundations. In 1990 he receive an Obie for Best American Play. In 1991 he received another Obie for *Sincerity Forever*. He has received a Lila Wallace-Reader's Digest Writers Award and the 2003 Obie for Lifetime Achievement. He is the Donald I. Fine Professor of Play Writing at Brooklyn College.

Mac Wellman, Guest Speaker

Transcript of talk given on 7-18-2007

I'm not a great lecturer, so, what I'm better at is just responding to questions and things like that. I can start off telling you what I'm doing now, if that would be of interest. Just what I've been busy with. On a teaching level, I teach at Brooklyn College, which is part of the shambling, run down CUNY system, which has no money. It's kind of wonderful. I'm not even in the Theatre Department. I'm in the English Department. The reason for this is, that program was started by Jack Gelber, who you may know of, he wrote a play called *The Connection*, which, along with Edward Albee's *Zoo Story*, kind of started the New York thing back in 1959. But, Jack was at Columbia in 1968, when all the rioting started, and the President of Columbia, actually Herb Blau was there—I don't know if you know who he is, and Joe Papp was there too, we were all part of the Theatre Department there, and the President of Columbia abolished the entire theatre department. So, Jack, next year, got a job working in the CUNY system and they gave him a choice, do you want to be in the Theatre Department or do you want to be in the English Department? He said, "I think I'll be in the English Department. They don't abolish the English Department."

So, this means that, as far as I'm concerned, I don't have any capacity to produce my student's plays. If I worked harder...I would...occasionally, they'll do readings and things like that. On the whole, I'm more interested in connecting my students with actual theatres that will produce them, and since I'm in New York, there are a lot of theatres, and I know most of them. I know most of the people who run them, so I'm fairly good at that.

The other thing my students do, that I encourage a lot is that they start their own theatre companies. I know probably...I've taught, or mentored probably ten or twelve out of the thirteen playwrights who are part of this organization called 13P. Have you heard of this? Somebody should have mentioned this. What 13P is, a bunch of playwrights got together and just said, you know, we're sick of development, we're going to produce our own work. And, so, what they do is all thirteen work on every production, the whole thing is like six or eight years. I think they've done five now. And its created a huge amount attention...much more than I thought it would...just the idea of playwrights saying, "No, we don't particularly want to do your Rep and work with your dramaturgs to fix our plays, we'll just product them the way they are." It is kind of epic. And Rob Handel, who is the main person behind it, is a damned good producer. So, they're raising money. And there's been a lot of talk about them. Actually, I wrote an article called *Writer's Bloc*, which was published in the 2004 Village Voice Obies issue. And it's still up there, if you want to look at it. I'm rather proud of it. I talked about the whole New York Scene, and the interconnections between, not just 13P, but the other groups of writers that were attempting to solve this problem of self-production.

Other groups...One of my students who graduated a couple of years ago is named Young Jean Lee. She's a Korean American woman. She was married at the time and her husband was a Post Doc in law at Yale, he was kind of a big deal. She was finishing up her PhD in English at Berkeley, but she was frustrated because she wanted to be a playwright. So, she went to the Yale School of Drama, she read through all the plays. She hated all of them except for plays by Jeffery M. Jones, who is a friend of mine. She said she wanted to be a playwright. He said, "The theatre is dead. Don't bother. Why don't you become a musician?"

She said, "No, I have to do this."

He said, "Well, call up Mac Wellman."

So, I get this phone call from this woman with this enormously tight voice, there was such strain in it, I couldn't believe it.

She said, "Can I apply?"

I said, "Sure."

I was desperate to get anybody applying, in those days, because I didn't have very many people. It turns out she'd only written one play, the one she sent me. I let her in. She stated writing another play, she was working on her PhD in English so this was a play about Coleridge, and Wordsworth, and Byron. And she makes them kind of complete idiots. Nincompoops. But eighteen pages into that play she got stuck. She got writer's block, because she's intensely self-critical. So, she calls me up, and says, "Oh, I can't write any more. What am I supposed to do?"

I said, "Go to the New York Public Library and start talking to yourself. Because everybody there talks to themselves. I mean the main reading room, where everybody has gone to write since Ezra Pound. And if you get stuck, grab a book off the shelf, open it, any page, put your finger down and use that word."

And she wrote this play called *The Appeal*...In the meantime she had left her husband. She started volunteering for all of the interesting groups downtown, including Radio Hole, something called the National Theatre of the United States of America, which did this amazing play called *Placebo Sunrise*. She stated interning with Soho Rep. Soho Rep produced *The Appeal*. She started directing. Now, she's got her own group, she does international tours. It's the Young Jean Lee Theatre Company. She's turning into a major downtown star. That's the kind of student I like. All I had to do was point her in the right direction.

I have another group of students, some of which are 13P members. Erin Courtney is one of them, she is also my assistant. She teaches with me. There's a woman named Karinne Kiethley, a wonderful downtown actor named Sibyl Kempson, who is also a fantastic playwright...and Amber Reed is another one...They started a group called Joyce Cho. It would take a little long to explain why it is called Joyce Cho, but they are trying to explore doing theatre without conventional acting, which they don't like. I keep telling them, "You're crazy. The only reason you think that is because you haven't worked with great actors."

They say, "Well, that may be the case, but this is what we want to do."

I say, "Ok."

So, they're slightly incomprehensible to me. There's another group called Machiqq, and they're completely incomprehensible to me. But I like the fact that they're organizing, that they're helping each other, and they're part of this increasingly wide network of people, basically producing their own work. These are people that basically have no interest in being done in a better class of theatre. And this is fairly new in New York. I haven't seen this until fairly recently. For instance, I used to be an adjunct. Obviously, I'm not any more...but, this is why I hate all colleges. If somebody paid me one dollar more I'd go be an adjunct for 20 years, so I have absolutely no institutional loyalty. One dollar more—I'm out.

I taught at NYU in the mid '90's and all the students wanted to go write screenplays. I said, "Well, why are you studying playwriting?"

They said, "We don't know."

I said, "When was the last time you went to the Public Theatre?"

They said, "What?" They really said, "What?"

"It's two blocks away," I said, "Do you ever go there?"

They said, "Oh, we don't go to theatre because it's too expensive."

I thought, "Ok." And then, I didn't want to go back to NYU for awhile. But the next time I went back to NYU, it was like five years later. I would say eight of the twelve people were super talented playwrights. They knew what TV was, they knew what cinema was. They weren't interested. It was people like Madelyn Kent, who I'll talk about later....Ann Washburn, who is another 13P...Rinne Groff, who you may have heard of...Madeline George, another 13P, Eddie Sandino (sp?)...just an amazing bunch of people. Somehow the culture had shifted a little bit, so people wanted to do plays again, so I thought, well, maybe NYU isn't so bad.

So, that's one thing that I try to keep my pulse on...I'm looking for playwrights who are very serious. I don't care about the people who are careerists, who have a play that's that good that they want to be done in every regional theatre in the country. Because those people should go to Yale and get \$150,000 in debt and lead a good life after that. I'm interested in people who are sort of fanatics, with a chip on their shoulder, and who have a real interest in something that they can't do in any other way.

So, that's the teaching thing. I do a lot of little workshops like this one. This is obviously different because sometimes...a lot of times I use them to recruit, because Brooklyn College has no money, so I can't advertise. I have, like \$500 a year, so that's like one small ad in American Theatre Magazine. But, I like to meet people, and there's a series of workshops at the Flea Theatre called Pataphysics...I don't know if you've ever heard of this. Irene Fornes has taught there, José Rivera, Chuck Mee, Jeffery M. Jones, Erik Ehn, I think Ruth (Margraff) has taught there...That's fun, too.

That was started by Ann Washburn and Gary Winter, two of my people. Other things I'm doing...Todd mentioned that huge anthology from Southern Moon Press. It's the largest anthology, probably in the world. The only limit on the size was the binding machine at the publishers, so we used the thinnest paper imaginable, so it's twelve hundred pages or something. It's a multi-use object. You can use it as a doorstop. And...one of the big professors at the CUNY grad center said that it's the most comprehensive anthology of American drama ever. Which made me feel good, but it's already out of date. I just published last year, something that is not on my resume, called *New Downtown Now*, which I edited with Young Jean Lee. You should all get a copy of it. It is seven or eight plays, including Ann Washburn's play *Apparition*, Young Jean Lee's *The Appeal*, which is the play I mentioned, a great play by Will Eno, who is kind of hot right now, called *Tragedy*. Two Madelyn Kent's plays, which she calls Shufu plays. She teaches English as a second language to Japanese housewives. Or, she was, for a while. So, she got this idea of having them write plays, so she had them write plays in their bad English, and she's an expert in Butoh, which is a kind of Japanese theatre that involves acting that's quite centered. It's a very slow...It's not like Noh, but its related to these Japanese theatre forms that are in essence practices as well. And then she'd have these plays acted by Caucasian actors.

So, they're kind of wonderful. People talking about going to the carousel.

"I take you to the carousel, but my foot is injured. Can you put me in your shovel?"

"Yes, but I afraid to move drop."

"No worry to that, the dog. Ah. The dog have big eyes."

"No, the dog friendly. He no eat feet."

It's better than that. But it has this kind of strangeness to it. Um, Erin Courtney has a wonderful play, *Demon Baby*, in it. They're all great plays. And they're all...how to put this? They all involve slightly different writerly strategies that are sophisticated, complex, and actually, to my way of thinking, point up new kinds of ways of thinking about what is theatricality and what is not.

A great play by Kevin Oakes called, *The Vomit Talk of Ghosts*. Ann's play, *Apparition*...she wrote it to be performed in a completely dark room with curtains all around and people behind it with flashlights, and they're all demons. She's actually exploring fear. And the American theatre is not very interested in emotions like fear, and hatred. It likes warm and cuddly emotions. But *Apparition* is kind of a wonderful play. It's also a kind of gloss on the Scottish Play. There was a performance of that play in the early 1600's when somebody noticed that there was one too many witches on stage, and this was used by the anti-theatrical lobby to say that the theatre actually was in league with the Devil. So, in her version, it's backstage, part of the play is backstage, and the witches— and one of them is counting...1, 2, 3, 4...Why are there four when there should be three? 1, 2, 3, 4... There's always four. And there's one witch that doesn't get called a witch. And there's a nice introduction by Jeffrey Jones. Who is this person I mentioned.

And it just represents a kind of new direction for American theatre. There are a lot of people who don't think theatre can be moved, much less should be moved. I disagree completely. I think every generation creates its own theatre, has its own sense of theatre. Not that great plays disappear and should be buried in slime....though come to think of it, I can think of a few. Let's put it this way. I don't think it would be a bad thing if we retired Shakespeare for ten years and just didn't do it. Or Beethoven, for instance, in music. There are a lot of other people to listen to and see. Including Shakespeare's contemporaries.

Another anthology that is almost out, it's from Broadway Play Publishing. It's called *Thirteen Very Different Plays*. Because, about fifteen years ago I did a book called *Seven Different Plays*. And that had nobodies like Eric Overmeyer and Constance Congdon and Tony Kushner and people like that. My editor was particularly nasty to Tony Kushner, he thought he had no future whatsoever. And this volume has nobodies like Melissa Gibson, Kia Corthron, Dominic Taylor, Gina Gionfriddo, a bunch of people.

So, I like doing anthologies because I like to put together plays that I could actually teach. When I stopped teaching the big fat book from Southern Moon Press, the reason was I was tired of teaching Tennessee Williams and Albee and people like that. There's nothing against them, I just don't want to do it. So, now I'll have these two anthologies I can actually teach if I actually want to teach dramatic literature. Which, I don't think I actually want to do anymore, but that was the purpose of it.

Uh, other things I do. With my own work? Let's see...I'm very involved in an opera that I wrote based on a short story of Ambrose Bierce. Todd mentioned *Bitter Bierce*, which is actually a version of Bierce's life that I made out of his own work. The good parts of it, Ambrose Bierce wrote. The necessary and stupid connecting parts, I wrote. Which is kind of fun to do, to see how you can escape from your own voice. And try to write something that doesn't serve any purpose except to elucidate somebody else. Actually, I mentioned this at Edward Albee's thing in Omaha (Great Plains Theatre Conference) and he said, "Why do you do that?" He didn't like the idea that I wrote in somebody else's voice, he thought you should only write in your own voice.

And I said, "Well, it's the only way to enlarge your own voice is to work on somebody else's stuff, or try to do something that you don't know how to do. I also don't think that you should ever, at least, once you're out of your adolescence, and early youth, you should ever attempt to do anything you know how to do. So, I didn't know how to do that kind of play. So, that's *Bitter Bierce*, but the opera is based on a short story he wrote called *The Difficulty of Crossing the Field*. Which is about 400 words. It's half a page. It's about a southern planter in 1854, who sets off to walk across the field. He's in full view of his family, the slaves are in the field, and next door neighbor, and he disappears off the face of the Earth. And the only two who actually witness the event are his wife, who goes mad, and a slave boy. And the wife being mad, can't testify in court, and neither can the slave boy, because he is a slave. And the story ends simply with the brief description of an inquest at which his estate is distributed according the law. And it ends with observation that there are

grotesque and monstrous fictions originating in the slaves quarters. And that's it. But, we've done two versions of this, one up at ACT in San Francisco, and one in Montclair State, which has a wonderful performing arts center and program run by Jed Wheeler. And the one at the latter place was directed by Bob McGrath of the Ridge Theatre, which is basically a visual theatre company. Most of their pieces have a scrim in front, a scrim in the middle, and something in the back. And they can project images in the front, the middle and in the back. Tech with one of their shows is a nightmare. For one thing, because there are, like, 15 people doing stuff. Three composers, choreographers, all sorts of visual people—but it's fun, if you're not the director, I mean, he goes nuts. So, I'm trying to get another production of that, which I think will happen at Yale.

What else am I doing? I'm also very interested in chorus plays, because I think sometime around the year 2000 the individual ceased to matter in this country and all we are is a collection of focus groups and mobs. So, I wrote a play for a chorus of 1001 children. It's called the *Invention of Tragedy* and it's based on the historical fact that the first tragedy occurred when the first person left the chorus. We've done several workshops of this. It's a little difficult to do, because obviously, you go to a school dressed in a trench coat and you say, "I want all your kids." And they say, "No, I don't think so. You can have the bad ones." But, we're continuing to work on it. We're working with a great, young director, named Ken Rus Schmoll, who also works with the 13P people. He's like the best young director in New York, I mean, he's 40, hardly young, but...So, every chance I get to work on this I continue to do it.

I have another chorus play called *Left Glove*, which is about a glove that's lost. It's a thing you see all the time, all over, glove sitting there. The play is sad. This particular left glove, all you know about it is it was dropped by a woman, which we never meet, and it is picked up by another woman, who we also never meet. And it's narrated by all the lost gloves in history, and there are couple of demonic figures who don't like gloves. And I did a workshop of this, at a place called Five Miles, which is in the heart of Bed Sty, in New York City. Its run by a German woman named Anna Tierney, who is an art world person, and she does object art. She run strings all around the walls and pulls strings and gloves pop up and things. And she's kind of an amazing figure. So, things like that are of interest to me.

I'm doing a one person show, which periodically I do because when I'm not having plays produced in normal theatres, then I try to put my thoughts together by doing something I can do with no money. If you have no money, you can always do a one person show. I'm not acting in it, actually the person who is acting in it is a director named Paul Lazar, who is one of the great directors in New York, he's also a member of the Wooster Group. He's an absolutely stunning actor. But, he saw my *Bitter Bierce* show, which was acted by a guy named Stephen Mellor.

He said, "I want you to write a show for me."

I said, "Do you want me to direct it?"

He said, "No, I want that guy." Meaning Steve. So, the actor is directing the director, and I'm the producer...someone wandering around with a cigar worrying about everybody spending my money and being surrounded by corrupt idiots. Morons. We've already rehearsed this for two and a half years. And it's based on a short story I wrote, called *1965 UU*, which is the name of an asteroid. It's from a whole book of stories. Little, strange little dystopias. Because I found a complete list of the named asteroids, so each world has a different problem. There's a little world named Elmer, believe it or not. There's one named Belinda Susan. Belinda Susan in the one with all the good people. Elmervians, they just sit around making faces at each other. But, *1965 UU*, I won't go into that one so much, but we also got ahold of some visual artists. A guy named Richard Selesnik, who creates visual fantasy science fiction worlds. I met him because his wife was acting in some of my plays and he also has done, one or two of his shows featured real actors in these incredible made up landscapes. These little tiny people in these huge, kind of weird moonscapes. He takes big photographs. So,

we're trying to get him to do the set for *1965 UU*. For that, we'll need to raise some money...because these people like to be paid.

So, I mean, I'm sort of an opportunist in the theatre. I seek out whatever opportunities I'm presented with. Something like the one person show, I can do pretty much whenever I'm free. It's not that much trouble. I'm out here and I'll miss one rehearsal and when I get back I'll have another one. I also just published a novel about the theatre, *Q's Q*, which is pretty much every strange story, most of them true, that I encountered in the American theatre. You just write them down, it's like a surrealist novel. It's going to make me vastly rich. It was fun to do. One thing that I try to tell students, particularly playwrights, is that you don't need to just write plays. You can write anything you want. Don't let anybody tell you anything different. It doesn't mean you'll be any good at all three, but...most places, people aren't nearly as careerist as they are about writing in the arts. Here, if you're a novelist...you're supposed to only pursue that. But I'm kind of at odds with the whole notion of genre, because I don't think it serves any purpose. Genre came from legitimate historical...legitimate historical forces created genres, but I don't think they really make much sense now.

One novel I wrote just because I was frustrated with the theatre, so the thing that I was going to make the third play in a series, I wrote as a novel. Fuck the theatre. Then when I get tired of the literary world, and the poet world, I can come back to the splendor and the sanity of the American theatre. I think that's about it, of what I'm doing, but you might have questions. I'm sure Melanie and Morgan and Ruth talked about a lot of things, but you might have questions.

Question: *Some people find your work hard to understand. What do you think an audience needs in order to find your work accessible?*

Well, their wits, presumably. I think it is up to the artist to let his or her writing to take him or her wherever it will. Therefore you will end up with the audience that you deserve, not the audience, necessarily, that you were building for yourself. This means that there will be surprises in your life. I don't know...what's accessible for one person is not accessible for another. Usually, well, connected with the notion of what people think they understand. In the theatre, people say they understand something that they commit to prose and paraphrase, but there are plenty of things we understand that we could never explain. So, all I want to do is make theatre as interesting as life is, which seems to me, is rational. My favorite philosopher, Wittgenstein, said that understanding is a vague concept. Which I agree with, and accessibility is related to that. I think, you know, it is perfectly good to try and write a play that everybody can understand, but usually, if you do that, you're going to write something that is so cryptic that nobody can understand that. Because we live in a time of what I call, disordered will.

Question: *If you're writing like this, how do you attract an audience?*

Well, it may not attract anybody at all. I mean, that's also a possibility. Or it may just come at the wrong time. When Beethoven composed the Hammerklavier Sonata there wasn't a piano in the world it could be played on. And when he started writing string quartets, people wrote them in groups of six, they were 20 minutes long, they each had four movements, of the same kind. Some of his late quartets have seven, eight movements, they are an hour long. No one could play them. I mean, composers wrote for amateurs, and people complained, this is too hard. What is this supposed to be? I think you have to follow your own nature and that is different for every person. Some people, there are some playwrights who have a wonderful ear for dialogue and everything they write has that amazing finesse to it. Most people face different sets of problems than people who are constructive playwrights, who build things. There are all different kinds of playwrights.

Question: *Do you see an inherent conflict between the dramaturg and the playwright?*

You know, I'm going to be on a panel discussing this, because it was an issue at Yale with Richard Nelson, who is now teaching there, because he wouldn't let the Yale students work with the dramaturgs and Yale is a hotbed of dramaturgs, so. I don't have a problem with that. My disappointment with dramaturgy is that it was introduced in this country not that long ago with the end of having somebody at the Artistic Director's elbow encouraging him take risks and do new and exciting work. This did not happen. They turned into, like, court jesters. The traditional function of dramaturgs in Europe is to do research, I think they still do that, but the effort to push American theatre in a more interesting direction has been largely a failure. And I think even that the people who invented dramaturgy, like Mark Bly Ann Canttaneo and Oscar Eustis, would have to admit that. Can they help you with your play? Sure. Do they always? No? In my experience it is the larger the theatre I work with the more of them end up being in the room...and I think it is easy to get confused in rewriting a play. Usually, in rehearsal, you're writing out of fear and dread. No one is going to say, "Can you make that any crazier? Why don't you have a bunch of monkeys run on stage and throw shit at the audience? Could you do that? You know, something crazy?"

No one is going to say that. They will say things like, "Where's the warmth?"

I wrote a children's play one time and actually this guy came up to me and asked, "Mac, where's the hope?"

And it was a play about kids hunting tigers, because all kids want to shoot guns. Even girls do. It's had a few productions. The kids liked it, but the parents didn't. The whole creepy pedophile community of children's theatre...no, I won't even go into that. I have actually committed acts of dramaturgy. But, only for black women. Now, I don't know why this is the case. You do, sort of think, "Well, I can fix that fucking thing."

But, it's as Romulus Linney said, "There are three basic human instincts: Food, shelter, and re-writing other people's plays."

Which, I think, is true. But, I actually get along well with dramaturgs. I think they are maligned. The problem is with the theatre, it's not their problem. I could tell you what the problem is, but it's in my novel, you can read it there.

Question: *What is your definition of theatre—what does a piece look like? Do you think there are any restrictions?*

Oh, sure, but I think that's too big a question. I mean, theatre happens in a space. And it happens in four dimensional states. And hopefully you make something that is interesting and that elucidates something for somebody. It depends what influences you have operating on you, what kind of theatre you like. Like I say, I'm really interested in having a lot of people on stage, because that is really exciting for me...and it's hard to do. But, I mean a whole lot.

Everything's an experiment. Life is an experiment...that ends badly. All theatre is an experiment. All theatre is like, I don't care how far out it is or how conservative, the interesting thing is how all theatre is pretty much rehearsed the same way. They all have a stage manager. They all...you go to a rehearsal and it pretty much looks like all the other rehearsals. So, I think these terms are less useful than...I like the word experiment...for people who hate theatre. I think it's a good word.

I had an idea about how to fund playwriting in this country, which is just to put a...every time somebody performs Shakespeare, you charge the exact royalty you would for a living author. Why not? You put it into a fund. All dead authors who are in the public domain. You could fund every playwriting project in this country that way. They might also stop doing those plays. I wanted to set up a national non-institutional theatre, which would be a for profit theatre. It would have a central committee of people from all over the country, and the point of it would be to do big, dumb commercial things to raise lots of money to do the special projects. You'd have theatre moles all

over the country, and if there was a bad critic in one town, just don't produce anything there. So, you'd do things in, like, Yankee Stadium to make lots of money...and then you do the little, intricate pieces in a phone booth in Alabama. And, you know, try to make money. Just forget about the NEA. Those grants are all too small anyway.

I always like to go to job interviews. Do you do this? I apply to everything. I applied to run Yale School of Drama and I could kick myself to this day because they said, "Do you want a car and driver?" And I said no, I didn't. Fuck. I could have had a limo. I know all those people...So, I went up there and I walked in the room and I started yelling, and they started yelling at me...and it was hilarious. I had a great, great time. I said, "You should never hire a director to run a theatre because they are very intelligent, but they have no ideas. All they care about are other directors they are competitive with."

But, if you hire writers, writers actually have ideas. They can plan intelligent seasons. Like that horrible thing where a theatre does one old fashioned play, one Shakespeare, one gay play, one black play...this makes no sense at all. You know, if you're going to do a gay play, do a whole season and then have somebody write a book about it. Or a whole season of black plays, so there's some idea there. I wanted to apply to run the Public Theatre, but I couldn't figure out where to send the letter. But what I was going to tell them, if I got in the room, was, stop applying for grants. Realize that there are thirty-one billionaires in New York City...and that was a few years ago, there's probably fifty now...Go after them. Get someone to drop fifty million bucks on the Public Theatre and don't invite the New York Times for ten years and just do whatever the hell you want.

The only theatres that have any real respect, like the Wooster Group never invited the New York Times. Never! Ensemble Studio Theatre, when it was doing well, never invited the New York Times. You know, you just have to realize New York has more money than you can believe. There's probably money enough to start a theatre here. Why not? There's so much money in this world, and so little of it goes to anything in the arts. It's unbelievable.

So, I can wear a bow tie and go to the University Club and chat up, you know, Bill Gates. Drop a hundred million on me, Bill.

Further Reading:

<http://www.macwellman.com/>

<http://depthome.brooklyn.cuny.edu/english/graduate/mfa/pwritng.htm>

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http://www1.villagevoice.com/blogs/sightlines/archives/2007/04/play_in_the_dra_8.php
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