

OVERLOOK DRAMA

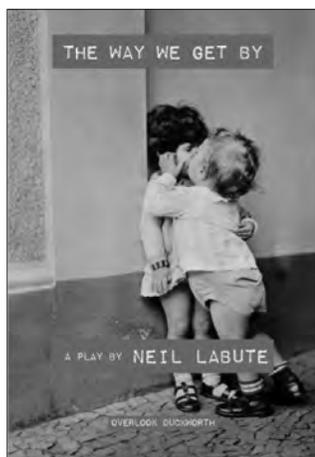


2015 NEW TITLES & BACKLIST

THE WAY WE GET BY

Neil LaBute

The new play by Neil LaBute premiered Off-Broadway at Second Stage Theatre in NYC, starring Amanda Seyfried and Thomas Sadoski



New York. Middle of the night. Now. Meet Beth and Doug: two people who have no problem getting dates with their partners of choice.

What they do have, however, is a very awkward encounter after spending one hot night together following a drunken wedding reception they attend. They wake up to a blurry morning where the rules of attraction, sex, and society are waiting for them before their first cup of coffee, leading them to ponder how much they really know about each other and how much they really care about what other people think.

Slyly profound and irresistibly passionate, *The Way We Get By* is Neil LaBute's audacious tale of a very modern romance—a sharp, sexy, fresh look at love and lust and the whole damn thing.

NEIL LABUTE is an award-winning playwright, filmmaker, and screenwriter. His plays include *bash*, *Reasons to be Pretty* (Tony Award nominated for best play), *In a Forest, Dark and Deep*, and *Reasons to be Happy*. His films include *In the Company of Men* (New York Critics' Circle Award for Best First Feature and the Filmmaker Trophy at the Sundance Film Festival), *Your Friends and Neighbors*, *Nurse Betty*, *Possession*, *The Shape of Things*, *Some Velvet Morning*, and *Dirty Weekend*. He is a 2013 recipient of a Literature Award from the American Academy of Arts and Letters.

AVAILABLE NOW • 978-1-4683-1208-9 • \$14.95 (\$19.50 CAN.)

Drama • 5 3/8 x 8 1/4 • 96 pp.

Rights: A

2D  The Overlook Press

www.overlookpress.com/drama

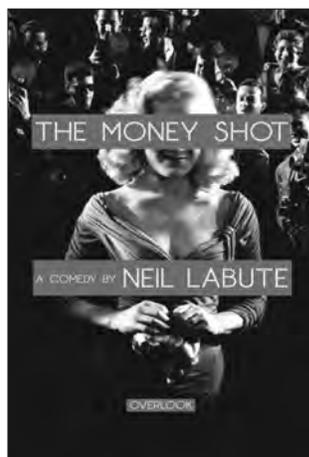
THE MONEY SHOT

A Comedy

Neil LaBute

"A wickedly funny new comedy."

—Associated Press



Karen and Steve are glamorous movie stars with one thing in common: desperation. It's been years since either one's had a hit, but the latest movie by a hot-shot European director could change that. The night before filming a big scene (that will undoubtedly assure them a spot back on the pop culture radar), Karen, her partner Bev, Steve, and his aspiring actress wife Missy meet in order to make an important decision: how far will they let themselves go to keep from slipping further down the Hollywood food chain?

Sexy, daring, darkly hilarious—and Neil LaBute's first officially billed comedy—*The Money Shot* lands as sharp and hot as a paparazzo's camera flash in starlet's eye.

PRAISE FOR *The Money Shot*

"An acid-tongued showbiz satire."

—Variety

"Fresh, joyously impolite . . . a good and mean little farce."

—Newsday



"Neil LaBute . . . packs a stunning amount of intelligence into 100 minutes of delectable idiocy."

—TheaterMania

AVAILABLE NOW • 978-1-4683-0722-1 • \$14.95 (\$16.95 CAN.)

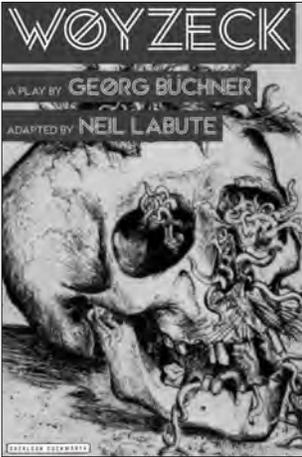
Drama • 5 3/8 x 8 1/4 • 96 pp.

Rights: A

WOYZECK

Adapted by Neil LaBute
from the play by Georg Büchner

Neil LaBute's boldly compelling adaptation
of the first truly modern drama; including the
original monologue "Kandahar"



Georg Büchner's unfinished play about the poor soldier Woyzeck, subject of a medical experiment and tormented by hallucinations from a diet of only peas; his girlfriend, Marie, by whom he's fathered a child; Marie's overpowering desire for the alluring Drum-Major; and the murderous outcome of this oppressive admixture of circumstances is without a doubt one of the bleakest works of world literature. It is also considered by many to mark the beginning of modern drama.

In this powerful adaptation, Neil LaBute embraces the glittering darkness of *Woyzeck's* violent, erotic, inhumane world and uncompromisingly makes it his own. From his opening in an operating theatre and then scene by macabre scene, LaBute imbues this classic with his singular intensity and moral vision, as he takes it to its nightmarish conclusion.

Included in this volume is Neil LaBute's provocative new monologue "Kandahar," in which a soldier back from Afghanistan calmly explains his devastating actions of the day before. A gripping stand-alone piece, this short work is also a trenchant modern-day exploration of the potent and enduring themes of *Woyzeck*.

AVAILABLE NOW

978-1-4683-1019-1 • \$14.95 (\$16.95 CAN.)

5 3/8 x 8 1/4 • 96 pp.

Rights:A

THINGS WE SAID TODAY

Short Plays and Monologues

Neil LaBute

"Like Harold Pinter, Neil LaBute understands
language as power."

—Ben Brantley, *The New York Times*



Neil LaBute is one of America's most provocative and lauded playwrights, and his darkly exhilarating talent is on glorious view in this new collection of short plays.

Things We Said Today features the scripts for Neil LaBute's groundbreaking DirecTV project *Ten x Ten*—a series of short films written and directed by LaBute based on ten compelling original monologues, five for men and five for women.

Also included, and published here for the first time, are five short plays displaying the power and scope of Neil LaBute's creative vision. In *Pick One*, written for the "Theatre Uncut" project and addressing the question "Do we get more 'right wing' in hard times?," three white guys come up with a way to solve America's problems. In *The Possible*, one young woman seduces another's boyfriend for an unexpected reason. *Call Back* features an actress and actor who spar about a past encounter that she remembers much better than he does. *Good Luck (In Farsi)*, "a pleasingly astringent study in competitiveness and vanity" (*The New York Times*) has two actresses pulling out all the stops in a pre-audition psych out; and in *Squeeze Play* a father and his son's baseball coach strike a deal.

Rounding out the collection are two monologues, one male and one female, commissioned as part of Center Stage Theatre's "My America" project.

AVAILABLE NOW

978-1-4683-0977-5 • \$16.95 (\$18.95 CAN.)

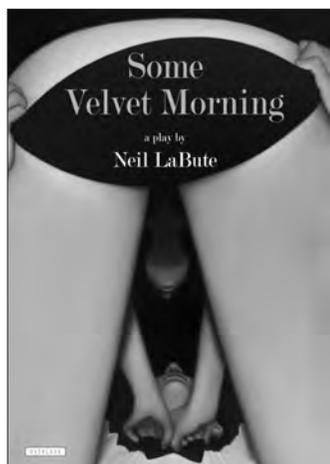
5 3/8 x 8 1/4 • 160 pp.

Rights:A

SOME VELVET MORNING

Neil LaBute

"Provocation of the most artful kind."
—*Village Voice*



Velvet is relaxing at home when Fred arrives at her brownstone, suitcases in tow. He tells her he's finally left his wife to be with her, news to Velvet since she hasn't seen him in years and is now friends with Fred's son. Hopes dashed, Fred engages Velvet in a mesmerizing conversation brimming with passion, remorse, humor, and anger. As power shifts and tension mounts, the young and beautiful Velvet and the older, volatile Fred revisit a shared history, and the twisted heart of their relationship is slowly revealed in a stunning climax.

In this provocative two-hander, Neil LaBute continues to explore the nuances of gender relationships, creating a powerful work of sharp and subtle contrasts.

PRAISE FOR *Some Velvet Morning*

"I am in awe of it. It is a rough ride that goes to a dark place, then doubles-down, then kicks you in the stomach as you lay on the carpet."
—Film.com

"With *Some Velvet Morning*, LaBute returns to the provocative style that made his name."
—*Chicago Sun-Times*

AVAILABLE NOW

978-1-4683-0916-4 • \$14.95 (\$16.95 CAN.)

5 3/8 x 8 1/4 • 96 pp.

Rights:A

4D  The Overlook Press

www.overlookpress.com/drama

REASONS TO BE HAPPY

Neil LaBute

"Winning . . . replete with love talk, LaBute-style, which isn't so far from hate talk."
—Ben Brantley, *The New York Times*



Three years after their contentious break-up, Greg and Steph think about giving it another go, but Steph is married to someone else and Greg is in a relationship with his volatile best friend Kent's ex-wife Carly, who is also Steph's best friend. Navigating this minefield isn't going to be easy.

In this dazzling new play, Neil LaBute brings his formidable gift for sharp insight and pitch-perfect dialogue brilliantly to bear, again animating with humor and compassion the lives of Greg, Steph, Carly, and Kent as they lay claim to their own versions of happiness.

Reasons to be Happy, one of the biggest hits of the 2013 off-Broadway season, with an extended run at MCC Theater, is the companion piece to Neil LaBute's critically-acclaimed *Reasons to be Pretty*, which received three 2009 Tony Award nominations, including Best Play.

AVAILABLE NOW

978-1-4683-0721-4 • \$14.95 (\$16.95 CAN.)

5 3/8 x 8 1/4 • 112 pp.

Rights:A

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www.overlookpress.com/drama



IN A FOREST, DARK AND DEEP

Betty and Bobby are sister and brother, but they have little in common. She's a successful college professor with a prim demeanor, and he's a carpenter with a foul mouth and violent streak. Yet on the night when Betty urgently needs help to empty her cabin in the woods—the cabin she's been renting to a male student—she calls on Bobby. As the packing commences, the night gets stormier inside and out. In this exhilarating play of secrets and sibling rivalry, Neil LaBute unflinchingly explores the dark territory beyond, as Bobby sneeringly says, "the lies you tell yourself to get by."

"Very much a meditation on what is and is not true ... and also a further manifestation of the longstanding authorial fascination with the close link between deep intimacy and dark violence."

—Chicago Tribune

"Highly entertaining ... LaBute pulls the rug out from under our feet so often that we end up feeling breathless."

—The Guardian

978-1-4683-0704-7 • \$14.95 (\$16.95 CAN.) • 5 3/8 x 8 1/4 • 96 pp. • Rights: A



MISS JULIE

In his electrifying new adaptation of August Strindberg's *Miss Julie*, Neil LaBute transports the classic play of power, class, and seduction to an estate on Long Island's gold coast just before the stock market crash of 1929. Against a glittering jazz-age backdrop, mistress of the house Julie and ambitious servant John face off in a gripping, night-long encounter. As the balance of power shifts often and dangerously—sometimes with exquisite subtlety, sometimes stark brutality—LaBute masterfully reinterprets Strindberg's timeless erotic struggle between a man and a woman.

"[Strindberg] has much to tell us of value ... LaBute, as his distant descendant, understands this."

—Myron Meisel, *The Hollywood Reporter*

978-1-4683-0738-2 • \$14.95 (\$16.95 CAN.) • 5 3/8 x 8 1/4 • 96 pp. • Rights: A



LOVELY HEAD AND OTHER PLAYS

Lovely Head and Other Plays brings together Neil LaBute's most masterful and affecting recent shorter works. The title play, which had its American premiere at La MaMa in 2012, rivetingly explores the relationship between a nervous older man and a glib young prostitute, as their evening together drives toward a startling conclusion.

Also included are the one-act plays *The Great War*, which looks at a divorcing couple and the ground they need to cross to reach their own end of hostilities; *In the Beginning*, written as a response to the Occupy movement; *The Wager*, the stage version of the film *Double or Nothing*; the two-handers *A Guy Walks into a Bar*, *Over the River and Through the Woods*, and *Strange Fruit*; as well as two powerful new monologues.

"[LaBute] delivers one of his most illuminating character studies to date."

—Ben Brantley, *The New York Times*

978-1-4683-0705-4 • \$16.95 (\$18.95 CAN.) • 5 3/8 x 8 1/4 • 176 pp. • Rights: A



BASH

Neil LaBute burst onto the American theatre scene in 1999 with the premiere of *bash* at NYC's Douglas Fairbanks Theatre. These three provocative one-act plays, which examine the complexities of evil in everyday life, thrillingly exhibit LaBute's signature raw lyrical intensity.

"Mr. LaBute shows not only a merciless ear for contemporary speech but also a poet's recurring, slyly graduated imagery ... Darkly engrossing."

—Ben Brantley, *The New York Times*

978-1-58567-024-6 • \$14.95 (\$16.95 CAN.) • 5 3/8 x 8 • 96 pp. • Rights: E



THE DISTANCE FROM HERE

With little to occupy their time other than finding a decent place to hang out, Darrell and Tim are two American teenagers who lack any direction or purpose in their lives. When Darrell's suspicion about the faithfulness of his girlfriend is confirmed and Tim comes to her defense, there's nothing to brake their momentum as all three speed toward disaster.

"LaBute, in his most ambitious and best play to date, gets inside the emptiness of American culture ... a new title to be added to the short list of important contemporary plays."

—John Lahr, *The New Yorker*

978-1-58567-371-1 • \$14.95 (\$16.95 CAN.) • 5 3/8 x 8 • 128 pp. • Rights: A

I'M GONNA PRAY FOR YOU SO HARD

Halley Feiffer

"Ms. Feiffer, an actress and a wrier, is building a reputation for fearlessness."

—*The New York Times*



Ella is a precocious and fiercely competitive actress whose aims in life are making her famous playwright father proud—and becoming famous herself. In the aftermath of a boozy, drug-fueled evening when Ella's father is particularly hurtful, she flings herself into the arms of a young director with whom she begins to collaborate on a one-woman show . . . about her father. Halley Feiffer's dark, probing, and much-anticipated new play is a fierce, funny, and gloves-off take on the eternal struggles of parents and children to find common ground.

PRAISE FOR *I'm Gonna Pray For You So Hard*

"Bone-chilling." —Charles Isherwood, *The New York Times*

"One of the best plays I've seen this season. Provocative, sensitive, shocking. The writing is polished and probing."

—Rex Reed, *New York Observer*

"Viciously funny and brutally effective. Feiffer takes a tough look at the forces that can bring us to our knees."

—Adam Feldman, *Time Out New York*

HALLEY FEIFFER is a playwright and actor whose plays have been produced at the Cherry Lane Theater, Second Stage, Ratlestick Playwrights Theater and the Edinburgh Fringe Festival among others, and include *How to Make Friends and Then Kill Them*, forthcoming from Overlook.

JUNE • 978-1-4683-1108-2 • \$14.95 (\$16.95 CAN.)

Drama • 5 3/8 x 8 1/4 • 128 pp.

Rights:A

6D  The Overlook Press

www.overlookpress.com/drama

FETCH CLAY, MAKE MAN

Will Power

"A taut and complex tale. . . delivers a potent and satisfying wallop."

—*New York Daily News*



Set on the eve of the Cassius Clay- Sonny Liston rematch and based on the friendship between the actor Stepin Fetchit and Clay—soon to become Muhammad Ali—*Fetch Clay, Make Man* explore how each handled a life in the public eye as black men in their respective eras—Hollywood in the 20s, where a black actor's career depended on playing caricatures, and the mid-60s, after the assassination of Malcolm X. With "incisive characterizations, crackling dialogue and generous doses of dark humor" (*Hollywood Reporter*), *Fetch Clay, Make Man* audaciously recreates this improbable friendship and, through the relationship digs to the heart of race relations during the highly charged days of 1960s America.

PRAISE FOR *Fetch Clay, Make Man*

"Compelling . . . driven by ideas . . . Power lays them out with satirizing complexity and the play's crash of symbols has lingering resonance."

—*Time Out NY*

WILL POWER is a performer and playwright whose plays have been produced at New York Theater Workshop, the Actors Theater of Louisville, La Jolla Playhouse and many others. His play *The Seven* won the Lucille Lortel Award for Best Musical and his solo shows *The Gathering* and *The Flow* have toured over 70 cities. Power is currently on the faculty at The Meadows School of the Arts/ SMU and the Andrew W. Mellon Foundation Playwright in Residence with the Dallas Theatre Center.

JUNE • 978-1-4683-1109-9 • \$14.95/ \$16.95 (CAN.)

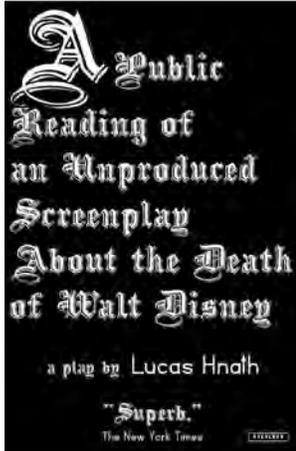
Drama • 5 3/8 x 8 1/4 • 112 pp.

Rights:A

A PUBLIC READING OF AN UN-
PRODUCED SCREENPLAY ABOUT
THE DEATH OF WALT DISNEY

Lucas Hnath

"Enjoyable weird . . . nothing that ever
came out of the Magic Kingdom was this
animated."
—*Time Out NY*



Lucas Hnath's darkly clever *A Public Reading of an Unproduced Screenplay about the Death of Walt Disney* centers on the reading, in a generic conference room, of a stylized screenplay written by the great man himself, in the ultimate act of self-mythologizing. It's being read by the people it's about—Walt himself, his brother/henchman Roy, and Walt's resentful daughter and her ex-jock husband. It's about Walt's last days on earth. It's about a city he's going to build that's going to change the world. And it's about his brother. It's about everyone who loves him, and how sad they're going to be when he's gone. Can Walt control the future from the grave? Why does his daughter hate him so much? Were thousands of lemmings harmed in the making of a famous Disney nature film? Stay tuned . . .

PRAISE FOR *A Public Reading of an Unproduced
Screenplay about the Death of Walt Disney*

"Superb . . . a mediation on the human desire to aspire to the status of a god, and the corrupting influence of this wish on the spirit and the flesh!"
—*The New York Times*

LUCAS HNATH is a resident playwright at New Dramatists and his plays have been produced or developed by Actors Theater of Louisville, The Culture Project, Ontological-Hysteric Theater, Ensemble Studio Theater, and Rattlestick Playwrights Theater, among others.

JUNE • 978-1-4683-1082-5 • \$14.95 (\$16.96 CAN.)

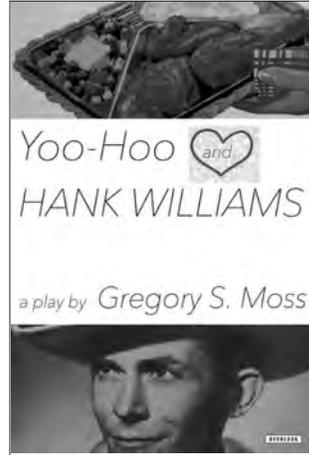
Drama • 5 3/8 x 8 1/4 • 96 pp.

Rights:A

YOO-HOO AND HANK
WILLIAMS

Gregory S. Moss

The darkly absurd and utterly winning cult play
from one of our most exciting emerging play-
wrights



In *Yoo-Hoo and Hank Williams*, Gregory S. Moss's quirkily re-imagined version of the American South in the fifties, the Yoo-Hoo Girl is shy, eccentric romantic, fond of her fantasies and of instant food (Rice-a-Roni, Jell-O, Salisbury steak TV dinners . . .), movie star magazines, Elvis, and of course Hank Williams. Her neighbors? They're pretty dreamy and eccentric too—The Paperboy; big, loud Amy; and the old lady Madeleine aka Batty, who's prepared to wait out a nuclear strike in her basement with old Sears catalogs and lemonade to sustain her. Life here is crazy but simple, but then gets more crazy, more complicated, and more real, when the seductive Salesman turns up at the Yoo-Hoo Girl's house. A favorite with actors for its powerful, poignant, and highly original monologues and scenes, *Yoo-Hoo and Hank Williams* is a dark, absurdist delight.

GREGORY S. MOSS is a playwright and educator, and currently serves as head of the MFA program of Dramatic Writing at the University of New Mexico. He has had play produced or developed at the Guthrie, South Coast Rep, and New York Theater Workshop, among others. He is currently working on commissions from Playwrights Horizons and Woolly Mammoth as well as collaborating on a new musical based on the life and work of Hunter S. Thompson for La Jolla Playhouse. He divides his time between Albuquerque, NM, and Brooklyn, NY.

JUNE • 978-1-4683-1070-2 • \$14.95 (\$16.95 CAN.)

Drama • 5 3/8 x 8 1/4 • 96 pp.

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 Drama • 5 3/8 x 8 1/8 • 112 pp.
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JULY • 978-1-4683-1083-2
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JULY • 978-1-4683-0950-8
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 Drama • 5 3/8 x 8 1/8 • 112 pp.
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SMOKE

Kim Davies

As privileged college student Julie ducks into the kitchen for a cigarette at her first BDSM party, she encounters John, a veteran on this scene and, as it turns out, her artist father's intern. They push each other's buttons and boundaries as this powerful, sexually charged play drives toward its shocking finish. Kim Davies's acclaimed two-hander was extended four times during its premiere run at the Flea Theater Off-Broadway.

PRAISE FOR *Smoke*

"We're seduced and titillated . . . Where there's *Smoke*, there's fire, and Kim Davies's S&M two-hander is hot."
 —*TimeOut NY*

KIM DAVIES is a member of Youngblood and an affiliated artist with New Georges. Her plays have received readings and development with The Flea Theater, Partial Comfort Productions, and The Lark, among others.

THE CHRISTIANS

Lucas Hnath

Pastor Paul does not believe in Hell, and today, he's going to preach a sermon that finally says what he really believes. He thinks all the people in his church are going to be happy to hear what he has to say. He's wrong . . .

PRAISE FOR *The Christians*

"One of the brightest new voices of his generation."

—*The New York Times*

LUCAS HNATH is a resident playwright at New Dramatists and his plays have been produced or developed at Actors Theatre of Louisville, The Culture Project, Ontological-Hysteric Theater, Ensemble Studio Theatre, and Rattlestick Playwrights Theater, among others. His plays include *Red Speedo* and *A Public Reading of an Unproduced Screenplay about the Death of Walt Disney*.

BAD JEWS

Joshua Harmon

In *Bad Jews*, one of the most-produced plays in the US as well as a sold-out run in London's West End, it's about what you choose to believe, when you're chosen.

Bad Jews tells the story of Daphna Feygenbaum, a "Real Jew" with an Israeli boyfriend. When Daphna's cousin Liam brings home his shiksa girlfriend Melody and declares ownership of their grandfather's Chai necklace, a vicious and hilarious brawl over family, faith, and legacy ensues.

PRAISE FOR *Bad Jews*

"There's nothing like a death in the family to bring out the worst in people. This unhappy truth is displayed with delectably savage humor in *Bad Jews*, a zesty play by Joshua Harmon . . . the best comedy of the season."
 — Charles Isherwood, *The New York Times*

"Delicious, nasty fun . . . Equal parts brains and brawl, Joshua Harmon's play isn't a textbook comedy of hostility, but a smart, divisive conversation starter."
 — Elisabeth Vincentelli, *New York Post*

JOSHUA HARMON's plays have been produced and developed by Hangar Theatre, Williamstown Theatre Festival, Ars Nova, The Lark, and The O'Neill, among others. He has received fellowships from MacDowell, Atlantic Center for the Arts, SPACE at Ryder Farm, and the Eudora Welty Foundation and has commissions from Roundabout and Lincoln Center Theater.



HEDWIG AND THE ANGRY INCH Broadway Edition
John Cameron Mitchell and Stephen Trask

Hedwig and the Angry Inch, “the best rock musical ever” (*Rolling Stone*), follows the journey of “internationally ignored song stylist” Hedwig Schmidt, victim of a botched sex-change operation, as dazzlingly recounted by Hedwig (née Hansel) herself in the form of a lounge act, backed by the rock band The Angry Inch. This new edition contains the updated book and lyrics from the smash, multiple Tony-winning Broadway production

JOHN CAMERON MITCHELL is an actor and director who performed in the original Broadway production of *Six Degrees of Separation*, and recently appeared in *Girls* as Hannah’s ebook editor. He wrote, directed, and starred in the award-winning film adaptation of *Hedwig*.

STEPHEN TRASK was one of the original members of the Squeeze Box House Band, and for five years he performed with his band Cheater, which originated the role of The Angry Inch. He has scored numerous films, including *Dreamgirls*, *The Station Agent*, and *Lovelace: The Inside Story of Deep Throat*.

AVAILABLE NOW
978-1-4683-1002-3
\$14.95 (\$16.95 CAN.)
5 3/8 x 8 1/4 • 96 pp.
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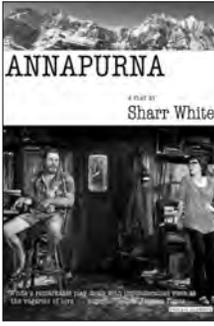
THIS IS OUR YOUTH Kenneth Lonergan

This Is Our Youth, Kenneth Lonergan’s lacerating look at affluent young Manhattanites of the 1980s, depicts two days in the lives of three college-age Upper West Siders who are from wealthy families but living in doped-up squalor. Dennis—with a famous painter father and social activist mother—is a small-time drug dealer and total mess. His hero-worshipping friend Warren has just impulsively stolen \$15,000 from his father, an abusive lingerie tycoon. When Jessica, a mixed-up prep school girl, shows up for a date, Warren pulls out a wad of bills and takes her off, awkwardly, for a night of seduction.

The 2014 Broadway revival of *This Is Our Youth* starred Michael Cera, Kieran Culkin, and Tavi Gevinson, with original music by Rostam Batmanglij of Vampire Weekend.

KENNETH LONERGAN is a playwright, screenwriter, and director whose work for the stage includes *Lobby Hero* and *The Waverly Gallery*. He is the writer and director of the acclaimed film *Margaret* and received Academy Award nominations for his screenplays for *You Can Count On Me* and *Gangs of New York*.

AVAILABLE NOW
978-1-58567-018-5
\$14.95 (\$16.95 CAN.)
5 3/8 x 8 1/4 • 128 pp.
Rights: E



ANNAPURNA Sharr White

Twenty years ago, Emma walked out on her husband, cowboy-poet Ulysses, in the middle of the night. Now hearing he’s in dire straits, she tracks him down in the wilds of Colorado to a filthy trailer, where he’s hooked to an oxygen tank and cooking sausage in the buff. Their reunion, charged by rage and compassion, brings back the worst and best of their former bond. A 2012 finalist for the Steinberg/ATCA New Play Award, *Annapurna* received its world premiere at the Magic Theatre in San Francisco, its Los Angeles premiere at the Odyssey Theatre in 2013 and its NYC off-Broadway premiere in 2014, the latter two productions starring real-life couple Megan Mullally and Nick Offerman.

PRaise for *Annapurna*

“At the heart of each character, is a lyricism that simply can’t be suffocated. Sharr White has created two fine and ferociously damaged people caught in the emotional whirlpool of not being able to live with or without each other.”
—*Huffington Post*

“[White’s characters] navigate their treacherous reunion with wary humor, anger and intimations of what once drew them together and drove them apart.”
—*San Francisco Chronicle*

AVAILABLE NOW
978-1-4683-0952-2
\$14.95 (\$16.95 CAN.)
5 3/8 x 8 1/4 • 96 pp.
Rights:A

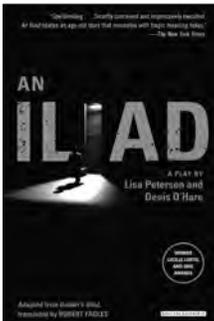
SHARR WHITE’s plays have been developed or produced at Manhattan Theatre Club, MCC Theatre, The Magic Theatre, Actors Theatre of Louisville, and many more. He is currently working on a commission from Steppenwolf Theatre Company.



AVAILABLE NOW
978-1-4683-0873-0
\$14.95 (\$19.50 CAN.)
Drama • 5 3/8 x 8 1/4 • 112 pp.
Rights A



AVAILABLE NOW
978-1-4683-0872-3
\$14.95 (\$19.50 CAN.)
Drama • 5 3/8 x 8 1/4 • 96 pp.
Rights A



AVAILABLE NOW
978-1-4683-0950-8
\$14.95 (\$19.50 CAN.)
Drama • 5 3/8 x 8 1/4 • 112 pp.
Rights A

THE SNOW GEESE

Sharr White

With war raging abroad, newly widowed Elizabeth Gaesling gathers her family for their annual shooting party to mark the opening of hunting season in rural, upstate New York. But Elizabeth is forced to confront a new reality as her carefree eldest son comes to terms with his impending deployment overseas and her younger son discovers the father they all revered left them deeply in debt. In Sharr White's stirring new play about a family waking up from their own personal Gilded Age, the Gaeslings must learn to let go of the life they've always known as the world around them changes forever.

The Snow Geese had its world premiere in 2013 as a joint production of Manhattan Theatre Club and MCC Theater, featuring Mary-Louise Parker.

PRAISE FOR *The Snow Geese*

"White succeeds in uprooting Chekhov's themes to an American setting ... *The Snow Geese* makes you care about this flawed and fractious clan."
—Thom Geier, *Entertainment Weekly*

SHARR WHITE's plays have been developed or produced at Manhattan Theatre Club, MCC Theatre, The Magic Theatre, Actors Theatre of Louisville, and many more. He is currently working on a commission from Steppenwolf Theatre Company.

THE OTHER PLACE

Sharr White

The Other Place, one of the undisputed highlights of the 2012 Broadway season, floored audiences and critics alike and established Sharr White as one of the most talented emerging playwrights of recent years.

Juliana Smithton is a successful neurologist whose life seems to be coming unhinged. But in this brilliantly crafted work, nothing is as it seems. Piece by piece, a mystery unfolds as fact blurs with fiction, past collides with present, and the elusive truth about Juliana boils to the surface.

The Other Place received its world premiere off-Broadway with MCC Theater and its Broadway premiere with Manhattan Theatre Club, both productions featuring Laurie Metcalf (Lucille Lortel and Obie awards, Tony nomination). It was an Outer Critics Circle Award nominee for Outstanding New off-Broadway Play.

PRAISE FOR *The Other Place*

"Sudden flares of uncontrolled feeling appear like lightning flashes from a sky that was clear just moments before ... Gradually our faith in this seemingly most reliable of narrators is undermined by deftly disclosed pieces of information."
—Charles Isherwood, *The New York Times*

AN ILIAD

Adapted from Homer's *Iliad*, translated by Robert Fagles

Lisa Peterson and Denis O'Hare

Masterfully adapted by Lisa Peterson and Denis O'Hare from Robert Fagles's acclaimed translation, *An Iliad* telescopes Homer's Trojan War epic into a gripping monologue that captures both the heroism and horror of war. Crafted around the stories of Achilles and Hector, in language that is by turns poetic and conversational, *An Iliad* brilliantly refreshes this world classic. What emerges is a powerful piece of theatrical storytelling that vividly drives home the timelessness of mankind's compulsion toward violence.

PRAISE FOR *An Iliad*

"The language sears impossible-to-stage tableaux of death and destruction on your mind's eye."
—*TimeOut New York*

"Spellbinding ... Smartly conceived and impressively executed ..."
—*The New York Times*

LISA PETERSON is a nationally renowned director who works in NYC and regional theatres around the country. She won an Obie Award for her direction of Caryl Churchill's *Light Shining in Buckinghamshire* at New York Theatre Workshop.

DENIS O'HARE is a writer and Tony Award-winning actor who has performed on Broadway and off-Broadway. His TV work includes roles on HBO's *True Blood* and FX's *American Horror Story*.



SEX WITH STRANGERS Laura Eason

How far will you go to get what you want? Will you be the same person if you finally do? When star sex blogger and memoirist Ethan, 24, tracks down his idol, the gifted but obscure 40ish novelist Olivia, he finds they each crave what the other possesses. As attraction turns to sex, and they inch closer to getting what they want, both must confront the dark side of ambition and the near impossibility of reinventing oneself when the past is only.

PRAISE FOR *Sex with Strangers*
—Variety

“Sexy, smart, intimate, unpretentious.”

“Arresting, involving and shrewdly self-aware.”

—Chicago Tribune

LAURA EASON is the author of more than twenty full-length plays, both original work and adaptations, and a musical book writer. She is currently a staff writer on the acclaimed Netflix series *House of Cards* starring Kevin Spacey and Robin Wright. Originally from Chicago, she lives in Brooklyn, NY.

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SMALL ENGINE REPAIR John Pollono

Former high school buddies Frank, Swaino, and Packie—now past their prime—meet off-hours one night in Frank’s out-of-the-way repair shop under cloudy circumstance that only Frank seems to understand. The evening abruptly accelerates from macho posturing and grievance airing to reveal a shocking, darker purpose. Upon its world premiere at Los Angeles’s Rogue Machine Theatre, *Small Engine Repair* swept every major Los Angeles theatre award including Los Angeles Drama Critic Circle Awards for Best New Production and Best Writing, and won rave reviews upon its 2013 Off-Broadway premiere at MCC/Lucille Lortel.

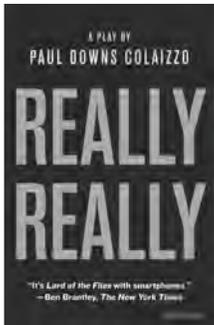
PRAISE FOR *Small Engine Repair*

“A raw, funny and well-tooled new play . . . an impressive, double-barreled off-Broadway debut.”

—Charles Isherwood, *The New York Times*

JOHN POLLONO is an actor and playwright. As an actor he has appeared in *Grey’s Anatomy* and *How I Met Your Mother*, as well as starring in the Los Angeles and off-Broadway productions of *Small Engine Repair*.

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REALLY REALLY Paul Downs Colaizzo

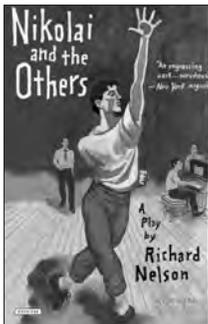
Really Really, Paul Downs Colaizzo’s startlingly funny play about a group of Generation Me college students in the aftermath of a wild campus party, was one of off-Broadway’s most acclaimed hits upon its New York premiere at the Lucille Lortel Theatre (MCC) in 2012, and won the Helen Hayes Award for Outstanding New Play.

PRAISE FOR *Really Really*

“The terrific opening scene in itself justifies the advance buzz . . . It’s *Lord of the Flies* with smartphones.”
—The New York Times

PAUL DOWNS COLAIZZO has had his work produced at MCC, Signature Theatre, and Playwrights Horizons, among others. *Really Really* is Colaizzo’s New York playwrighting debut and is the first play in his “Want, Give, Get” trilogy. He lives in New York City.

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NIKOLAI AND THE OTHERS Richard Nelson

Preface by Andre Bishop

In *Nikolai and the Others*, award-winning playwright Richard Nelson imagines the relationships between George Balanchine and Igor Stravinsky, their friends, lovers, wives and ex-wives, supporters, and dancers during a spring weekend in Westport, Connecticut, at the time of their historic collaboration on the ballet *Orpheus*. Later that year, *Orpheus* would be the spectacular inaugural production of the newly formed New York City Ballet. The play also explores the controversial ways American cultural institutions were funded at the outset of the Cold War—including the subtle hand of the State Department in the post-war cultural scene.

PRAISE FOR *Nikolai and the Others*

“*Nikolai* sometimes summons both a sense of place and displacement with such naturalness that you forget that you’re watching titans at play.”
—The New York Times

RICHARD NELSON is an award-winning playwright whose work for the stage includes *Some Americans Abroad*, *Two Shakespearean Actors*, James Joyce’s *The Dead* and the acclaimed Apple family play cycle. His screenplays include *Ethan Frome* and *Hyde Park on Hudson*.

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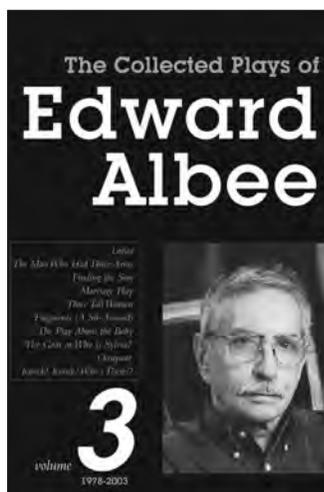
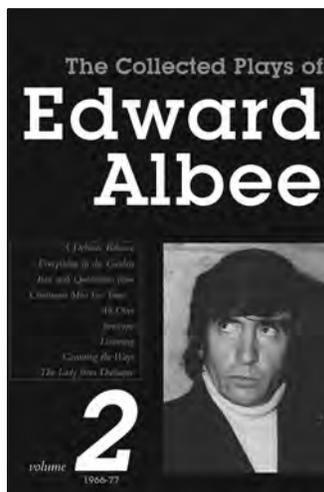
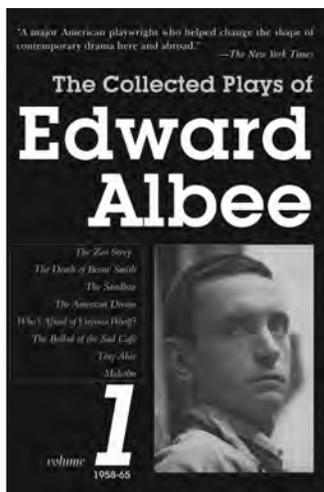
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Delicate Balance to the brilliant and complex short plays *Box* and *Quotations from Chairman Mao Tse-Tung*, to his second Pulitzer Prize-winning play, *Seascape*, to the controversial *Lady from Dubuque* (hailed by *Time* magazine as "Albee's best since *Who's Afraid of Virginia Woolf?*").

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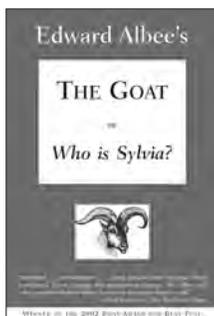
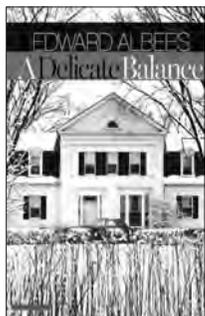
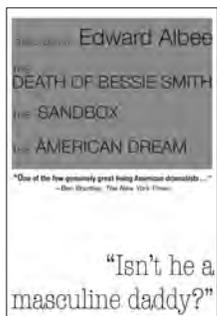
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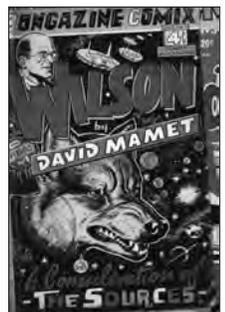
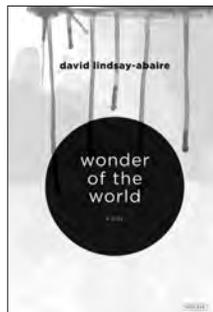
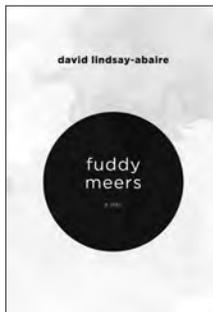
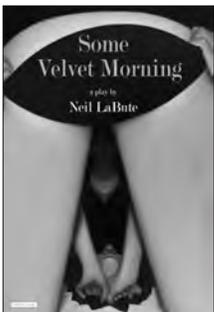
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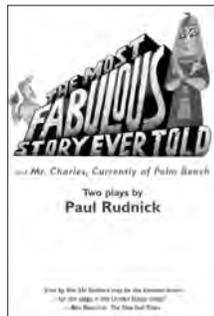
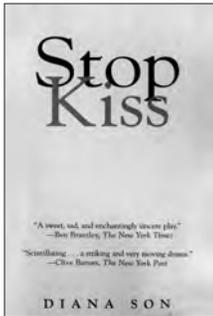
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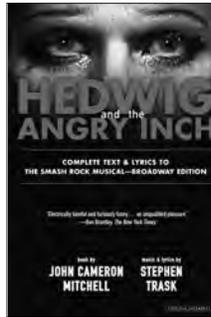
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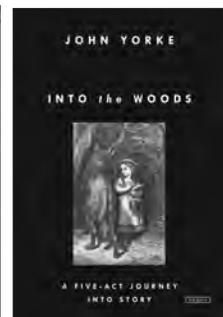
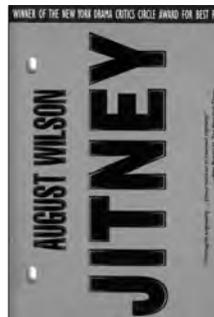
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