



Show Proposals for the 2011–2012 Season

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Letter to the Membership

March 8, 2011

Dear Barley Sheaf Players Member,

Thank you for your participation in one of the most important events of the year—the selection of our upcoming season! As you probably know, Barley Sheaf would not exist without a season of shows that attract members and others who are willing to put the time and effort into creating successful shows, as well as those in the community, who make up the vitally necessary audiences.

First of all, a heartfelt thank you to the directors who have submitted proposals for the upcoming season: **Michele Bolay, Katie Farnum, Cameron Munson, Ron Quirk, Glen Eric Reed, Christine Robinson, Cindy Schneider, Doug Schultz, and Stevie Tagye.** Directing is not an easy task and we express our deepest gratitude to those who are willing to take on the challenge.

We have some excellent choices this year and a good shot at achieving a balanced season. For those of you not familiar with this notion, starting with the 2002–2003 season, the Board of Directors approved a format for a structured season of plays. Based upon prior experience, it was decided that this was the best way to maximize the use of the theater, its membership, and its resources, while still striving to insure the revenue necessary to keep us up and running. A brief recap of the structure and the shows being proposed for each slot are presented below:

September (Sun e/Tues/Thurs)—The Opener. This show should be a well-known comedy or small musical:

Leader of the Pack—musical—3 women, 2 men, featured dancers and ensemble: 20—directed by Ron Quirk

October/November (Sun a/Mon/Wed)—The Meat. This show should be a drama or mystery:

Book of Days—drama—5 women, 7 men—directed by Michele Bolay

Bug—drama—2 women, 3 men—directed by Cameron Munson

Death Defying Acts—comedy/drama—3-7 women, 4-8 men—directed by Glen Eric Reed

The Dinner Party—comedy—3 women, 3 men—directed by Christine Robinson

A Piece of My Heart—drama—6 women, 1 man—directed by Cindy Schneider

March (Sun a/Mon/Wed)—The Main Attraction. This show should be a large musical or straight show:

The Dinner Party—comedy—3 women, 3 men—directed by Christine Robinson

Grey Gardens—musical—3-4 women, 4 men, 2 girls—directed by Michele Bolay

Harvey—comedy—5-6 women, 5 men, 1 man or woman—directed by Katie Farnum

Li'l Abner—musical—20 women, 20 men, 2-3 girls, 2-3 boys—directed by Stevie Tagye

April/May (Sun e/Tues/Thurs)—The Little Gem. This is the artistic challenge:

Bug—drama—2 women, 3 men—directed by Cameron Munson

Death Defying Acts—comedy/drama—3-7 women, 4-8 men—directed by Glen Eric Reed

The Dinner Party—comedy—3 women, 3 men—directed by Christine Robinson

Harvey—comedy—5-6 women, 5 men, 1 man or woman—directed by Katie Farnum

A Piece of My Heart—drama—6 women, 1 man—directed by Cindy Schneider

June (Sun a/Mon/Wed)—The Finale. This show should be a well-known show, straight or musical:

The Dinner Party—comedy—3 women, 3 men—directed by Christine Robinson

Grey Gardens—musical—3-4 women, 4 men, 2 girls—directed by Michele Bolay

Harvey—comedy—5-6 women, 5 men, 1 man or woman—directed by Katie Farnum

I Love You, You're Perfect, Now Change—musical—2-4 women, 2-4 men—directed by Doug Schultz

A Piece of My Heart—drama—6 women, 1 man—directed by Cindy Schneider

Following this letter you will find a Play Proposal Form for each of the proposed productions, in alphabetical order. During the meeting, each director (or a designated member of their production staff) will be allotted five minutes, including time for questions, to present her/his show. Following the presentations, all members present during roll call (held at the beginning of the meeting) will have the chance to vote by ballot.

In accordance with the format for the structured season, we will be voting in the following order:

1. March (large musical or straight show)
2. September (well known comedy or musical)
3. June (well known show, straight or musical)
4. October/November (drama, mystery, or small musical)
5. April/May (artistic challenge)

As we get to the voting, please take a moment or two to remember the importance of our selection process. While it's easy to get caught up in voting for shows that have a good role for you, **please remember that we all need to think about what's in the best interest of Barley Sheaf—which shows will be back-to-back and if the season has balance.** It is Barley Sheaf's policy to present at least two musicals each season. At this time, only one show (*Leader of the Pack*—a musical) has been proposed for the September slot. If a musical is not selected for the March slot (and assuming *Leader of the Pack* will be the default September show), either *Grey Gardens* or *I Love You, You're Perfect, Now Change* will have to be voted in for the June slot (in other words, if a straight show is voted in for the March slot, *The Dinner Party*, *Harvey*, and *A Piece of My Heart* will be taken out of the running for the June slot in order to fulfill the two musical requirement). Please keep the voting order in mind when making your selections. It is theoretically possible to do three musicals in one season (we've done it in the past); it's also important, however, to make sure we select the best possible balance of shows for the season, including little- and well-known shows, comedies, dramas, and musicals.

In order for a show to be voted in by the membership, we are going to be seeking a *majority* of the votes (i.e., a show will need votes from one half of the total numbers of voters plus one, to be selected for its slot). In the event that we have three or more shows up for one slot, and no show receives a majority of the votes, we will then drop the show receiving the fewest votes and vote again. This will continue until we have a selection by majority vote. In the event of a tie for last place in voting, we will have a vote between those two shows to decide which one gets to be on the ballot for the next round or perhaps both shows will be dropped if there is a sizeable gap between them and the next-highest voted show(s). Once the five shows have been selected, we will be voting on one alternate musical and one alternate non-musical.

Please take time to peruse the proposals and think about your choices. Thank you for your interest in and support of the Barley Sheaf Players.

Sincerely,

Laurie Burke
Productions Chairperson

Book of Days

Summary

Type of play: Drama

Author: Lanford Wilson

Rights controlled by: Dramatists Play Service, Inc.

Rating: R (language, sexual references, implied violence)

Desired slots:

- September
- October/November
- March
- April/May
- June

Production Staff:

Director: Michele Bolay

Producer: Kelley Stanford

Technical Director: TBA

Set Designer: Wayne Grinwis

Cast Requirements:

Women: 5, 20s to 50s

Men: 7, 30s to 60s

Estimated number of performances: 6

Description

Dublin, a quiet Missouri town with more churches than bars and a cheese factory at the center of commerce, serves as the setting for Lanford Wilson's play of lies, adultery, theft, sanctimonious hypocrisy and the politics of community theatre. When the owner of the cheese factory, pillar of the community Walt Bates, dies suddenly in what appears to be a hunting accident, the plant's bookkeeper Ruth suspects foul play. Like the tornado that tears through Dublin in the first act, she launches an investigation into Walt's death that begins to tear the town apart, but Dublin's intricate system of loyalties means that no one--not the local sheriff, not even Bates' grieving widow--wants to face the possibility of treachery among their own. Issues of truth and fidelity explode in Ruth's true-to-life community theatre performance of *Saint Joan*. She combats the forces of hypocrisy, uncovering a commanding tear in the fabric of a community's trust and faith in each other in this modern-day parable about the abuse of power.

Major Characters

- Ruth Hoch (early-mid 30s): bookkeeper for Dublin Cheese Plant
- Len Hoch (early-mid 30s): manager of the cheese plant; Ruth's husband
- Ginger Reed (early-mid 30s): assistant to Boyd
- Boyd Middleton (mid 30s--40s): stage director
- Sharon Bates (early 50s): Walt's wife
- Walt Bates (60s): owner of the cheese plant
- Luann Bates (late 20s--early 30s): James' wife
- James Bates (mid 30s): Walt's son
- Martha Hoch (50s): Len's mother; junior college dean
- Earl Hill (mid-late 30s): dairy inspector at the plant
- Reverend Bobby Groves (mid 30s)
- Sheriff Conroy Atkins (40s--60s)

The entire cast also acts as a "Greek chorus" throughout the play

Technical Aspects

Set: minimal, flexible set; maybe a painted backdrop

Props: two shotguns (for show; do not get fired on stage); sheriff's belt and gear

Tech: sound and lighting effects, music cues

Makeup: n/a

Costumes: religious vestments for Reverend Groves; possibly hunting gear for Walt and Earl; Sheriff's uniform; Joan of Arc costume for Ruth

Book of Days—continued

Budget

Uncontrolled:

| | |
|-----------|---|
| Royalties | \$450.00 (\$75.00 per performance) |
| Scripts | \$83.00 (15 @ \$5.50; normally \$7.50 each, but I can get a discount) |

Sub-total #1 **\$533.00**

Controlled:

| | |
|----------|----------|
| Set | \$200.00 |
| Props | \$200.00 |
| Costumes | \$200.00 |
| Tech | \$100.00 |
| Other | \$100.00 |

Sub-total #2 **\$800.00**

Grand Total **\$1,333.00**

Additional Information

This engrossing and entertaining drama has been on my “back burner” for years. I’m a big fan of Wilson’s work overall, and this play is by far my favorite. It is elegantly written, suspenseful, accessible, has characters that would be a joy to play, and is surprisingly funny in places. The production values are simple, so this would be an excellent fit for our space.

Press:

- “[Lanford Wilson is] a writer who illuminates the deepest dramas of American life with poetry and compassion . . . [with *Book of Days*] Mr. Wilson's cosmic consciousness, intense moral concern, sense of human redemption and romantic effusion have climbed to a new peak.” — Frank Rich, *The New York Times*
- “. . . fascinating . . . a densely populated, unpredictable little world . . . [filled with] intriguing characters who touch each other's lives through an elaborate series of connections . . . Above all, there's the language . . . You could go to the theater night after night and never hear language so supple.” —St. Louis Post-Dispatch
- “. . . [Wilson's] best work since *Fifth of July* . . . An intriguing, prismatic and thoroughly engrossing depiction of contemporary small-town life with a murder mystery at its core . . . manages to combine Wilson's signature character-based whimsy with an atypically strong narrative book and politically charged underpinnings . . . a splendid evening of theater . . . ” —Variety

More about Lanford Wilson:

Wilson was a cofounder of the influential Circle Repertory Theater and resident playwright there from 1969 to 1995. His plays include *The Hot L Baltimore*, *Fifth of July*, *Burn This*, *Serenading Louie*, and *Talley's Folly*, which won the Pulitzer Prize. He has received three Obie Awards for best play, an Obie for Sustained Achievement, the Drama Desk Award, and two New York Drama Critics Circle Awards for best play. He was inducted into the Theater Hall of Fame and is a member of the American Academy of Achievement and the Dramatists Guild Council.

Bug

Summary

Type of play: Drama

Author: Tracy Letts

Rights controlled by: Dramatists Play Service, Inc.

Rating: R (language, drug use, sexual innuendo, harrowing subject matter, and disturbing images)

Desired slots:

- September
- October/November
- March
- April/May
- June

Production Staff:

Director: Cameron Munson

Producer: Tim Long

Technical Director: TBA

Set Designer: Comeron Munson

Consulting Director: Tim Long

Cast Requirements:

Women: 2, 30s to 40s

Men: 3, 20s to 40s

Estimated number of performances: 6

Description

A seedy motel room. A lonely woman with an addictive personality and a shattered past. An awkward man with deep intentions and a yearning for connection. When the two meet, loneliness advances unexpectedly upon them and molds itself into an obsession. 'Bug' is a paranoid thriller about a hidden infestation that evolves from the inside out.

Major Characters

- Agnes: Late thirties, early forties. She lives in a motel room and works as a waitress at a shit-hole bar. She has a fondness for cocaine and isolation. Trying to avoid her abusive ex-husband only reminds her of the son she no longer has. She meets Peter, who listens and eventually drives Agnes to paranoia.
- Peter: Late twenties, early thirties. A Gulf War drifter on the prowl after a four-year incarceration period at an army hospital. He is awkward, intense and delusional. He introduces Agnes to a different type of paranoia via tiny bugs that infest her home.
- Goss: Late thirties, early forties. Bright eyed and bushy tailed out of prison. Abusive, serious and a threat to anyone he is around. Agnes' ex-husband and father to her missing child. Misunderstands Agnes and forces physical threat to get his way.
- R.C.: Thirty-something. Agnes' lesbian best friend who has seems to have too much going on in her home life to give Agnes the attention she wants. Introduces Peter to Agnes and regrets it by the end of the play.
- Dr. Sweet: Forties. Peter's doctor from the army hospital. He means well, but doesn't have a clue what he is in for when he finds Peter in Agnes' motel room.

Technical Aspects

Set: A typical, dingy motel room that will eventually need to be covered in bug catchers and tin foil.

Props: Crack pipe, chemistry set

Tech: Sound effects (air conditioner, helicopter), Lights (fire)

Makeup: Bloody makeup/special effects

Bug—continued

Budget

Uncontrolled:

| | |
|-----------|------------------------------------|
| Royalties | \$450.00 (\$75.00 per performance) |
| Scripts | \$75.00 (10 @ \$7.50) |

Sub-total #1 **\$525.00**

Controlled:

| | |
|----------------|----------|
| Set | \$300.00 |
| Props | \$150.00 |
| Costumes | \$ 75.00 |
| Special Makeup | |
| /Hair | \$350.00 |
| Tech | \$50.00 |
| Other | \$200.00 |

Sub-total #2 **\$1,125.00**

Grand Total **\$1,650.00**

In-depth Description

Set in a seedy Oklahoma City motel room, the play centers on the meeting between Agnes, a divorced waitress and Peter, a soft-spoken Gulf War drifter introduced to her by her lesbian friend, R.C. Agnes stays at a motel in hopes of avoiding her physically abusive ex-husband, Jerry, who was just released from prison. At first, she lets Peter sleep platonically on her floor, but not long after she promotes him to the bed. Matters become more complicated as Jerry eagerly returns to the woman he loves to beat her up, expecting to resume their relationship. On top of that, there's a hidden bug infestation problem that had both Agnes and Peter dealing with scathing welts and festering sores – which has Peter believing this is the result of experiments conducted on him during his stay at an army hospital. Their fears soon escalate to paranoia, conspiracy theories and twisted psychological motives.

Additional Information

This is an extremely intimate show, which makes the theatre the perfect venue. The subject matter is dark and moody, with hints of humor sprinkled throughout. My approach will give Barley Sheaf a show unlike what people would expect to see . . . something strange, yet relatable with a realism that's shocking. I want to direct the show because it's a thrilling drama that will keep the audience guessing where things will go at the end of every scene and introduce them to layered and mysterious characters whose lives will put our audience members on the edge of their seats. I don't think many people know of the play (or the film version), which will give me much more freedom to explore the details of the characters. I want people to leave Barley Sheaf feeling like they need to talk about it because what they just saw was so out of the ordinary from any other show they have seen, but not feeling cheated in the slightest. This would be a great show for Barley Sheaf (in terms of marketing, it's the perfect show to incorporate into the Halloween season), the stage is the perfect size to create the set design (a trashy motel room, which doesn't change), and it would give the membership something different. It's a character driven piece, and there is a character that everyone can relate to. Working with actors is one of my favorite aspects of directing, and bringing these characters to life with the talented pool of local actors BSP has to choose from would be an incredible experience. I work very well in a group setting, encourage and thrive off of input from other people, and need thriftiness in order to find success. *Bug* will be intense, disturbing, darkly funny and a great ride for all that attend.

Death Defying Acts

Summary

Type of play: Comedy, Drama

Authors: David Mamet, Elaine May, and Woody Allen

Rights controlled by: Samuel French

Rating: PG13 (Adult themes and language [could be toned down to some extent]. The Mamet one-act is barely a PG; the language is only an issue in the other two.)

Desired slots:

- September
- October/November
- March
- April/May
- June

Production Staff:

Director: Glen Eric Reed

Producer: Carolyn Salerno

Cast Requirements:

Women: 3–7, 20–40+

Men: 4–8, 20–50+

Estimated number of performances: 6

Description

Death Defying Acts is a collection of three one-act comedies, each laughing in the face of death in literal or figurative terms. The authors are all multi-award-winning powerhouses. David Mamet gives us “An Interview,” which presents a meticulous Attendant to the gates of Hell interviewing a lawyer of questionable ethics. Elaine May presents “Hotline,” where an anxious suicide counselor is hung up on by a wickedly sarcastic suicidal woman . . . on his first night on the job. Finally, Woody Allen provides “Central Park West,” in which a psychiatrist drunkenly confronts her best friend, who she has just discovered is having an affair with her husband.

Major Characters

- **"An Interview"** (full cast)
 - The Attorney—A lawyer of questionable ethics
 - The Attendant—An by-the-book attendant at the gates of Hell
- **"Hotline"** (major characters only; has several supporting)
 - Ken—A suicide counselor on his first shift
 - Dorothy—A suicidal, down-on-her-luck prostitute, wickedly sarcastic
- **"Central Park West"** (full cast)
 - Carol — A successful psychiatrist
 - Phyllis — Her best friend
 - Howard — Phyllis's husband, an unsuccessful writer
 - Sam — Carol's husband, a philandering lawyer

Technical Aspects

Set: Multiple sets, but can be done with little difficulty

Death Defying Acts—continued

Budget

Uncontrolled:

| | |
|-----------|------------------------------------|
| Royalties | \$450.00 (\$75.00 per performance) |
| Scripts | \$90.00 (12 @ \$7.50) |

Sub-total #1 **\$540.00**

Controlled:

| | |
|-------------|----------|
| Set | \$400.00 |
| Props | \$250.00 |
| Costumes | \$150.00 |
| Makeup/Hair | \$50.00 |
| Tech | \$50.00 |
| Other | \$260.00 |

Sub-total #2 **\$1,160.00**

Grand Total **\$1,700.00**

In-depth Description

From Samuel French: This long-running Off Broadway hit features the work of three gifted playwrights. David Mamet's AN INTERVIEW is an oblique, mystifying interrogation. A sleazy lawyer is forced to answer difficult questions and to admit the truth about his life and career. The why and where of the interrogation provide a surprise ending to this brilliant twenty minute comedy. In HOTLINE by Elaine May, a neurotic woman with enough urban angst to fill a neighborhood calls a suicide crisis hotline late one night. The counselor who gets the call is overwhelmed - it is his first night on the job. This dark and desperate, wildly funny forty minute piece ends Act 1. A well to do psychiatrist has just discovered that her best friend is having an affair with her husband in Woody Allen's wildly comic second act, CENTRAL PARK WEST. She has invited the friend over for a confrontation after getting thoroughly soused. Meanwhile, the husband is about to run off with a college student. CENTRAL PARK WEST provides an hour of constant hilarity.

Additional Information

This is an evening of three one-act dark comedies, all dealing in some way with death ... and generally laughing in its face. It is at times poignant, hilarious, thought-provoking, and just downright silly. I have thought of using some of these in the One-Act Festival, but the full show is truly what I want to do. There's plenty of opportunity for cross-casting the one-acts, depending on turnout at auditions. It can be done with as few as 5 actors, or as many as 12. The roles offer a great variety of potential — from a walk-on delivery person that'd be great for a first-time actor to the sarcastic and manic Dorothy that'll be sure to challenge a seasoned actress. Great roles, hilarious moments, sure to be enjoyable for both actors and audience alike!

The Dinner Party

Summary

Type of play: Comedy

Author: Neil Simon

Rights controlled by: Samuel French, Inc.

Rating: PG13 (a few curse words, adult topics discussed, adult situations)

Desired slots:

- September
- October/November
- March
- April/May
- June

Production Staff:

Director: Christine Robinson

Producer: Kevin Robinson

Technical Director: Paul LoSacco

Consulting Producer: Carolyn Salerno

Costume Coordinator: Candace Upton

Cast Requirements:

Women: 3, 30–50

Men: 3, 30–50

Estimated number of performances: 6

Description

A mysterious invitation brings six divorcees together for dinner at a swank Parisian restaurant. In this humorous yet profound examination of marriage, the group speculates wildly about their conspicuously absent host, the apparent secrecy regarding the invitation, and the party's true purpose. Regarded by some as Simon's most personal and introspective comedy.

Major Characters

- Andre Bouville (M, 40–50)
Hard-nosed, well dressed businessman; an accomplished fashion entrepreneur with an imperious disdain for just about everything and everybody.
- Gabrielle Buonocelli (F, 40–50)
Somewhat manipulative femme fatale.
- Claude Pichon (M, 35–45)
Antique book salesman.
- Yvonne Fouchet (F, 30–45)
The twice-married/twice-divorced wife of the nebbishy Albert.
- Mariette Levieux (F, 30–45)
A stylish woman, we initially take her to be an old acquaintances of André's and quite pleased to remain as such. Only moments later do we discover that she and Claude were once bride and groom, but their marriage had withered in direct proportion to the flowering of Mariette's writing career. claustrophobic.
- Albert Donay (M, 35–45)
The nebbish who is not too bright. Married twice before; auto rentals/self-proclaimed artist.

Technical Aspects

Set: Double door entrance, another door on the side

Props: Some food

Tech: Standard lighting, not changing throughout show

Makeup: Day-to-day make-up

The Dinner Party—continued

Budget

Uncontrolled:

| | |
|-----------|-------------------------------------|
| Royalties | \$750.00 (\$125.00 per performance) |
| Scripts | \$67.50 (9 @ \$7.50) |

Sub-total #1 **\$817.50**

Controlled:

| | |
|-------------|----------|
| Set | \$400.00 |
| Props | \$200.00 |
| Costumes | \$100.00 |
| Makeup/Hair | \$50.00 |
| Tech | \$50.00 |
| Other | \$200.00 |

Sub-total #2 **\$1,000.00**

Grand Total **\$1,817.50**

In-depth Description

The Dinner Party takes place entirely in one setting: the private dining room of an upscale-ish French restaurant. The separated couples are each invited to dinner by a meddling mutual friend (also a divorcee), though no one has a clue their ex-spouse was also invited.

The Dinner Party is a very different kind of Neil Simon play. People tend to think of Neil Simon one way, but this is very different than anything else he's written. It's a new angle that combines reality and farce with much character conflict, a departure from Neil Simon's typical screwball comedies, including his 1965 hit, *The Odd Couple*. Each character goes through the process of self-discovery, while taking an outside look at their relationship. The themes of forgiveness and love give *The Dinner Party* an emotional depth not often found in Simon plays. In a New York Times interview in the fall of 2000, Neil Simon commented that with *The Dinner Party* (his 31st play), which had recently opened at the Music Box Theatre, Neil said he was trying to write a play very different from anything he had done before, and that he "had the concept of creating a farce up to a certain point, and then instead of continuing the farce, to make a turn to where it becomes quite serious. [He] wanted to break the concept that farces can never get real, even for a minute."

While *The Dinner Party* is close to a 'traditional' Neil Simon play (witty lines, several doors), in my opinion, it has a little more heart and a modern message to it. The world we live in today is covered with headlines and statuses of who is divorcing who. One of Neil Simon's characters asks two simple questions of each couple to really determine if divorce is the answer providing a very interesting way to look at a topic in so many of our lives and shows sometimes the answer is yes, sometimes it's no and sometimes there needs to be more time and/or questions.

The original Broadway cast boasted some big name actors, Henry Winkler (Albert), John Ritter (Claude), Len Cariou (Andre), Penny Fuller (Gabrielle) (nominated for a Tony as best actress featured role in a play), Veanne Cox (Yvonne), Jan Maxwell (Marianne). Directed by John Rando (who has also directed *Urinetown*, *The Wedding Singer*)

You can find an excerpt from the script here:

http://books.google.com/books?id=eGJCcPK6yhYC&printsec=frontcover&dq=The+dinner+party+by+neil+simon&source=bl&ots=mQogFCWqUJ&sig=VwBT440n8itcEp8SLgHYPoZ6r7M&hl=en&ei=RotATcHsM4rcgQe9kfS8Aw&sa=X&oi=book_result&ct=result&resnum=6&ved=0CEIQ6AEwBQ#v=onepage&q&f=false

The Dinner Party—continued

Additional Information

The Dinner Party is written as a one-act show. It had a running time of 1 hour and 40 minutes when it was on Broadway. I would be happy to find a good place to add an intermission or keep it as a one-act show depending on how a potential cast and the general membership feel it would be work for BSP. I am leaning more towards adding an intermission since as an audience member, 1 hour and 40 minutes can be a bit much to sit for.

I'm a huge fan of comedy but also love a touching story and so I was drawn to this story since it has both. I also feel that there are a lot of actors at BSP who can act both parts quite well! I'm also very excited that there is one set, no scene changes and no costume changes that will allow for a lot of concentration on the acting and character development. There will not be a large need for backstage space so we will be able to utilize more of the stage space and not need extensions or ramps, thus keeping more seats in the house for our audiences.

A note on the age ranges, each coupling should be two people of a similar ages and appear to be old enough to have been married long enough to establish their past relationship and jobs, although each of the couplings can be different ages since they are not from the same group of friends. Andre and Gabrielle should appear (at least slightly) older than the other two couples.

Grey Gardens

Summary

Type of play: Musical

Authors: Book by Doug Wright, music by Scott Frankel, lyrics by Michael Korie

Rights controlled by: Dramatists Play Publishing, Inc.

Rating: PG13 (Mature themes, some language, social drinking. No nudity, no violence, no drug use. The show isn't very shocking as far as themes and language go, but it isn't something that's going to entertain a 6-year-old.)

Desired slots:

- September
- October/November
- March
- April/May
- June

Production Staff:

Director: Michele Bolay

Producer: Kelley Stanford

Musical Director: Tina Stuber

Choreographer: Debbie Lieb

Costume Designers: Michele Bolay & Kelley Stanford

Set Designers: Wayne Grinwis & David Frantz

Cast Requirements:

Women: 3–4, 20–70

Men: 4, 20–65

Girls: 2, 8–12

Estimated number of performances: 8

Description

The hilarious and heartbreaking true story of “Big Edie” and “Little Edie” Bouvier Beale, the eccentric aunt and cousin of Jacqueline Kennedy Onassis, once bright names on the social register who became East Hampton’s most notorious recluses.

Major Characters

- **Woman 1, age 40–55:** Edith Bouvier Beale in Act One; *can* also play Edie Beale in Act Two; must be a very strong solo singer (legit mezzo) and actor, some basic movement
- **Woman 2, age 40–55:** Edie Beale in Act Two; must be a very strong solo singer (strong mezzo) and actor, some basic movement
- **Woman 3, age 20–30:** Edie Beale in Act One; Sister Marla and Ensemble in Act Two; must be a strong solo singer (classic soprano) and actor, dance a big plus
- **Woman 4, age 70ish:** Edith Bouvier Beale in Act Two; must be a strong actress and a decent solo character singer (easy alto range)
- **Girl 1, age 12:** Jackie Bouvier in Act One, Ensemble in Act Two; must be a strong singer and be able to act and move well
- **Girl 2, age 8:** Lee Bouvier in Act One, Ensemble in Act Two; must be a strong singer and be able to act and move well
- **Man 1, age 65ish:** Major Bouvier in Act One, Norman Vincent Peale and Ensemble in Act Two; must be a strong comic actor and a decent solo character singer (easy range)
- **Man 2, age 20–35:** Joe Kennedy, Jr. in Act One, *can* also play Jerry (non-singing) in Act Two; must be a strong singer (easy tenor range) and actor, dance a big plus
- **Man 3, age 35–50:** Gould in Act One, Ensemble in Act Two; must be a strong solo singer (light tenor) and actor
- **Man 4, age 35–50:** Brooks, Sr. in Act One, Brooks, Jr. in Act Two; must be a good ensemble singer and comic actor

Technical Aspects

Set: We'll need the extension and at least one ramp

Props: Some period-appropriate stuff (1941 and 1973) and . . . food . . .

Tech: Possibly a projector (can be borrowed)

Makeup: Maybe a wig or two, and some subtle aging makeup (if necessary) for Big Edie in Act Two and for The Major

Grey Gardens—continued

Budget

Uncontrolled:

| | |
|-------------------|---|
| Royalties | \$800.00 (\$100.00 per performance) |
| Music Rental: | \$400.00 (\$200 for the standard 8 weeks + \$200? for an extra 4) |
| Refundable | |
| Deposit: | \$200.00 |
| Scripts | \$0.00 (director will provide; DPS doesn't require that we buy any) |
| Shipping/Handling | \$15.81 |

Sub-total #1 **\$1,415.81**

Controlled:

| | |
|-------------|----------|
| Set | \$400.00 |
| Props | \$200.00 |
| Costumes | \$300.00 |
| Makeup/Hair | \$100.00 |
| Tech | \$100.00 |
| Other | \$150.00 |

Sub-total #2 **\$1,250.00**

Grand Total **\$2,665.81**

Additional Information

I want to direct this because the story is compelling, the characters are vivid and provide great acting opportunities for our members, the score is fantastic, and the show hasn't been done in the area. This is the kind of show I'd audition for in a heartbeat. And it's an ideal show for us, IMO: the cast size is manageable, but the powerful themes, lush, retro score, and creative design elements make it feel like a classic "big" musical. My biggest concern when considering this show was the set, but I think I have figured out ways to get around those concerns (with Wayne's and Dave's advice and help).

Press:

- "Best musical of the year...Broadway's most daring new musical...Grade: A" —*Entertainment Weekly*
- "The American musical is alive, kicking, and suddenly unexpectedly adventurous. This strangely haunting show could establish itself as a modern classic!" —*The London Telegraph*
- "To listen to GREY GARDENS is to bring to mind two phrases seldom linked nowadays: "Broadway musical" and "artistic integrity." The songs sustain a level of refined language and psychological detail as elevated as Sondheim's. The score is a meticulously fashioned piece of musical theater that gains in depth the more you listen to it . . . [A]n experience no passionate theatergoer should miss." —*NY Times*
- "Can a musical be hilarious and heartbreaking at the same time? GREY GARDENS can! Here's that shot in the arm for theater lovers who've been longing for something bold, haunting and hypnotic to get lost in...Doug Wright's book is nuanced and compassionate...the original score by Scott Frankel and Michael Korie has the power to live in your head long after you leave the theater...GREY GARDENS is more than a unique and unmissable musical: It's a gift." —*Rolling Stone*
- "The spellbinding account of American fallen royalty is as boldly odd, original, and beguiling as its subjects." —*Variety*

Harvey

Summary

Type of play: Comedy

Author: Mary Chase

Rights controlled by: Dramatists Play Publishing, Inc.

Rating: PG (some adult themes and language)

Desired slots:

- September
- October/November
- March
- April/May
- June

Production Staff:

Director: Katie Farnum

Producer: Stephanie Kupski

Technical Director: Allen Puy

Set Designer: Allen Puy

Consulting Director: Andrea Daniels

Cast Requirements:

Women: 6–7, 21–80

Men: 5–6, 21–80

Estimated number of performances: 6

Description

Elwood P. Dowd has a friend named Harvey who just happens to be an invisible six-and-a-half foot rabbit. In this well-known comedy, Elwood and Harvey move buoyantly through life even as Elwood's family tries to commit him.

Major Characters

- Myrtle Mae Simmons: Veta's daughter, she is looking for a place in society and a husband
- Veta Louise Simmons: Elwood's older sister, she is looking for normalcy
- Elwood P. Dowd: A pleasant, good-hearted man
- Miss Johnson: The maid for the Dowd/Simmons household
- Mrs. Ethel Chauvenet: Approximately 65, a society maven
- Ruth Kelly, R.N.: A kind nurse at the sanitarium
- Duane Wilson: Sanitarium strong arm
- Lyman Sanderson, M.D.: An arrogant doctor at the sanitarium
- William R. Chumley, M.D.: A well-respected doctor at the sanitarium who becomes enlightened by Elwood
- Betty Chumley: Dr. Chumley's wife and friendly to Elwood
- Judge Omar Gaffney: The Dowd/Simmons lawyer
- E.J. Lofgren: A cabbie, who has brought many people to the sanitarium

Technical Aspects

Set: Two interiors: The inside of a fancy house with one door and a sanitarium, with three doors

Props: A large portrait of a woman, two different period telephones, various period set pieces

Tech: A door that opens "on its own"

Makeup: Nothing out of the ordinary

Harvey—continued

Budget

Uncontrolled:

| | |
|-----------|------------------------------------|
| Royalties | \$450.00 (\$75.00 per performance) |
| Scripts | \$105.00 (14 @ \$7.50) |

Sub-total #1 **\$555.00**

Controlled:

| | |
|----------|----------|
| Set | \$800.00 |
| Props | \$200.00 |
| Costumes | \$200.00 |
| Tech | \$50.00 |

Sub-total #2 **\$1,250.00**

Grand Total **\$1,805.00**

In-depth Description

From Dramatists Play Service, Inc: "When Elwood P. Dowd starts to introduce his imaginary friend, Harvey, a six and a half foot rabbit, to guests at a society party, his sister, Veta, has seen as much of his eccentric behavior as she can tolerate. She decides to have him committed to a sanitarium to spare her daughter, Myrtle Mae, and their family from future embarrassment. Problems arise, however, when Veta herself is mistakenly assumed to be on the verge of lunacy when she explains to doctors that years of living with Elwood's hallucination have caused her to see Harvey also! The doctors commit Veta instead of Elwood, but when the truth comes out, the search is on for Elwood and his invisible companion. When he shows up at the sanitarium looking for his lost friend Harvey, it seems that the mild-mannered Elwood's delusion has had a strange influence on more than one of the doctors. Only at the end does Veta realize that maybe Harvey isn't so bad after all."

Additional Information

I have loved Harvey since I first saw the 1950 film and when I began to think of directing, this was the play I wanted to do. Elwood is a man who embodies truthfulness, kindness and he takes the time to really see people after he meets them. Perhaps this pleasantness is the reason Elwood can see Harvey. In this fast-paced time of texting, Facebook and cell phones, it may take someone like Elwood and his friend Harvey to remind us of how wonderful it is to be pleasant.

Due to the popularity of the film and for the material itself, I see it as a period piece, set in the late 40s or early 50s. However, I don't want it to be a replica of the film, either. I believe this will be a good fit for our building, our budget and our pool of talented actors. The only thing I'm worried about is finding an invisible six and a half foot rabbit.

I Love You, You're Perfect, Now Change

Summary

Type of play: Musical

Authors: Book/Lyrics by Joe DiPietro, music by Jimmy Roberts

Rights controlled by: The Rodgers & Hammerstein Organization

Rating: PG13 (Adult themes [a few bedroom scenes/sexual innuendos—no nudity but one scene with brief “intimate sounds”] and some adult language [but no “F-word”].)

Desired slots:

- September
- October/November
- March
- April/May
- June

Production Staff:

Director: Doug Schultz

Producer: Carolyn Salerno

Musical Director: Randi Carp

Choreographer: Rose-Marie Abi-Richa

Technical Director: TBD

Set Designer: Doug Schultz

Consulting Director: Christine Robinson

Cast Requirements:

Women: 2–4, 20s–40s

Men: 2–4, 20s–40s

Estimated number of performances: 8

Description

This celebration of the mating game takes on the truths and myths behind that contemporary conundrum known as "the relationship." Act I explores the journey from dating and waiting to love and marriage, while Act II reveals the agonies and triumphs of in-laws and newborns, trips in the family car and pick-up techniques of the geriatric set. This hilarious revue pays tribute to those who have loved and lost, to those who have fallen on their face at the portal of romance, to those who have dared to ask, "Say, what are you doing Saturday night?"

Major Characters

There are no recurring characters in this show. Rather, the show consists of almost 20 distinct scenes (connected by the overarching theme of the progression of love and relationships), each with new characters. The ensemble cast portrays the various characters in each of these scenes through various costume and make-up changes.

Technical Aspects

Props: 4 swivel/office chairs will be used in unison by the characters to suggest a family car

Makeup: Some “aging” effects

I Love You, You're Perfect, Now Change—continued

Budget

Uncontrolled:

| | |
|--|--|
| Royalties | \$1,200.00 (\$150.00 per performance) |
| Refundable Deposit | \$400.00 |
| Scripts/ Music Rental | \$275.00 |
| Additional five-weeks rental fee | \$250.00 (This rental fee only allows for 8 weeks of rehearsal and 2 weeks of performances.) |

Sub-total #1 **\$2,125.00**

Controlled:

| | |
|-------------|----------|
| Set | \$550.00 |
| Props | \$100.00 |
| Costumes | \$100.00 |
| Makeup/Hair | \$50.00 |
| Tech | \$50.00 |
| Other | \$400.00 |

Sub-total #2 **\$1,250.00**

Grand Total **\$3,375.00**

In-depth Description

The show's tagline is: "Everything you have ever secretly thought about dating, romance, marriage, lovers, husbands, wives, and in-laws, but were afraid to admit." *I Love You, You're Perfect, Now Change* is presented as a series of vignettes, which are all connected by the central theme of love and relationships. In general, each scene stands independent of the others (in terms of characters, plot, etc.), but progress in a fashion designed to suggest an overall arc to relationships throughout the course of one's life. Thus, Act One begins with a scene of the inevitable awkward first date ("A Stud and a Babe"), and continues with several other "dating" vignettes, including scenes that contrast men and women's approach to dating ("Single Man Drought," "Cause I'm a Guy"), meeting your partner's parents ("Hey There, Single Guy/Gal"), and ends with a wedding; Act Two then begins with the honeymoon and includes scenes of having children ("The Marriage Tango"), taking family trips ("On the Highway of Love"), and growing old together ("Shouldn't I Be Less in Love With You?"). Despite the large number of characters in the show, it is typically done with a relatively small cast. For example, the original off-Broadway production had a cast of two men and two women. I would be looking for an equal number of men and women (between 2 and 4 each), for a total cast size of 4 to 8. The actors would have to be able to portray both young and old couples, which would be achieved through make-up and costumes.

I Love You, You're Perfect, Now Change—continued

Additional Information

I want to direct this show because the topic is something we all can relate to – relationships. Straight or gay, young or “seasoned,” we all know the ups and downs of playing “the mating game,” so I think actors and audience alike will be able to easily identify with the show and find it truly entertaining. I believe this will make the show fun for the cast and crew to be involved with, as well make it an audience-pleaser. It ran Off-Broadway for almost 12 years (the second-longest running Off-Broadway show of all time), which I think is a testament to how engaging the material is and how popular the show is with audiences.

The focus of the show should be on the characters and the acting, so I envision the set to be fairly simple. It will be a unit set with a group of circular platforms on one side and one larger platform on the other (which can be covered with a few blankets and pillows to double as a bed for those scenes which take place in a bedroom). We will also need a few flats to create an entrance/exit. Aside from that, we will require two tables and a few chairs which will be utilized in several scenes. For props, we will mostly need a few small things, most of which we already own (a phone, a flower vase, plates and silverware, etc.). Costumes and make-up will also not require a large budget. Although there will be several costume changes, most of the costumes will consist of “everyday” items that most people have in their closets – suits, dresses/skirts, jeans, t-shirts, etc.

This show has an ensemble cast, so most of the musical numbers are duets or group songs. However, within these numbers are innumerable solo opportunities, so each actor and actress in the cast would have several chances to be featured. Because of the volume of music (22 tracks), I would like to purchase a rehearsal tool available for the show called AccompanEase. The description from the product’s website is: “AccompanEase gives cast members, directors, choreographers, music directors (anyone who needs to rehearse) on demand access to the full piano/vocal accompaniment of your musical. Just about anything you can imagine a piano coach doing to teach a musical number can be done with AccompanEase: isolate parts, mute them entirely, bring them up or down in volume, speed up, slow down, transpose, vamp and much, much more. Best of all, everyone involved with the show can use it on his or her own computer. So any number of AccompanEase rehearsals can happen simultaneously at any given time: in the rehearsal studio, in the classroom, at home, - anywhere there's a computer.” This product would allow actors/actresses to listen to their parts and practice anytime and anywhere. It would allow for more efficient use of rehearsal time after the music has been initially learned, if we need to run scenes and the musical director cannot be there. We would not need to sing along with the show’s soundtrack, but could use the real accompaniment and vocal parts. AccompanEase provides the piano accompaniments as well as every vocal line for the entire show, including all songs, interludes, overtures, play-offs, etc., and it is compatible with both Windows and Mac computers. Anytime someone has a question about their vocal part, they could use the computer and practice, rather than waiting for the next music rehearsal. It would cost \$300 (worked into the “Other” portion of the budget). It is a software rental, so we would have access to it up until the last performance date of the show. I would envision using this as a tool that actors could use on their own time to rehearse, as well as a tool we could use for rehearsals during the middle stage of the rehearsal process - after the music has initially been learned with the musical director when we are primarily “running scenes” and adding blocking/choreography to the music, but before we begin actually running the full show.

Leader of the Pack

Summary

Type of play: Musical

Authors: Music & lyrics by Ellie Greenwich and Friends,
book by Anne Beatts

Rights controlled by: Samuel French

Rating: G (The kids may not understand it, but there's
nothing offensive.)

Desired slots:

- September
- October/November
- March
- April/May
- June

Production Staff:

Director: Ron Quirk

Producer: Carolyn Salerno

Musical Director: Randi Carp

Choreographer: Emily Lucas

Technical Director: Not known at this time

Set Designer: Wayne Grinwis

Cast Requirements:

Women: 3, 18–50

Men: 2, 18–50

Featured dancers and ensemble: 20 people

Estimated number of performances: 8

Description

This hit Broadway juke-box musical retrospective celebrates the life and times of Ellie Greenwich, whose doo wop sounds skyrocketed to the top of the sixties charts. The story of Ellie's rise to fame and fortune is punctuated with the virtual Hit Parade of her music: "Chapel of Love," "Da Doo Ron Ron," "Be My Baby," "Hanky Panky," "Doo Wah Diddy," "And Then He Kissed Me" and, of course, the title song.

Major Characters

Ellie Greenwich, her husband Jeff Barry, record producer Gus Sharkey (aka Phil Spector), Darlene Love
Also need one featured female singer.

Technical Aspects

Set: Very abstract—single set with set pieces moved on and off

Props: Nothing out of the ordinary

Tech: Would love to mic the singers so we can rock the house

Makeup: Nothing out of the ordinary

Leader of the Pack—continued

Budget

Uncontrolled:

| | |
|--------------|------------|
| Royalties | \$1,350.00 |
| Music Rental | \$600.00 |
| Refundable | |
| Deposit | \$400.00 |
| Shipping: | 30.00 |

Sub-total #1 **\$2,380.00**

Controlled:

| | |
|-------------|----------|
| Set | \$300.00 |
| Props | \$150.00 |
| Costumes | \$200.00 |
| Makeup/Hair | \$100.00 |
| Tech | \$300.00 |
| Other | \$200.00 |

Sub-total #2 **\$1,250.00**

Grand Total **\$3,630.00**

Leader of the Pack—continued

In-depth Description

Act 1

Darlene Love, serving as a narrator, welcomes us to the 1980s and the still-present popularity of songs from the 1960s (“Be My Baby”). Darlene then takes us back to a simpler time, the 1960s, and the music of that period as well (“Wait ‘til My Bobby Gets Home”). Enter Ellie Greenwich, a teenage girl living in Levittown, New York. She dreams of her own musical success, but is sidelined by her mother who wishes for her to pursue a degree in education. (“A . . . My Name Is Ellie”). In Ellie’s spare time, she formed a trio with her two best friends, Shelley and Mickey, called the Jivettes. The Jivettes are given a chance to record a single at the Brill Building, which they believe could be their big break. (“Jivette Boogie Beat”) Fast forward a few years later where Ellie, now finished with school, attempts to get job writing at the Brill Building. There she meets a fellow writer, Jeff Barry, and Gus Sharkey, a music producer (in the vein of Phil Spector). Despite skepticism from Gus, Ellie writes and records her first hit single. (“Why Do Lovers Break Each Other’s Hearts?”) At an office party celebrating her hit single, Ellie and Jeff meet again and begin flirting with each other. (“Today I Met The Boy I’m Gonna Marry”) The office party culminates into a huge dance party, with each side singing about the opposite sex (“I Wanna Love Him So Bad/Do Wah Diddy”). Ellie and her friends reflect on Ellie’s first date with Jeff and what their future holds. (“And Then He Kissed Me”) On their second date, Ellie believes she and Jeff are going all the way, but Jeff’s intention was only to co-write music with her. (“Hanky Panky”)

Jeff and Ellie get engaged despite objections, (“Not Too Young To Get Married”) and they elope a few months later. (“Chapel Of Love”). Jeff and Ellie are now romantically involved as well as professionally, and they are an unstoppable team of songwriters. They continue to crank out hit songs for Darlene Love, The Crystals, The Shangri-Las, and Connie Francis, with much success. (“Songwriting Medley”) and produce a new song for The Ronettes that nets the pair much acclaim. (“Baby, I Love You”). Jeff and Ellie are enjoying their newfound fame and wealth, but things begin to take a rocky turn when Jeff begins to venture off and working solo and not with Ellie, and tensions rise between the two. (“Leader Of The Pack”)

Act 2

Jeff and Ellie are in the midst of receiving numerous awards for their work, but it has become obvious their marriage is on the rocks. Jeff wishes to settle down while they are at the top and start a family, while Ellie wishes to continue working. This culminates into Jeff breaking off the marriage since he and Ellie want different things. (“Look Of Love”) Ellie, still in love with Jeff and heartbroken over the separation, refuses to let anybody know that the marriage dissolved. (“Christmas (Baby, Please Come Home)”). A few years have passed and Ellie is still writing music. She happens upon Jeff in the Brill Building one day when he arrives from Los Angeles on business. Ellie candidly admits how she misses him and wants to reconcile. However, Jeff is already engaged and settled in Los Angeles, much to Ellie’s shock. (“I Can Hear Music”) Not being able to cope with her personal tragedies, Ellie spirals into a nervous breakdown. (“Rock Of Rages”) After a brief flash-forward into the 1980s, we see a renewed adult Ellie Greenwich who is in control of her life. (“Keep It Confidential”) As she teaches a master class, she reflects back on some of her most famous work. (“Da Doo Ron Ron”) However, she is also reminded of her former life and husband when telling about another one of her works. (“What A Guy”) Ellie realizes that she and Jeff’s issues are a thing of the past and that her life is more successful than ever before. (“Maybe I Know”) Ellie reunites with her equally-successful friends, Darlene Love and Annie Golden, and gives Darlene a chance to sing a song that was originally hers, but reassigned to Tina Turner. (“River Deep, Mountain High”). After reflecting on the life and times of their friendship, Ellie realizes that, through triumph and turmoil, she did make it in the end. (“We’re Gonna Make It After All”)

Li'l Abner

Summary

Type of play: Musical

Authors: Book by Norman Panama & Melvin Frank, based on characters created by Al Capp, lyrics by Johnny Mercer, music by Gene dePaul

Rights controlled by: Tams-Witmark

Rating: PG (Small children will not "get" the political humor and some themes are ever-so-slightly risqué.)

Desired slots:

- September
- October/November
- March
- April/May
- June

Production Staff:

Director: Stevie Tagye

Producer: Rick Dowdall

Musical Director: Tina Stuber

Choreographer: Debbie Lieb

Cast Requirements:

Women: 20, 20s–70s

Men: 20, 20s–70s

Girls: 2–3, 8+

Boys: 2–3, 8+

Estimated number of performances: 8

Description

If you're looking for a fun-fulled, Foot-stompin' musical taken directly from the comics, then Li'l Abner is for you. It's pure entertainment; a side-splitting extravaganza for all. The show is laced with gentle satire, rib tickling humor, and a host of brash, catchy tunes.

Major Characters

I will list some names, but there are many, many parts. Li'l Abner, Daisy Mae, Mammy and Pappy Yokum, Marryin' Sam, General Bullmoose, Appassionata vonClimax, Earthquake McGoon, Jack S Phogbound, Moonbeam McSwine, Available Jones, Evil-Eye Fleagle, Stupefyin' Jones, etc., etc.

Technical Aspects

Set: Many different scenes in different settings that will require a lot of creative set work

Props: Statue of Jubilation T Cornpone

Tech: Flashpots for Kickapoo Joy Juice, special effect for Evil-Eye Fleagle's whammy

Li'l Abner—continued

Budget

Uncontrolled:

| | |
|--------------|------------|
| Royalties | \$1,615.00 |
| Music Rental | \$250.00 |
| Refundable | |
| Deposit | \$200.00 |

Sub-total #1 **\$2,065.00**

Controlled:

| | |
|-------------|----------|
| Set | \$500.00 |
| Props | \$50.00 |
| Costumes | \$300.00 |
| Makeup/Hair | \$200.00 |
| Tech | \$200.00 |

Sub-total #2 **\$1,250.00**

Grand Total **\$3,315.00**

Additional Information

I have done this show before at Barley Sheaf with a very large cast and everyone involved seemed to enjoy themselves. This show has the virtue of having a LOT of featured parts which will keep all those involved very busy. The political humor never gets old—which should give us all something to think about. The music is very varied, but user-friendly. Abner is a well-known musical that is not overdone in Community Theater.

A Piece of My Heart

Summary

Type of play: Drama

Author: Shirley Lauro

Rights controlled by: Samuel French

Rating: R (Adult situations, discussions about the horrors of war)

Desired slots:

- September
- October/November
- March
- April/May
- June

Production Staff:

Director: Cindy Schneider

Producer: Karen Barnett

Assistant Director: Kelley Stanford

Technical Director: Wayne Grinwis

Set Designer: Wayne Grinwis

Cast Requirements:

Women: 6, 25–45

Men: 1, 25–45

Estimated number of performances: 6

Description

This is a powerful, true drama of six women who went to Vietnam—five nurses and a country western singer booked by an unscrupulous agent to entertain the troops. The play portrays each young woman before, during, and after her tour in the war-torn jungle and ends as each leaves a personal token at The Wall in Washington.

Major Characters

Ensemble cast of six women serving in Vietnam—three nurses, a Red Cross worker, a USO entertainer, and an intelligence officer, and a man who plays various characters, soldiers, etc. Each explores how they get to Vietnam, their struggles, how they cope, their relationships and more. “Man” needs to play numerous characters.

Technical Aspects

Set: One set, minimalist, platforms, for levels, curtains or flats

Props: Minimal, nothing difficult to find

Tech: Area lighting

Makeup: Very little

A Piece of My Heart—continued

Budget

Uncontrolled:

| | |
|-----------|------------------------------------|
| Royalties | \$450.00 (\$75.00 per performance) |
| Scripts | \$75.00 (10 @ \$7.50) |

Sub-total #1 **\$525.00**

Controlled:

| | |
|----------|--|
| Set | \$200.00 |
| Props | \$50.00 |
| Costumes | \$50.00 |
| Tech | \$100.00 |
| Other | \$50.00 (possibly to obtain appropriate music to accompany play) |

Sub-total #2 **\$450.00**

Grand Total **\$975.00**

In-depth Description

The play is presented in two acts, the first revolving around the team of young female nurses sent to Vietnam (none with a true idea of what they were facing) and their experiences there. The second act deals with the aftermath . . . coming home feeling like heroes and being greeted with the same disdain that Americans had for the troops when they arrived. It's a very unique perspective, the often unheard story of women and what they went through during such a tumultuous time in our history.

Additional Information

This is an outstanding piece of work based and an amazing opportunity for both our actors and our audiences. The members of the ensemble cast deliver monologues as well as interact with other characters throughout the play. It captures the soul and turmoil of the Vietnam era, the dedication of our soldiers and the oft forgotten medical personnel who served there.

The set is very simple and perfect for our stage and expenses are minimal, making it a good choice for Barley Sheaf.

Reviews:

- "A PIECE OF MY HEART, is a catharsis as well as a coup de theatre . . . There have been a number of plays dealing with Vietnam...but none with the direct, emotional impact of Ms. Lauro's work . . . (she) has turned first hand impressions into a disturbing drama that evokes empathy for survivors as victims." —*The New York Times*
- "Vietnam drama sparks . . . Surprised audiences . . . brought them to tears with sobs filling the auditorium and a standing ovation at the finish . . . drawing on the experiences of women in the Vietnam War, Shirley Lauro's A PIECE OF MY HEART found solid dramatic context on the stage. . . ." —*Variety*