

## **Dramaturgy in the United States**

### **1. Definition**

As theatre artists, dramaturgs collaborate with a core artistic team, often well before the start of rehearsals, on a play or project, which in many instances they have advocated for, re-discovered, commissioned or helped develop. Among other contributions, dramaturgs bring literary, historical, and analytical knowledge to the task of understanding and interpreting new or classical plays in terms of storytelling, style, pacing, and theatrical effectiveness. The art of dramaturgy has been employed not only by dramaturgs but also by playwrights, directors, and theatrical ensembles from the origins of drama to the present.

Working on the production of new plays and on the interpretation of classical or long-established texts are two central arenas of dramaturgical work in both theater and opera. Dramaturgs also bring their skills to non-text-based mediums including dance and interdisciplinary performance. (For more information on these forms, see Section Three: Dramaturgy in Dance, Music and Performance.) Dramaturgy for operas, musicals, and alternative music-theater events often encompasses a different but related set of tasks, given the inherent non-naturalistic nature of telling stories through music. This field of dramaturgy will eventually warrant a separate page.

In rehearsals of classical or previously produced plays, the dramaturg's contribution may include sharing the sources of the text, bringing information on the playwright and the world depicted in the piece to collaborators, and researching the original production of a classic along with notable later interpretations. They shed light on the historical context, ideas, and references in the world of the play, all of which may prove helpful to performers, directors, designers, and other collaborators. While contributing to a production, the dramaturg may actively collaborate inside and outside the rehearsal room, helping to shape, with the playwright and the director, many aspects of the play's interpretation. Often background information proves useful for marketing and publicity teams, as well as educational programs. This process continues into previews and may extend to sharing the information in appropriate ways with interested audience members, from program notes to audience outreach initiatives to panel discussions.

When working on productions of new plays, dramaturgs may be involved in the process of commissioning a play or selecting a director. They may support workshops in which the piece is developed and revised, including discussions regarding changes made to the piece before and during rehearsals. The dramaturg will continue to have input and involvement as the piece moves towards production, moving towards previews and opening night.

In addition to production dramaturgy on new and established texts, dramaturgs often engage in a range of related tasks including literary management, season planning, casting, marketing, and audience development. The role of a theatre's literary manager may be nearly identical to that of a dramaturg or significantly different, depending on how the position is defined.

One salient characteristic within the field of dramaturgy over the last fifty years has been a lively discussion of how best to define a [term](#) unfamiliar to most theatre artists in the United States prior to the 1970s. Differences in usage have complicated the situation. In Spanish and French a *dramaturg* is a playwright. In English to study a play's *dramaturgy* is to explore its dramatic structure: its parts, their meaning, and how they work together. More recently, the word *dramaturg* has referred to a member of the production team.

The literature on dramaturgy and the dramaturg, much of it devoted to this discussion, is extensive. Beginning in the mid-1980s, the service organization, [Literary Managers and Dramaturgs of the Americas \(LMDA\)](#) published essays, articles, and interviews on dramaturgy in the [LMDA Review](#). From the early 1990s to the present, LMDA has maintained a comprehensive [Dramaturgy Bibliography](#), available to members and non-members of the organization. Foundational publications include two issues of *Yale Theater* (Volume 10.1, 1978; Volume 17.3, 1986), essentially the first textbooks in the field.<sup>1</sup> Other early writings that provided multiple perspectives on the discipline were *The Production Notebooks, Volume 1 and 2* (1996, 2001)<sup>2</sup> and *Dramaturgy in American Theater: A Source Book* (1997).<sup>3</sup> Since the time of these publications, a tidal wave of books, special editions of periodicals, essays, articles, and, more recently, digital platforms have charted the growth of dramaturgical practices not only in the United States but around the world.

The goal of dramaturgy has been expansively defined by Michael Lupu, Senior Dramaturg of [The Guthrie Theater](#) for many years: "To limit the definition of dramaturgy to research and gathering of relevant background information is to leave out its true vitality and creativity. . . . Whether a barely audible yet persistent whisper or a vocally assertive and persuasive argument, dramaturgy does not emanate exclusively from one individual who qualifies as a dramaturg. Rather, it forms the underpinning of all intuitive

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<sup>1</sup>Joel Schechter, Ed., *Theater* 10.1 (1978); Mark Bly, Ed., *Theater* 17.3 (1986).

<sup>2</sup>Mark Bly, Ed., *The Production Notebooks*. Vol. I., Theatre Communications Group, 1996; Vol. II., Theatre Communications Group, 2001.

<sup>3</sup>Susan Jonas, Michael Lupu, Geoff Proehl, Eds., *Dramaturgy in American Theater: A Source Book*, Harcourt, 1997.

or deliberate choices, thoughts, debates, and nurtures the passionate search for artistic truth on stage."<sup>4</sup>

## **2. History of Dramaturgy**

### **2.1 Eighteenth Century**

Although theater has existed for thousands of years, the codification and naming of the artistic tasks of a theatrical enterprise evolved much later than the art form itself. Since theater began, only the professions of actor and playwright have had a name. Yet from the theater's origins, one or more persons directed plays, someone oversaw stage design and the backstage management of the actors. The titles of 'director' or 'stage manager' appear for the first time only in the nineteenth century, yet these jobs had been done for centuries. The position of dramaturg actually predates that of both stage director and stage manager; it appears for the first time in the eighteenth century in reference to [G.E. Lessing](#), the still-widely-produced-today German Enlightenment playwright, who was hired by the newly formed [Hamburg National Theatre](#) and in 1768 wrote [The Hamburg Dramaturgy](#) to recommend a new repertory for that theater and assess its practices.<sup>5</sup>

### **2.2 Nineteenth and Twentieth Century Europe until World War II**

During the nineteenth century, English actor/managers from [John Philip Kemble](#) to [Harley Granville-Barker](#) functioned as proto-dramaturgs, directing, producing, acting and often reinventing the classical repertory. Interpreting and adapting plays at times in amusing ways (Cordelia lives at the end of *King Lear*) to reflect the taste of the times.

In France [Jacques Copeau](#) and [Michel St. Denis](#) at their La Compagnie des Quinze in rural France introduced new collaborative methods based on innovative theater from Russia. These artists performed the role of dramaturg at times.

In German theater, dramaturgy was well established by the 1920s. At the [Volksbühne Theater](#) director [Max Reinhardt](#) worked in the 1920s with dramaturgs [Bertolt Brecht](#) and [Carl Zuckmayer](#). [Erwin Piscator](#) engaged [Felix Gasbarra](#) at his Piscator-Bühne. [Kurt Hirschfeld](#) became the dramaturg of the [Zurich Schauspielhaus](#) in 1933 and played a world-changing role there for many decades, giving refuge to German-Jewish actors fleeing Hitler, introducing today's modern German repertory of international plays in the only uncensored German-speaking theater in Europe from 1933-1945, discovering and

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<sup>4</sup> Michael Lupu, "There Is Clamor in the Air," *Dramaturgy in American Theater*, 114.

<sup>5</sup> G.E. Lessing, *The Hamburg Dramaturgy*, edited by Natalya Baldyga. Translated by Wendy Arons and Sarah Figal, Routledge, 2018.

producing two Swiss writers: [Friedrich Durrenmatt](#) and [Max Frisch](#).<sup>6</sup> In 1939, Franz Kafka's literary executor [Max Brod](#) fled to Palestine, where he settled in Tel Aviv and became the dramaturg for Habimah, later the Israeli national theatre, for the next 30 years.

### 2.3 Twentieth Century Post-War England

Three individuals, [Kenneth Tynan](#) and [Jan Kott](#), define the immediate post-war English theater landscape in this role, though neither used the title of dramaturg. Tynan worked with [Sir Laurence Olivier](#) at the newly formed [National Theatre](#) and recommended programming and artists to that institution. Kott and his book *Shakespeare our Contemporary* was the primary influence on the mid-1960's productions of [Peter Brook](#), most especially his 1962 production of *King Lear* and his 1970 production of [A Midsummer Night's Dream](#). [Charles Marowitz](#), an American who worked primarily in London, also collaborated with Brook, and wrote the [Charles Marowitz Lear Log Book](#) about their production. His reworking of ancient and classical plays, as well his putative discovery of a lost Greek satyr play, puts him firmly in the dramaturg tradition.

### 2.4 Proto-Dramaturgs in the U.S.: 1900 to World War II

Although the first group of American theater practitioners to use the titles of Literary Manager or Dramaturg appeared in the 1970s when the not-for-profit theaters were established across the U.S., there were a number of important American theater artists who preceded them performing different aspects of this role. Many were directors, critics, theoreticians, and producers (who throughout history have always offered dramaturgical advice), but the artists listed below moved distinctly into the dramaturgical arena as well. They are listed here for historical reference.

[John Corbin](#) was America's first literary manager, working under that title from 1908-1910 at the New Theatre on Central Park West. The business manager of the theater was [Lee Shubert](#).

During the 1920's [Francis Ferguson](#), the theater theoretician and critic, following G.E. Lessing's model, initiated a discussion about what might constitute an ideal theater repertory in the United States. In his 1928 "Letter to the Administration of the American Laboratory Theatre," Ferguson, play-reader of that theater, urged [Richard Boleslavsky](#), [Maria Ouspenskaya](#), and their colleagues, working in the shadow of the [Moscow Art Theatre](#), to abandon the romantic tradition of art for art's sake and [Edward Gordon](#)

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<sup>6</sup> Wendy Arons, "Kurt Hirschfeld and the Visionary Internationalism of the Schauspielhaus Zürich." *Theatre Survey* 60.3 (September 2019): 385-413.

[Craig](#)'s theater of pure form and acknowledge that the contemporary dramatist should rule the theater.

[Eva Le Gallienne](#), the actor/director/producer and pioneer who founded the [Civic Repertory Theatre](#) in New York City, acted as her own literary manager/dramaturg. She introduced American audiences to Chekhov and Ibsen, premiered new American work such as [Susan Glaspell](#)'s Pulitzer Prize-winning [Alison's House](#) (1930), and adapted Lewis Carroll's *Alice in Wonderland* (1932).<sup>7</sup>

[Hallie Flanagan](#), director of the [Federal Theatre Project](#) (1935-39) worked nation-wide in a proto-dramaturgical capacity, leading a new, government-sponsored [WPA](#) initiative both in cities and in the American countryside to create theater events of all kinds about local history and citizens' concerns during the [Great Depression](#), as well as encouraging original, site-specific methods of production.

[Harold Clurman](#) was a co-founder and inspirational coordinator of the [Group Theatre](#), in the 1930s. Included in his work was the Group's play selection and direction, as well as lengthy lectures to its fabled acting company about each play at the start of rehearsals.<sup>8</sup>

[Hedgerow Theater](#)<sup>9</sup> emerged from the Arts and Crafts movement in the 1930s in rural Pennsylvania and developed plays in a collective manner - Langston Hughes was a writer in residence there. Founded by Jasper Deeter and several others who broke off from the Provincetown Playhouse, Hedgerow maintained a lively relationship with the Abbey Theatre and with George Bernard Shaw.

[John Gassner](#) served in dramaturgical capacities as play reader, editor, and head of the play department for the [Theatre Guild](#) (1929-1944), where he co-directed the Bureau of New Plays (1938-1944) which gave early sponsorship to [Tennessee Williams](#) and [Arthur Miller](#), among other playwrights.

Director-producer [Margo Jones](#) pioneered the American resident theatre movement in Dallas, Texas at her Theater 47. Acting as her own literary manager/dramaturg, Jones directed, fostered and produced, in an innovative in-the-round setting, the work of many important new American playwrights, including [Tennessee Williams](#) (*Summer and*

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<sup>7</sup> Sheehy, Helen. *Eva Le Gallienne*. New York: Knopf, 1996.

<sup>8</sup> Clurman, Harold. *The Fervent Years: The Group Theatre and The Thirties* (Boston: Da Capo Press, 1983)

<sup>9</sup> Witham, Barry. *A Sustainable Theatre: Jasper Deeter at Hedgerow: Studies in Theatre and Performance History*. New York: Palgrave Macmillan, 2013.

*Smoke*), [Horton Foote](#), [William Inge](#) (*Dark at the Top of the Stairs*), and [Jerome Lawrence](#) and [Robert E Lee](#) (*Inherit the Wind*).<sup>10</sup>

## 2.5 World War IIs to 1975

Arthur Ballet's [Office of Advanced Drama Research](#), based at his home at the University of Minnesota in the 1960s, allowed him to become the dramaturg of the entire nation as the first grants from the [Ford Foundation Program in the Humanities and the Arts](#) established regional theaters across this country.<sup>11</sup>

At [Joe Chaikin](#)'s experimental Open Theater in the 1960s and 70s, Mira Rafalowicz served as a dramaturg, and critics Richard Gilman and Gordon Rogoff were advisors on new work.

[Audrey Wood](#) was employed as a theatrical agent for many decades after WWII and advised and advocated for new American playwrights, including [William Inge](#), [Robert Anderson](#), and [Arthur Kopit](#).

## 2.6 U.S. Dramaturgs: 1975-2000

In the early 1960's, the newly inaugurated [Ford Foundation Grants in the Arts and Humanities](#) funded the creation of twenty-six new regional theaters, as well as the national service organization [TCG: Theatre Communications Group](#). The [National Endowment for the Arts](#) was established soon after. When these new institutions opened in the late 1960s and began to search for staff, instead of focusing on classical plays, these and other existing theaters embraced a diverse new American playwriting movement that had begun to flourish independently at this time.

The administrators of these theaters, as well as those in summer new play development theaters such as [The Eugene O'Neill Theater Center](#), [Sundance Institute Theater Program](#), [New Harmony Project](#), [Ojai Playwrights Conference](#), [Ground Floor](#), [Space on Ryder Farm](#) and [Purple Rose Theatre Company](#) began to include literary staffs in their work.

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<sup>10</sup> Sheehy, Helen. Margo. *The Life and Theatre of Margo Jones*. Dallas: SMU Press, 1989.

<sup>11</sup> Arthur Ballet, "Fifteen Years of Reading New Plays: Reflection on the Closing of the Office for Advanced Drama Research." *Theater* 9.2 (1978).

### **3. Dramaturgy Credits**

#### **3.1 Staff Dramaturgs and Literary Managers in U.S. theaters: 1975- 2000**

Victoria Abrash - Second Stage Theater

Arthur Ballet - Guthrie Theatre

Michael Bigelow Dixon - Actors Theater of Louisville, The Guthrie Theater

Walter Bilderback - La Jolla Playhouse, Baltimore Center Stage, The Alliance Theater

Andre Bishop- Playwrights Horizons

Robert Blacker - La Jolla Playhouse

Mark Bly - Guthrie Theater, Seattle Repertory, Arena Stage

Susan Booth - Goodman Theatre

Chris Burney - Second Stage

Faedra Chatard Carpenter- Crossroads Theatre

Steve Carter- Negro Ensemble Company

Anne Cattaneo - Phoenix Theater, Second Stage, Lincoln Center Theater

Linda Chapman - NYTW

David Copelin - Phoenix Theater

Tom Creamer - Goodman Theatre

Rick Davis - Baltimore Center Stage

Lee Devin - People's Light and Theater Co.

John Dias - Hartford Stage, Public Theater

Michael Bigelow Dixon - Actors Theater of Louisville

Lue Douthit - Oregon Shakespeare Festival

Liz Engelman - Actor Theatre of Louisville, Intiman,, ACT Theatre, McCarter Theatre

Cori Ellison - New York City Opera

Martin Esslin - Magic Theater, O'Neill Theater Center

Nakissa Etemad - San Diego Repertory Theatre, San Jose Repertory Theatre

Oskar Eustis - Eureka Theater

Michael Feingold - Yale Repertory Theatre

Shirley Fishman - Public Theatre, La Jolla Playhouse

Norman Frisch - Cardiff Laboratory Theatre, Boston Shakespeare Company, The

Wooster Group, Los Angeles Festival

John Glore - Arena Stage, South Coast Rep

Stuart Hecht - Wisdom Bridge Theater

Lynne Holst - New York Shakespeare Festival  
Gitta Honegger - Yale Repertory Theater  
Mame Hunt - Berkeley Repertory Theater  
Mead Hunter - Audrey Skirball Kenis Theater, LA, Portland Center Stage  
Lenora Inez Brown - Syracuse Theater  
Pamela Faith Jackson - Crossroads Theatre  
Morgan Jenness - New York Shakespeare Festival  
Shelby Jiggetts - Crossroads Theater, Lincoln Center Theater and New York Shakespeare Festival  
Celise Kalke - Court Theatre, HERE, Classic Stage Company  
Tony Kelly - Berkeley Repertory Theatre  
Ben Krywosz - Nautilus Music Theater  
Douglas Langworthy - McCarter Theater, Oregon Shakespeare Festival  
[Jim Lewis](#) - Guthrie Theater, Second Stage Theater, INTAR  
Kate Loewald - Manhattan Theater Company  
Michael Lupu - Guthrie Theater  
James Magruder - La Jolla Playhouse, Baltimore Center Stage  
[Sydne Mahone](#) - Crossroads Theater  
Jonathan Marks - Yale Rep, American Repertory Theater  
Bonnie Marranta - American Place Theater  
B. Rodney Marriott - Circle Repertory Theater  
Charles McNulty - McCarter Theatre  
Richard Nelson - Guthrie Theater, Brooklyn Academy of Music  
Edith Oliver - O'Neill Theater Center  
Christian Parker - Manhattan Theatre Club  
Janice Paran - New Theatre of Brooklyn, McCarter Theatre  
Jerry Patch - South Coast Rep, Manhattan Theater Club  
[Richard Pettengill](#) - Court Theater, Goodman Theatre  
Mary Robinson - Hartford Stage  
Lloyd Rose - American Place Theater, Arena Stage  
Tim Sanford - Playwrights Horizons Theater  
Joel Schechter - American Place Theater, Yale Repertory Theater  
Marilyn Stasio - O'Neill Theater Center  
Milan Stitt - Circle Repertory Theater  
Christine Sumption - Seattle Repertory Theatre  
Lynn Thomson - New York Theater Workshop  
Russel Vandenbroucke - Mark Taper Forum  
Adam Versényi - PlayMakers Repertory Company

Michele Volansky - Actors Theatre of Louisville, Steppenwolf Theatre Company,  
Philadelphia Theatre Company  
Paul Walsh - Theatre de la Jeune Lune, American Conservatory Theater  
Marianne Weems - The Wooster Group

### **3.2 U.S. Productions Created with Dramaturg Involvement: 1975-2000 (listed by contract)**

#### **3.2.1 Opera: 1975-2000**

[\*Fire In The Future\*](#) (1987). Libretto by Joan Schenkar. Music by Chris Drobny. Directed by Ben Krywosz, The Minnesota Opera New Music-Theater Ensemble (later Nautilus); Ben Krywosz, dramaturg.

[\*Fly Away All\*](#) (1988). Libretto by Ted Shank. Music by Brenda Hutchinson. Directed by Ben Krywosz and Ted Shank, The Minnesota Opera New Music-Theater Ensemble (later Nautilus); Ben Krywosz, dramaturg.

[\*Pagan Babies\*](#) (1989) by Brighde Mullins. Music by Charles Goldbeck. Directed by Jorge Cacheiro, National Music Theatre Conference, Eugene O'Neill Theatre Center; Art Borreca, dramaturg.

[\*Snow Leopard\*](#) (1991). Libretto by Roger Nieboer. Music by William Harper. Directed by Ben Krywosz, The Minnesota Opera New Music-Theater Ensemble (later Nautilus); Ben Krywosz, dramaturg.

[\*Seven Sevens\*](#) (1993). Libretto by Judy McGuire. Music by Jan Vandervelde. Directed by Carolyn Goelzer, The New Music-Theater Ensemble (later Nautilus); Ben Krywosz, dramaturg.

[\*Dante's View\*](#) (1994). An anthology libretto and music by various composers and writers. Directed by Karen Coe Miller and Ben Krywosz, The New Music-Theater Ensemble (later Nautilus); Ben Krywosz, dramaturg.

*Burning Dreams* (1994). A jazz opera inspired by *Life is a Dream*. Music by Gina Leishman. Scene and libretto by Julie Hébert and Octavio Solis. Directed by Julie Hébert and Sam Woodhouse, San Diego Repertory Theatre; Nakissa Etemad, dramaturg.

[Les Enfants Terribles](#) (1995). From Jean Cocteau. Music by Philip Glass. Directed and choreographed by Susan Marshall, Zug Switzerland, Brooklyn Academy of Music, and tour; Jim Lewis, dramaturg.

[Hearts On Fire](#) (1995). Libretto by Laura Harrington. Music by Roger Ames. Directed by Ben Krywosz, The New Music-Theater Ensemble (later Nautilus); Ben Krywosz, dramaturg.

[Lamentations](#) (1996). Libretto by Paul Selig. Music by Kim Sherman. Directed by Ben Krywosz, The New Music-Theater Ensemble (later Nautilus); Ben Krywosz, dramaturg.

[The Great Gatsby](#) (1999) by F. Scott Fitzgerald. Music and lyrics by John Harbison. Directed by Mark Lamos, Metropolitan Opera; Anne Cattaneo, dramaturg.

### **3.2.2 Broadway: 1975-2000**

[Big River: The Adventures of Huckleberry Finn \(1985\)](#). Music and lyrics by Roger Miller. Book by William Hauptman. Directed by Des McAnuff, Eugene O'Neill Theatre, first production at La Jolla Playhouse; Robert Blacker, dramaturg.

[Execution of Justice](#) (1986) by Emily Mann. Directed by Emily Mann, Virginia Theater; Mark Bly, dramaturg.

[A Walk in the Woods](#) (1988) by Lee Blessing. Directed by Des McAnuff, Booth Theater; [Walter Bilderback](#), dramaturg.

[Dangerous Games \(1989\)](#) by Graciela Daniele and Jim Lewis. Directed by Graciela Daniele, Nederlander Theater; Jim Lewis dramaturg.

[The Grapes of Wrath \(1989\)](#). Based on the novel by John Steinbeck. Adapted by Frank Galati. Directed by Frank Galati, Broadway's Cort Theater, London's National Theater, La Jolla Playhouse presentation of a Steppenwolf Theater Company production, aired (1991) on PBS's *American Playhouse*; Robert Blacker, dramaturg.

[Mule Bone](#) (1991) by Langston Hughes and Zora Neale Hurston. Directed by Michael Shultz, Lincoln Center Theater at the Ethel Barrymore Theater; Anne Cattaneo, dramaturg.

[\*The Sisters Rosensweig\*](#) (1993) by Wendy Wasserstein. Directed by Dan Sullivan, the Ethel Barrymore Theater; Anne Cattaneo, dramaturg.

[\*The Who's Tommy\*](#) (1993). Composed and written by Pete Townshend. Adapted for stage by Pete Townshend and Des McAnuff. Directed by Des McAnuff, St. James Theatre, first production at [La Jolla Playhouse](#); Robert Blacker, dramaturg.

[\*Having Our Say\*](#) (1995) by Emily Mann. Directed by Emily Mann, Booth Theater; Janice Paran, dramaturg.

[\*Chronicle of a Death Foretold\*](#) (1995). Adapted from Garcia Marquez by Graciela Daniele and Jim Lewis. Directed by Graciela Daniele, Lincoln Center Theater at The Nederlander; Jim Lewis, dramaturg.

[\*Buried Child\*](#) (1996) by Sam Shepard. Directed by Gary Sinise, Brooks Atkinson Theatre; Michele Volansky, dramaturg.

[\*Rent\*](#) (1996). Music, lyrics, and book by Jonathan Larson. Directed by Michael Greif, Nederlander Theater; Lynn Thomson, dramaturg.

[\*The Night of the Iguana\*](#) (1996) by Tennessee Williams. Directed by Robert Falls, [Roundabout Theater Company](#); Richard Pettengill, dramaturg.

[\*Bring in da Noise, Bring in da Funk\*](#) (1996). Book by Reg E. Gaines. Music by Daryl Waters, Zane Mark and Ann Duquesnay. Lyrics by Reg E. Gaines, George C. Wolfe and Ann Duquesnay. Based on an idea by George C. Wolfe and Savion Glover. Directed by George C. Wolfe, Ambassador Theater; Shelby Jiggetts, dramaturg.

[\*On the Waterfront\*](#) (1996) by Budd Schulberg. Directed by Adrian Hall, Belasco Theater; Anne Cattaneo, dramaturg.

[\*One Flew Over the Cuckoo's Nest\*](#) (2001) by Dale Wasserman. Directed by Terry Kinney, Cort Theatre; Michele Volansky, dramaturg.

### **3.2.3 Off-Broadway: 1975-2000**

[\*Uncommon Women and Others\*](#) (1977) by Wendy Wasserstein. Directed by Steven Robman, Phoenix Theater [Phoenix Theatre \(New York City\) - Wikipedia](#); Anne Cattaneo, dramaturg.

[Meetings](#) (1978) by Mustapha Matura. Directed by Gerald Guittierrez, [Phoenix Theatre \(New York City\)](#) Anne Cattaneo, dramaturg.

[Beyond Therapy](#) (1981) by Christopher Durang. Directed by Jerry Zaks, [Phoenix Theatre New York City](#) Anne Cattaneo, dramaturg.

[A Midsummer Night's Dream](#) (1982) by William Shakespeare. Directed by James Lapine, [New York Shakespeare Festival](#), Delacorte Theater; Anne Cattaneo, dramaturg.

[Two Gentlemen of Verona](#) (1984) by William Shakespeare. Directed by Adrian Hall, [Shakespeare in the Park \(New York City\) - Wikipedia](#), Delacorte Theater; Anne Cattaneo, dramaturg.

[Orchards](#) (1985). Seven playwrights adapt stories by Anton Chekkov. Directed by Robert Falls, [The Acting Company](#) and national tour. Evening created by dramaturg Anne Cattaneo.

[1951](#) (1986). Company created. Directed by Anne Bogart, New York Theater Workshop [NYTW / Home](#); Anne Cattaneo, dramaturg.

[Life of Galileo](#) (1986) by Bertolt Brecht. Directed by Robert Falls, [Goodman Theatre](#); Anne Cattaneo, dramaturg.

[Parallel Lives: The Kathy and Mo Show](#) (1986) by Kathy Najimy and Mo Gaffney. Directed by Kathy Najimy and Mo Gaffney, [Second Stage](#); Anne Cattaneo, dramaturg.

[Coastal Disturbances](#) (1986) by Tina Howe. Directed by Carole Rothman, [Second Stage Theater](#), transferred to Circle in the Square; Anne Cattaneo, dramaturg.

[Tango Apasionado \(1987\)](#). Adapted from Jorge Luis Borges by Graciela Daniele and Jim Lewis. Directed by Graciela Daniele, [INTAR Theatre](#) at Westbeth Theater Center; Jim Lewis, dramaturg.

[Measure for Measure](#) (1989) by William Shakespeare. Directed by Mark Lamos, [Lincoln Center Theater](#); Anne Cattaneo, dramaturg.

[\*Comedy of Errors\*](#) (1990) by William Shakespeare. Directed by Carlos Roset, New York Shakespeare Festival | [Shakespeare in the Park](#) Delacorte Theater; Jim Lewis, dramaturg.

[\*Angels in America\*](#) (1991) by Tony Kushner. Directed by Tony Taccone, [History - Eureka Theater](#); Oskar Eustis, dramaturg.

[\*Angel Works\*](#) (1993) by Sam Shepard and Joseph Chaikin. Directed by Joseph Chaikin, [7 Stages Theatre](#), Walter Bilderback, dramaturg.

[\*In the Summerhouse\*](#) (1993) by Jane Bowles. Directed by JoAnne Akalaitis, [Lincoln Center Theater](#); Anne Cattaneo, dramaturg.

[\*SubUrbia\*](#) (1994) by Eric Bogosian. Directed by Robert Falls, [Lincoln Center Theater](#); Anne Cattaneo, dramaturg.

[\*As You Like It\*](#) (1994) by William Shakespeare. Directed by Adrian Hall, New York Shakespeare Festival [Free Shakespeare in the Park - Public Theater](#), Delacorte Theater; Anne Cattaneo, dramaturg.

[\*Love's Fire\*](#) (1997). Shakespeare's sonnets adapted by contemporary writers. Directed by Mark Lamos, [The Acting Company](#) National Tour, Barbican Center, and Newman Theater, New York Shakespeare Festival; Evening created by dramaturg Anne Cattaneo.

[\*God of Vengeance\*](#) (1998). Adapted by Stephen Fife. Directed by Joseph Chaikin, [7 Stages Theatre](#), Atlanta; Walter Bilderback, dramaturg.

#### **3.2.4 Off-Off Broadway: 1975-2000**

[\*Hamletmachine\*](#) (1986) by Heiner Mueller. Directed by Robert Wilson, New York University, produced by the Herrick Theater Foundation; Anne Cattaneo, dramaturg.

[\*Under the Knife: A History of Medicine\*](#) (1994) by Theodora Skipitares. Directed by Theodora Skipitares, La Mama Annex; Art Borreca, dramaturg; Andrea Balis, additional dramaturgy.

#### **3.2.5 Regional/League of Resident Theatres (LORT): 1975-2000**

[\*They Are Dying Out\*](#) (1979) by Peter Handke. Adaptation by Michael Roloff in collaboration with Carl Weber. Directed by Carl Weber, [Yale Repertory Theatre](#); Mark Bly, dramaturg.

[\*Don Juan\*](#) (1982) by Moliere. Directed by Richard Foreman, [Guthrie Theater](#) Michael Lupu, dramaturg.

[\*The Marriage of Figaro\*](#) (1983) by Pierre Beaumarchais. Directed by Andre Serban, The Guthrie Theater; Michael Lupu, dramaturg.

[\*Peer Gynt\*](#) (1983) by Henrik Ibsen. Translated by Rolf Fjelde. Directed by Liviu Ciulei, [Guthrie Theater](#); Mark Bly, dramaturg.

[\*Romeo and Juliet\*](#) (1983) by William Shakespeare. Directed by Des McAnuff, [La Jolla Playhouse](#); Robert Blacker, dramaturg.

[\*About Face\*](#) (1983) by Dario Fo. Translated by Dale McAdoo and Charles Mann. Directed by Andrei Belgrader, [Yale Repertory Theatre](#); Joel Schechter and Kenneth Schlessinger, dramaturgs.

[\*A Play of Giants\*](#) (1984) by Wole Soyinka. Directed by Wole Soyinka, [Yale Repertory Theatre](#); Art Borreca, dramaturg.

[\*Hang On To Me\*](#) (1984). Book by Maxim Gorky. Songs and lyrics by George and Ira Gershwin. Directed by Peter Sellars, [Guthrie Theater](#); Mark Bly, dramaturg.

[\*The Seagull\*](#) (1984) by Anton Chekhov. Directed by Lucian Pintilie, [Guthrie Theater](#); Michael Lupu, dramaturg.

[\*Blood Knot\*](#) (1985) by Athol Fugard. Directed by Athol Fugard, [Yale Repertory Theatre](#); Art Borreca, dramaturg.

[\*Execution of Justice\*](#) (1985) by Emily Mann. Directed by Emily Mann, [Guthrie Theater](#); Mark Bly, dramaturg.

[\*Tartuffe\*](#) (1985) by Moliere. Directed by Lician Pintilie, [Guthrie Theater](#); Michael Lupu, dramaturg.

[\*A Midsummer's Night Dream\*](#) (1986) by William Shakespeare. Directed by Liviu Ciulei, [Guthrie Theater](#), Michael Lupu, dramaturg.

[\*Shout up a Morning \(1986\)\*](#) Music by Julian and Nathaniel Adderley. Lyrics by Diane Charlotte Lampert. Book by Paul Avila Mayer and George W. George. Based on libretto and lyrics by Peter Farrow. Directed by Des McAnuff, [La Jolla Playhouse](#), moved to The Kennedy Center; Robert Blacker, dramaturg.

[\*The Colored Museum \(1986\)\*](#) by George C. Wolfe. Directed by Lee K. Richardson, [Crossroads Theatre](#); Sydne Mahone, literary manager.

[\*Summerfolk\*](#) (1986) by Maxim Gorky. Translated by Margaret Wettlin. Directed by Abigail Adams, People's Light & Theatre Company; Lee Devin, dramaturg.

[\*The Bacchae\*](#) (1987) by Euripides. Directed by Liviu Ciulei, [Guthrie Theater](#), Michael Lupu, dramaturg.

[\*Late Great Ladies of Blues & Jazz. A One-Woman Show \(1987\)\*](#) by Sandra ReAves-Phillips. Directed by Ricardo Khan, [Crossroads Theatre](#); Sydne Mahone, dramaturg.

[\*The Misanthrope\*](#) (1987) by Moliere. Translated by Richard Wilbur. Directed by Garland Wright, [Guthrie Theater](#); Mark Bly, dramaturg.

[\*Leon and Lena \(and Lenz\)\*](#) (1987) by Georg Buchner. Translated by Henry Schmidt. Directed by JoAnne Akalaitis, [Guthrie Theater](#); Mark Bly, dramaturg.

[\*A Walk in the Woods\*](#) (1987) by Lee Blessing. Directed by Des McAnuff, [Yale Repertory Theatre](#) and [La Jolla Playhouse](#); Walter Bilderback, dramaturg.

[\*Aunt Dan and Lemon\*](#) (1987-1988 season) by Wallace Shawn. Directed by Irene Lewis, [Baltimore Center Stage](#), Walter Bilderback, dramaturg.

[\*Hamlet\*](#) (1988) by William Shakespeare. Directed by Garland Wright, [Guthrie Theater](#); Mark Bly, dramaturg.

[\*The Wild Duck\*](#) (1988) by Henrik Ibsen. Directed by Lucian Pentilie, [Guthrie Theater](#); Michael Lupu, dramaturg.

[Lulu](#) (1988) by Frank Wedekind. Translated by Roger Downey. Directed by Sharon Ott, [La Jolla Playhouse](#); Walter Bilderback, dramaturg.

[Oedipus](#) (1988) by Sophocles. Directed by Abigail Adams, People's Light & Theatre Company; [Lee Devin](#), dramaturg.

[The Mojo and The Says \(1988\)](#) by Aishah Rahman. Directed by George Ferencz, [Crossroads Theatre](#); Sydne Mahone, dramaturg.

[80 Days \(1988\)](#). Inspired by *Around the World in Eighty Days* by Jules Verne. Music and lyrics by Ray Davies. Book by Snoo Wilson. Directed by Des McNuff, [La Jolla Playhouse](#); Robert Blacker, dramaturg.

[The Duchess of Malfi](#) (1989) by John Webster. Directed by Michael Kahn, [Guthrie Theater](#); Michael Lupu, dramaturg.

[The Rabbit Foot](#) (1989) by Leslie Lee. Directed by Walter Dallas, [Crossroads Theatre](#); Sydne Mahone, dramaturg.

[Sheila's Day \(1989\)](#) by Duma Ndlovu, Ebony JoAnn, Cast and Mbongeni Ngema. Directed by Mbongeni Ngema, [Crossroads Theatre](#); Sydne Mahone, dramaturg.

[Pravda](#) (1989) by Howard Brenton and David Hare. Directed by Robert Falls, [Guthrie Theater](#); Mark Bly, dramaturg.

[Nebraska \(1989\) by Keith Reddin](#). Directed by Les Waters, [La Jolla Playhouse](#), [American Blues Theater](#) and Naked Angels Theatre; Robert Blacker, dramaturg.

[The Misanthrope](#) (1989) by Moliere. Adapted by Neil Bartlett. Directed by Robert Falls, [La Jolla Playhouse](#) and [Goodman Theatre](#); Richard Pettengill and Walter Bilderback, dramaturgs.

[A Funny Thing Happened on the Way to the Forum](#) (1989). Music and lyrics by Stephen Sondheim. Book by Burt Shevelove and Larry Gelbart. Directed by Frank Galati, [Goodman Theatre](#); Richard Pettengill, dramaturg.

[1789: The French Revolution' \(Theatre de la Jeune Lune, 1989\)](#) by Barbara Berlovitz, Vincent Gracieux, Felicity Jones, Robert Rosen, and Paul Walsh. Directed by Dominique Serrand, [Theatre de la Jeune Lune](#); Paul Walsh, dramaturg.

[Macbeth](#) (1989) by William Shakespeare. Directed by Des McAnuff, [La Jolla Playhouse](#), in association with UCSD Department of Theatre; Robert Blacker, dramaturg.

[Uncle Vanya](#) (1990) by Anton Chekhov. Adapted by David Mamet. Directed by Michael Maggio, [Goodman Theatre](#); Richard Pettengill, dramaturg.

[Buses: Denise Nicholas](#) 1989, Directed by Shirley Jo Finney, [Crossroads Theatre](#); Sydne Mahone, dramaturg.

[Tod. the Boy. Tod](#) (1990) by Talvin Wilks. Directed by Kenneth Johnson, [Crossroads Theatre](#); Sydne Mahone, dramaturg.

[The History Plays by Shakespeare](#) (1990) by William Shakespeare. Directed by Garland Wright and Charles Newell, [Guthrie Theater](#) Michael Lupu, dramaturg.

[Life During Wartime](#) (1990) by Kieth Reddin. Directed by Les Waters, [La Jolla Playhouse](#); Robert Blacker, dramaturg.

[An Enemy of the People](#) (1990) by Henrik Ibsen. Translated by Brian Johnston. Directed by Stan Wojewodski, [Center Stage](#); Walter Bilderback, dramaturg.

[The Miser](#) (1991) by Moliere. English version by Doug Hughes. Directed by Doug Hughes, [Seattle Rep](#), Mark Bly, dramaturg.

[Joe Turner's Come and Gone](#) (1991) by August Wilson. Directed by Jonathan Wilson, [Goodman Theatre](#); Richard Pettengill, dramaturg.

[Home and Away](#) (1991) by Kevin Kling. Directed by Kenneth Washington, [Seattle Rep](#); Mark Bly, dramaturg.

[Fortinbras](#) (1991) by Lee Blessing. Directed by Des McAnuff, [La Jolla Playhouse](#); Robert Blacker, dramaturg.

[Marat-Sade](#) (1991) By Peter Weiss. Directed by Garland Wright, [Guthrie Theater](#); Michael Lupu, dramaturg.

[Nothing Sacred](#) (1991) by George F. Walker. Directed by Gene Lesser, [PlayMakers Repertory Company](#); Adam Versényi, dramaturg.

[\*Betsey Brown. The Musical\*](#) (1991, 1992) by Ntozake Shange and Emily Mann (co-adapters). Directed by Emily Mann, [McCarter Theatre Center](#), [Crossroads Theatre](#); Sydne Mahone, dramaturg.

[\*Twelfth Night\*](#) (1992) by William Shakespeare. Directed by Neil Bartlett, [Goodman Theatre](#); Richard Pettengill, dramaturg.

[\*Conversations with My Father\*](#) (1992) by Herb Gardner. Directed by Daniel Sullivan, [Seattle Rep](#); Mark Bly, dramaturg.

[\*Death of a Salesman\*](#) (1992) by Arthur Miller. Directed by Sheldon Epps, [Guthrie Theater](#); Michael Lupu, dramaturg.

[\*Hamlet\*](#) (1992) by William Shakespeare. Directed by Stan Wojewodski, Jr., [Yale Repertory Theatre](#); Mark Bly, dramaturg.

[\*Ghosts\*](#) (1991-1992 season) by Henrik Ibsen. Translated by Brian Johnston and Rick Davis. Directed by Chris Coleman, [Alliance Theatre | The Woodruff Arts Center](#), Walter Bilderback, dramaturg.

[\*The Talented Tenth \(A Play\): Richard Wesley\*](#) 1992, Directed by Harold Scott, [Crossroads Theatre](#); Sydne Mahone, dramaturg.

[\*Children of Paradise: Shooting a Dream \(1992\)\*](#) by Steven Epp, Felicity Jones, Dominique Serrand and Paul Walsh. Directed by Dominique Serrand, [Theatre de la Jeune Lune](#); Paul Walsh, dramaturg.

[\*Flyin' West\*](#) (1992) by Pearl Cleage. Directed by Kenny Leon, [Alliance Theatre - Atlanta](#), Walter Bilderback, dramaturg.

[\*Wings: A Musical-Theatre Piece\*](#) (1993). From the play by Arthur Kopit. Music by Jeffrey Lunden. Book and lyrics by Arthur Perlman. Directed by Michael Maggio, [Goodman Theatre](#); Richard Pettengill, dramaturg.

[\*Black Snow\*](#) (1993) by Mikhail Bulgakov. Directed by Michael Maggio, [Goodman Theatre](#); Richard Pettengill, dramaturg.

[\*The Disappearance \(1993\) by Ruby Dee, adapter of novel by Rosa Guy.\*](#) Directed by Harold Scott, [Crossroads Theatre](#); Sydne Mahone, dramaturg.

[\*Dancing at Lughnasa \(1993\) by Brian Friel.\*](#) Directed by Kyle Donnelly, [Goodman Theatre](#); Richard Pettengill, dramaturg.

[\*The Clytemnestra Project \(1993\) by Euripies.\*](#) Directed by Garland Wright, [Guthrie Theater](#); Jim Lewis and Michael Lupu, dramaturgs.

[\*Angel Works \(1993\).\*](#) Adapted from Joseph Chaikin and Sam Shepard. Directed by Joseph Chaikin, [7 Stages Theatre](#), [Walter Bilderback](#), dramaturg.

[\*Dancing at Lughnasa \(1993-1994 season\) by Brian Friel.\*](#) Directed by Libby Appel, [Alliance Theatre - Atlanta](#), Atlanta; Walter Bilderback, dramaturg.

[\*The America Play \(1994\) by Suzan-Lori Parks.\*](#) Directed by Liz Diamond, [Yale Repertory Theatre](#), co-production with The [Public Theater](#); Mark Bly, dramaturg.

[\*The Night of the Iguana \(1994\) by Tennessee Williams.\*](#) Directed by Robert Falls, [Goodman Theatre](#); Richard Pettengill, dramaturg.

[\*The Merchant of Venice \(1994\) by William Shakespeare.\*](#) Directed by Peter Sellars, [Goodman Theatre](#); Richard Pettengill, dramaturg.

[\*Germinal \(1994\) by Barbra Berlovitz and Paul Walsh.\*](#) Based on the novel by Emile Zola. Directed by Barbra Berlovitz, [Theatre de la Jeune Lune](#); Paul Walsh, dramaturg.

[\*Don Juan Giovanni \(1994\)\*](#) Based on Moliere and Mozart. By Steven Epp, Felicity Jones, Dominique Serrand and Paul Walsh. Directed by Dominique Serrand, [Theatre de la Jeune Lune](#); Paul Walsh, dramaturg.

[\*Room Service \(1994\) by Allen Boretz and John Murray.\*](#) Directed by Richard Hamburger, [Dallas Theater Center](#); Walter Bilderback, dramaturg.

[\*King Lear \(1995\) by William Shakespeare.\*](#) Directed by Garland Wright, [Guthrie Theater](#); Michael Lupu, dramaturg.

*The Hunchback of Notre-Dame 1482* (1995) by Robert Rosen, Steven Epp, and Paul Walsh. Based on the novel by Victor Hugo. Directed by Robert Rosen, [Theatre de la Jeune Lune](#); Paul Walsh, dramaturg.

*Cloud Tectonics* (1995) by Jose Rivera. Directed by Tina Landau, [Actors Theatre of Louisville](#); Michele Volansky, dramaturg.

*The Gospel at Colonus* (1995). Adapted by Lee Breuer. Directed by Danny Fruchter, [People's Light & Theater Co](#); [Lee Devin](#), dramaturg.

*Dirty Work* (1994-1995 season) by Larry Brown and Richard Corley. Directed by Richard Corley, [Dallas Theater Center](#); Walter Bilderback, dramaturg.

*Avenue X* (1994-1995 season). Book and lyrics by John Jiler. Music and lyrics by Ray Leslee, [Dallas Theater Center](#); Walter Bilderback, dramaturg.

*Santos y Santos* (1995) by Octavio Solis. Directed by Richard Hamburger, [Dallas Theater Center](#); Walter Bilderback, dramaturg.

*Little Mahagonny* (1995-1996 season). Music by Kurt Weill. Text by Bertolt Brecht. Directed by Jean Randich, [Dallas Theater Center](#); Walter Bilderback, dramaturg.

*Angels in America. Pts. 1 & 2* (1995-1996) Directed by Richard Hamburger, [Dallas Theater Center](#); Walter Bilderback, dramaturg.

*The Cherry Orchard* (1996) by Anton Chekhov. Directed by Joe Dowling, [Guthrie Theater](#); Michael Lupu, dramaturg.

*The Fire Bugs* (1996) by Max Frisch. Directed by David Gordon, [Guthrie Theater](#); Michael Lupu, dramaturg.

*A Touch of the Poet* (1996) by Eugene O'Neill. Directed by Robert Falls, [Goodman Theatre](#); Richard Pettengill, dramaturg.

*The Rose Tattoo* (1996) by Tennessee Williams. Directed by Carey Perloff, [American Conservatory Theater](#); Paul Walsh, dramaturg.

*The Libertine* (1996) by Stephen Jeffreys. Directed by Terry Johnson, [Steppenwolf Theatre](#); Michele Volansky, dramaturg.

[\*The Sternheim Project\*](#) (1995). Translated by Paul Lambert and Kate Sullivan. Adapted by Paul Lambert, Kate Sullivan, and Melissa Cooper. Additional translation and adaptation by Walter Bilderback. Directed by Richard Hamburger, [Dallas Theater Center](#); Walter Bilderback, dramaturg.

[\*Sueños Sueños Son\*](#) (1996-1997 season) by Octavio Solis after Calderon. Directed by Richard Hamburger, [Dallas Theater Center](#); Walter Bilderback, dramaturg.

[\*Broken Morning\*](#) (1996-1997 season) by Chiori Miyagawa. Directed by Richard Hamburger, [Dallas Theater Center](#); Walter Bilderback, dramaturg.

[\*All's Well That Ends Well\*](#) (1996-1997 season) by William Shakespeare. Directed by Richard Hamburger, [Dallas Theater Center](#); Walter Bilderback, dramaturg.

*The Darker Face of the Earth* (1996, 1997) by Rita Dove. Composed by Olu Dara. Choreographed by Dianne McIntyre. Directed by Ricardo Khan, [Oregon Shakespeare Festival](#), [Crossroads Theatre](#); Sydne Mahone and Lue Douthit, co-dramaturgs.

[\*Ma Rainey's Black Bottom\*](#) (1997) by August Wilson. Directed by Chuck Smith, [Goodman Theatre](#); Richard Pettengill, dramaturg.

*Jitney* (1997) by August Wilson. Directed by Walter Dallas, [Crossroads Theatre](#); Sydne Mahone and Faedra Chatard, co-dramaturgs.

[\*House Arrest\*](#) (1997) by Anna Deavere Smith. Directed by Anna Deavere Smith, [Mark Taper Forum | Center Theatre Group](#) and [Arena Stage](#); Jim Lewis, dramaturg.

[\*A Midsummer Night's Dream\*](#) (1997) by William Shakespeare. Directed by Joe Dowling, [Guthrie Theater](#); Michael Lupu, dramaturg.

[\*Machinal\*](#) (1997) by Sophie Treadwell. Directed by Laird Williamson, [American Conservatory Theater](#); Paul Walsh, dramaturg.

*The Magic Fire* (1997) by Lillian Grod. Directed by Libby Appel, [Oregon Shakespeare Festival](#); Lue Morgan Douthit, dramaturg.

[\*Singer's Boy\*](#) (1997) by Leslie Ayvazian. Directed by Carey Perloff, [American Conservatory Theater](#); Paul Walsh, dramaturg.

[Space](#) (1997) by Tina Landau. Directed by Tina Landau, [Steppenwolf Theatre](#); Michele Volansky, dramaturg.

[Anadarko](#) (1998) by Tim Blake Nelson. Directed by Doug Hughes, Manhattan Class Company [MCC Theater - Wikipedia](#); Mark Bly, dramaturg.

[Mary Stuart](#) (1998) by Friedrich Schiller. Translated by Michael Feingold. Directed by Carey Perloff, [American Conservatory Theater](#); Paul Walsh, dramaturg.

*Culture Clash in Bordertown* (1998) by and starring Richard Montoya, Ric Salinas, and Herbert Siguenza. Directed by Sam Woodhouse, [San Diego Repertory Theatre](#), Nakissa Etemad, dramaturg.

[Old Times](#) (1998) by Harold Pinter. Directed by Carey Perloff, [American Conservatory Theater](#); Paul Walsh, dramaturg.

[Berlin Circle](#) (1998) by Charles L. Mee. Directed by Tina Landau, [Steppenwolf Theatre](#); Michele Volansky, dramaturg.

[God of Vengeance](#) (1998) by Sholem Asch. Adapted by Stephen Fife. Directed by Joseph Chaikin, [7 Stages Theatre](#); Walter Bilderback, dramaturg.

*Constant Star* (1999)[NC's Playmakers Premieres Thompson's Constant Star in ...](#) by Tazewell Thompson. Directed by Tazewell Thompson, [PlayMakers Repertory Company](#); Adam Versényi, dramaturg.

[Juno and the Paycock](#) (1999) by Sean O'Casey. Directed by Giles Havergal, [American Conservatory Theater](#); Paul Walsh, dramaturg.

[Indian Ink](#) (1999) by Tom Stoppard. Directed by Carey Perloff, [American Conservatory Theater](#); Paul Walsh, dramaturg.

[The Threepenny Opera](#) (1999) by Bertolt Brecht. Translated by Michael Feingold. Directed by Carey Perloff, [American Conservatory Theater](#); Paul Walsh, dramaturg.

[Orson's Shadow](#) (1999) by Austin Pendleton. Directed by David Cromer, [Steppenwolf Theatre](#); Michele Volansky, dramaturg.

### 3.2.6 Productions with Freelance Dramaturgs: 1975-2000

[Bash: Latterday Plays](#) (2002) by Neil LaBute. Directed by Dabid Gothard, Theatre Project Tokyo, Japan premiere; Art Borreca, dramaturg.

[The Inland Sea](#) (2002) by Naomi Wallace. Directed by Dominic Dromgoole, Oxford Stage Company, Wilton's Music Hall, London, UK; Art Borreca, dramaturg.

### 3.3 Staff Dramaturgs and Literary Managers: 2000-2020

Jesse Cameron Alick - New York Shakespeare Festival  
Walter Bilderback - The Wilma Theater  
Mark Bly - Arena Stage, Alley Theater, The Acting Company,  
Ken Cerniglia - Disney Theatricals  
Anne Cattaneo - Lincoln Center Theater  
Paul Cremo - The Metropolitan Opera  
Lee Devin - People's Light and Theater Co.  
Lue Douthit - Oregon Shakespeare Festival  
Julie Felise Dubiner - Prince Music Theater, Actors Theatre Louisville, American  
Revolutions/Oregon Shakespeare Festival  
[Lawrence Edelson](#) - American Lyric Theater  
Cori Ellison - New York City Opera, Glyndebourne Festival Opera, Santa Fe Opera,  
American Lyric Theater  
Liz Engelman - McCarter Theatre, Mixed Blood Theater, Hedgebrook  
Nakissa Etemad - San Jose Repertory Theatre, The Wilma Theater, Marin Theatre  
Company  
Norman Frisch - The Builders Association, Getty Theater Lab, SITI Company  
Gabriel Greene - La Jolla Playhouse  
Adam Greenfield - La Jolla Playhouse, Playwrights Horizons  
Adrien-Alice Hansel - Actors Theatre of Louisville, Studio Theatre, D.C.  
Charles Haugland - Huntington Theater  
Carrie Hughes-McCarter Theatre, Young Playwrights Inc.  
Celise Kalke - Court Theatre, Next Theatre, Public Theatre, Alliance Theatre, Working  
Title Theatre, Synchronicity Theatre  
Philippa Kelly - California Shakespeare Theater  
Jennifer Kiger - South Coast Rep, Yale Repertory Theater  
Ben Krywosz - Nautilus Music-Theater  
Douglas Langworthy - Oregon Shakespeare Festival, Denver Theatre Center, McCarter  
Theater  
Emilia LaPenta - McCarter Theatre  
Gina Pisale - People's Light and Theatre Co.  
Michael Lupu- Guthrie Theatre  
Aaron Malkin - New York Theater Workshop  
Joy Meads - Steppenwolf Theatre Company, Center Theatre Group, American

Conservatory Theater  
Anna Morton - McCarter Theatre, Roundabout Theater  
Madeleine Oldham - Berkeley Repertory Theatre  
Janice Paran - McCarter Theatre  
Tanya Palmer - Actors Theatre of Louisville, Goodman Theatre  
Amrita Ramanan - Oregon Shakespeare Festival  
Magda Romanska - Boston Lyric Opera  
Ed Sobel - Steppenwolf Theatre Company  
Pier Carlo Talenti - Center Theatre Group  
Lisa Timmel - Huntington Theater  
Russel Vandenbrouke - Center Theatre Group  
Michele Volansky - PlayPenn  
Paul Walsh, American Conservatory Theater  
Amy Wegener - Guthrie Theater, Actors Theatre of Louisville  
Gavin Witt - Court, Northlight Theatre, Baltimore Center Stage  
Adam Versényi - PlayMakers Repertory Company

### **3.4 U.S. Productions with Dramaturg Involvement: 2000-2020 (listed by contract; see 3.4.5 below for dance, music and other genres)**

#### **3.4.1 Opera: 2000 - 2020**

[\*Three Panel Opera: Drawn to Death\*](#) (2000) by Art Spiegelman, [St. Ann's Warehouse](#), Jim Lewis, dramaturg.

[\*Dido and Aeneas\*](#) (2001). Composed by Henry Purcell. Libretto by Nahum Tate. Directed by Shi-Zhen Chen, [Spoleto Festival USA](#); Jim Lewis, dramaturg.

[\*Meditations on Arion\*](#) (2005). An anthology by various composers and writers. Devised by Jennifer Baldwin Peden and Ben Krywosz. Directed by Ben Krywosz, Nautilus Music-Theater; Ben Krywosz, dramaturg.

*The Tyrant* (2006). Adapted from Italo Calvino. Libretto by Jim Lewis. Music by Paul Dresher. Directed by Melissa Weaver, Seattle and international tour <https://www.sfgate.com/music/article/Review-Tyrant-illustrates-power-as-prison-3291468.php>; Jim Lewis, dramaturg.

[\*Loss of Breath\*](#) (2007). Libretto by Bill Corbett. Music by Ralph Johnson. Directed by Ben Krywosz and Jill Anna Ponasik, Nautilus Music-Theater; Ben Krywosz and Jill Anna Ponasik, dramaturgs.

[\*Fruit of the Family Tree\*](#) (2009). Libretto by Anne Dimock. Music by Becky Dale. Directed by Ben Krywosz, Nautilus Music-Theater; Ben Krywosz, dramaturg.

[\*Looking Glass Lake\*](#) (2009). Libretto by Jim Payne. Music by Leslie Ball. Directed by Ben Krywosz, Nautilus Music-Theater; Ben Krywosz, dramaturg.

[\*Persephone's Sister\*](#) (2009). Libretto by Dominic Orlando. Music by Robert Elhai. Directed by Ben Krywosz, Nautilus Music-Theater; Ben Krywosz, dramaturg.

[\*So This Duck Walks into a Psychiatrist's Office\*](#) (2009). Libretto by Ari Hoptman. Music by George Maurer. Directed by Ben Krywosz, Nautilus Music-Theater; Ben Krywosz, dramaturg.

[\*Untold Lies\*](#) (2010). Libretto by Jim Payne. Music by Robert Elhai. Directed by Ben Krywosz, Nautilus Music-Theater; Ben Krywosz, dramaturg.

[\*Joan Of Arc\*](#) (2011). Libretto by Laura Harrington. Music by Mel Marvin. Directed by Ben Krywosz, Nautilus Music-Theater; Ben Krywosz, dramaturg.

[\*The Enchanted Island\*](#) (2012) by G.F. Handel, Antonio Vivaldi, et al. Devised and written by Jeremy Sams. Directed by Phelim McDermott, [The Metropolitan Opera](#); Paul Cremo, dramaturg.

[\*Answered Prayers\*](#) (2012). Libretto by Jim Payne. Music by Robert Elhai. Directed by Ben Krywosz, Nautilus Music-Theater; Ben Krywosz, dramaturg.

[\*Two Boys\*](#) (2013). Composed by Nico Muhly. Libretto by Craig Lucas. Directed by Bartlett Sher, [The Metropolitan Opera](#); Paul Cremo, dramaturg.

[\*Thick as a Brick\*](#) (2013). Libretto and music by Ian Anderson. Directed by Penelope Freeh and Ben Krywosz, Nautilus Music-Theater; Ben Krywosz, dramaturg.

[\*Buried Alive\*](#) (2014) by Jeff Myers and Quincy Long. Directed by Lawrence Edelson, commissioned by American Lyric Theater, world premiere at [Fargo Moorhead Opera](#); Lawrence Edelson, dramaturg.

[\*Embedded\*](#) (2014) by Patrick Soluri and Deborah Brevoort. Directed by Sam Helrich, commissioned by American Lyric Theater, world premiere at [Fargo Moorhead Opera](#); Cori Ellison, dramaturg.

[\*Hagoromo\*](#) (2015). Music by Nathan Davis. Libretto by Brendan Pelsue. Directed by David Michalek, American Opera Projects at Brooklyn Academy of Music [New Works Showcase - BAM](#), NYC; Norman Frisch, dramaturg.

[\*Reach: Songs of Aspiration\*](#) (2015). An anthology by various composers and writers. Directed by Ben Krywosz, Nautilus Music-Theater; Ben Krywosz, dramaturg.

[\*The Long Walk\*](#) (2015). Music by Jeremy Howard Beck. Libretto by Stephanie Fleischmann. Based on the memoir by Brian Castner. Directed by Lawrence Edelson, commissioned by American Lyric Theater, world premiere at [Opera Saratoga](#); Lawrence Edelson and Cori Ellison, dramaturgs.

[\*Bel Canto\*](#) (2015-2016). Music by Jimmy López. Libretto by Nilo Cruz. Based on the novel by Ann Patchett. Directed by Kevin Newbury, [Lyric Opera of Chicago](#); Janice Paran, dramaturg.

[\*Breaking the Waves\*](#) (2016). Music by Missy Mazzoli. Libretto by Royce Vavrek. Directed by James Darrah, [Opera Philadelphia](#); Cori Ellison, dramaturg.

[\*JFK\*](#) (2016). Composed by David T. Little. Libretto by Royce Vavrek. Directed by Thaddeus Strassberger, [Fort Worth Opera](#); Michael Cohen and Cori Ellison, dramaturgs.

[\*Orphic Moments\*](#) (2016) by Matthew Aucoin and Christoph Willibald Gluck. Directed by Doug Fitch, [National Sawdust](#), Brooklyn, NY; Cori Ellison, dramaturg.

[\*The Ouroboros Trilogy\*](#) (2016) by Zhou Long, Paola Prestini, Scott Wheeler and Cerise Lim Jacobs. Directed by Michael Counts, [ArtsEmerson](#), Cori Ellison, dramaturg.

[\*Hamlet\*](#) (2017) by Brett Dean and Matthew Jocelyn. Directed by Neil Armfield, [Glyndebourne](#) Festival Opera; Cori Ellison, dramaturg

[\*Steal a Pencil for Me\*](#) (2017). Music by Gerald Cohen. Libretto by Deborah Brevoort. Conducted by Ari Peltó. Directed by Omer Ben Seadia, [Opera Colorado](#); Cori Ellison, dramaturg.

[\*Monkey and Francine in the City of Tigers\*](#) (2017). Music by Kamala Sankaram. Libretto by David Johnston, [Houston Grand Opera](#); Lawrence Edelson, dramaturg.

*Twisted Apples: Stories from Winesburg, Ohio* (2017) an operatic trilogy. Libretto by Jim Payne. Music by Robert Elhai. Directed by Ben Krywosz, Nautilus Music-Theater; Ben Krywosz, dramaturg.

[Rev. 23](#) (2018). Composed by Julian Wachner. Libretto by Cerise Lim Jacobs. Directed by Mark Steshinsky, [White Snake Projects](#), Cori Ellison, dramaturg.

[Marnie](#) (2018) by Nico Muhly and Nicholas Wright. Production by Michael Mayer, [The Metropolitan Opera](#); Paul Cremo, dramaturg.

[The Rosenbergs](#) (2018) by Joachim Holbek and Rhea Lehman. Directed by Dmitry Troyanovsky. Musical Direction by Cristi Catt, [Boston Playwrights' Theatre](#); Magda Romanska, dramaturgy.

[Hadrian](#) (2018) by Rufus Wainwright and Daniel MacIvor. Directed by Peter Hinton, [Canadian Opera Company](#); Cori Ellison, dramaturg.

[Sweet Potato Kicks the Sun](#) (2019) by Augusta Read Thomas and Leslie Dunton Downer, [Santa Fe Opera](#), 2019; Cori Ellison, dramaturg.

*Eurydice* (2019) by Matthew Aucoin and Sarah Ruhl. Based on the play by Sarah Ruhl. Directed by Mary Zimmerman, [LA Opera](#), Paul Cremo, dramaturg.

[Intimate Apparel](#) (2020) Music by Ricky Ian Gordon. Libretto by Lynn Nottage. Based on the play by Lynn Nottage. Directed by Barlett Sher, [Lincoln Center Theater](#); Paul Cremo, dramaturg.

[The Copper Queen](#) (2020) by Clint Borzoni and John de los Santos. Directed by Crystal Manich, [Arizona Opera](#); Cori Ellison, dramaturg.

### **3.4.2 Broadway: 2000-2020**

[Anna in the Tropics](#) (2003) by Nilo Cruz. Directed by Emily Mann, Booth Theater; Janice Paran, dramaturg.

[33 Variations](#) (2007) by Moises Kaufman. Directed by Moises Kaufman, Eugene O'Neill Theatre; Mark Bly, dramaturg.

[Fela!](#) (2009) by Bill T. Jones and Jim Lewis. Directed by Bill T. Jones, Eugene O'Neill Theater; Jim Lewis, dramaturg.

[\*An Enemy of the People\*](#) (2012) by Henrik Ibsen. Directed by Doug Hughes, Samuel J. Friedman Theater; Mark Bly, dramaturg.

[\*Vanya, Sonya, Masha and Spike\*](#) (2013) by Christopher Durang. Directed by Nicholas Martin, John Golden Theater; Anne Cattaneo, dramaturg.

[\*Hadestown\*](#) (2016) by Anaïs Mitchell. Directed by Rachel Chavkin. Walter Kerr Theatre; Ken Cerniglia, dramaturg.

### **3.4.3 Off Broadway: 2000-2020**

[\*The Orphan of Zhao\*](#) (2003) by Ji-Jun-Xiang. Directed by Shi-Zheng Chen, Lincoln Center Festival; Anne Cattaneo, dramaturg.

[\*Henry IV, Pts 1&2\*](#) (2003) by William Shakespeare. Directed by Jack O'Brien, Lincoln Center Theater at the Beaumont; Anne Cattaneo, dramaturg.

[\*The Rivals\*](#) (2004) by Richard Brinsley Sheridan. Directed by Mark Lamos, Lincoln Center Theater at the Beaumont; Anne Cattaneo, dramaturg.

[\*The Coast of Utopia\*](#) (2006-2007) by Tom Stoppard. Directed by Jack O'Brien, Lincoln Center Theater at the Beaumont; Anne Cattaneo, dramaturg.

[\*This Beautiful City\*](#) (2009). Created by The Civilians. Written by Steven Cosson and Jim Lewis Music. Lyrics by Michael Friedman. Directed by Steven Cosson. Vineyard Theater and Regional tour; Jim Lewis, dramaturg.

[\*Domesticated\*](#) (2014) by Bruce Norris. Directed by Anna Shapiro, Lincoln Center Theater at the Newhouse; Anne Cattaneo, dramaturg.

[\*The Oldest Boy\*](#) (2014) by Sarah Ruhl. Directed by Rebecca Taichman, Lincoln Center Theater at the Mitzi Newhouse; Anne Cattaneo, dramaturg.

[\*A Connecticut Yankee in King Arthur's Court\*](#) (2015) by Mark Twain. A new adaptation by Jeffrey Hatcher. Directed by Ian Belknap, The Acting Company, Pearl Theatre, national theater; Mark Bly, dramaturg.

[\*How To Transcend a Happy Marriage\*](#) (2018) by Sarah Ruhl. Directed by Rebecca Taichman, Lincoln Center Theater at the Mitzi Newhouse; Anne Cattaneo, dramaturg.

[Nantucket Sleigh Ride](#) (2019) by John Guare. Directed by Jerry Zaks, Lincoln Center Theater at the Mitzi Newhouse; Anne Cattaneo, dramaturg.

#### **3.4.4 Regional/League of Resident Theatres: 2000-2020**

[The Invention of Love](#) (2000) by Tom Stoppard. Directed by Carey Perloff, American Conservatory Theater; Paul Walsh, dramaturg.

[The House of Mirth](#) (2000) by Edith Wharton. Adapted by Giles Havergal. Directed by Giles Havergal, American Conservatory Theater; Paul Walsh, dramaturg.

[Edward II](#) (2000) by Christopher Marlowe. Adapted by Mark Lamos and Paul Walsh. Directed by Mark Lamos, American Conservatory Theater; Paul Walsh, dramaturg.

*Celebration of the Lizard* (2000) by Joel Lipman. Music and lyrics by The Doors. Arranged and orchestrated by O-Lan Jones. Directed by Sam Woodhouse, San Diego Repertory Theatre; Nakissa Etemad, dramaturg.

[The Misanthrope](#) (2000) by Moliere. Translated by Constance Congdon. Directed by Carey Perloff, American Conservatory Theater; Paul Walsh, dramaturg.

[The Infidel](#) (2000) by Bruce Norris. Directed by Anna Shapiro, Steppenwolf Theatre Company; Michele Volansky, dramaturg.

[Compleat Female Stage Beauty](#) (2000) by Jeffrey Hatcher. Directed by Walter Bobbie, Philadelphia Theatre Company; Michele Volansky, dramaturg.

[Bobrauschenbergamerica](#) (2001) by [Charles Mee](#). Directed by Anne Bogart, co-produced by Actors Theatre of Louisville and the SITI Company; Tanya Palmer, dramaturg.

[Hedda Gabler](#) (2001) by Henrik Ibsen. English Version by Doug Hughes. Directed by Doug Hughes, Steppenwolf Theatre Company; Mark Bly, dramaturg.

*Side Man* (2001) by Warren Leight. Directed by Drew Barr, [PlayMakers Repertory Company](#); Adam Versényi, dramaturg.

[Glengarry, Glen Ross](#) (2001) by David Mamet. Directed by Les Waters, American Conservatory Theater; Paul Walsh, dramaturg.

[Enrico IV](#) (2001) by Luigi Pirandello. Translated by Richard Nelson. Directed by Carey Perloff, American Conservatory Theater; Paul Walsh, dramaturg.

[Master Harold ... and the Boys](#) (2001) by Athol Fugard. Directed by Laird Williamson, American Conservatory Theater; Paul Walsh, dramaturg.

[Celebration / The Room](#) (2001) by Harold Pinter. Directed by Carey Perloff, American Conservatory Theater; Paul Walsh, dramaturg.

[Medea/Macbeth/Cinderella](#) (2002) conceived by Bill Rauch. Directed by Bill Rauch and Tracy Young, Yale Repertory Theatre; Mark Bly, dramaturg.

[Iphigenia at Aulis](#) (2002) by Euripedes. Translated and adapted by Kenneth Cavander. Directed by Rebecca Bayla Taichman, Yale Repertory Theatre; Magda Romanska, dramaturg.

[Antony and Cleopatra](#) (2002) by William Shakespeare. Directed by Mark Lamos, Guthrie Theater; Geoff Proehl, dramaturg.

[Striking 12](#) (2002) by Brendan Milburn, Rachel Sheinkin, and Valerie Vigoda. Directed by Ted Sperling, Prince Music Theater; Julie Felise Dubiner, dramaturg.

[Death of a Salesman](#) (2002) Directed by Vincent Murphy, Georgia Shakespeare Festival; Walter Bilderback, dramaturg.

[For the Pleasure of Seeing Her Again](#) (2002) by Michel Tremblay. Translated by Linda Gaboriau. Directed by Carey Perloff, American Conservatory Theater; Paul Walsh, dramaturg.

[Buried Child](#) (2002) by Sam Shepard. Directed by Les Waters, American Conservatory Theater; Paul Walsh, dramaturg.

[Night & Day](#) (2002) by Tom Stoppard. Directed by Carey Perloff, American Conservatory Theater; Paul Walsh, dramaturg.

[Yellowman](#) (2002) by Dael Orlandersmith. Directed by Blanka Zizka, McCarter Theatre Center, in co-production at the Wilma Theater and Long Wharf Theater; Janice Paran, dramaturg.

[\*A Comedy of Errors\*](#) (2003) by William Shakespeare. Directed by Dominique Serrand, Guthrie Theatre; Michael Lupu, dramaturg.

[\*The Black Dahlia\*](#) (2003). Adapted by Mike Alfreds from the novel by James Ellroy. Directed by Mike Alfreds, Yale Repertory Theatre; Mark Bly, dramaturg.

[\*The Dazzle\*](#) (2003) by Richard Greenberg. Directed by Laird Williamson, American Conservatory Theater; Paul Walsh, dramaturg.

*Big Love* (2003) by Charles L. Mee. Directed by Jiri Zizka, The Wilma Theater; Nakissa Etemad, dramaturg.

[\*The Three Sisters\*](#) (2003) by Anton Chekhov. Translated by Paul Schmidt. Directed by Carey Perloff, American Conservatory Theater; Paul Walsh, dramaturg.

*Red* (2003) by Chay Yew. Directed by Blanka Zizka, The Wilma Theater; Nakissa Etemad, dramaturg.

[\*Les Liaisons Dangereuses\*](#) (2003). Adapted by Giles Havergal from the novel by Choderlos de Laclos. Directed by Giles Havergal, American Conservatory Theater; Paul Walsh, dramaturg.

*Resurrection Blues* (2003) by Arthur Miller. Directed by Jiri Zizka, The Wilma Theater; Nakissa Etemad, dramaturg.

[\*Waiting for Godot\*](#) (2003) by Samuel Beckett. Directed by Carey Perloff, American Conservatory Theater; Paul Walsh, dramaturg.

*Embarrassments* (2003). Book by Laurence Klavan. Music by Polly Pen. Lyrics by Laurence Klavan and Polly Pen. Additional text by Polly Pen. Directed by Blanka Zizka, The Wilma Theater; Nakissa Etemad, dramaturg.

[\*Avanti, Da Vinci! The Secret Adventures of Leonardo da Vinci\*](#) (2004) by Jon Ludwig and Jason Hines. Directed by Jon Ludwig and Jason Hines, Center for Puppetry Arts, Atlanta, and international festival in Banska Bystrica, Slovakia; Walter Bilderback, dramaturg.

[\*At the Vanishing Point\*](#) (2004) by Naomi Iizuka. Directed by Les Waters, Actors Theatre of Louisville; Tanya Palmer, dramaturg.

[Hamlet](#) (2004) by William Shakespeare. Directed by Joe Dowling, Guthrie Theatre; Michael Lupu, dramaturg.

[King Lear](#) (2004) by William Shakespeare. Directed by Mark Wing-Davey, [PlayMakers Repertory Company](#); Adam Versényi, dramaturg.

[A Doll's House](#) (2004) by Henrik Ibsen. Translated by Paul Walsh. Directed by Carey Perloff, American Conservatory Theater; Paul Walsh, dramaturg.

[A Mother](#) (2004) by Constance Congdon. Adapted from Maxim Gorky's "Vassa Zheleznova". Directed by Carey Perloff, American Conservatory Theater; Paul Walsh, dramaturg.

[The Real Thing](#) (2004) by Tom Stoppard. Directed by Carey Perloff, American Conservatory Theater; Paul Walsh, dramaturg.

[Pure Confidence](#) (2005) by Carlyle Brown. Directed by Clinton Turner Davis, Actors Theatre of Louisville; Tanya Palmer, dramaturg.

[Moot the Messenger](#) (2005) by Kia Corthron. Directed by Marion McClinton, Actors Theatre of Louisville; Tanya Palmer, dramaturg.

[The Passion Play, A Cycle](#) (2005) by Sarah Ruhl. Directed by Molly Smith, Arena Stage; Mark Bly, dramaturg.

[The Voyage Inheritance](#) (2005) by Harley Granville Barker. Adapted by David Mamet. Directed by Carey Perloff, American Conservatory Theater; Paul Walsh, dramaturg.

[A Moon for the Misbegotten](#) (2005) by Eugene O'Neill. Directed by Laird Williamson, American Conservatory Theater; Paul Walsh, dramaturg.

[Raw Boys](#) (2005) by Dael Orlandersmith. Directed by Blanka Zizka, The Wilma Theater, Philadelphia; Walter Bilderback, dramaturg.

[Anne Frank: Within and Without](#) (2006) by Bobby Box. Directed by Bobby Box, Center for Puppetry Arts, Atlanta; Walter Bilderback, dramaturg.

[33 Variations](#) (2007) by Moises Kaufman. Directed by Moises Kaufman, world premiere at Arena Stage Tectonic Theater Project 2007, La Jolla Playhouse, 2009; Mark Bly, dramaturg.

[The Life of Galileo](#) (2007). Adapted by David Edgar. Directed by Blanka Zizka, The Wilma Theater; Walter Bilderback, dramaturg.

[Ruined](#) (2008) by Lynn Nottage. Directed by Kate Whoriskey, Goodman Theatre, co-production with Manhattan Theatre Club; Tanya Palmer, dramaturg.

[Happy Days](#) (2008) by Samuel Beckett. Directed by Rob Melrose, The Guthrie Theater; Michael Lupu, dramaturg.

[Gruesome Playground Injuries](#) (2009) by Rajiv Joseph. Directed by Rebecca Taichman, Alley Theatre; Mark Bly, dramaturg.

[The Farnsworth Invention](#) (2009) by Aaron Sorkin. Directed by David Cromer, Alley Theatre; Mark Bly, dramaturg.

[Dusty and the Big Bad World](#) (2009) by Cusi Cram. Directed by Kent Thompson, Denver Center for the Performing Arts; Paul Walsh, dramaturg.

[My Name is Asher Lev](#) (2005) by Aaron Posner from Chaim Potok. Directed by Aaron Posner, Arden Theatre Company; Michele Volansky, dramaturg.

[Scorched](#) (2009) by Wajdi Mouawad. Directed by Blanka Zizka. The Wilma Theater; Walter Bilderback, dramaturg.

[The Intelligence-Slave](#) (2010) by Kenneth Lin. Directed by Jackson Gay, Alley Theatre; Mark Bly, dramaturg.

*...And Jesus Moonwalks the Mississippi* (2010) by Marcus Gardley. Directed by Amy Mueller, The Cutting Ball Theater, co-produced with Playwrights Foundation; Nakissa Etemad, dramaturg.

[Language Rooms](#) (2010) by Yussef El-Guindi. Directed by Blanka Zizka, The Wilma Theater; Walter Bilderback, dramaturg.

[Leaving](#) (2010) by Vaclav Havel. Directed by Jiri Zizka, The Wilma Theater; Walter Bilderback, dramaturg.

[Macbeth](#) (2010) by William Shakespeare. Directed by Blanka Zizka, The Wilma Theater, Philadelphia; Walter Bilderback, dramaturg.

*The Cherry Sisters Revisited* <http://www.totaltheater.com/?q=node/3528> (2010) by Dan O'Brien. Directed by Andrew Leynse, Actors Theatre of Louisville; Julie Felise Dubiner, dramaturg.

*Sirens* (2010) by Deborah Zoe Laufer. Directed by Casey Stangl, Actors Theatre of Louisville; Julie Felise Dubiner, dramaturg.

[Throne of Blood](#) (2010) by Akira Kurosawa. Adapted by Ping Chong. Directed by Ping Chong, Oregon Shakespeare Festival; Lue Morgan Douthit and Gina Pisasale, dramaturgs.

*Every Tongue Confess* (2010-2011) by Marcus Gardley. Directed by Kenny Leon, Arena Stage at the Mead Center, Kogod Cradle's inaugural production; Nakissa Etemad, dramaturg.

[A Weekend with Pablo Picasso](#) (2011) by Herbert Siguenza. Directed by Todd Salovey, Alley Theatre, Latino Theater Company at the Los Angeles Theatre Center; Mark Bly, dramaturg.

[The Monster at the Door](#) (2011) by Rajiv Joseph. Directed by Daniella Topol, Alley Theatre; Mark Bly, dramaturg.

*Angels in America, Pts. 1 & 2* (2011) by Tony Kushner. Directed by Brendon Fox, [PlayMakers Repertory Company](#); Adam Versényi, dramaturg.

[Our Class](#) (2011) by Tadesz Slobodzianek. Directed by Blanka Zizka, The Wilma Theater, Philadelphia; Walter Bilderback, dramaturg.

*A Man, His Wife, and His Hat* (2011) by Laren Yee. Now called *The Hatmaker's Wife*. Directed by Robin Stanton, AlterTheater; Nakissa Etemad, dramaturg.

*The Making of a King: Henry IV and Henry V* (2012) by William Shakespeare. Directed by Joe Haj and Michel Donohue, [PlayMakers Repertory Company](#); Adam Versényi, dramaturg.

[Café Variations](#) (2012) by Charles Mee. Directed by Anne Bogart, Arts Emerson and Siti Company; Magda Romanska, dramaturg.

*Party People* (2012) by UNIVERSES. Directed by Liesl Tommy, Oregon Shakespeare Festival, Julie Felise Dubiner, dramaturg.

*Hope Street and Other Lonely Places* (2012) by Genne Murphy. Directed by Kevin Glaccum, [Azuka Theatre](#); Michele Volansky, dramaturg.

[Angels in America, Pts. 1 & 2](#) (2012) by Tony Kushner. Directed by Blanka Zizka, The Wilma Theater, Philadelphia. Walter Bilderback, dramaturg.

[Smokefall](#) (2013) by Noah Haidle. Directed by Anne Kauffman, Goodman Theatre, co-production with South Coast Repertory; Tanya Palmer, dramaturg.

[The Tempest](#) (2013) by William Shakespeare. Directed by Joe Haj and Dominique Serrand, [PlayMakers Repertory Company](#); Adam Versényi, dramaturg.

*The Road Weeps, The Wells Runs Dry* (2013, 2014) by Marcus Gardley. Directed by Aaron Davidman, Perseverance Theater; Nakissa Etemad, dramaturg. Directed by Marion McClinton, Pillsbury House Theatre; Nakissa Etemad, dramaturg. Directed by Shirley Jo Finney, The Latino Theater Company of LATC; Nakissa Etemad, dramaturg. Directed by Fanni Green, University of South Florida's School of Theatre & Dance; Nakissa Etemad, dramaturg.

*The Liquid Plain* (2013) by Naomi Wallace. Directed by Kwame Kwei Armah, Oregon Shakespeare Festival; Julie Felise Dubiner, dramaturg.

[The Trip to Bountiful](#) (2013) by Horton Foote. Directed by Abigail Adams, People's Light & Theatre Company; Lee Devin, dramaturg.

*Be Bop Baby: A Musical Memoir* (2013) by Margo Hall in collaboration with Nakissa Etemad. Composed by Marcus Shelby. Lyrics by Margo Hall. Directed by Sheila Balter, Z Space; Nakissa Etemad, dramaturg.

[\*Mother Courage and Her Children\*](#), (2014) by Bertolt Brecht. Directed by Molly Smith, Arena Stage; Mark Bly, dramaturg.

[\*Don Juan Comes Home From Iraq\*](#) (2014) by Paula Vogel (after Horvath). Directed by Blanka Zizka. Dramaturg, Walter Bilderback

[\*The Two Gentlemen of Verona\*](#) (2014) by William Shakespeare. Directed by Sarah Rasmussen, Oregon Shakespeare Festival; Gina Pisasale, dramaturg.

[\*Sweat\*](#) (2015) by Lynn Nottage. Directed by Kate Whoriskey, Oregon Shakespeare Festival, Julie Felise Dubiner, dramaturg.

[\*Hamlet\*](#) (2015) by William Shakespeare. Adapted by Walter Bilderback and Blanka Zizka. Directed by Blanka Zizka, The Wilma Theater; Walter Bilderback, dramaturg.

*Isfahan Blues* (2015) by Torange Yeghiazarian in collaboration with Vida Ghahremani, L. Peter Callender, Nakissa Etemad, Laura Hope, and Marcus Shelby. Directed by Laura Hope, Buriel Clay Theater, a Golden Thread Productions, co-produced with African-American Shakespeare Company; Nakissa Etemad, dramaturg.

[\*The Cherry Orchard\*](#) (2015) by Anton Chekhov. Adapted by Emily Mann. Directed by Abigail Adams, People's Light & Theatre Company; Lee Devin and Gina Pisasale, dramaturgs.

*Heart Shaped Nebula* (2015) by Marisela Teviño Orta. Directed by Desdemona Chiang, Shotgun Players; Nakissa Etemad, dramaturg.

[\*All My Sons\*](#) (2015) by Arthur Miller. Directed by Kamilah Forbes, People's Light & Theatre Company; Gina Pisasale, dramaturg.

[\*The Hard Problem\*](#) (2016) by Tom Stoppard. Directed by Blanka Zizka, The Wilma Theater; Walter Bilderback, dramaturg.

[\*2666\*](#) (2016) by Roberto Bolaño. Adapted by Robert Falls and Seth Bockley. Directed by Robert Falls and Seth Bockley, Goodman Theatre; Tanya Palmer, dramaturg.

*The River Bride* (2016) by Marisela Treviño Orta. Directed by Laurie Woolery, Oregon Shakespeare Festival; Nakissa Etemad, dramaturg.

[\*When the Rain Stops Falling\*](#) (2016) by Andrew Bovell. Directed by Blanka Zizka, The Wilma Theater, Philadelphia; Walter Bilderback, dramaturg.

[\*Three Sisters\*](#) (2016) by Anton Chekhov. Directed by Vivienne Benesch, [PlayMakers Repertory Company](#); Adam Versényi, dramaturg.

[\*A Single Shard\*](#) (2016) by Linda Sue Park. Adapted by Robert Schenkkan. Directed by Seema Sueko, People's Light & Theatre Company; Gina Pisasale, dramaturg.

[\*Shakespeare in Love\*](#) (2017) by Lee Hall after Stoppard after Shakespeare. Directed by Christopher Moore, Oregon Shakespeare Festival; Martine Kei Green-Rogers, dramaturg.

[\*Shitheads\*](#) (2017) by Douglas Williams. Directed by Kevin Glaccum, Azuka Theatre; Michele Volansky, dramaturg.

[\*Blood Wedding\*](#) (2017) by Federico García Lorca. Translated by Nahuel Telleria. Further Adaptation by Walter Bilderback. Directed by Csaba Horvath, The Wilma Theater; Walter Bilderback, dramaturg.

[\*Lights Out: Nat "King" Cole\*](#) (2017) by Colman Domingo and Patricia McGregor. Directed by Patricia McGregor, People's Light & Theatre Company; Gina Pisasale, dramaturg.

[\*Book of Will\*](#) (2018) by Lauren Gunderson. Directed by Christopher Moore, Oregon Shakespeare Festival; Martine Kei Green-Rogers, dramaturg.

[\*Kill Move Paradise\*](#) (2018) by James Ijames. Directed by Blanka Zizka, The Wilma Theater, Philadelphia; Walter Bilderback, dramaturg.

[\*Snow in Midsummer\*](#) (2018) By Frances Ya-Chu Cowhig. Directed by Justin Audibert, Oregon Shakespeare Festival; Christine Mok, dramaturg.

[\*Radio Golf\*](#) (2018) by August Wilson. Directed by Ron OJ Parson, Court Theatre; Martine Kei Green-Rogers, dramaturg.

[\*Leaving Eden\*](#) (2018) by Mike Wiley. Directed by Vivienne Benesch, [PlayMakers Repertory Company](#); Adam Versényi, dramaturg.

[\*Mrs. Harrison\*](#) (2018) by R.Eric Thomas. Directed by Kevin Glaccum, Azuka Theatre; Michele Volansky, dramaturg.

[\*Passage\*](#) (2018) by Christopher Chen. Directed by Blanka Zizka, The Wilma Theater, Philadelphia; Walter Bilderback, dramaturg.

[\*Romeo and Juliet\*](#) (2019) by William Shakespeare. Directed by Blanka Zizka, The Wilma Theater; Co-adaptor and dramaturg Walter Bilderback.

[\*Hairspray\*](#) (2019) book by Mark O'Donnell and Thomas Meehan. Music by Marc Shaiman. Lyrics by Scott Wittman and Marc Shaiman. Based on the New Line Cinema film written and directed by John Waters. Directed by Christopher Liam Moore, Oregon Shakespeare Festival; Martine Kei Green-Rogers, dramaturg.

[\*Sweat\*](#) (2019) by Lynn Nottage. Directed by Ron OJ Parson, Goodman Theatre; Martine Kei Green-Rogers, dramaturg.

[\*The Haunted Life\*](#) (2019) by Sean Daniels from Jack Keroac. Directed by Sean Daniels and Christopher Oscar Pena, Merrimack Repertory Theatre; Michele Volansky, dramaturg.

*On Behalf of All Muslims: A Comedy Special* (2019) by Zahra Noorbakhsh. Directed by Lisa Marie Rollins, Golden Thread Productions, in association with Brava for Women in the Arts; Nakissa Etemad, dramaturg.

[\*There\*](#) (2019). Adapted from Etel Adnan. Co-adapted by Walter Bilderback. Directed by Blanka Zizka, The Wilma Theater; Walter Bilderback, dramaturg.

[\*Dana H.\*](#) (2019) by Lucas Hnath. Adapted from interviews by Dana Higginbotham, conducted by Steve Cosson. Directed by Les Waters, Goodman Theatre, co-production with Center Theatre Group and Vineyard Theatre; Tanya Palmer, dramaturg.

[\*Too Heavy for your Pocket\*](#) (2019) by Jiréh Breon Holder. Directed by Ron OJ Parson, Timeline Theatre Company; Regina Victor, dramaturg.

*Life of Galileo* (2019) by Bertolt Brecht. Directed by Vivienne Benesch, [PlayMakers Repertory Company](#); Adam Versényi, dramaturg.

*Between Two Knees* (2019) by the 1491s. Directed by Eric Ting, Oregon Shakespeare Festival; Julie Felise Dubiner, dramaturg.

*Indecent* (2019) by Paula Vogel. Directed by Shana Cooper, Oregon Shakespeare Festival; Julie Felise Dubiner, dramaturg.

[Dot](#) (2019) by Colman Domingo. Directed by Colman Domingo, People's Light & Theatre Company; Gina Pisasale, dramaturg.

[Mud Row](#) (2019) by Dominique Morisseau. Directed by Steve H. Broadnax III, People's Light & Theatre Company, world premiere; Gina Pisasal, dramaturg.

[Julius Caesar](#) (2020) by William Shakespeare. Directed by Andrew Borba, [PlayMakers Repertory Company](#); Adam Versényi, dramaturg.

*The Copper Children* (2020) by Karen Zacarías. Directed by Shariffa Ali, Oregon Shakespeare Festival; Julie Felise Dubiner, dramaturg.

[My General Tubman](#) (2020) by Lorene Cary. Directed by James Ijames, Arden Theatre Company; Michele Volansky, dramaturg.

[Hold These Truths](#) (2020) by Jeanne Sakata. Directed by Desdemona Chiang, People's Light & Theatre Company; Gina Pisasale, dramaturg.

*Noura* (2020) by Heather Raffo. Directed by Kate Bergstrong, Marin Theatre Company, in association with Golden Thread Productions; Nakissa Etemad, dramaturg.

#### **3.4.5 Dramaturgy of Dance, Music and Performance: 2000-2020**

[Past/FORWARD](#) (2000) with Mikhail Baryshnikov, White Oak Dance, Brooklyn Academy of Music; Jim Lewis, dramaturg.

*Every Good Boy Deserves Favor* (2002) by Tom Stoppard and André Previn. A play for actors and orchestra. Directed by Jiri Zizka; conducted by Rossen Milanov, The Wilma Theater and The Philadelphia Orchestra at The Kimmel Center; Nakissa Etemad, dramaturg.

[Night Club](#) (2003), Ballet Hispanico; Jim Lewis, dramaturg.

[Still/Here: The Phantom Project](#) (2004), Bill T Jones/Arnie Zane Dance, Brooklyn Academy of Music; Jim Lewis, dramaturg.

[Chapel/Chapter](#) (2006). Choreographed by Bill T. Jones, Harlem Stage's The Gatehouse, NY; Jim Lewis, dramaturg.

[Forces](#) (2013). Directed by Elizabeth Streb and Robert Woodruff, Streb Dance; Jim Lewis, dramaturg.

[The Greatest](#) (2018), Louisville Orchestra; Martine Kei Green-Rogers, dramaturg.

### **3.4.6 New Dramaturgy Forums, Initiatives and Collectives: 2000-2020**

[American Lyric Theater](#) (founded 2005): dedicated to building a new body of operatic repertoire for new audiences by nurturing composers and librettists, as well as dramaturgs, developing sustainable artistic collaborations, and contributing new works to the national canon.

[Kennedy Center Dramaturgy Intensive](#) (founded 2011): offers rigorous and practical mentorships for emerging dramaturgs in the new play development process expanding their understanding of the impact the practice of dramaturgy can have on new plays and society.

[Umbrella Project](#) (founded 2014): advocates for the practice of dramaturgy and for diverse new theatrical work in Seattle and beyond by connecting dramaturgs and other artists, facilitating collaboration, and demonstrating radical dramaturgical support.

[Beehive Dramaturgy Studio](#) (founded 2016): practicing artist-driven and audience-conscious dramaturgy that exists in conversation with the world, and making it accessible to any artist or producer who desires dramaturgical collaboration.

[TheTheatreTimes.com](#) (founded 2016): An all-volunteer open-access global theatre and performing arts portal, covering theatre in 90 countries and regions.

TheTheatreTimes.com is the most far-reaching and comprehensive global theatre portal today. Dedicated [Dramaturgy Section](#) tracks global events and productions with dramaturgical involvement.

[New Directions in Dramaturgy](#): inaugurated at the California Shakespeare Theater, seeks to expand the notion of what is or can be a dramaturgical act. Information that may on the face of it seem factual (what is on a driver's license; how human beings

“clock in” at weight, height, criminal record) can, via dramaturgy, be activated to challenge others’ expectations, and our own.

#### **4. Literary Managers and Dramaturgs of the Americas**

Literary Managers and Dramaturgs of the Americas ([LMDA](#)) was founded in 1985 as the volunteer membership organization for the professions of literary management and dramaturgy. LMDA holds the belief that theater is a vital art form that has the power to nourish, educate, and transform individuals and their communities and that dramaturgy is central to the process of theater-making.

LMDA provides resources, networking, and mentorship for dramaturgs and literary managers across all discipline areas and at all levels of their careers. Member engagement happens year-round, including through digital listservs, the LMDA website, online workshops and case study conversations, regional activities throughout North America, and the annual summer conference.

Specific LMDA resources and programs include the following initiatives:

[Dramaturging the Phoenix](#): Initiated by LMDA in April 2020, the Dramaturging the Phoenix challenge writers to imagine the “radical dramaturgy” that will lead theatre and performance into the next year, decade, and century, in order to boldly inspire, provoke, and explore theatre’s potential to transform through global crisis.

[Employment Guidelines and Sample Contracts](#): LMDA’s Employment Guidelines are designed to assist dramaturgs and literary managers, and their colleagues in theatre companies across North America, in preparing and conducting contract negotiations. The Sample Contracts are intended as templates from which an individual or organization may draft a contract for a range of institutional and freelance dramaturgy positions.

[LMDA Bibliography](#): Since the 1990s, LMDA has maintained an extensive bibliography of English-language books, essays, articles, and related resources on dramaturgy. Updated in summer of 2020, it is available to members and non-members.

[LMDA Guide to Dramaturgy Programs](#): A complete, compiled list of university training programs and classes, compiled by LMDA.

[Grants and Awards](#): LMDA honors production and career achievements and service of dramaturgs from around the world through multiple awards and fellowships, including the [Bly Creative Capacity Grant](#) and [Bly Creative Fellowship](#), which are designed to

identify and offer significant financial support for artists who are creating new approaches to dramaturgy and/or are generating programs that are committed to exploring the unknown; the [Elliott Hayes Award for Outstanding Achievement in Dramaturgy](#), which recognizes excellence in dramaturgical work on a specific project; and the [Gotthold Ephraim \(G.E.\) Lessing Award for Career Achievement](#), LMDA's most prestigious tribute, given for a lifetime of achievement in the field of dramaturgy. Grants are also given to support the work of dramaturgs and their projects and collaborations.

## End of Wiki

### A Note to on Formatting Conventions for Credits

This document uses a unique, standardized format for production entries.

A basic entry includes these elements in this order: (1) name of show, (2) year of show, (3) name of author, (4) name of director, (5) venue, and (6) dramaturg. Note in examples the use of italics for title, the order in which artists are named, capitalization, and punctuation. No indent.

### Entry with Single Author

*Title* (year) by First Last. Directed by First Last; First Last, dramaturg.

#### Example

*Execution of Justice* (1986) by Emily Mann. Directed by Emily Mann, Virginia Theater; Mark Bly, dramaturg.

### Entry with Translator, Adaptor, Additional Authors, etc.

Note credit order. Use a period after the year and after each kind of contribution.

*Title* (year). Adapted by First Last. Translated by First Last. Directed by First Last, Venue; First Last, dramaturg.

#### Example 1

*The Sternheim Project* (1996). Translated by Paul Lambert and Kate Sullivan. Adapted by Paul Lambert, Kate Sullivan, and Melissa Cooper. Additional translation and adaptation by Walter Bilderback. Directed by Richard Hamburger, Dallas Theater Center; Walter Bilderback, dramaturg.

#### Example 2

*Burning Dreams* (1994). A jazz opera inspired by *Life is a Dream*. Music by Gina Leishman. Scene and libretto by Julie Hébert and Octavio Solis. Directed by Julie Hébert and Sam Woodhouse, San Diego Repertory Theatre; Nakissa Etemad, dramaturg.

### **Notes**

The work's title should be in italics and, ideally, linked to a site that documents the dramaturgy credits, as in an online program, a production archive, or a database. If this is not possible, link to the best documentation available on Wikipedia or another online source (i.e. – to the specific production, to a production history, to the theatre, to the work). Additional links are optional.

All author/contributor/director names should be capitalized and listed as First Last. All words should be spelled out (ex: “translated,” “in association with,” and “co-produced” instead of “trans.,” “in assoc. with,” or “co-prod.”). Use a comma between directors and the venue. For more information after the venue (such as co-producers or a venue transfer), use a comma. List the dramaturg(s) after a semicolon at the end of an entry as First Last, dramaturg.

**Finally, to be included in this document as a dramaturg, link(s) MUST lead to a view of your credit listing as dramaturg of each production.**