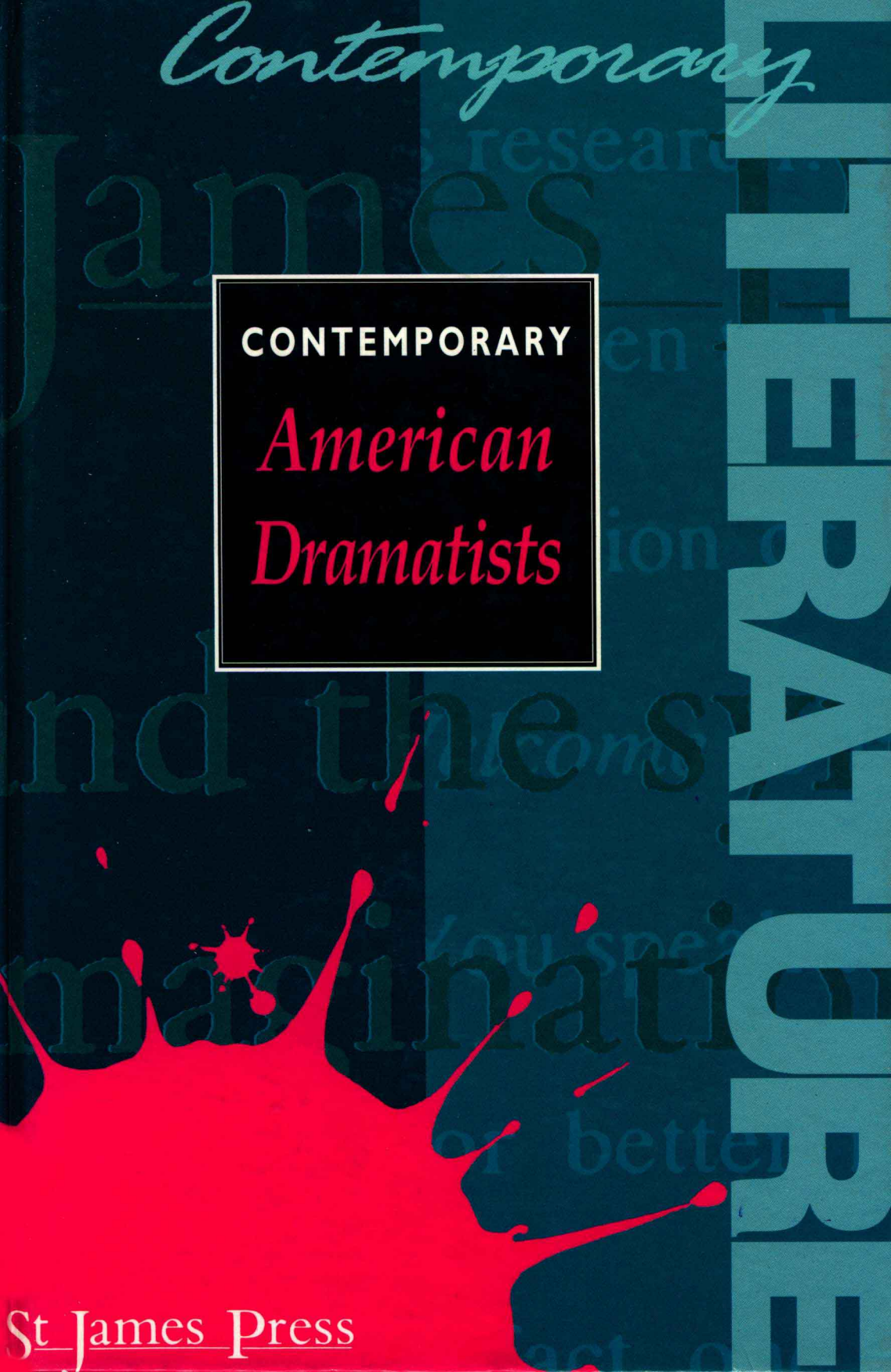
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CONTEMPORARY AMERICAN DRAMATISTS

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EDITOR'S NOTE

The main part of *Contemporary American Dramatists* contains entries on English-language writers for the stage.

The selection of writers included in this book is based on the recommendations of the advisers listed on page xxi and is intended to reflect the best and most prominent of contemporary American playwrights (those who are currently active, as well as some who have died since 1950, but whose reputations remain essentially contemporary).

The entry for each writer consists of a biography, a complete list of published and/or produced plays and all other separately published books, a selected list of bibliographies and critical studies on the writer, and a signed essay. In addition, entrants were invited to comment on their work.

We have listed plays that were produced but not published; librettos and musical plays are listed along with other plays. The dates given are those of first publication/performance.

Some of the entries in the Dramatists section are supplemented in the Works section, which provides essays on a selection of the best-known plays written by the entrants.

The book concludes with a play, radio play, television play and screenplay title index.

ACKNOWLEDGEMENTS

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INTRODUCTION

American theatre at the end of the 1980s was beleaguered by dire forces. A national economic recession included government and private arts funding cutbacks that precipitated the closing of several institutional theatres and imperilled others. Even more ominous were battles to make censorship a policy of the National Endowment for the Arts or to abolish the agency altogether, led by religious/political conservatives whose objections ranged from using public monies for art they judged obscene, to arts funding in principle. Theatre institutions were also shaken by the aging of their founders, causing anxieties and some upheavals over their successors.

Both institutional and commercial theatre were challenged by new competition from cable television and home videos. On Broadway, mammoth production costs and rising ticket prices made serious new plays and musicals endangered species, and the success of spectacular British musicals hurt Americans' pride in their most vaunted indigenous form of theatre.

Minority voices were strident. Women and people of color had made advances, but white men of European heritage still dominated in all areas of theatre except in gender or ethnic-specific companies, most of which were never seen on Broadway, still the pinnacle of theatrical success. America's changing demographics, through which the combined population of people of color will outnumber whites before the end of the century, was reflected in increasing demands for access to or parity with white "mainstream" theatre. Gay men, long a closeted power on Broadway and theatre throughout the country, were also becoming more visible, impelled by the gay rights movement and the premature loss in the AIDS epidemic of major artists like Michael Bennett and rising talents like Scott McPherson. At the end of the 1980s, one wondered how American theatre would withstand, much less grow, amid all these pressures.

Just four years into the 1990s, there are signs of revitalization in theatre artists and institutions. In the fall of 1993, hope was renewed in the integrity of the National Endowment for the Arts with the appointment, by the first art-friendly President in over a decade, of the first artist to be the Endowment's Chair. Jane Alexander's reputation as an actress of exceptional talent and intelligence won her easy Congressional confirmation, even though she is also known as a liberal activist.

Financial problems continue to plague nonprofit and commerical theatre throughout America, but November of 1993 brought an event that most people considered impossible after *The Grapes of Wrath* closed shortly after winning the Best Play Tony award (usually a guarantee of a season's run) in 1990. Two two-part epic dramas, produced by the consortia of institutional

theatres, commercial organizations and individuals that have developed to get serious work on Broadway, opened less that two weeks apart.

Both Tony Kushner's *Angels in America* (the first half of which had opened in the spring of 1993, winning the Pulitzer prize and Tony award) and Robert Schenkknan's *The Kentucky Cycle* (the first play ever to win a Pulitzer, in 1991, before it played in New York) were Broadway debuts for their authors. *Angels* is not only subtitled *A Gay Fantasia on National Themes*, but is by an openly gay author and staged by a gay African-American director, George C. Wolfe. Wolfe's spring 1993 designation as artistic director of the New York Shakespeare Festival founded by the late Joseph Papp is the first appointment of an African American to head a mainstream institutional theatre in New York. Progress, albeit modest, and decades in the making, as we shall see.

At the end of World War II, American theatre largely meant Broadway and touring productions of its hit plays and musicals. The dominant style in playwriting and production was realism, often in skeletal settings capable of suggesting real locales but accommodating quick shifts in place and time. Actors and directors were deeply influenced by the Method, the American interpretation of Stanislavsky's techniques fostered by the Actors Studio. Dedicated to finding the inner truth of a character and to naturalistic, as opposed to classical larger-than-life behavior, the Method included among its star practitioners Marlon Brando, Julie Harris, Geraldine Page, and Paul Newman (and, in the next generation Dustin Hoffman, Al Pacino, and Robert De Niro).

These styles blended felicitously in such landmark productions as Tennessee Williams' *A Streetcar Named Desire* (1947) and Arthur Miller's *Death of A Salesman* (1949). The most acclaimed dramatists in the postwar period, Williams and Miller exposed rends in the American social fabric and examined individual and social morality. Williams wrote in a poetic and impressionistic style, the intellectual Miller in a heightened vernacular and rhetoric.

Beyond Broadway, a Texas woman who had and continued to enjoy some success as a Broadway director, dreamed of an American national theatre consisting of a network of permanent companies established in cities throughout the country. In 1947, Margo Jones founded in Dallas the first fully professional (operating under an Actors Equity Association contract) nonprofit resident theatre in America. Her venture inspired Zelda Fichandler's 1952 Arena Stage in Washington, D.C. and Nina Vance's 1957 Alley Theatre in Houston. Though Margo Jones' theatre did not long survive her accidental death in 1955, the Arena and Alley thrive today, flagships in a network of some 300 resident theatres fostered by the movement's "Founding Mothers".

The 1950s was the last decade in which there appeared to be a consensus about how life in America was supposed to be: white males were supreme; women, children, and people of color were subservient; God and country were revered. Sexual morality was based upon the millenia-old double standard, as expressed on Broadway in comedies centered upon whether or not the heroine would lose her virginity before marriage. Even Neil Simon, the most successful comedy writer in American theatre history, applied the double standard to his first Broadway hit, *Come Blow Your Horn* (1962), with its "bad" girl who sleeps with the playboy hero and gets passed on to his younger brother, and its "good" girl who wins the playboy's heart and hand.

The Cold War, the Korean War, the hydrogen bomb, the McCarthy hearings and blacklists, and the first riots over school desegregation tore open America's moral and social fabric and began exposing its contradictions and hypocrisies in the 1950s, as Williams dramatized in such major works as *Cat on a Hot Tin Roof* (1955) and *The Night of the Iguana* (1961), and Miller in *The Crucible* (1953). No significant young American dramatist emerged during the decade, but the posthumus production of three Eugene O'Neill works—*Long Day's Journey into Night*, *A Moon for the Misbegotten* and *A Touch of the Poet*—embellished his reputation as a great (some say the greatest) American dramatist.

What American theatre in the 1950s is most noted for is the Off Broadway movement, whose first big success was a 1952 revival of Williams' *Summer and Smoke* (which had been given its first production at Margo Jones' Theatre '47 and flopped on Broadway the next year). The Circle in the Square production made a star of Geraldine Page, as did the theatre's 1956 revival of an O'Neill Broadway failure, *The Iceman Cometh*, starring Jason Robards, Jr. The Off Broadway movement used small theatre spaces to showcase talents in revivals of classics and worthy plays that had been Broadway failures, and to produce new and foreign writers like Brecht, Beckett, Genet, and Ionesco, whose form and content were too avant-garde for commercial theatres. Perhaps the best-known Off Broadway institution still surviving is the New York Shakespeare Festival, founded by Joseph Papp in 1954.

The 1960s began with a milestone, the first Broadway production of a full-length play by an African-American author. Lorraine Hansberry's *A Raisin in the Sun*, a finely crafted drama about three generations of an African-American family struggling to succeed and achieve personal dignity, also launched the careers of its director, Lloyd Richards, who would eventually discover and act as mentor to August Wilson, and actor-author-director Douglas Turner Ward, who became a founder of the Negro Ensemble Company in 1968.

Hansberry's career was cut short by her death from cancer in 1965. Tennessee Williams' star dimmed in the 1960s with a series of failures, while between *A View from the Bridge* in 1955 and *After the Fall* in 1964, Arthur Miller did not write for the stage. *After the Fall* was received by some as an ungallant gloss on his brief marriage to the tragic Marilyn Monroe, and while he has continued to write new plays and his early work has been revived on Broadway, Miller has never recaptured in America the esteem he was given in the first decade of his career. His body of work has been more honored in Britain.

The star dramatist of the 1960s was Edward Albee, whose first work, *The Zoo Story*, was presented off Broadway (on a double bill with Beckett's *Krapp's Last Tape*) in 1960, followed by three more Off Broadway one-acts and, in 1962, by *Who's Afraid of Virginia Woolf?* on Broadway. Particularly in his attacks on upper-middle class complacency in a style blending absurd humor, rhetorical flamboyance and existential musings in a usually naturalistic context, Albee helped to reflect American society as it pulled apart in the wake of political assassinations, the Civil Rights and Women's Movements, and the Vietnam War.

The 1950s had brought new foreign playwrights such as Osborne, Anouilh, and Giraudoux successfully to Broadway; the 1960s introduced Pinter and

Stoppard, and Peter Brook's seminal production of *Marat/Sade*. With the ascent of Absurdism to the aesthetic, if not usually the commerical firmament, social disintegration was mirrored in the breakup of conventional dramatic forms and spaces. Off Broadway became a victim of its own success as unions demanded better working conditions and productions grew too expensive; in even smaller spaces all over Manhattan Off Off Broadway was born.

At such pioneer theatres as Caffe Cino, LaMama, the Open Theatre and on other stages, fledgling playwrights like John Guare, Sam Shepard, Megan Terry, Jean-Claude van Itallie, and Lanford Wilson had their early works produced. As Stuart Little observed in *Off-Broadway: the Prophetic Theater* [Delta, 1972, p.188], "To the Off-Off Broadway playwright, the Absurdist writers Beckett, Genet and Ionesco were traditional theater." The venue was devoted to new writers and opposed to all taboos of form and content: homosexuality was among the diverse topics frankly explored, nudity and obscene language was common (by the end of the decade both had even reached Broadway in the musical *Hair*, developed at the New York Shakespeare Festival's Public Theater). Eventually the lines between Off and Off Off Broadway blurred, defined formally by the type of Equity contract the actors worked under. Beyond Broadway, there are throughout Manhattan strictly commercial ventures, institutional theatres that may operate under an Equity resident theatre contract, union-sanctioned and unsanctioned limited runs and workshops, and sometimes combinations of these running in different spaces under the same roof.

New playwrights also became a focus for nonprofit theatres, which burgeoned with the advent of private funding (starting with Ford Foundation grants in 1959) and government support (the NEA was established in 1965, followed by state and city arts councils). The National Playwrights Conference, which gives staged readings of new plays each July, was established at Connecticut's O'Neill Theater Center in 1966 and became an international model for playwright development programs. Most resident theatres created some venue for new work and several hold new play festivals attracting international attention.

Accompanying the Civil Rights Movement was a demand for more opportunities for artists of color. A series of plays dealing with the African-American experience in America, by such authors as Amiri Baraka, Ed Bullins, Adrienne Kennedy, and Douglas Turner Ward were produced Off Broadway. Ethnic-specific theatres like the Negro Ensemble Company, East West Players, El Teatro Compesino, INTAR Hispanic American Arts Center and Repertorio Espagnol were founded in the 1960s (more followed in the next decade, as did women's companies) to give African and Asian-American and Hispanic actors, designers, directors, playwrights, backstage and management personnel artistic homes. Some of the work began trickling into the mainstream; in 1969 the Negro Ensemble Company was awarded a special Tony award, and James Earl Jones, who had developed his talent playing Shakespearean as well as black characters Off Broadway and in resident theatres, won his first Best Actor Tony for *The Great White Hope*, which also introduced Jane Alexander to Broadway and her first Tony.

Homosexuality, alluded to as a subject for shame in such popular Broadway plays as Lillian Hellman's *The Children's Hour* (1934), *Tea and Sympathy*

(1953), and several Tennessee Williams dramas, was able to come out of the closet Off Broadway with the 1968 premiere of Mart Crowley's *The Boys in the Band*, about nine gay men (one of them black) at a birthday party. Off Off Broadway, openly gay playwrights like Doric Wilson had been writing about gay life for several years. *The Boys in the Band* brought the subject into the mainstream. Professional theatre companies (such as Wilson's TOSOS and The Glines) dedicated to presenting works about the gay experience began forming in the 1970s.

The 1960s also brought an abundance of experimental groups, many inspired by the writings of Antonin Artaud to rebel against written texts, others, inspired by such current events as student rebellions and Vietnam War protests to rebel against all authority and seek societal change. In 1961 the Bread and Puppet Theatre began to use both giant puppets and actors to enact parables denouncing war and materialism; the San Francisco Mime Theatre started in 1966 to promote such causes as civil and women's rights; the Performance Group formed in 1968 to create communal works with such diverse inspirations as Marilyn Monroe and the massacre of Vietnamese civilians by American troops, and to perform versions of classical plays in ambiances where the audience was not separated from the actors but arranged to be a part of the event—a practice for which the Group's founder Richard Schechner coined the term "environmental theatre."

Such groups flourished in the 1970s (some abide still), their experiments with text tending to make directors and/or actors rather than playwrights the primary creative artists in the theatre. Experimental work carried on that of the Absurdists in reimagining the theatrical experience not as linear (a play with a beginning, middle, and end) but as circular and open-ended, asking rather than answering questions or just inviting audiences to share an experience. Some groups, inspired by Polish director Jerzy Grotowski's 1968 book *Towards a Poor Theatre*, by performances of his Polish Laboratory Theatre, and by workshops he gave on visits to America, chose to work with limited technical resources, while other artists such as Robert Wilson incorporated new technology into their work and created multimedia events.

Experimental work existed beside that of resident theatres, which might produce both classics and new plays, and the play-development programs. The National Playwrights Conference alone, from its inception through the 1970s, introduced or fostered the work of many dramatists essayed in this book: Thomas Babe, Phillip Hayes Dean, Christopher Durang, Charles Fuller, Jack Gelber, John Guare, Oliver Hailey, Errol Hill, Israel Horovitz, David Henry Hwang, Albert Innaurato, Arthur Kopit, Leonard Melfi, Susan Miller, OyamO, John Pielmeier, Martin Sherman, Ted Talley, Ronald Tavel, Wendy Wasserstein, Richard Wesley and Lanford Wilson.

Apart from Neil Simon's ongoing Broadway successes, no playwright dominated in the 1970s (not surprising in a period of social and artistic unrest). There was considerable promise acknowledged in Christopher Durang's satiric comedies, David Rabe's Vietnam War trilogy, Lanford Wilson's plays of lyric realism, David Mamet's minimalist style and poetry forged from street language, and Sam Shepard's mixing of such elements as American drug culture, pop art, myth, gritty naturalism, and fantasy.

While American naturalistic acting style was vitalized by such young actors

as Dustin Hoffman and Al Pacino, more demands were being made upon performers. Rigorous training was needed for the classics that were a staple of institutional theatres and for experimental work which required the physical virtuosity and the psychological openness taught by Grotowski. Many American universities began in the late 1960s to develop conservatory acting training programs, and when the first alumni of these debuted in New York in the 1970s—Kevin Kline, Mandy Patinkin, Patti LuPone, Meryl Streep—it seemed possible that America was headed for a Golden Age of acting. The tension between naturalistic and classical training, between inner-directed psychological probing of self and character and outer-directed vocal and physical skills responsive to all styles of theatre, remains constant in America. The essentailly naturalistic talent of Chicago's Steppenwolf Theatre Company, from which John Malkovitch emerged in the 1980s, and the classically-trained Kevin Kline, at home in Shakespeare, musical comedy, and film, testify to the range of American actors.

By 1980, the dream of a national theatre of resident companies had been altered by economics and geography. Many theatres could not afford to support a permanent company, and most actors would not commit themselves to long seasons away from New York or Hollywood, the only places where they could hope to make a national reputation and have a chance in films and television as well as theatre. Even the prestigious Repertory Theater of the Lincoln Center that opened in 1964 with the ideal of a resident company producing classical and new plays for Broadway had exhausted several managements.

A Broadway producing pattern that began when Margo Jones premiered *Summer and Smoke* at Theatre '47, solidified in the 1980s: plays, and sometimes whole productions, developed in nonprofit theatres Off Broadway, outside New York, or in the U.K., moved to Broadway for commerical runs. Even Neil Simon began to open his plays in resident theatres, and the blockbuster British musical *Les Miserables* moved to London's West End and on to Broadway after opening at the Royal Shakespeare Company. There are still some independent producers, but the consortium pattern prevails on Broadway. Probably the best thing about this is that it keeps most resident theatres across the country keenly interested in developing new work, and the worst is that some theatres focus on what they think will have a chance of success in New York at the expense of more original and daring work.

Christopher Durang, David Rabe, Lanford Wilson, and Sam Shepard wrote less for the theatre as the 1980s wore on, and while Edward Albee continued to write, most critics and audiences had ceased to acclaim his work in the 1970s. With *Glengary Glen Ross* (1984), David Mamet emerged as the foremost American dramatist of the period, though 1984 was also the year that August Wilson's first play was produced on Broadway. Both Mamet and Wilson are poets, but Wilson's style is as expansive as Mamet's is minimal. Wilson brought storytelling and plot back to the theatre after decades in which "plot" had been a bad word. Wilson's characters both spin and act out good yarns in the five plays that have so far appeared in his cycle exploring African-American life in each decade of the 20th century.

The first African-American playwright to win the accolades of three Pulitzer prizes as well as a Tony and numerous other awards, August Wilson made it

into the mainstream via the National Playwrights Conference and the Yale Repertory Theater, both of which Lloyd Richards headed as artistic director. Richards has had a conscious and considerable influence in fostering the careers of artists of color and of women. The Best Play Tony-winner in 1987 was August Wilson, in 1988 David Henry Hwang, and in 1989 Wendy Wasserstein—all Conference alumni.

Wasserstein has become a highly successful commercial playwright with only four plays, the last two moving from institutional theatres to long runs on Broadway. Woman dramatists, seldom heard from in force on Broadway since the first women's movement inspired Susan Glaspell, Rachel Crothers, Sophie Treadwell and Zona Gale to write a number of plays on feminist themes (Gale won a Pulitzer in 1921, Glaspell in 1930), again found voices and listeners with the second women's movement in the 1960s. The first to move from fringe to mainstream theatre was African-American poet Ntozake Shange, whose *For Colored Girls* was a 1976 Broadway success; in the 1980s Beth Henley, Marsha Norman, and Wendy Wasserstein won Pulitzers with Broadway plays. Norman won a Tony in 1991 for her book of *The Secret Garden* musical.

Tonys and Pulitzers notwithstanding, women are still largely outsiders in mainstream theatre. A singular event in the spring of 1991 was the musical version of *The Secret Garden*, the first Broadway show for which the principal producer and the director, composer, librettist, set, costume and lighting designers were all women. The musical won a few Tonys and ran for over a season on Broadway and on a national tour. Still, while several women have been appointed artistic directors of major resident theatres in the last decade, few are hired to direct on Broadway.

How little women are regarded was demonstrated in March of 1992, when Joseph Papp's designated successor as artistic director of the New York Shakespeare Festival, JoAnne Akalaitis, was abruptly replaced with George C. Wolfe by the Festival Board. Akalaitis had powerful forces against her—she had made her international reputation as a director and writer in avant-garde theatre but had never directed on Broadway, she was in her fifties (not a fashionable age for women in America) and was described as abrasive (so was Papp, but abrasiveness in a man was evidently tolerable), she did not work a miracle during her twenty-month tenure and bring the Festival out of the recessionary slump it had sunk into before Papp's death, and the *New York Times* printed negative articles about her from the moment of her appointment. In summary, Akalaitis was not a member of Broadway's old boy network, whereas George C. Wolfe, just having written the book for and directed *Jelly's Last Jam* on Broadway, and engaged in staging *Angels in America*, was a new boy—and African American at that.

No one familiar with Wolfe's work could but rejoice in his appointment at the Festival, but in the theatre politics of the time few believed that the Board would have dared to replace a woman with a white man, or that any man being fired would have been treated to the humiliations Akalaitis suffered—being locked out of her office and scourged in the *New York Times*. Many women in theatre got the message that they didn't matter as much as they thought they were beginning to. Adding salt to the wound, the message came in the same season as David Mamet's *Oleanna*, seen by some as a savage attack

on feminism. No wonder at the popularity of Wendy Wasserstein's characters, who may be feminists but who don't behave abrasively.

What white women lack, women and most men of color lack even more. The gains made by African Americans, with recognition of major talents in playwriting, directing, and acting, have reflected their role in the Civil Rights movement, but these gains are modest compared to the position of whites, and have yet to be equaled by Hispanic, Asian, and Native American artists. The Non-Traditional Casting Project, a nonprofit service organization founded in 1986, developed in response to the desire of artists and other theatre personnel to work across lines of gender, race, and also of physical disability. The Project is not only an advocate of minorities in theatre, film, and television, but towards the end of 1993 it had in operation a computer system that makes accessible via modem over 4,000 resumés (and photos of actors) to producers, casting directors, and others. The struggle truly to reflect American society on its stages and screens is sometimes branded with such slurs as "politically correct," but the fair-minded need only read the names and biographies of producers, directors, writers, designers, and actors in most theatre programs to understand how greatly women and people of color are still "minorities" even as they form the majority of America's population.

Another pressing problem in New York theatre is the power of the *New York Times* to influence the fate of individuals and shows. Up until the 1960s New York was much like London still is, with an abundance of newspapers and magazines. No single publication or critic dominated, but since the death of all but three Manhattan-based papers, New York theatre is in thrall to the *New York Times*. The relationship of the paper to the theatre community contains conflicts of interest—most pernicious is that the *New York Times* claims an unbiased position on the part of its critics (including not allowing them to vote on Tony or other awards) and in the assignment of its feature articles, while at the same time accepting enormous revenue for theatre advertising. But neither the paper nor any organization of theatre producers or artists has seriously addressed, much less been able to redress, such issues.

In the fall of 1993 the *New York Times* reshuffled its theatre critics, choosing, as usual, three white males. There are a few women mainstream theatre critics in New York and more across the country. In 1991 the *Denver Post* became the first mainstream newspaper to hire a person of color—and an African-American woman, to boot—as its chief theatre critic. Theatre journalists more representative of America's population may help eventually not only to bring fresh points of view into print but to draw more diverse audiences to both mainstream and ethnic theatres. More people of color are being added to the Boards and solicited as volunteers in institutional theatres; marketing strategies involve everything from ethnic groups to grade and high school programs to Broadway's Roundabout Theatre Company's cocktail-party and performance singles nights program, so successful that it was expanded to include gay singles nights.

American theatre is exploring solutions to the artistic, economic, and social problems confronting it as the 21st century approaches. Today there are a few signs more positive than that playwrights are confronting the misinformation in American history, often in epic form. August Wilson's cycle of plays about African Americans shows them as victims of white oppression but also depicts

the oppressive forces within and between blacks. Robert Schenkkan's *The Kentucky Cycle* portrays human greed (and occasional nobility) from settlers cheating Native Americans, to industrialists robbing naive farmers of their land, to union members betraying their brethren.

In the fall of 1993, the Denver Center Theatre Company gave a world premiere to a dramatization of a book about a Sioux holy man, *Black Elk Speaks*. The play tells the story of America's settling from its natives' point of view, and began rehearsals with a Sioux blessing ceremony attended by Black Elk's descendants (two of whom were advisers for the production). It was not only the first mainstream play to have an entire cast of Native Americans and Hispanics, but in the Denver Theater Center's history it was the first to sell out early in its run, to receive standing ovations from the first preview to closing night, to attract native as well as white audiences, and to become the cover story for the national magazine *American Theatre*.

The most uplifting single development in American theatre today is the phenomenon of *Angels in America*. In this epic, Tony Kushner superbly weaves several stories, resolving them with both dramatic logic and unpredictably. His skill in plotting is of a theatrical tradition hallowed by Aristotle, while his mixing of forms (tragedy, comedy, melodrama, fantasy), styles (naturalism, camp, hallucinatory, classical) and periods (Middle Ages, Restoration, 1950s, the last decade) is Postmodern. His scheme for the work includes cross-gender casting; three actresses playing women and several men. His subject and themes not only embrace homosexuals suffering in the AIDS epidemic but all of humanity, struggling in a universe he depicts as abandoned by God. In the face of despair, Kushner finds courage, portraying human beings as able to progress without God, and compassion. Even the arch-villain of the work is granted a formal ceremony of forgiveness. Kushner's final words are to the audience, and they could acquire no greater power than in the theatre, which is not likely to die whatever anyone predicts, because only in live performance can such an exchange take place between playwright, actor, and audience: "The world only spins forward. . . . You are fabulous creatures, and I bless you. More life. The great work begins."

—Holly Hill

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Eric Bogosian
Julie Bovasso
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Len Jenkin

Lee Kalcheim
Garson Kanin
Adrienne Kennedy
Wendy Kesselman
Sidney Kingsley
Kenneth Koch
Harry Kondoleon
Arthur Kopit
H.M. Koutoukas
Ruth Krauss
Tony Kushner

Arthur Laurents
Jerome Lawrence
John Howard Lawson
Robert E. Lee
Romulus Linney
Robert Lowell
Craig Lucas
Charles Ludlam
Ken Ludwig

Eduardo Machado
Archibald MacLeish
Jackson Mac Low
David Mamet
Emily Mann
William Mastrosimone
Elaine May
Michael McClure
James McLure
Terrence McNally
Murray Mednick
Mark Medoff
Leonard Melfi
Arthur Miller
Jason Miller
Susan Miller
Ron Milner
Loften Mitchell
Tad Mosel

Richard Nelson
John Ford Noonan

Marsha Norman

Clifford Odets
Eugene O'Neill
Eric Overmyer
Rochelle Owens
OyamO

Suzan-Lori Parks
John Patrick
Robert Patrick
John Pielmeier
Miguel Pinero
Bernard Pomerance

David Rabe
Dennis J. Reardon
Keith Reddin
Ronald Ribman
Jack Richardson

Howard Sackler
Arthur Sainer
Milcha Sánchez-Scott
William Saroyan
Joan M. Schenkar
James Schevill
Murray Schisgal
Ntozake Shange
John Patrick Shanley
Wallace Shawn
Sam Shepard
Martin Sherman
Stuart Sherman
Neil Simon
Michael T. Smith
David Starkweather
Barrie Stavis
John Steppling
Karen Sunde

Ted Tally
Ronald Tavel
Megan Terry
Steve Tesich

Alfred Uhry

Luis Valdez

Jean-Claude van Itallie
Gore Vidal
Paula Vogel

Joseph A. Walker
Douglas Turner Ward
Wendy Wasserstein
Jerome Weidman
Arnold Weinstein
Michael Weller
Mac Wellman
Richard Wesley
Edgar Nkosi White
John White
Thornton Wilder
Tennessee Williams
August Wilson
Doric Wilson
Lanford Wilson
Robert M. Wilson
George C. Wolfe
Olwen Wymark

Susan Yankowitz

Paul Zindel