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If one can count on anything in Marlane's unruly body of work, it's that every characteristic is bound to be accompanied by its polar opposite.

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THERE'S A SAINT FOR THAT

Cats, prostitutes, television—you name it, there's probably a saint for it.

FROM THE ARTISTIC DIRECTOR

DEAR FRIENDS,

“Whoever loves the earth and its glory, and forgets the ‘dark realm’ or confuses the two... has spirit for his enemy; and whoever flees from the earth and falls into the ‘eternal arms’ has life for an enemy.”

–C. G. Jung, *Symbols of Transformation*

“We are all of us in the gutter.

But some of us are looking at the stars.”

–The Pretenders' "Message of Love," from Oscar Wilde

“The subconscious has no sense of humor.”

–Marlane Meyer, *The Patron Saint of Sea Monsters*

My cousin Russ turned me onto Jung when I was a sophomore in college just in time to blow my Epic Literature course experience wide open. Truth be told, traces of Jung kept popping up here and there in most of my subsequent undergraduate term papers from then on. This was the early 70s after all, when the counter-cultural rebellion against rationalism still prevailed. In Jung, the unconscious still held the keys to the sacred, and libido transformed from Freudian sexuality to the fire of spiritual potency. Art could be a repository of numinosity.

Few contemporary playwrights lend themselves to a Jungian interpretation as readily as Marlane Meyer. It's hard not to notice the archetypal dichotomies that run rampant through her work: male/female, light/shadow, sex/love, chaos/order, mother/child, et cetera. As Adam elaborates more fully in his contribution on page 5, Marlane Meyer characters always seem locked in struggles that seem bigger than themselves, bigger than simply class or environment, but almost seem cosmological. This pattern runs especially true in her romantic pairings. The hero of *Patron Saint*, Cal, is an inveterate gutter-dweller, a handsome cad with haunting secrets. The one-of-a-kind heroine, Aubrey, seems more content to dwell among the stars than to stare at them. In point of fact, she can't seem to turn her eyes from the gutter where Cal dwells. And he can't seem to shake her siren call. They are two kindred spirits on opposite ends of a libidinous coil. And as they are drawn into each other, they begin to turn into each other, a process as likely to yield tragedy as romance.

I hope Marlane isn't mad at me for making her play sound heavy. For the fact is, when you work on a play with Marlane, when you talk about casting and design and dramaturgy, she's probably most concerned with taking care of the comedy. Yes, characters are largely dominated by their subconscious impulses, but most of them rarely and imperfectly identify how those impulses control them. And as comedy theorists will tell you, automatic, unconscious behavior is the stuff of comedy. And the delicious mélange of sixteen Runyonesque ne'er-do-wells, ruffians, unhinged matriarchs, dime-store seers and animal puppets that populate Marlane's play—all economically represented by our game ensemble of six—certainly will earn their fair share of yucks.

But for my part, I most hope that you will appreciate the uniqueness of Marlane's vision. I think of Marlane as a California writer. You see it in her metaphysics, in the western epic landscape that hosts its action. In the rootless characters. You might see traces of Shepard in form. But Marlane is also a pioneer among women playwrights: fearless of form and content, wise, and comfortably resistant to categorizations. I've always felt that time would recognize her as one of the most important writers of the last thirty years. I am proud to produce her for the third time. She belongs in my personal pantheon.



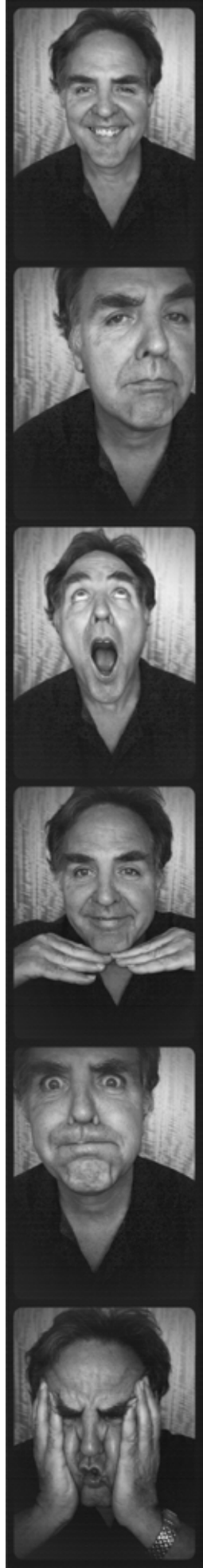
TIM SANFORD
ARTISTIC DIRECTOR

The Sharp Theater Bulletin is generously funded, in part, by the

LIMAN FOUNDATION.

American Airlines 

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PLAYWRIGHT'S PERSPECTIVE

I don't know why I write plays. I would prefer to write blockbuster movies that take two weeks and make me five million dollars. But when I sit down at the computer or the piece of white paper or the cocktail napkin, out comes a dialogue or an extended conversation about holiness, God, philosophy and crime, which in the world of my plays are all inextricably linked.

These touchstones with their infinite variations never cease to engage my wandering mind. The limitations I come up against are generally those of form and bone laziness. I know construction, but plays don't always want formal construction, although it helps when you're stuck and can't drive the action. But the very best experience is when the form echoes the theme of the play in such a way that, to be honest, I could never have thought of it myself. I guess you could call it talent, inspiration, or magic but I call it that which writes.

That which writes has a very eccentric work schedule but that doesn't mean I, as myself, the sluggard, don't have to

sit down everyday and lay the table and expect it to show up. It's like a very bad boyfriend you're nuts about. You make a million excuses for him, and curse the day you met, but when he does manage to find time for you, you write *The Patron Saint of Sea Monsters*.

There are many themes that make this play my favorite: the idealization of love, the quest for a spiritual identity, the need to integrate aspects of our nature we find scary, and the tyranny of the maternal. Although these ideas are serious, the play is, I think, quite funny. As I am funny. Dark minded but easily led to joking about the most serious of subjects. Not unlike the characters that inhabit the world of the play. Men and women who are indelicate, dangerous, full of mystery and sexy as hell.

MARLANE MEYER JULY 2013

ABOUT THE AUTHOR

MARLANE MEYER lives in Hollywood, California. She's been writing plays for thirty-five years. produced plays include (at PH) *Moe's Lucky Seven* and *The Chemistry of Change* (co-produced with Women's Project); as well as *Etta Jenks*, *The Geography of Luck*, *Kingfish*, and *The Mystery of Attraction*. Her other productions include The Royal Court Theatre, The Public Theater, The Magic Theater, Steppenwolf Theatre and

others. She has also been a writer/producer for television. These shows include "Nothing Sacred," winner of a Peabody Award, "Law & Order: Criminal Intent" and "CSI: Crime Scene Investigation." She has also been a recipient of the Kesselring Award and the Susan Smith Blackburn Prize.

IN THE DIRECTOR'S CHAIR

LISA PETERSON's recent NY credits include *An Iliad*, written with Denis O'Hare (NYTW-2012 Obie Award, Lortel Award, Drama Desk nominations); *Shipwrecked* by Donald Margulies and *Motherhood Out Loud* by 15 writers (Primary Stages); *The Trestle at Pope Lick Creek* by Naomi Wallace, *Slavs!* (*Thinking About the Longstanding Problems of Virtue and Happiness*) by Tony Kushner, *Traps* by Caryl Churchill, *The Waves* adapted from Virginia Woolf by Peterson and David Bucknam (Drama Desk nominations) and *Light Shining in Buckinghamshire* by Caryl Churchill (Obie Award for Directing), all at New York Theatre Workshop; *The Fourth Sister* by Janusz Glowacki and *The Batting Cage* by Joan Ackerman (Vineyard Theatre); *The Poor Itch* by John Belluso, *The Square* by 16 writers, and *Tongue of a Bird* (The Public); *Collected Stories* by Donald Margulies (MTC); *Birdy* adapted from the William Wharton novel by Naomi Wallace (Women's Project); *The Chemistry of Change* by Marlane

Meyer (Playwrights Horizons/Women's Project); *The Model Apartment* by Donald Margulies (Primary Stages); and *Sueno* by Jose Rivera (MCC). Lisa has directed regionally at the Mark Taper Forum (where she was Resident Director for 10 years), La Jolla Playhouse (Associate Director for 3 years), Guthrie, Berkeley Rep, Seattle Rep, Arena Stage, McCarter, Actors' Theater of Louisville, Hartford Stage, Long Wharf, Yale Rep, Baltimore Center Stage, Huntington, Dallas Theater Center, Oregon Shakespeare Festival and California Shakespeare Theater. She is a Usual Suspect at NYTW, a member of Ensemble Studio Theater, and on the executive board of SDC.



CASTING UPDATE

AS OF 8/5/13



CANDY BUCKLEY BROADWAY: *After the Fall*, *Thoroughly Modern Millie*, *Cabaret*, *Ring Round the Moon*. OFF-BROADWAY: *Mimi LeDuck*, *Bernarda Alba*, *Shockheaded Peter*, *Communicating Doors*, *Defying Gravity* (Princess Grace Award), *The Petrified Prince* (Drama Desk Award nomination), *View of the Dome*, *Funnyhouse of a Negro*.

ROB CAMPBELL PH: *Small Tragedy* (Obie). BROADWAY: *Translations*, *Ivanov*. OFF-BROADWAY: *House for Sale*, *Titus Andronicus*, *Lascivious Something*, *The Singing Forest*, *Bad Jazz*. TV & FILM: "Brotherhood," "Hope & Faith," "Sex and the City," "Mike O'Malley," *Winter's Tale*, *Admission*, *Rabbit Hole*, *Dark Matter*, *Hedwig and the Angry Inch*, *City of Ghosts*, *Wonder Boys*, *Boys Don't Cry*. TRAINING: Yale School of Drama.

HAYNES THIGPEN PH: *Our House*. BROADWAY: *Dead Accounts*. OFF-BROADWAY: *Duchess of Malfi*, *Revenagers Tragedy*, *Misalliance*. TV: "Law & Order" franchise. TRAINING: The Juilliard School.

DANNY WOLOHAN NEW YORK: *The Germ Project* (New Georges). REGIONAL: Bard Summerscape, Humana Festival, Portland Center Stage, Berkeley Rep. TV & FILM: "Trauma," *Last Night at Angelo's*, *Stuck*.

JACQUELINE WRIGHT Off-Broadway debut. TV: "Monk," "Criminal Minds," "ER," "Gilmore Girls." AWARDS: L.A. Weekly Award, Leading Female Performance. TRAINING: California Institute of Arts.

THE LAB REPORT

Though our mission states that Playwrights Horizons is "a writer's theater dedicated to the support and development of contemporary American playwrights, composers and lyricists, and to the production of their new work," our subscribers only really see the second half of that sentence: production. Year-round, our Literary Department is committed to carrying out the first half through a series of programs collectively known as the **New Works Lab**. The Lab's central purpose is to provide writers with developmental opportunities, affording them the time and space to collaborate on unfinished projects and hear their work aloud. But it also encompasses a range of the Literary Department's ongoing activities that allow them to discover and support new American writers. Playwrights Horizons is one of the only leading American theaters with an open submission policy, accepting scripts



from any playwright—regardless of whether they're known to us. Our staff reviews nearly 1,000 submissions each season (and every submission receives a written response); awards three to five new play commissions each year; and attends readings and productions of new work in New York and throughout the country. We're also working with **Playwright in Residence Dan LeFranc** to find innovative new ways to connect with and support writers.

Check out this Lab Report in each Bulletin to find out what we've got cooking in the Lab, or go online to explore the New Works Lab more fully at playwrightshorizons.org/about/new-works-lab.

TimeWarner
FOUNDATION

Leadership support for the New Works Lab is generously provided by the Time Warner Foundation.

SPECIAL EVENT

THE SEASON AT A GLANCE

PETER NORTON
symphonyspace
Leonard Nimoy Thalia



2012/13 Season Panel at 92Y Tribeca. L to R: Moderator Michael Schulman, Lisa D'Amour (*Detroit*), Samuel D. Hunter (*The Whale*), Amy Herzog (*The Great God Pan*), Annie Baker (*The Flick*), Tanya Barfield (*The Call*), Michael Korie and Scott Frankel (*Far From Heaven*), and PH Artistic Director Tim Sanford.

The only event of its kind in New York City's bustling arts calendar, Playwrights Horizons' annual **Season Panel** is set to take place this year on Monday evening, **September 23rd at 7:30pm at Symphony Space's Leonard Nimoy Thalia Theater, 2537 Broadway at 95th Street**. This exciting event, which in past seasons has taken place at 92Y's uptown and downtown spaces, features writers representing ALL of Playwrights Horizons' 2013/14 shows, including **Anne Washburn** (*Mr. Burns, a post-electric play*), **Marlane Meyer** (*The Patron Saint of Sea Monsters*), **Madeleine George** (*The [curious case of the] Watson Intelligence*), **Sarah Ruhl** (*Stage Kiss*), **Kirk Lynn** (*Your Mother's Copy of the Kama Sutra*), and, representing the musical *Fly By Night*, composer **Will Connolly** and co-writer **Michael Mitnick**. A moderator for the event will be announced shortly.

To purchase your tickets (\$15), visit www.symphonyspace.org, call (212) 864-5400 (Tues-Sun, 1-6pm), or visit the box office. The closest subway is the 1/2/3 trains at 96th Street (station is right across the street from the venue). We're thrilled to be collaborating on this event with one of New York's most distinguished cultural destinations, and look forward to seeing you there.

Alone in my cubicle at work about eighteen months ago, I did the geekiest little dance of excitement when I opened my mail to see a new play by Marlane Meyer. It had been at least ten years since I'd known of a new one from her, during which time I often found myself jonesing for a fix. My first encounter with Meyer's work was so memorable, so eye-opening that I remember precisely where I was sitting: a booth in Frank's Restaurant in Ann Arbor in the '90s after, rightfully suspecting I might enjoy her writing, a theater history professor loaned me his copy of *Etta Jenks* (1988). Audacious and screamingly funny, this play starts off as the ancient story of a girl from the sticks who arrives in Los Angeles with dreams of becoming a movie star. Facing a series of dead ends, she soon finds herself acting in pornographic films, controlled by a web of odious men. Far from falling victim to this cosmology, though, she becomes the master of it, finding her power in out-manipulating the sleazebags who are out to exploit her. It's a sardonic tale of social Darwinism, all the more poignant considering the feminist anti-pornography critique at that time, in which an indelible heroine learns to survive.

But as deliciously satiric as *Etta Jenks* is, it's not just the play's social resonance that I fell for; it was Marlane's voice, the writing itself, the mind behind it. Set in a landscape of dive bars, trailer parks and seedy motels, the riff raff that populates a Marlane Meyer play is on a cosmic journey, a constant spiritual struggle to try to understand how the world works. "People on the fringe were always interesting to me," she told the *LA Times* in a 1989 interview. "They'll tell you things about themselves. People in the mainstream won't tell you anything. They know things and they have secrets, but they won't tell you. Fringe types will tell you everything they ever thought, every mistake they ever made." Though they're given plenty of knots to untie in the immediate moment (often involving gambling debts, bad marriages and murder charges), their real struggle is to piece together the puzzles that the universe has left for them, to try and find the patterns. Though decidedly contemporary, her plays are engaged in a conversation that spans the entire timeline, not just our tiny millimeter on it. "Myths are probably the most important element in my work," she told *BOMB Magazine* in 1990. "I don't think I ever write out of just one mind. I'm writing out of the group mind, race memory, the collective unconscious—but we won't go into that now." Her plays do have a way of calling us back to some earlier version of human life, before civilization dressed us in long pants and put smart phones in our pockets, when we had less of a capacity to distinguish ourselves from nature and saw evidence of the gods all around us: a bygone mindset that's reflected in our earliest literature and drama.

This is the landscape of a Marlane Meyer play... but only half of the time. On one hand, the characters Meyer writes—that shady community of misfits and weirdos—live in a world where the influences of the gods are plainly felt, in the presence of forces they can't control and don't really understand, where the gravitational pull of the moon, for example, has an effect on us, a world whose reality is shared with myth and folklore. But on the other hand, they're firmly rooted in the quotidian world of today, one that seems vastly

removed from the gods and all that hoodoo. The result is a thrilling contradiction: heroic, antediluvian characters plopped into the bleak contemporary world of used cars lots, strip clubs and factory jobs, where they have to balance their interrogation of the cosmos with the less wondrous struggle to pay off gambling debts, to keep their job, to stay sober. These are giants in a janky landscape, engaged in a spiritual quest that's more often than not concerned with the discord of the sexes, each play offering us a new banishment from Eden. *Moe's Lucky Seven*, which premiered at Playwrights Horizons in 1994, is a late 20th century interrogation of the Adam and Eve story that unfolds in a tropical themed dive bar that Moe, its proprietor, declares his "metaphysical workshop." *The Chemistry of Change*, a 1999 Playwrights premiere, features the devil himself, personified as the horned and tuxedoed carry who's dropped among a bereft family in the 1950s.

This tension between mythic and quotidian lives at the very core of her writing. If one can count on anything in Marlane's unruly body of work, it's that every characteristic is bound to be accompanied by its polar opposite. Yin is inextricably linked to Yang; the sun to the moon; female to male. Meyer's plays are unhinged and boisterous; and yet, in the very same breath I would describe her writing as inquisitive, contemplative and wry. It's the oxymoron itself, the opposition, that's the common denominator. Her tone is blunt and matter-of-fact, but with a sphinx-like remove, always managing to somehow keep you at arm's length from what she's really thinking. The evil impulses of each character are matched exactly by their amount of goodness. They are as squalid as they are dignified. "I believe there is a balance and order in the world that we will all have to reclaim for ourselves one day," says Ray in *The Mystery of Attraction* (2000), a slow-burn thriller that asks why we're drawn so persistently to the lovers who will best destroy us.

"You can say men and women are looking for love in her plays, but maybe it's more accurate to say that they're just looking for someone they won't kill," offered actress Deirdre O'Connell (who performed in all the plays I've referenced here, as well as some I haven't). "If they're capable of not killing each other, then they just might find salvation in each other." *The Patron Saint of Sea Monsters*, giddily awaited, introduces us to Marlane's latest Adam and Eve: this time in the form of Aubrey and Calvin, improbable lovers having a tussle with the cosmic sphere, trying very hard to change only to get trapped in who they are over and over again. Abetted by a chorus of whores, killers and psychics in a run-down town, it's not clear whether they're after love or its opposite. They only know they've been brought together by some force larger than they understand. "I write about people who are stretching, trying to move along the evolutionary ladder," Meyer said in a 1989 interview with Los Angeles Theatre Center, "trying to find that something, that new information, that allows them to crawl a little closer to their immortality."

ADAM GREENFIELD
DIRECTOR OF NEW PLAY DEVELOPMENT



HELPFUL INFORMATION

TICKET CENTRAL

(212) 279-4200, Noon-8pm daily
416 West 42nd St. (9th/10th Aves)

PLAYWRIGHTS HORIZONS

(212) 564-1235, 10am-6pm (Mon-Fri)

PATRONS & Gen PH MEMBERS

Contact the Development Administrator for all inquiries at extension 3144.

GETTING TO THE THEATER

A, C, E, and 7 trains at 8th Ave; 1, 2, 3, N, R, W, Q, or S trains to Times Square; B, D, V and F to 42nd/6th Ave.

The M42 Crosstown & M104 buses are also available for your convenience.

HOW TO RESERVE YOUR SEATS

SUBSCRIBERS/FLEXPASS HOLDERS

► **ONLINE:** visit www.ticketcentral.com and click on MY ACCOUNT to log-in and order your seats via our automated system.

► **BY PHONE:** call Ticket Central.

► **IN PERSON:** visit Ticket Central.

MEMBERS

Your tickets to **PATRON SAINT** are \$30.

YOUNG MEMBERS

30&Under Member tickets are \$20; Student Member tickets are \$10. Young members may order online, by phone, or in person.

PATRONS & Gen PH MEMBERS

Reserve your house seats by calling the Development Administrator (contact info in first column).

GUEST TICKETS SUBJECT TO AVAILABILITY

► **SUBSCRIBERS:** You may order one guest ticket for \$45 each (reg. \$60) per package.

► **FLEXPASS HOLDERS:** You may use tickets in your account to bring guests. Add tickets to your account by calling Ticket Central, while supplies last.

► **MEMBERS:** Order one guest ticket per package per production for \$50 (reg. \$60) when you reserve your own.

► **YOUNG MEMBERS:** 30&Under guest tickets are \$30. Student Member guest tickets are \$20. Students may bring one 30&Under guest and vice versa. Guests must show appropriate ID to pick up 30&Under or Student tickets.

► **PATRONS:** You may order up to two tickets for \$45 each (reg. \$60).

► **GENERATION PH MEMBERS:** A maximum of six membership tickets may be used per production. Two guest tickets per production may be purchased at the guest rate of \$45 each. Additional tickets are full price.

TICKET PICK-UP AND RELEASE POLICIES

We would prefer to hold tickets for pick-up at the box office to expedite ticket exchanges. If you request that your tickets be mailed, they will be sent out immediately, UNLESS your performance date takes place in fewer than 10 days, in which case they will be held at the box office. If you are unable to attend a performance for which you have a reservation, please call Ticket Central at **least 24 hours prior to your performance.**

EXCHANGES

SUBSCRIBERS, PATRONS & Gen PH MEMBERS have unlimited exchange privileges. **MEMBERS AND FLEXPASS HOLDERS** may exchange once per production.

TAX DONATIONS

SUBSCRIBERS AND PATRONS: If you are unable to exchange for another performance, PH will issue a receipt for a tax-deductible contribution at the conclusion of the run upon your request. If you do not release your tickets **24 hours in advance of your performance**, we will be unable to provide seats for another performance or a tax receipt.

BENEFITS

SECOND LOOK REPEAT-VIEW POLICY

If you've already seen a show as part of your package and would like to see it again during its regular run, \$20 reserved-seating tickets are available. Season ID required. Limit one per Subscription, FlexPass, or Membership. Subject to availability.

BRING THE KIDS DISCOUNT

Bring children aged 22 and under to productions during the regular run for \$15 per ticket. Children must accompany package holder to production. Call Ticket Central to reserve. One ticket per package. Subject to availability.

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44 & X

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(some items excluded)

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PARKING

ALLIANCE PARKING

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\$12 flat rate for weeknights after 5 pm and weekends. Rate is \$19 after 5 hours, up to 12 hours. Subscribers must show ticket stub at the garage to receive discount. Parking is first-come, first-served. To guarantee a spot at the "online special" rate of \$19 for any 10-hour period, purchase online and download a coupon at AllianceParkingServices.com.

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BACKSTORY

THERE'S A SAINT FOR THAT

In the Roman Catholic and Orthodox Churches, the veneration of the saints is a time-honored tradition. Holy individuals in life, they are considered celestial advocates in death. And as members of a vast, heavenly bureaucracy, some of them receive some odd assignments. » continued on back cover



ISIDOR OF SEVILLE

Patron Saint of the Internet

A passionate, meticulous encyclopedist with a penchant for preserving primary sources that would make Julian Assange proud apparently makes up for the fact that he died over 1,300 years before the first email was ever sent.



EXPEDITUS
Patron Saint Against Procrastination



GERTRUDE OF NIVELLES
Patron Saint of Cats



NICHOLAS OF MYRA
Patron Saint of Prostitutes



BARBARA
Patron Saint of Servicemen of the Russian Strategic Rocket Forces



FIACRE
Patron Saint of Taxi Drivers and Against Hemorrhoids



CLARE OF ASSISI
Patron Saint of Television

PERFORMANCE CALENDAR

THE PATRON SAINT OF SEA MONSTERS

SUN	MON	TUES	WED	THURS	FRI	SAT
					OCTOBER 18 7:30 PM	19 7:30 PM
20 2:00 PM 7:00 PM	21	22 7:30 PM	23 7:30 PM ⚡	24 7:30 PM	25 7:30 PM	26 2:00 PM 7:30 PM
27 2:00 PM ⚡ 7:00 PM	28	29 7:30 PM	30 7:30 PM	31 7:30 PM	NOVEMBER 1 7:30 PM ⚡	2 2:00 PM 7:30 PM
3 2:00 PM 7:00 PM	4	5 7:30 PM	6 7:30 PM	7 7:30 PM	8 7:30 PM	9 2:00 PM 7:30 PM
10 2:00 PM 7:00 PM	11 7:30 PM	12	13	14 7:30 PM	15 7:30 PM	16 2:00 PM 7:30 PM
17 2:00 PM 7:00 PM	18	19 7:30 PM	20 7:30 PM	21 7:30 PM	22 7:30 PM	23 2:00 PM 7:30 PM
24 2:00 PM 7:00 PM	25 7:30 PM	26 7:30 PM	27 2:00 PM	28	29 7:30 PM	30 2:00 PM 7:30 PM
DECEMBER 1 2:00 PM 7:00 PM						

POST-PERFORMANCE DISCUSSIONS

PPDs with the creative team have been scheduled for the following dates:

WEDNESDAY, OCTOBER 23

SUNDAY, OCTOBER 27

Following the matinee with Adam Greenfield, Director of New Play Development.

FRIDAY, NOVEMBER 1

We hope you can take part in this important aspect of our play development process.

⚡ Indicates post-performance discussion

We recommend *Patron Saint* for audiences aged 16+.

PLAYWRIGHTS HORIZONS

416 West 42nd Street • New York, NY 10036

BOOK YOUR TICKETS NOW FOR

THE PATRON SAINT OF SEA MONSTERS

Written by **MARLANE MEYER**

Directed by **LISA PETERSON**

OCTOBER 18–DECEMBER 1, 2013

Playwrights Horizons Peter Jay Sharp Theater

This is the second of six productions in the 2013/14 Season.

#PatronSaintPlay



BACKSTORY

THERE'S A SAINT FOR THAT CONT'D FROM PAGE 6

Full descriptions of the patron saints can be found in the online version of the e-bulletin (under "Book Your Seats"). Information on the lives and veneration of these saints comes from Catholic Online (www.catholic.org), and other sources.



JOSEPH OF CUPERTINO
Patron Saint of Aviators,
Astronauts and Poor Students



BERNARDINO OF SIENA
Patron Saint of Advertising



JOAN OF ARC
Patron Saint of Funeral
Directors



RENE GOUPIL
Patron Saint of
Anesthesiologists



ELIGIUS
Patron Saint of Veterinarians
and Coin-collectors



TIMOTHY AND TITUS
Patron Saints Against
Stomach Disorders



LIDWINA

Patron Saint of Ice Skaters

After a fall on the ice from which she never recovered, this medieval Dutch mystic who may have had one of the first documented cases of multiple sclerosis, now protects skaters against a similar fate.

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