

The Well-Appointed Room by Richard Greenberg

Currently at Steppenwolf Theatre Company, Chicago, through March 12

The world premiere of a new play from Richard Greenberg, telling two stories set in the same room in New York City. One focuses on a tormented playwright; the other on the turning point in the life of a young wife. See below for other new plays from the suddenly prolific author of *Take Me Out*.

Boston Marriage by David Mamet

Currently at the Geffen Playhouse, Los Angeles, through March 12

A change of pace for playwright David Mamet: a drawing-room comedy about a New England lesbian romance set around 1900. Starring Rebecca Pidgeon, Mary Steenburgen, and Alicia Silverstone.

Grey Gardens by Doug Wright, Scott Frankel, and Michael Korie

Playwrights Horizons, New York City, February 10–March 26, opening night March 5

The latest from *I Am My Own Wife* playwright Doug Wright is a new musical (written with Scott Frankel and Michael Korie) based on the Maysles Brothers documentary about the eccentric upper-crust mother and daughter who lived as recluses in a dilapidated mansion in East Hampton, N.Y.

Brundibár and Comedy on the Bridge by Tony Kushner and Maurice Sendak

Yale Repertory Theatre, New Haven, Conn., February 10–March 5
New Victory Theater, New York City, April 28–May 21

Tony Kushner (*Angels in America*) collaborates with artist and author Maurice Sendak (*Where the Wild Things Are*) in an adaptation of two 1930s Czech operettas that bear testament to human courage and creativity.

Bernarda Alba by Michael John LaChiusa

Lincoln Center Theater, Mitzi E. Newhouse Theater, New York City, begins February 11, opening night March 6

Out composer-lyricist Michael John LaChiusa (*Hello Again*) puts his musical talents at the service of Spain's great gay poet-playwright Federico García Lorca in this adaptation of *The House of Bernarda Alba*, directed by Graciela Daniele and featuring Phylicia Rashad in the title role.

Entertaining Mr. Sloane by Joe Orton

Roundabout Theatre at the Harold and Miriam Steinberg Center for Theatre—Laura Pels Theatre, New York City, February 17–May 21, opening night March 16

Alec Baldwin plays a man who competes with his sister for the affections of a young ruffian (Chris Carmack from *The O.C.*) in

Father vs. daughter

Out playwright and dad Nilo Cruz explores a love triangle that entangles a gay parent and his daughter in *Beauty of the Father*

A father and daughter who have fallen for the same man is featured in *Beauty of the Father*, the latest from Nilo Cruz, the gay Latino playwright best known for his lyrical Pulitzer Prize-winning *Anna in the Tropics*.

"We don't fear violence, but it seems like we fear sensuality and sexuality in this country," notes the Cuban-born writer. "I

find sexuality compelling subject matter—not the kind that is black-and-white but the sexuality that forms between the cracks."

The romantic drama, starring Priscilla Lopez and directed by Michael Greif (who staged *Rent*), started performances on December 15 at New York's Manhattan Theatre Club, with opening night scheduled for January 10 and a closing date of February 19.

■ Cruz: "We fear sexuality in this country." Cruz has set his story in the Spanish province of Granada,

also birthplace and home of playwright and poet Federico García Lorca, believed to have been murdered in 1936 as much for his homosexuality as for his outspokenness against fascism. "I love Lorca's lyricism and his theatricality," says Cruz, who examined the writer's tragic death in an earlier play, *Lorca in a Green Dress*.

While doing research for the Lorca play in the south of Spain, he noticed the number of young Moroccan men who had come to Europe looking for advancement and was reminded of a similar situation he had observed earlier in Naples with Tunisian immigrants. In Italy he had met an older European gentleman whose relationship with a Tunisian had fallen apart when the younger man began to consider his patron a father more than a lover. Cruz incorporated elements of that failed love story into *Beauty of the Father* and wrote a part for his spiritual mentor Lorca, who appears as a wandering ghost in the play.

But *Beauty of the Father* is perhaps more personal for the 45-year-old playwright, who is father to a 16-year-old daughter.

"I'm certainly investigating my own relationship to being a father in this play," he acknowledges, declining to go into specifics.

For a clue to Cruz's discoveries, observe how the characters in the play each have to surrender something for the person they love. "Sometimes we have to sacrifice a little bit of our lives in order to get something else," Cruz observes. "There is beauty in that generosity of spirit." —G.R.

