

FULL LENGTH PLAYS

ADRIFT
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ENDANGERED
ENDS
EROICA
HEART OF THE SUFFERER
N
ONTO INFINITY
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THE LUTWIDGE CANVASS
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ONE-ACT PLAYS

A HOUSE DIVIDED
A PARENT CONFERENCE
A PTICH AT WRIGLEY
A SLICE OF TEEN LIFE
A WONDER
AFTER THE SECOND ESKIMO WAR
AND THY MOTHER
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ADRIFT

Is a memory play. Isaac, once confident and sure of himself and his role in the universe, is like the suffering seaman in Coleridge's "Rime of the Ancient Mariner." The poem is a thread throughout the play. Isaac pleads with an audience member; "I need to go back—circle back—retell my story. You must help me find an answer. Will I ever forgive myself for the choice I made?" Life—

and the nature of our life-- is full of choices. Jack, Isaac's father, is a naval officer unable to cope with the posttraumatic stress disorder. We experience Isaac's reverence as a child, flippancy as a teenager and then compassion as an adult teacher who struggles to forgive himself for honoring father's last wishes.

Judd, Isaac's principal and church deacon, admires as well as reproves him. Judd's son, Tom, is one of Isaac's students and has become an atheist and is afraid to confront his father. Relationships between father and son are intertwined with each one's definition of loyalty and honor. Isaac and his student, Tom, learn and grow from each other and learn what it means to be a son. As they reverse their roles; the teacher becomes the student and the student the teacher. The same is true with Jack and Judd as they reverse roles with their children. Parent and child; they each feel they have failed each other. As they each realize their humanity with all its shortcomings, that same humanity is strengthened.

Through its characters, "Adrift" reveals the conflicts that arise as one confronts and makes decisions concerning truth, loyalty, honor and accountability. Does our concept of them determine our lives or do our life experiences determine their definitions?

Set Requirements: A non-realistic set may be used.

Cast: 4 males.

Production History: Azusa Productions i/a/w Polarity Ensemble Theatre
At Chicago's Greenhouse Theater Center, 2012.

Reviews

"... is a wonderful and realistic story of relationships, communication, and parenting. Casting was perfect and the acting was superb as the story peeled away layer by layer each character's personality and feelings. This 90-minute production pounded home the importance of choices and the realization that we make the decisions we do based on the circumstances at hand. When a play can hit home and truly make you look at your own life, it's a winner. You can't ask for anything more."

Pam Powell, ReelHonestReviews

"...this is a play that should be seen, not just by fathers and sons, but mothers and daughters as well."

Alan Bresloff, Aroundthetownchicago.com

"A play for anytime. Isaac searches for an answer to the question: "How does a man learn to forgive himself. The play does not give an answer, but suggests that it is helpful to our peace of mind to even ask ourselves the question."

Frank West, Irish American Times

“ . . . has some thought provoking answers while being an entertaining work. The sophistication of *Adrift* allows us to meet and relate to a quirky math nerd through an honest and haunting memory of the father-son dynamic. Alex shows his talent for weaving philosophical concepts into human dynamics. He also dramatizes the troubled effects of post traumatic stress disorder on a family.”

Tom Williams, Chicago Critic.com

BY THE RIVERS OF BABYLON

is set in Judah and Babylon in the year 586 B.C., however, its theme and characters are timeless and enduring; one's faith is strengthened when it is tested.

Shamshaya is a thirteen-year-old Babylonian youth who has left home to search for and confront the ancient Babylonian god, Shamash. He believes the gods have "unjustly" taken the life of his younger brother. Shamshaya is a strong willed youth whose religious beliefs have been the source of many conflicts with his non-believing father. As a Temple Priestess, Shamshaja's mother has to balance of the role of mother, wife and religious leader.

While searching near Jerusalem, Shamshaya is arrested as a spy and imprisoned in the same dungeon as the Biblical Prophet, Jeremiah. Jeremiah has been arrested for encouraging his fellow Judeans to pray and repent instead of supporting King Zedekiah's efforts to fight the attacking Babylonians. The beatings Jeremiah has received have caused him to examine and question his own faith in God. We see Jeremiah as more than a Biblical Prophet. He is a man of great strength who now doubts the source of that strength. Shmuel Ben Artzi, a Judean prison guard, resents Jeremiah's "treason" and the Babylonian attack.

While the Temple in Jerusalem is being destroyed by the Babylonians, the three learn from each other a deeper and stronger meaning of their own faith. The characters in *BY THE RIVERS OF BABYLON* engage the audience at several levels. Not only do we feel for their plight, we are forced to examine the strength of our own beliefs.

BY THE RIVERS OF BABYLON was awarded a grant prize from the Pilgrim Foundation for the manner in which the play deals with issues of moral significance.

Cast Requirements: 5 males, 1 female.

Set: A non-realistic set may be used.

Production History: The Playwrights' Center (1999), Chicago.

“ . . . playwright David Alex examines faith, tolerance and forgiveness is a

balanced way that will appeal to people who subscribe to various belief systems.

“
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Chicago Sun Times

“ . . . also projects an urgent contemporary tone to make its esoteric issues relevant.”

Loyola University

CORPUS DELICTI

Poetic justice is sometimes the most just.

Albert Durante, a proud African American, has read most of the books he restores in Contrapasso's workshop. Durante has a warm and supporting relationship with his teenage niece, Beatrice, who also works there.

During his walks in the park, Durante surprises himself by establishing a rapport with a homeless man, a veteran, Virgil, with a metal plate in his head.

Contrapasso prizes a religious statue of given to him by his mother as a confirmation present. Beatrice accidentally breaks Contrapasso's statue. During a confrontation afterwards, he loses control and kills her. As the police investigate the crime, Durante learns of Contrapasso's guilt but is unable to prove it to the police.

The Divine Comedy provides Durante and Virgil an idea for exacting poetic justice. Durante takes us on a journey as he sees society and himself in a new light.

Set: Book restoration shop, a bench in the park

Cast Requirements: 4 males , 1 female ,(teens)

Production History. Madkap Productions, Chicago, IL 2014.

“It doesn't get any more tense or exciting than this.”

TheatreWorld

ENDANGERED

Mary is home of leave from her military service and finds she has left one battle zone for another back home. Her plans to marry longtime family friend, Lizbeth, disrupt an already tense family dynamic. It is only for the sake of maintaining the family unit that Mary's mother, Corrine, tolerates her husband's condescending treatment and remains home. The discovery of the lies regarding his military service exacerbates the family disintegration. Corrine's father's second wife, one

of a different race, adds a sense of love, direction and perspective to the struggles.

ENDANGERED explores the nature of faith, lies, hypocrisy and prejudice.

Cast Requirements: 4 women, 2 men

Set Requirement: Single set, home interior.

ENDS

is a socio-political drama set in 1967 and deals with a confrontation between two men and the ideas they represent. Kingsley, a thirty-year-old African-American man, has lived alone for the past eighteen years in a secured forest cabin. Besides his childhood experiences and memories, his view of life is based on his many books. Globber, a recently returned Vietnam veteran, is forced to take refuge in Kingsley's cabin during a violent storm.

ENDS places each of us in the cabin and forces each of us to re-examine our own perspective. The characters (and the audience) are faced with the question of whether Kingsley should leave for middle America of 1967 or stay in his self-sufficient seclusion. While Kingsley is trying to decide if he should "join" society, Globber is deciding if he should "leave" it.

ENDS was honored by the African American Theatre Program of the University of Louisville and staged in its Annual Playwriting Festival; it was also a Finalist in the 1996 CONNECTIONS National Playwriting Competition by Delaware Theatre Company.

Cast requirements: 2 males, (white 25+, black, 30+)

Set: cabin interior

Production History. New Jersey Repertory Company (Long Branch NJ),
Bowen Park Theatre Company (Waukegan IL),
Victory Gardens Theater (Workshop), Chicago.

“Alex. . . does not surrender to contrived or cathartic measures to solve his characters problems. The play masterfully presents issues that polarized society decades ago and which citizens today are still trying to decide for themselves.”
Waukegan Times

“Alex’s forte in crafting Ends is his development of character.”
Art & Performance

“ . . . explosive scenes take place as Globber unburdens himself of bitter and violent memories.”

Atlanticville

“ . . . the story that unfolds is highly dramatic and often funny. . . . The line gets some thoughtful contemplation. It goes like this through much of the play that forces you to drop your perceived stereotypes and look at people and issues differently.”

Asbury Park Press

“ . . . that is immensely intriguing. This unpretentious play is richly profound with a trace of sentimentality or melodrama.”

ChicagoCritic.com

“ . . . two men taking an emotional journey towards friendship. . . . it is the characters as much as the story that strengthens this work.

TriCity News

EROICA

is a timely play dealing with timeless issues. Set in 1967, it is the story of Sally, a woman patriot living in small town, U.S.A., who must balance her love for her husband with her patriotic ideals. While her brother is missing in action in Vietnam, she learns her husband, Victor,--the town's high school basketball her and now coach--has secretly faked a medical condition to avoid the military draft. We see his anguish as his self-righteous attitude regarding loyalty, dedication and commitment conflicts with his illegal efforts to avoid the draft.

Victor is protective of his disabled sister, Grace: a nun who prays for peace at political demonstrations while struggling silently with her own doubts regarding faith. Charles, an embittered former athlete, learns Victor's secret and seeks revenge for being kicked off the team. EROICA explores the nature of faith, commitment and betrayal. When Sally eventually learns Victor's secret, she must decide if she can remain in "a relationship based on a lie" as we ask if that lie was justifiable. What happens when political and social questions conflict with certainties of the heart? In the end, we see that sometimes there are no right or wrong answers, no winners or losers; only victims.

Script History. EROICA was named a Finalist in the American Theatre Co-op, Reva Shiner and Coldwater (MI) Playwriting Competitions, Semi-finalist in the Mill Mountain (VA) Playwriting and Reverie Productions (NY) competitions. It was workshopped by NSP Productions (Elgin, IL).

Cast Requirements: 2 men, 2 women
Set Requirements: A home's living room.

HEART OF THE SUFFERER

dramatizes the conflict among Mary and her husband, Jack, and their seventeen-year old son, Jackie. Mary feels she is not a "good enough mother" and, therefore, is the cause of the conflict. Her visiting brother, John, reinforces this feeling. A religious woman, Mary cannot understand why she has been made to suffer.

The most important part of Jack's life is that the office payroll is properly prepared and balanced. Jackie, arranges for a small time hoodlum, Rattler, to rob the payroll from Jack's office. John is a successful businessman who is everything that Jack is not. The tension builds when Jackie learns of his father's love and attempts to stop the robbery. The title of the play is from a quote by Ralph Waldo Emerson; "Tragedy is in the eye of the observer, and not in the heart of the sufferer." It was originally staged under the title THE LEATHER BELT at Hoffman Estates High School.

Cast Requirements: 4 men, 1 woman
Set Requirements: A living room/dining room

N

"N" was given a staged reading as part of DePaul University's Black History Month Celebration on February 14, 2014 and was a semi-finalist in the National Arts Club Playwrights First Competition.

Mrs. Page is a 70 year old, African-American widow; an articulate conservative who campaigned for Barry Goldwater and is a strong admirer of Supreme Court Justice Clarence Thomas. Her belief in role of astrology in determining one's fate and guilt for a personal decision led her to the decision to never leave her home.

Eddy, a liberal young white struggling actor, is her caretaker. He is cast in show that is a career maker for him. During the rehearsal process the playwright adds the N-Word to the script. Eddy is repulsed by what he considers the offensive and destructive nature of the N-word and refuses to say it—ever, including on stage—and plans to leave the production. The next day Eddy is beaten by a gang of black youths. Embittered, he declares afterwards, "I'm not the same person I was ten minutes ago."

Mrs. Page and Eddy learn something from each other and as well as about themselves while Eddy struggles to decide if he can perform the play and remain the person he hopes to be.

"N" challenges us to look at the role society has played in shaping our personal, and thus, our national attitudes and prejudices.

Cast requirements; 1 male, 1 female

Set requirements. Home interior.

ONTO INFINITY

Don Ward, 21, is a mathematician who, while searching for a higher level of infinity, loses touch with the finite--the real world. Paralleling his search is his infinite but tragic love for his dying wife, Deborah. She is his 42 and his former a literature teacher.

Don and Deborah find that their initially separate worlds are really the same. Deborah shows and "teaches" Don the paradox of love; that to be whole it must be shared. She helps him determine why love cannot be measured. Other characters include two of Don's college age male friends. Lifelong friends and teammates, they accept his eccentricities but cannot believe he "going to marry a teacher." Deborah's lively friend, Gwen, feels Deborah is making a mistake and doesn't understand the difference between the love found in literature and that of the real world. Don's grandfather is a source of strength and wisdom for Don. These relationships enable the characters to grow as they experience levels of life, death and beyond.

Winner of the Das Goldkiel First Place Award from Buntville Crew Theatre (IL). Finalist in the South Carolina Playwrights Festival, a Semi-finalist in the Jewel Box Theatre Playwriting Competition, and workshopped at the Midwest O'Neill Festival.

Cast Requirements: 4 men, 2 women

Set Requirements: A non-realistic set may be used.

Production History: Bowen Park Theatre, Waukegan, IL, 2002; Azusa Productions, Victory Gardens Greenhouse, Chicago, 2008.

"Alex's play is thought provoking. . .the Bowen Park Theater production is elegantly staged."

Pioneer Press

“The results were more than “the sum of one”; they were a turning and dynamic synthesis. . . . I appreciated the intellectual and impassioned search for life and love

explored by the cast.”

Lake County & Its Arts

“. . . an intelligent and plausible story unique in concept with a refreshing character. This is a smart drama filled with passion, hope and a sense of the infinite possibilities of life.”

ChicagoCritic.com

“David Alex is a playwright who doesn’t think twice about challenging an audience’s mind.”

The Beverly Review

“We have here a provocative play. . .I urge you to see it.”

Streetwise

THE HUBBLE CONSTANT

It didn’t start out to be a home invasion. Two brothers, sixteen-year old Flame, a brilliant chess prodigy, and twenty year-old Brando, a troubled school dropout, have beaten their father, Vern, and stolen his car. Exhausted and starving from their flight, they seek refuge in the suburban home of Ramsey, Deborah and their teenage daughter, Rachael. A home with two secrets; one known and one unknown—Ramsey’s physical abuse of his wife, sexual abuse of his daughter.

Although befriended by their hosts, a misunderstanding between Ramsey and Brando leads to a violent confrontation. As the play opens, Ramsey’s family is preparing to leave for the Passover Seder. By the end of the play, everyone learns a new meaning of promise and freedom.

During its development THE HUBBLE CONSTANT was given a reading in Chicago’s Victory Gardens Readers Theater Series of New Plays, Chicago’s around the coyote festival and The Artistic Home.

Cast Requirements: 4 men, 2 women (2 men maybe double cast).

Set Requirements: Home interior

THE LUTWIDGE CANVASS

is a fourteen character , no comedic holds barred, zany mystery filled with puns, Russian spies, innuendo, mistaken identities and murder that revolves around the most original and unique couple to ever destroy one's equilibrium. Two roles may be double cast.

Duncan Lutwidge is a brilliant professor of mathematical logic who attempts to solve a murder. He is almost as sharp and witty as his wife, Alice. They relish their repartee even if others do not always understand their biting humor. They assist dissident Russian artists, confuse waitresses and lead police authorities in circles with their verbal jousting. The other characters are strong and clearly defined comedic roles and each engages the audience on their own way. The majority of the action of THE LUTWIDGE CANVASS (Note the Spelling) is set in an apartment. The remaining scenes require little space or setting and may be staged easily.

Now prepare yourself for a hilarious adventure back to the era of evening clothes, secret identities, the FBI (the early years), the Lindy, Wrong Way Corrigan, Artie Shaw and the unconquerable obliviousness of Margaret Dumont. There is no preparing yourself for the Lutwidges, so fasten your seat belts. Love never had a funnier partner or sharper foil.

Cast Requirements: 8 men, 6 women, some roles are gender neutral,
double casting

Set Requirements: A non-realistic set may be used.

Production History: THE LUTWIDGE CANVASS has been given two high school productions.

Reviews

“. . . a promise made good on every minute of two of this newly minted, but 1939 styled fun filled play by David Alex. . . The murder does eventually get solved, the double meanings of many lines are solved by grandmothers, mothers and daughters in the audience. It takes three generations to get them. . . just what is it that Margaret Dumont-like Alice Lutwidge know that keeps her so composed?”
At the theatre.com

THE SECOND-OLDEST PROFESSION

Set in the staff lounge, The Second Oldest Profession is a touching and hilarious musical about teachers waiting to learn who will be fired because of a decline in state funding. As the announcement approaches, we learn the personal stories as well as the underlying conflicts among the staff.

An orchestra is not required. The score for a piano accompaniment is included with the script. The Music and Lyrics are by David Reiser. The Book, based upon a concept by David Reiser.

Cast Requirements: 6 men, 7 woman

Set Requirements: The teachers lounge.

Production History: Wood Street Theatre (Workshop)

THE TINKER WINS

is a comedy of an eccentric family who, when faced with a crisis, is forced to examine what it thought were its values. Rachael, the mother, raises monkeys, lions, and llamas in the back yard. These noises are often heard throughout the play. Rachael's husband, Jacob spends much of his time observing known planets and stars and submitting new names for them to astronomy societies. They have four children; Joey, Camille, and Ursula. Each in their twenties, have has or her individual eccentricities but share a joy a living. For Joey, legendary heroes such as Zorro and Robin Hood are real people. Camille assumes the roles of others personalities in order to understand how others feel. These people have been a rabbi, Madame Defarge, women who are deaf and born without any arms. Meanwhile, Ursula walks around quoting historical references as she prepares to appear on a television quiz program. Lionel, their brother, feels that he is the only "normal" one in what he sees as a crazy household. When Camille's legs are amputated, Joey, Camille and Ursula change dramatically. They now feel there is no joy in life, that it has no purpose. As Joey proclaims, "If Camille can't accept herself, how can anyone expect us to." It is Lionel who has now discovered a meaning to his life as he leads the others to "hitch their wagon to a star."

The title of the play refers to the archery contest that Robin Hood, disguised as a tinker, wins so that he may be awarded the silver arrow from the Maid Marion. The family resolution causes us to see ourselves as well as others in a new light.

THE TINKER WINS was selected by Chicago's Victory Gardens Theatre to be given a reading in its Readers Theatre Series of New Plays.

Cast requirements. 3 males, 3 females.

Set: Home interior.

Production History ; Staged by Hoffman Estates High School.

ONE-ACT PLAYS

A HOUSE DIVIDED

is a large cast play for students from middle school to high school. Students learn about divorce and divided homes through soccer and Lincoln's speech. .

Cast Requirements: 25 including 5 men, 5 women, others gender neutral, double casting.

Set Requirements: A non-realistic set may be used in a gym or auditorium.

A PARENT CONFERENCE

is a ten-minute play involving a teacher who holds a conference with one of her student's parents—at last she thinks she is. The parent seems to be caring and a good listener as the teacher eventually starts talking about her own unresolved issues. As the student comes to the door, the teacher learns a startling development, and there is a new peace of mind.

Cast Requirements: 3 women or 1 man, 2 women

Set Requirements: Non-realistic set, desk chairs.

Production History: Heartland Stage Company, Bloomington, IN;
Mary-Arrchie Theatre (Chicago)

A PITCH AT WRIGLEY

is a ten-minute play set in front of Harry Carey's statue in Chicago's Wrigley Field. Two women meet and learn about the game, war and hope.

Cast Requirements: 2 women

Set Requirements: Non-realistic set

A SLICE OF TEEN LIFE

is a collection of nine monologues dealing with teen life is written to be staged by high school students. It has been given two productions. One monologue, *A Rose is a Rose*, is published by Dramatic Publishing.

Cast Requirements: 2 men, 7 women, some are gender neutral, double casting

Set Requirements: Non-realistic set.

Production History: Chicago Writers Bloc Festival, Hoffman Estates
High School (IL)

A WONDER

Every action of Hoy and Graham's lives are determined by chance; a roll of a die or a playing card drawn from a gambling shoe directs their every decision. Today they're hosting a Shakespeare slam. Who attends depends, of course, on the luck of the draw. A 10-Minute play.

Cast Requirements: 2 men

Set Requirements: Table, chairs

AFTER THE SECOND ESKIMO WAR

In order for civilization to survive, changes were made following the Second Eskimo War.

Society has learned that men are incapable of learning from the past. Since only women are capable of making educated and rational decisions, only women are permitted to serve in the military. A ten-minute play.

Cast Requirements: 2 men, 1 women

Set Requirements: Non-realistic set

Production History: Livewire Theater Company

AND THY MOTHER

After leading a hard life, Maggie, a thirty-year old woman, is searching for the child she gave up for adoption at birth. Seventeen years later, she places an advertisement pretending to search for young women with a particular birthmark; the same as her child. A religious young woman, Mary, answers the notice. A ten-minute play.

Cast Requirements: 2 women

Set Requirements: A funeral home

Production History: New World Arts, Goshen, IN.

ANTEDELUVIAN II

is a one-act play involving the complex relationships a religious cult. The Spirit of the Dove recruits lonely victims of tragedies during their most vulnerable moments. He believes he has been chosen divinely to recruit others to destroy financial institutions he believes are unjust and unrighteous. The ten minute and thirty minute versions have been staged. The play was developed in a workshop at Chicago Dramatists.

Cast Requirements: 3 men, 3 women

Set Requirements: Home interior.

Production History: Keyhole Theatre, Chicago

KICHEL

demonstrates how the differences of race, gender, and religion are confused and exacerbated by a lack of communication. Two elderly gentlemen, an African-American male and a Jew are watching animals at the zoo.. The Jew, carrying a bag of Jewish pastry, Kichel, mistakes the other's friendly conversation as a robbery attempt. As the jive and Yiddish attempt find common ground, they encounter a third person; a valley girl whom neither of them understand. A ten-minute play.

Cast Requirements: 2 men, 1 women

Set Requirements: Home interior

Production History: Bailiwick Repertory Theatre, Chicago; Heartland Theatre. Bloomington, IL

LA COMMEDIA E FINITA

As the play opens, Conrad is exercising with his weights while listening to Leoncavallo's opera, I Pagliacci. He later discovers his boyfriend, Ned, with another man, Silvio. With Vesti la Guibba, playing in the background, Conrad kills them both and buries them under the floor. When two policemen investigate the men's disappearance, Conrad, haunted by the final song, Ah! No, per mia madre, that only he hears, confesses his crime. As Conrad confesses his crime, we hear the final line of I Pagliacci, "La Commedia e finita."

The play's ending contains the only spoken dialogue.

Cast Requirements: 3 men

Set Requirements: Home interior

Production History: Bailiwick Repertory Theatre

OFF SIDES

Carrie visits a funeral home to say hello and good-bye to the father who abandoned her at her birth. She learned of his funeral and city of his residence from a news story. She encounters father's other daughter, Jennifer; one whom she never knew even existed. The ending of their father's life is their beginning. A ten-minute play.

Cast Requirements: 3 men, 3 women

Set Requirements: Home interior

Production: Wood Street Theatre, Palatine, IL

OTHELLO 2010

This comedy sets Othello's confrontation with Desdemona in current time with a surprising outcome. A 10-Minute play.

Cast requirements: One woman, one man

Set Requirements: Non-realistic set

RIDE OF A LIFETIME

As they sit in their chairs, an elderly couple imagine they are taking a roller coaster ride; a ride of a lifetime. Winner of Boca Raton Gold Coast Players Play Competition. Published by Dramatic Publishing.

Cast Requirements: 1 man, 1 woman

Set Requirements: Two chairs

Production History: Boca Raton Gold Coast Players, Boca Raton, FL

THE AKEDAH

is the story of a 37-year-old man, Isaac, who learns that his father is planning on killing him by offering him as a human sacrifice. Isaac and Abraham struggle with the nature of leadership and faith. Some leaders believe they have the right to command fathers to sacrifice their sons and daughters, and that these fathers should not question the moral righteousness of this command.

Cast Requirements: 2 men

Set Requirements: Non-realistic set

THE EMAIL CONSPIRACY

is a large cast 30-minute play for middle and high school students. With some help from her school friends and mother, a teenage girl convinces her father that a piano would not disturb his painting.

Cast Requirements: as large cast as possible, including 2 women, 1 man

Set Requirements: Home interior

Production History: Gavin Middle School, Ingleside IL, Hoffman Estates H.S., Hoffman Estates, IL, Illinois High School Theatre Festival

THE SALE

Mistaking him for a student, an elderly tutor introduces a young knife salesman to the beauty and balance of mathematics. A ten-minute play.

Published by Dramatic Publishing.

Cast Requirements: 1 man, 1 woman

Set Requirements: Home interior

Production History: Theatre Building, Chicago.;API Theatre, Kalamazoo, IL

THE VISITORS

is a 45-minute a one-act play that focuses on an afternoon in the apartment of a young widower who is still living in the past. He has not accepted the fact that his wife and son have died and acts as though there are still living with him. When a friend visits, he is forced to confront himself and the relationship he had with his

family. The audience doesn't realize at first that the son and wife are dead. As it senses what the father is "experiencing," the audience's involvement with the play grows.

THE VISITORS was a semi-finalist in two National Competitions; the Drury College One- Act Competition, and the Dogwood National One-Act Playwriting Competition.

Cast Requirements: 3 men, 1 woman

Set Requirements: Home interior

Production History: Love Creek Productions, NY, NY; Hoffman Estates H.S. (IL) Bailiwick Repertory Theatre, Chicago, Steel Beam Theatre, St. Charles, IL

WHAT IF?

A father takes his daughter shopping for a pair of shoes for her first dance. A ten-minute play.

Cast Requirements: 1 man, 1 woman

Set Requirements: Non-realistic set

Production History: Boca Raton Theatre Guild, Boca Raton, FL; New World Arts, Goshen, IN; Circle Theatre, Forest Park, IL; Theatre of Western Springs, Western Springs, IL, Sandhill Theatre Company, Chicago, IL

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