



COURTESY OF THE LARK

Lark Play Development Center's new BareBones Studio.

environmentally friendly audio and video equipment, ways to reuse scenery without Dumpsters and how to train for careers in design for the future. Costume designer **Carrie Robbins** will be on hand to celebrate the release of *The Designs of Carrie Robbins*, a book-length monograph on her life and career. See [www.usitt.org](http://www.usitt.org).

## The World at the Lark

**NEW YORK CITY:** The new-works outfit **Lark Play Development Center** has new digs on West 43rd Street, and its doors have opened up for a new phase of the series formerly known as the hotINK International Festival of Play Readings. The rechristened program, **hotINK at the Lark**, March 24–28, brings together selected plays, meetings with U.S. playwrights, and receptions for artists and audiences. Presentations include *Onions Make Us Cry*, by **Zainabu Jallo** of Nigeria, about a survivor of post-traumatic stress disorder awaiting trial for homicide; *Suitcases on the Road*, by **Geert Genbrugge** of Belgium, about a luggage-laden couple; *Forever*, by **Elmar Maripuu** of Canada, about

the legacy of mid-20th-century European communism; *The Interview*, by **Siddharth Kumar** of India, about a most unusual job interview; *Motel Texel*, by **Marjolein Bierens** of the Netherlands, about a young Iranian asylum seeker in Holland forced to leave during the reign of Khomeini; *The Importance of Being Orson*, by **Jessica Cooke** of Ireland, about Orson Welles; and *Streetlight Manifesto*, by **Mixkaela Villalon** of the Philippines, about a string of Manila murders. See [www.hotink.org](http://www.hotink.org).

## MFA Spotlight

**CLEVELAND:** It's never too early to cultivate new local playwrights. This month, **Cleveland Public Theatre** inaugurates a three-week festival of new works written by graduating students from a consortium of four Ohio universities, with

each workshop production staged by professional Cleveland actors, designers and directors. CPT's academy-rooted collaboration, **NEOMFA Playwrights Festival** (the acronym stands for Northeast Ohio Master of Fine Arts), enlists creative-writing grad students from **Cleveland State University, Kent State University, University of Akron** and **Youngstown State University**. "The main playwriting professor, **Mike Geither**, has had a long relationship with CPT," notes executive artistic director **Raymond Bobgan**. "Many students had applied to our Little Box series, a traditional reading festival, and our Big Box series, which falls shy of full production but includes choreographers, performance artists, composers and music groups. But only a few of them had been selected." NEOMFA focuses squarely on these student writers, premiering such works as **Tom Hayes's** *Patterns*, about a young woman's life as explored through myth, personal history, dressmaking and playmaking, staged by **Brian Zoldessy**; **Michael Parsons's** *Fire Dance*, about two brothers pursuing the same woman, directed by **Jeremy Paul**; and **Jen**

**Willoh's** *The Pole*, staged by **Nina Domingue**. See [www.cptonline.org](http://www.cptonline.org).

## "Boys" to Men

**NEW YORK CITY AND LOS ANGELES:** After a few years kicking around the festival circuit, **Crayton Robey's** documentary film *Making the Boys* plays this month in theatres in New York and Los Angeles. The film tells a warts-and-all story about the evolution of a groundbreaking gay play that quickly became a groundbreaking Hollywood film: **Mart Crowley's** *The Boys in the Band*. The film tracks the gay community's complicated relationship to the play; **Edward Albee**, for instance, bluntly expresses his distaste for the play's depiction of self-hating drunk queens. "I thought the play did serious damage. Straights were so happy to see people they didn't have to respect," Albee recalls in the film. There are also revealing interviews with **Robert Wagner, Larry Kramer, Dominick Dunne, Dan Savage, Tony Kushner, Terrence McNally, Paul Rudnick, Michael Cunningham** and **Marc Shaiman**. What makes the film spellbinding as a gay artifact is that the come-down from the '70s high seemed to be so dramatic



COURTESY OF FALCO INK

From left, Mart Crowley in front of the theatre playing his work; the original cast of *The Boys in the Band*.