

# Playwright Interview: DAVID GALEF



## 1. Why *The Art of the Interview*?

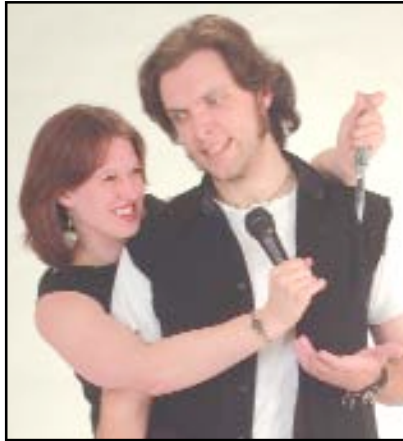
*The Art of the Interview* seemed to embody exactly what my female character was trying to claim, and I usually listen to what my characters are trying to tell me.

## 2. How long did it take you to write this play? How many revisions?

The play's based on a short story, but I had to cut a lot and then figure out ways to dramatize what was left. The first draft was difficult. The subsequent four or five revisions were just fix-it jobs.

## 3. Would you want your mother (or small children) to see the play?

Yes, I guess, if I were around to explain afterwards.



## 4. Have you ever written a piece that made someone mad – or offended someone?

Hoo-boy.

## 5. What other creative projects are you working on?

Got a third novel called *How to Cope with Suburban Stress* due out this fall, an anthology of fiction called *20 over 40* about over-40 matters by 20 writers over 40, also out this fall, and a poetry collection called *Flaws* forthcoming next winter.

## 6. How did you get into playwriting?

I wanted to hear some of my characters talk, and I also thought theater people had more fun than short-story writers.

# Playwright Interview: NEIL WHITE



## 1. Why *Deviant*?

I'll jump right in with a cliché — appearances can be deceiving. The judgement that comes along with a skewed first impression makes for great conflict. Plus, a man dressed as a woman is usually good for one laugh.

## 2. How long did it take you to write *Deviant*? And, how many revisions?

I carried it for a while, batted dialog around for a couple of months — and then wrote it in a single evening. After an informal reading with some playwrights and friends, I revised it. Twice.

## 3. Would you want your mother (or small children) to see the play?

My mother is a minister. She would, I'm sure, welcome a cross-dresser to her church. For all I know, she may have dated a cross-dresser in one of her incarnations. She'll be fine with it.

I might advise against bringing young children. The play deals with sexual fantasy, male v. female perspectives, and includes adult language. I'd put *Deviant* in the PG-13 category.

## 4. Have you ever written a piece that made someone mad?

As a journalist, I've aggravated politicians, lawyers, judges, hospital administrators, university personnel,

grocery store owners . . . . At one point, the auto mechanics of Oxford organized a phone bank to boycott my newspaper.

As a playwright, I've been much less offensive. Most of my plays are light comedies. I do think the flamboyant character in *Paper* came across as stereotypical. I sensed that it offended some of my friends. I've since re-written that role.

## 5. What other creative projects are you working on?

Essays about family — and constantly writing on *Lepers & Cons*.

## 6. How did you get into playwriting?

By complete accident. While enrolled in David Galef's creative writing course in 1997, he gave us an exercise to write a short piece using nothing but dialog. As it turned out, a playwright in the class

showed the work to Christopher Schager who showed it to Larry Kadlec who showed it to Colby Kullman.

The three of them invited me for coffee, said they wanted to produce original works, told me they liked what I'd written, and asked if I would expand it into a larger play.

Having never read a modern play, naturally, I agreed. Then, I ran over to Square Books' drama section to see what a play looked like on paper.

