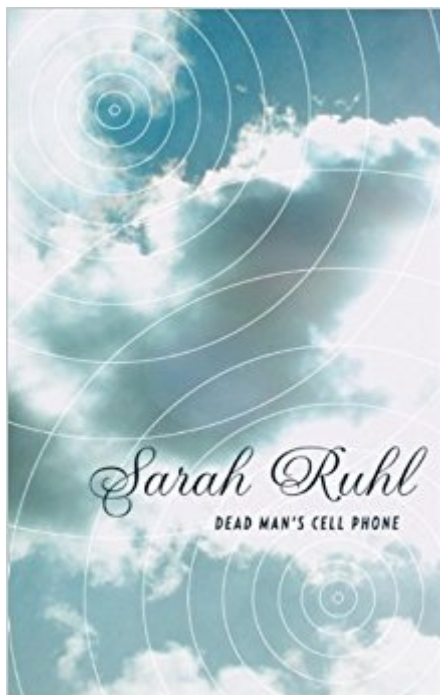


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Dead Man's Cell Phone (TCG Edition)



Synopsis

“Satire is her oxygen. . . . In her new oddball comedy, *Dead Man’s Cell Phone*, Sarah Ruhl is forever vital in her lyrical and biting takes on how we behave.” —*The Washington Post* “Ruhl’s zany probe of the razor-thin line between life and death delivers a fresh and humorous look at the times we live in.” —*Variety* “Sarah Ruhl is deliriously imaginative and fearless in her choice of subject matter. She is an original.” —Molly Smith, artistic director, Arena Stage An incessantly ringing cell phone in a quiet café. A stranger at the next table who has had enough. And a dead man with a lot of loose ends. So begins *Dead Man’s Cell Phone*, a wildly imaginative new comedy by playwright Sarah Ruhl, recipient of a MacArthur “Genius” Grant and Pulitzer Prize finalist for her play *The Clean House*. A work about how we memorialize the dead and how that remembering changes us—it is the odyssey of a woman forced to confront her own assumptions about morality, redemption, and the need to connect in a technologically obsessed world. Sarah Ruhl’s plays have been produced at theaters around the country, including Lincoln Center Theater, the Goodman Theatre, Arena Stage, South Coast Repertory, Yale Repertory Theatre, Berkeley Repertory Theatre, among others, and internationally. She is the recipient of the Susan Smith Blackburn Prize (for *The Clean House*, 2004), the Helen Merrill Emerging Playwrights Award, and the Whiting Writers’ Award. *The Clean House* was a Pulitzer Prize finalist in 2005. She is a member of 13P and New Dramatists.

Book Information

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Customer Reviews

Sarah Ruhl received the prestigious Susan Smith Blackburn Prize in 2004 for her play "The Clean House," which has been produced at Yale Repertory Theatre in New Haven, Wilma Theatre in Philadelphia, South Coast Repertory Theatre in Costa Mesa, and Woolly Mammoth Theatre Company in Washington, DC. Her play Eurydice has been produced at Madison Repertory Theatre and Berkeley Repertory

Sarah has shocked me again. Not in a may you uncomfortable way, but in an uncomfortable way. (She works in the odd. See "IN THE NEXT ROOM") In "Dead Man's Cell Phone" - We're (the audience) has to deal with death, and the effects of death on the family. We find our heroine odd but well-meaning; likewise we find our dead man important, needed, good? Sucked into the journey by scene 3 of the fast paced 1st Act, you are encouraged to continually deal with the peculiarities of what makes us uncomfortable about each other and our peculiarities of self. Deeply questioning. Richly peculiar and funny. Just down right funny. You will enjoy where you end up by the end of Act 2. Great what next play.

"Dead Man's Cell Phone" is probably a good introduction to Sarah Ruhl, as it is a simple play that offers a taste of the surrealism, language, and humor of her more complex works. In my experience, most people either love Ruhl's work or hate it; I am generally in the former category. In brief, the play deals with a rather reserved, awkward woman who ends up with the cell phone of a stranger who suddenly dies while sitting near her in a restaurant. She ends up passing on invented messages to his loved ones to help them cope with his absence, and in doing so, both becomes more confident herself and invents an idealized identity for the dead man that is far from the truth. (Of course this all spins out of control by the end of the play.) This work, or "The Clean House and Other Plays," is probably the best place to start with Ruhl.

"You remind me of a casserole. Has anyone ever told you that?" This play is great. At first glance and even first initial read, it's hard to tell what this play is even about. It's a love story at the expense of a dead man and his family. It's funny, ridiculous, and charming in the best of ways.

Interesting play. It would require a truly experienced and insightful director. Casting could be a clever enhancement. Probably not an audience favorite.

It was a quirky, romantic, queasy, unusual tale that stretches from the randomness of living and

dying to the intimacy of our desires and insecurities. I loved it.

Imagine entering someone's life through his cell phone...meeting the people in his life and becoming his surrogate every time the phone rings. Makes us all wonder what people will say about us after we are gone. Dead Man's Cell Phone gives us cause to pause and re-examine the footprints we leave behind. A marvelous play and a good read.

It's exactly what you think it would be. I'm an actor and I needed this for a play. It all worked out.

I bought this for a college English class and I thought it was okay. The story isn't the most exciting.

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