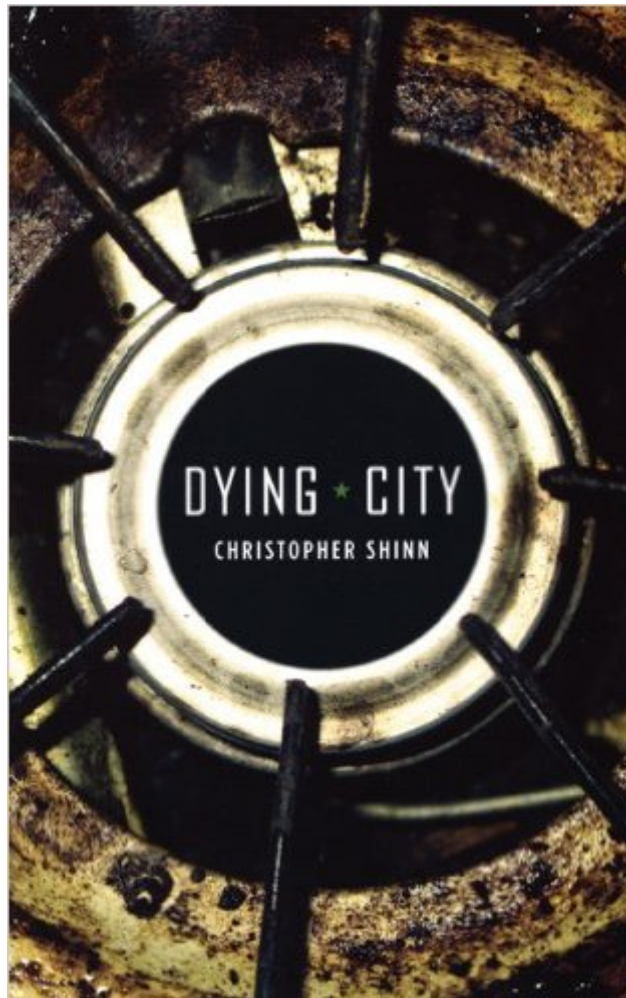


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Dying City



Synopsis

“The finest new American play I’ve seen in a long while . . . Dying City is a political play and also a psychodrama about what Arthur Miller called the politics of the soul. It’s about public conscience and private grief, and real and symbolic catastrophes.” —The New York Observer
“Anyone who doubts that Mr. Shinn is among the most provocative and probing of American playwrights today need only experience the . . . sophisticated welding of form and content that is Dying City.” —The New York Times
In Christopher Shinn’s new play Dying City, a young therapist, Kelly, whose husband Craig was killed while on military duty in Iraq, is confronted a year later by his identical twin Peter, who suspects that Craig’s death was not accidental. Set in a spare downtown-Manhattan apartment after dark, scenes shift from the confrontation between Peter and Kelly, to Kelly’s complicated farewell with her husband Craig. Shinn’s creepy, sophisticated drama “infused with references to 9/11 and the war in Iraq” explores how contemporary politics and recent history have transformed the lives of these three characters. Christopher Shinn was born in Hartford, Connecticut, and lives in New York. His plays include Where Do We Live, Other People, What Didn’t Happen, and On the Mountain, which have been widely produced in New York, across the United States, and in London. He is the recipient of an OBIE Award in Playwriting, as well as the Robert S. Chesney Award. He teaches playwriting at The New School for Drama.

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Customer Reviews

Shinn, a playwright completely unknown to me before seeing his name pop up on the 'Pulitzer Prize

for Drama' Wikipedia page, writes with a keen ear for natural dialogue. His characters are clumsy with their words, which, yes, makes for a tougher and possibly more frustrating read. But when one goes the extra mile to read the dialogue as though it was being spoken by a person on a stage, you really do get a sense of how well crafted this play is. A deserving Pulitzer finalist. Having twins played by the same actor really puts an emphasis on how minimal the play is as a whole, with hardly any (written) light or sound changes throughout the production. He also keeps stage direction very minimal, choosing to focus on the words and not the physical actions of each character. One of the better plays I've read--very easy, very simple, and yet touching, painful. Shinn has all the workings of a great dramatist; *Dying City* is step number one.

As I am writing my thesis about Pulitzer Prize winning drama, I am reading a lot of modern American Drama, mostly PP winners and nominees. "*Dying City*" has truly become one of my contemporary favorites. The play is simple, yet compelling, dealing with grief and the loss of love on many different levels. I can highly recommend it to theater groups as a new production and feel it is a great example of writing that is actually meant for the stage and does not hope to be turned into a movie...

I thought that this play was defiantly worth the read. Its a bit choppy at times but Mr. Shinn defiantly captures the awkwardness and suffering in this play. If you like older plays like Tennessee Williams and August Wilson you will like *Dying City*. It is a sad play and the playwright meant for it to be. Its not fluffy and light. the more you read and study it the more it will grow on you. Don't just read it for the sake of reading something. Read it with the idea to study a good and challenging piece of theatre

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