

AMERICAN THEATRE CRITICS ASSOCIATION

March 15, 1984

Mr. Robert C. Christopher, Administrator
The Pulitzer Prizes

Dear Mr. Christopher:

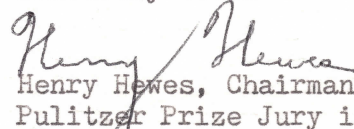
I am pleased to report that the Nominating Jury in Drama for 1984 unanimously recommends that the Pulitzer Prize in Drama be awarded to David Mamet for *GLENGARRY GLEN ROSS*, which had its American premiere at Chicago's Goodman Theatre on January 27, 1984.

This latest play by a steadily developing dramatist captures with jackhammer intensity and gutter-perfect dialogue the absurd competitive pressures that percolate one sleazy real estate selling operation. Adroitly it avoids focusing on any one participant. Instead Mamet makes us see each as symbiotically trapped in an environment where ethics and humane considerations must always bend to achieve maximum profit, and where maintaining or improving one's position with the bosses above and vis-a-vis the employees alongside (or, preferably, below) becomes the overriding concern. What the play so vividly describes at this lower level, mirrors, without ever attempting to do so, something similar that may have trickled up into some of our larger and more respectable businesses.

The jury also has a high regard for two other eligible plays. One, *FOOL FOR LOVE*, a no-holds-barred exploration of a possessive sexual relationship, is written by that very prolific and highly original playwright, Sam Shepard, whose earlier play, *BURIED CHILD* won him a Pulitzer Prize in 1979. The other, *PAINTING CHURCHES*, an elegaic celebration of a daughter's coming to terms with her aging ruggedly individualistic Boston parents, is by Tina Howe, and is in our opinion a better play than its current New York production makes it seem.

We append a program of *GLENGARRY GLEN ROSS*, which lists a short summary of David Mamet's achievements to date, plus a set of reviews his play received when it was produced at England's National Theatre. The British critics voted it the Best New Play of 1983, which may be significant, because they are seldom as appreciative of American plays as we are.

Sincerely Yours


Henry Hewes, Chairman
Pulitzer Prize Jury in Drama 1984

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The American Theatre Critics Association was founded:

- To make possible greater communication among American theatre critics.*
- To encourage absolute freedom of expression in theatre and theatre criticism.*
- To advance standards of theatre by advancing standards of theatre criticism.*
- To increase public awareness of the theatre as a vital national resource.*
- To reaffirm the critic's right to disagree with colleagues on all matters, including the above.*

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