1. A Very, Very Neo-Futurist Play
   - Noelle Krimm
2. Always One
   - Diana Slickman
3. Art of Acting
   - Greg Allen
4. Between the Lines in 4/4 Time
   - Dave Awl
   - Christopher Berg
6. Carnivore
   - Stephanie Shaw
7. Chorus Line
   - Spencer Kayden
8. Coverage
   - Diana Slickman
9. Creepy Flashlight Play #114: What I’ll Do to You
   - Heather Riordan
10. Deja Variations
    - The Neo-Futurists
11. Erotic Meta Poetry
    - Chisa Hutchinson
12. For Whom the Bell Tolls
    - Andy Bayiates
13. Hop on Pop Culture
    - Rachel Claff
14. Having Missed It’s Cue, the Orange Entered Hurriedly……
    - Greg Kotis
15. Highest Office in the Land
    - Scott Hermes
16. In the Silences
    - Geryll Robinson
17. In Search of a Sugar Daddy
    - Lusia Strus
18. Mission Impossible, Jr.
    - Sean Benjamin
19. Moving Targets
    - Heather Riordan
20. Make Money Now
    - Sean Benjamin
21. National Geographic Presents: Symbiosis
    - Noelle Krimm
22. Nightmares
    - Diana Slickman
23. Snic Snak
    - Heather Riordan
24. Stretch it into Overtime
    - Spencer Kayden
25. Theatre Chat
    - Dave Awl
26. The Dumb Bitch Project
    - Marjorie Fitzsimmons
27. TBA
    - Connor Kalista
28. Who Wants To Marry A Struggling Artist
    - Andy Bayiates
29. You’re About to be Cheated
    - Scott Hermes
30. Yours, Mine, and Ours
    - Heather Kelley

31. You’re About to be Cheated
    - Scott Hermes
32. Yours, Mine, and Ours
    - Heather Kelley

CREATED BY GREG ALLEN
WRITTEN BY THE NEO-FUTURISTS
The ideals of Neo-Futurism have their roots in the “Manifesto of Futurism” penned by Filippo Tomasso Marinetti in 1909. Although the politics of Marinetti and the Futurists did not sit well with most, the cry for change in the ideals of Futurism affected both the visual and performing arts of the century that followed.

The first performance of TML opened in Chicago in December of 1988, conceived and directed by Greg Allen. From the Futurists Greg borrowed the concepts of the “exultation of speed, brevity, compression, dynamism and the explosion of preconceived notions.” Other concepts from a plethora of post-modern theatre movements were “mashed up” together to come up with what we now know as Neo-Futurism. Below is the “cliff notes” version of the Neo-Futurist ideas we are attempting to embrace this evening.

**A NEO-FUTURIST STATEMENT OF PURPOSE**

1. We are dedicated to strengthening the human bond between performer and audience – the more genuine we are the greater the audience’s identification with the issues presented.
2. We are dedicated to presenting our lives and our ideas as directly as possible. We do not aim to “suspend the audience’s disbelief”, but to create a world where the stage is a continuation of daily life.
3. We are dedicated to interweaving elements of chance and change – contradicting the expected and eliminating the permanent.
4. We are dedicated to not pretending, but doing.
5. We are dedicated to brevity. Why spend two hours saying something you can say in 2 minutes or less?

**NEO-FUTURIST RULES FOR PERFORMERS AND AUDIENCE**

1. We are who we are. My name is my name and my age is my age.
2. We are where we are. We are not mountain climbers in the Alps, nor nuns in a convent. We are performers in a space we have designated as a “theatre.” The audience response is critical to the direction of the performance each evening and must be acknowledged.
3. We are doing what we are doing. All tasks are actual challenges. If we forget a line, then we forget a line. If we are eating, then we are eating.
4. The time is now. We are dealing with real events in our current life and world.

This information is compiled from the prefaces/introductions to 200 MORE NEO-FUTURIST PLAYS and 225 PLAYS BY THE NEW YORK NEO-FUTURISTS.