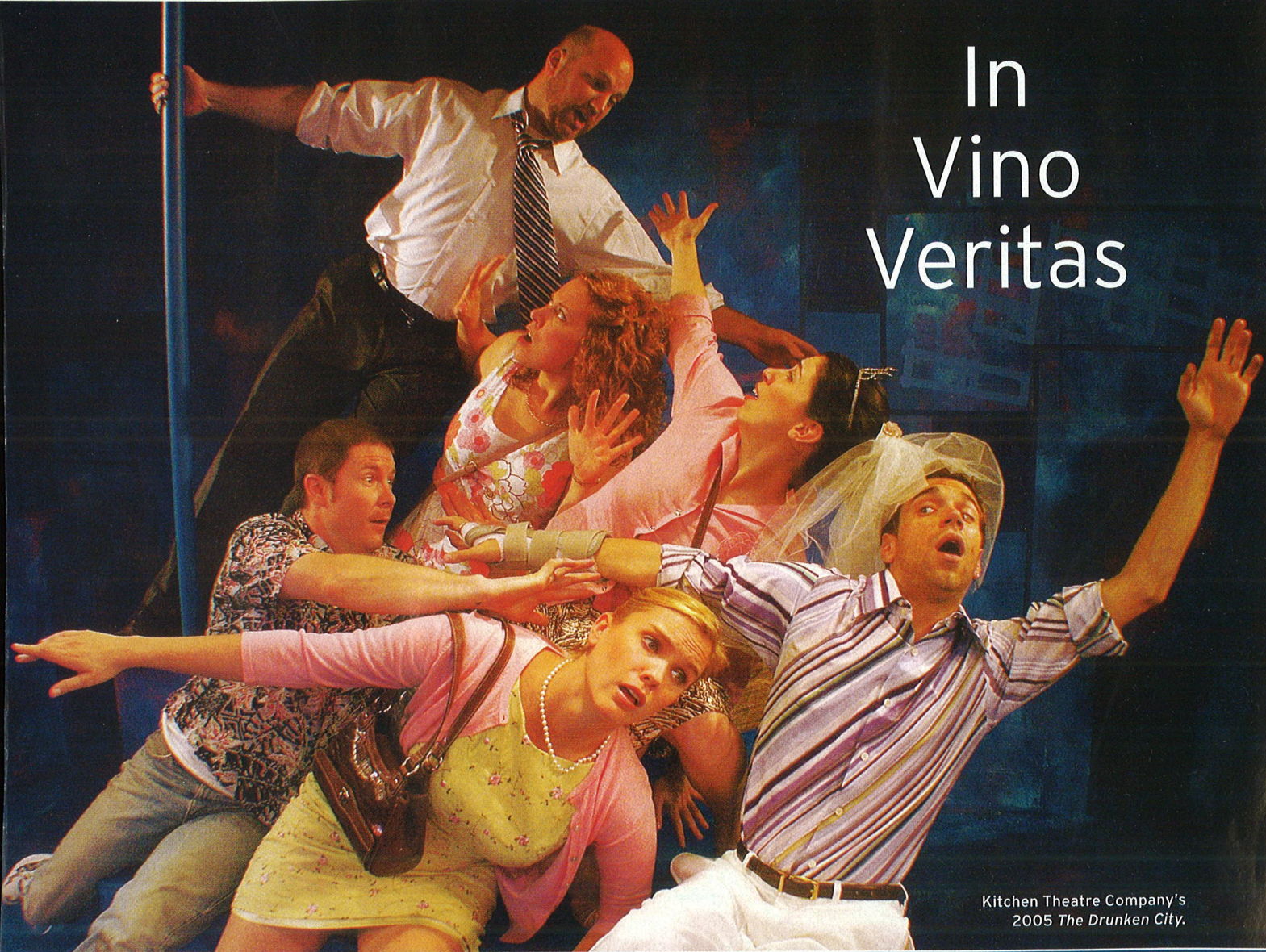


# FRONT & CENTER

■ NEW YORK CITY

## In Vino Veritas



Kitchen Theatre Company's  
2005 *The Drunken City*.

WENDY WOODS

**I**F wine be the nectar of honesty, drink on. So seems to be the philosophy in Adam Bock's latest play *The Drunken City*. "Drunkenness in a play usually points to truth-telling—and I thought: How about if everyone on stage were drunk. The truth'll be flying all around everywhich everywhere—that'll be good." When a group of giddy, yet-to-be-wed twentysomethings stumbled past the playwright one evening, he hit on the idea of setting the play at a bachelorette party. Originally commissioned by the **Kitchen Theatre Company** in Ithaca, N.Y., and directed by Jesse Bush and Rachel Lampert, the play has its New York City debut at **Playwrights Horizons** through April 20, helmed by Trip Cullman.

*The Drunken City* follows a trio of gal pals, the men they encounter one evening and the calamity and reexamined future that ensue. But don't be fooled. *The Drunken City* isn't just a theatrical spin-off in the tradition of "Sex and the City" (though Bock admits he is a fan of the late TV series). Rather, the play looks at the romantic and not-so-rosy aspects of engagement and marriage. Like Bock's earlier plays *Swimming in the Shallows* and *Thursday*, *The Drunken City* studies the small shifts in perspective that can change one's life drastically. "It continues the work I've been doing with language, overlapping and group voice," Bock says.

Despite its title, *The Drunken City* is actually quite sobering. "I was a bit nervous about how heart-on-the-sleeve the play is at times," Bock confesses, but Cullman offered some reassuring words. "He said something like, 'It's kind of bold to make something sincere right now in the middle of all the irony.' And I think that's true." —*Eliza Bent*