1067-A0-34 **Steve Abbott***, Middlebury College, Middlebury, VT 05753. *Turning theorems into plays.*

The critical success of Tom Stoppard's *Arcadia* in the early 1990s fundamentally altered the perception that mathematics represented an off-putting and off-limits part of the intellectual spectrum for artists interested in writing for a popular audience. Since *Arcadia*, we have witnessed the emergence of a host of successful plays that deal with mathematics and mathematicians in thoughtful and creative ways. Some of the most well-known examples include *Proof*, by David Auburn, winner of the Pulitzer Prize in 2000, and *Copenhagen*, by Michael Frayn, which won the 2001 Tony Award for best play. Beyond these highly celebrated scripts, one can find a rich array of plays that are perhaps even more authentically mathematical. Set at a (mostly) fictional mathematics conference on the bitter English coastline in the winter of 1911, *The Five Hysterical Girls Theorem*, by Rinne Groff is a dark comedy about love, genius, aging and priority. In *Lovesong of the Electric Bear*, Snoo Wilson offers a fanciful, post-modern portrait of the tragic life of Alan Turing. Most recently, *A Disappearing Number* won the 2008 Olivier Award for Best Play for its dramatization of the fascinating relationship between Hardy and Ramanujan. We will take a first hand look at some of these scripts and explore the complementary ways in which mathematicians and artists carry out their respective searches for truth. (Received June 10, 2010)