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)