

Urinetown Script

Urinetown Eat the Taste The Awakening of Spring Cock Time Urinetown Strike Up the Band Assassins New York Hairspray Playbill I'll Eat You Last: A Chat With Sue Mengers Love/Stories (or, But You Will Get Used to It) The University of Chicago Magazine Talk Radio (TCG Edition) Lighting Dimensions Shirley American Theatre Pig Farm A Study Guide for Mark Hollmann/Greg Kotis's "Urinetown" Buckets Urinetown Dramatics Brecht, Broadway and United States Theater All Blood Runs Red Little Women The Cradle Will Rock Dear Evan Hansen: The Complete Book and Lyrics (West End Edition) Into the Woods (movie tie-in edition) Curvy Widow Woman of the Year American Psycho James Joyce's The Dead Performing Orthodox Ritual in Byzantium Show Music Disgraced Ella Minnow Pea The Complete Book of 2000s Broadway Musicals Crush Rent

Urinetown

"The Awakening of Spring" by Frank Wedekind (translated by Francis J. Ziegler). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Eat the Taste

The Awakening of Spring

Cock

In this groundbreaking, interdisciplinary study, Andrew Walker White explores the origins of Byzantine ritual - the rites of the early Greek Orthodox Church - and its unique relationship with traditional theatre. Tracing the secularization of pagan theatre, the rise of rhetoric as an alternative to acting, as well as the transmission of ancient methods of musical composition into the Byzantine era, White demonstrates how Christian ritual was in effect a post-theatrical performing art, created by intellectuals who were fully aware of traditional theatre but who endeavoured to avoid it. The book explores how Orthodox rites avoid the aesthetic appreciation associated with secular art, and conducts an in-depth study (and reconstruction) of the late Byzantine Service of the Furnace. Often treated as a liturgical drama, White translates and delineates the features of five extant versions, to show how and why it generated widely diverse audience reactions in both medieval times and our own.

Time

Urinetown

Strike Up the Band

A new edition of the hugely successful musical by Steven Levenson, Benj Pasek and Justin Paul, published alongside its West End premiere and featuring exclusive content. A letter that was never meant to be seen, a lie that was never meant to be told, a life he never dreamed he could have. Evan Hansen is about to get the one thing he's always wanted: a chance to belong. Both deeply personal and profoundly contemporary, Dear Evan Hansen is a groundbreaking musical about truth, fiction, and the price we're willing to pay for the possibility to connect. The production opened in Washington DC in 2015, off-Broadway in 2016, and on Broadway later that year, before winning six Tony Awards including Best Musical, Best Book and Best Score, and the Grammy Award for Best Musical Theater Album. This official West End edition is published alongside the production's transfer to London's Noël Coward Theatre in 2019. It features the complete book and lyrics of the show, plus exclusive bonus content and colour photographs of the West End production. 'Dear Evan Hansen lodges in your head long after you've seen it or heard it or read it. It feels like a pure expression from young writers at a crossroad of coming to terms with who they are and what they want to say about the world' James Lapine, from his Foreword

Assassins

Moving into the home of famed writer Shirley Jackson and her college professor husband during the summer of 1964, a graduate student and his pregnant wife forge an uneasy friendship with their hosts that is complicated by Jackson's mercurial nature and her turbulent marriage.

New York

THE STORY: It's 2008, the final days of the second Bush administration. John Ashcroft, the de facto (albeit behind-the-scenes) attorney general, is leaving politics to begin a second career--on Broadway! Confounding expectations, he's tapped Urin

Hairspray

In Hairspray, it's 1962--the fifties are out and change is in the air. Baltimore's Tracy Turnblad, a big girl with big hair and an even bigger heart, has only one passion: to dance. She wins a spot on the local TV dance program, The Corny Collins Show, and overnight is transformed from an awkward overweight outsider into an irrefragable teen celebrity. But can a trendsetter in dance and fashion vanquish the program's reigning blond princess, win the heart of heartthrob Link Larkin, and integrate a television show without denting her 'do? Only in Hairspray! Based on John Waters's 1988 film, the musical comedy Hairspray opened on Broadway in August 2002 to rave reviews. Hairspray: The Roots includes the libretto of the

show--along with hilarious anecdotes from the authors, to say nothing of dance step diagrams and full-color bouffant wigs to copy and cut out--along with all the creative energy, brilliant color, and full-out emotion that have made the musical "a great big, gorgeous hit . . . [that] is a triumph on all levels" (Clive Barnes, *The New York Post*).

Playbill

I'll Eat You Last: A Chat With Sue Mengers

Love/Stories (or, But You Will Get Used to It)

An epistolary novel set on a fictional island off the South Carolina coastline, 'Ella Minnow Pea' brings readers to the hometown of Nevin Nollop, inventor of the pangram 'The Quick Brown Fox Jumps Over the Lazy Dog'. Deified for his achievement in life, Nevin has been honored in death with a monument featuring his famous phrase. One day, however, the letter 'Z' falls from the monument, and some of the islanders interpret the missing tile as a message from beyond the grave. The letter 'Z' is banned from use. On an island where the residents pride them-selves on their love of language, this is seen as a tragedy. They are still reeling from the shock when another tile falls. And then another In his charming debut, first published in 2001, Mark Dunn took readers on a journey through the eyes of Ella Minnow Pea, a young woman forced to create another clever turn of phrase in order to save the islanders' beloved language.

The University of Chicago Magazine

But that's what this is, isn't it? The ultimate bitch fight. When John takes a break from his boyfriend, he accidentally meets the girl of his dreams. Filled with guilt and indecision, he decides there is only one way to straighten this out . . . Mike Bartlett's metrosexual play about love and longing provides us with questions of who we are and who we want to be. John's refusal to fix his identity disturbs and disrupts the lives of those around him in this contemporary tale of sex without nudity and struggle without violence. Mike Bartlett's punchy story takes a playful, candid look at one man's sexuality and the difficulties that arise when you realise you have a choice. *Cock* premiered at the Royal Court Theatre, London, on 13 November 2009. It is published here in the Modern Classics series, featuring an introduction by Mark O'Thomas.

Talk Radio (TCG Edition)

Based on the electrifying novel by Bret Easton Ellis, the musical tells the story of Patrick Bateman, a young and handsome Wall Street banker with impeccable taste and unquenchable desires. Patrick and his elite group of friends spend their days in chic restaurants, exclusive clubs, and designer labels. But at night, Patrick takes part in a darker indulgence, and his mask of sanity is starting to slip

Lighting Dimensions

Not long after the 2001 terrorist attacks in New York City, Bertolt Brecht's name was on the lips of many writing about Broadway. Invoked knowingly—but not always knowledgeably—"Brecht" became something between marketing strategy and erudite justification for another season of Broadway musicals, another ignominy endured by the German playwright whose epic theater has only seldom been understood in the United States. To say that Brechtian and Broadway theatrical traditions represent divergence of philosophy, method, or ambition is to indulge—with the whimsy of Mark Twain—in understatement. Nevertheless, many references to Brecht since 2001 imply compatibility instead of contradiction—a confusion or corruption that suggested the need of looking closely at what Brecht wrote and intended in his epic theater more than seventy years after his first—and, unfortunately, typical—experience with United States theater. Beginning with the 1935 production of *The Mother* and moving through recent productions of political theater, including *The Resistible Rise of Arturo Ui*, *Urinetown: The Musical*, and *My Name is Rachel Corrie*, this anthology considers the encounters of Brecht and Broadway in terms of dramaturgy, performance, and reception. The essays in this anthology explore the political, cultural, and economic constraints shaping many of the encounters of Brecht and Broadway in U.S. theater history. This means looking at how, in many cases, epic theater has been co-opted and commodified by Broadway and what that commodification reveals about the culture of theater. Simultaneously, this means theorizing how epic theater finds—or can find—ways of providing a necessary bulwark against Broadway escapism, and what this suggests for the future of political theater in the U.S. What results is a dialectical history tracing Brecht's encounters with Broadway, a history that opens-up and debates the complicated and often conflicted influence of Bertolt Brecht on United States theater. "Dr. Westgate's book on Brecht and Broadway is an excellent study of the reception of Brecht's work in the American theater and academe. Brecht, along with Moliere; Ibsen and Chekhov, is one of the most frequently performed playwrights in translation in America. A thorough investigation of the trajectory of Brecht stagings on Broadway has long been overdue. I am very grateful that Dr. Westgate has taken on the task and arrived at such a splendid result. The book is a must reading for any serious Brecht scholar." —Carl Weber, Stanford Drama Department, Collaborator with Brecht at the Berliner Ensemble, Director of many Brecht stagings in the U.S. "This is a provocative collection of essays outlining the sometimes unexpected connections between Brecht and the Broadway theatre. Like Brecht himself, these essays are playful, argumentative, and productively dialectical in their contradictions. The book is both entertaining and educational, and bound to provoke healthy debate. I recommend it as a demonstration of the ongoing relevance of Brechtian theories of theatre to the analysis of mainstream commercial theatre." —Sean Carney, Associate Professor, McGill University

Shirley

The incredible story of the first African American military pilot, who went on to become a Paris nightclub impresario, a spy in the French Resistance and an American civil rights pioneer Eugene Bullard lived one of the most fascinating lives of the twentieth century. The son of a former slave and an indigenous Creek woman, Bullard fled home at the age of eleven to escape the racial hostility of his

Georgia community. When his journey led him to Europe, he garnered worldwide fame as a boxer, and later as the first African American fighter pilot in history. After the war, Bullard returned to Paris a celebrated hero. But little did he know that the dramatic, globe-spanning arc of his life had just begun. *All Blood Runs Red* is the inspiring untold story of an American hero, a thought-provoking chronicle of the twentieth century and a portrait of a man who came from nothing and by his own courage, determination, gumption, intelligence and luck forged a legendary life.

American Theatre

Musical.

Pig Farm

A Study Guide for Mark Hollmann/Greg Kotis's "Urinetown"

From surviving hilarious first dates, to her intimate conquests, this widow navigates her way through it all with humor and perseverance. Featuring a brilliant cast of best friends, a dead husband, and a myriad of potential suitors - Curvy learns the hard way what it means to start life over in the modern age.

Buckets

“Eric Bogosian’s *Talk Radio* is just about the best theatrical expression of our fucked-up culture that I know.” -- John Hellpern, *New York Observer* “A gut-grabbing revival. Live Schreiber is playing Barry Champlain, an abrasive radio talk show host who, as another character puts it, has seen the face of God ‘in the mirror.’ In the course of one eventful night, Barry will be forced to confront another, less august image of himself... the most lacerating portrait of a human meltdown this side of a Francis Bacon painting. Like the original production, which starred Mr. Bogosian as Barry, it allows the star to grab an audience by the lapels and shake it into submission.” -- Ben Brantley, *New York Times* “More timely today than it was twenty years ago... Radio crackles with intensity.” -- Joe Dziemianowicz, *New York Daily News* “Hypnotic! Both as an actor’s tour-de-force and a stinging cultural analysis.” -- David Rooney, *Variety* This is the fully revised version of Eric Bogosian’s *Talk Radio*, his breakthrough 1987 Public Theater hit, which was named a finalist for the Pulitzer Prize for Drama, was adapted to film by Oliver Stone, and was revived on Broadway in 2007 in celebration of the play’s twentieth anniversary. One of America’s premier performers and most innovative and provocative artists, Eric Bogosian’s plays and solo work include *suburbia* (Lincoln Center Theater, 1994; adapted to film by director Richard Linklater, 1996); *Sex, Drugs, Rock & Roll*, *Pounding Nails in the Floor with My Forehead*; *Griller*; *Humpty Dumpty*; *1+1*; *Skunkweed*; *Wake Up and Smell the Coffee*; *Drinking in America*; *Notes from Underground* and *Talk Radio* (Pulitzer Prize finalist; New York Shakespeare Festival, 1987; Broadway, 2007; adapted to film by director Oliver Stone, 1988). He has starred in a wide variety of film, TV and stage roles. Most recently, he created the character of Captain Danny Ross on the long-running

series *Law & Order: Criminal Intent*. In 2014, TCG published *100* (monologues), a collection that commemorates thirty years of Bogosian's solo-performance career.

Urinetown

In this book, Dan Dietz examines in detail every musical that opened on Broadway during the 2000s, including *Avenue Q*, *Billy Elliott*, *The Full Monty*, *In the Heights*, *Jersey Boys*, *Mary Poppins*, *Next to Normal*, *The Producers*, *Rock of Ages*, *Spamalot*, *Spring Awakening*, *The 25th Annual Putnam County Spelling Bee*, *Urinetown*, and *Xanadu*.

Dramatics

Collects five one-act meditations on modern love and the act of telling stories, in which a variety of inventive theatrical devices stresses the gap between art and experience. By the author of *Celebrity Row*. Original.

Brecht, Broadway and United States Theater

All Blood Runs Red

Publisher Description

Little Women

A Study Guide for Mark Hollmann/Greg Kotis's "Urinetown," excerpted from Gale's acclaimed *Drama For Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Drama For Students* for all of your research needs.

The Cradle Will Rock

Adapted from Joyce's literary masterpiece set in 1904, the last and best known of the short stories collected in *The Dubliners*, this intimate musical portrays a homespun Yuletide party with Irish music, dancing, food, drink and good fellowship. Sparkling songs, many of them traditional sounding Irish melodies that are performed as entertainment by the partygoers, are all original. Christopher Walken starred in a production that moved from Playwrights Horizon to Broadway.

Dear Evan Hansen: The Complete Book and Lyrics (West End Edition)

Little Women has remained enduringly popular since its publication in 1868, becoming the inspiration for a whole genre of family stories. Set in a small New England community, it tells of the March family: Marmee looks after daughters in the absence of her husband, who is serving as an army chaplain in the Civil War, and Meg, Jo, Beth, and Amy experience domestic trials and triumphs as they

attempt to supplement the family's small income. In the second part of the novel (sometimes known as *Good Wives*) the girls grow up and fall in love. The novel is highly autobiographical, and in Jo's character Alcott portrays a strong-minded and independent woman, determined to control her own destiny. The introduction to this edition provides a fascinating history of the Alcotts, and of Louisa Alcott's own struggles as a writer. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Into the Woods (movie tie-in edition)

A musical's primary purpose, many assume, is merely to entertain. However, the musical *Urinetown* is a satire that touches on the important issues of social and political revolution, capitalist greed, and how environmental catastrophes may affect an entire society. The musical's purpose in this production was to challenge the spectators thinking about these issues. Designing the lighting for the production proved challenging because of the stunning visual imagery the script provided, the movement through several locales, and the absurd blocking challenges the script presented; such as ghosts having to appear instantaneously onstage. The design aesthetic was explored and inspired by Bertolt Brecht's Epic Theatre, which emphasizes that theatre is both entertaining and educational. German Expressionism and Film Noir inspired the shadowy, geometric, and textural design. The mood of human anxiety and the power of capitalism drove the design to a fantastical, dark, and sinister world. The haunted town became the primary character and the characters were symbols of social and political issues. Within the model of Bertolt Brecht's Epic Theatre, *Urinetown* was successful to the spectators; who were forced to detach from being entertained in order to realize the real and relevant issues the musical presented.

Curvy Widow

An outrageously fun musical set in an all-girls school in the 60s, from the team behind *Bad Girls: The Musical*.

Woman of the Year

Written by a team of resident journalists so that the true flavour of the city can be captured, this guide gives independent, impartial advice to inform and entertain. More than 700 venues are reviewed and all price ranges and tastes are covered.

American Psycho

How to fill what's left of your day. How to fill the rest of your days. Sick buckets, bucket rattling, bucket lists, buckets of love. Wry, emotive, funny and heartfelt, *buckets* is a play with a unique perspective on a universal dilemma: how do you deal with the fact that time always runs out? Across thirty-three interconnected

scenes – some just a few lines, others mini-plays in their own right – buckets swings through a kaleidoscopic world of sadness and happiness, illness and health, youth and experience, kissing and crying, singing and dying. Adam Barnard's open-ended text can be performed by any number and composition of actors. buckets premiered at the Orange Tree Theatre, Richmond, in May 2015.

James Joyce's The Dead

Stephen Sondheim and James Lapine's beloved musical masterpiece becomes a major motion picture, starring Meryl Streep and Johnny Depp.

Performing Orthodox Ritual in Byzantium

THE STORY: On a struggling pig farm somewhere in America, Tom and Tina (with the help of Tim, their hired hand) fight to hold onto everything they own--namely, a herd of fifteen thousand restless pigs. Dumping sludge into the river has driven Tom to

Show Music

Disgraced

(Vocal Selections). 14 vocal selections from the Broadway sensation that earned 3 Tony Awards in 2002. Songs include: Act One Finale * Don't Be the Bunny * Follow Your Heart * I See a River * It's a Privilege to Pee * Look at the Sky * Mister Cladwell * Run, Freedom, Run! * Tell Her I Love Her * Urinetown * We're Not Sorry * We're Not Sorry - Reprise * What Is Urinetown? * Why Did I Listen to That Man? Includes 7 full-color pages with production photos.

Ella Minnow Pea

(Applause Libretto Library). Finally, an authorized libretto to this modern day classic! Rent won the 1996 Pulitzer Prize for Drama, as well as four Tony Awards, including Best Musical, Best Book, and Best Score for Jonathan Larson. The story of Mark, Roger, Maureen, Tom Collins, Angel, Mimi, JoAnne, and their friends on the Lower East Side of New York City will live on, along with the affirmation that there is "no day but today." Includes 16 color photographs of productions of Rent from around the world, plus an introduction ("Rent Is Real") by Victoria Leacock Hoffman.

The Complete Book of 2000s Broadway Musicals

You want to be a thing? Make yourself that thing. 1981. Hollywood. Sue Mengers, the first female superagent, at a time when women talent agents of any kind are almost unheard of, invites you into her Beverly Hills home for an evening of dish, secrets, and all the inside showbiz stories that only Sue could tell Back in the 1970s, Sue Mengers represented almost every major star in Hollywood; her clients were the talk of the town and her glamorous dinner parties were legendary. But by

1981 the glory days were fading. Her time was passing as a sleek and corporate New Hollywood began to emerge. The phone's not ringing so much these days and Sue is forced to face the inevitable truth: the credits roll sooner than you think. Starring Bette Midler who makes her return to the stage in her first Broadway play in over 30 years. A new play by three-time Academy Award-nominated screenwriter and playwright John Logan, following the recent success of Peter and Alice in the West End and his play RED, which played London to great acclaim before transferring to a smash hit Broadway run where it won 6 Tony Awards including Best New Play. Logan's work as a screenwriter includes the latest James Bond movie Skyfall, Sweeney Todd, The Aviator, Hugo, Gladiator, The Last Samurai, Rango, Coriolanus, and Any Given Sunday.

Crush

"Strike Up the Band focuses not only on what happened on stage but also on how it happened and why it matters to us today. It's a different kind of history that explores the famous and, especially, the not-so famous productions to discover the lineage that paved the way to contemporary musicals. Digging into 150 shows, Miller offers a forward-looking perspective on treasures from each era--such as Anything Goes, West Side Story, Hair, and Rent--while also looking at fascinating, genre-busting, and often short-lived productions, including Bat Boy, Rocky Horror Show, Promenade, and The Capeman, to see how even obscure or commercially unsuccessful musicals defined and advanced the form. Moving decade by decade, Miller offers insight and inside information about the artistic approaches various composers, lyricists, bookwriters, and directors have taken, how those approaches have changed over time, and what social and historical forces continue to shape musical theatre today. He provides a strong sense of what groups have historically controlled the industry and how other groups' hard work and vision continue to change the musical theatre landscape for the better. In fact, Strike Up the Band opens a new and vitally important discussion of the roles played in the musical's history by people of color, by gays and lesbians, by people with disabilities, and by women. It frames musical theatre as an important, irreplaceable piece of American history and demonstrates how it reflects the social and political conditions of its time--and how it changes them." -- Publisher's description.

Rent

"A continuously engaging, vitally engaged play about thorny questions of identity and religion in the contemporary world, with an accent on the incendiary topic of how radical Islam and the terrorism it inspires have affected the public discourse." New York Times New York. Today. Corporate lawyer Amir Kapoor is happy, in love, and about to land the biggest career promotion of his life. But beneath the veneer, success has come at a price. When Amir and his artist wife, Emily, host an intimate dinner party at their Upper East Side apartment, what starts out as a friendly conversation soon escalates into something far more damaging. Winner of the Pulitzer Prize for Drama, 2013, Disgraced premiered in Chicago before transferring to New York's Lincoln Center in 2012. This new Modern Classics edition features an introduction by J.T Rodgers.

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