

New From Tcg Books The Vermont Plays By Annie Baker

“Smart, funny and utterly engrossing...This unexpectedly rich sequel reminds us that houses tremble and sometimes fall when doors slam, and that there are living people within, who may be wounded or lost...Mr. Hnath has a deft hand for combining incongruous elements to illuminating ends.” —Ben Brantley, New York Times
It has been fifteen years since Nora Helmer slammed the door on her stifling domestic life, when a knock comes at that same door. It is Nora, and she has returned with an urgent request. What will her sudden return mean to those she left behind? Lucas Hnath’s funny, probing, and bold play is both a continuation of Ibsen’s complex exploration of traditional gender roles, as well as a sharp contemporary take on the struggles inherent in all human relationships across time.

“Letts is a master of pitch-dark comedies that measure the grisliest depths of human behavior...Linda Vista is very funny, equally unsettling...An inspired, ruthless take on the classic midlife-crisis comedy.” —Ben Brantley, New York Times
Fifty-year-old Wheeler is moving into his own apartment after a nasty divorce. With a blend of humor and humanity, Pulitzer Prize-winning playwright Tracy Letts demonstrates the ultimate midlife crisis: the bewildering search for self-discovery once you’ve already grown up.

An uproarious new comedy from the award-winning author of *M. Butterfly*. After their father dies, five siblings find themselves around the kitchen table of their childhood, pouring whiskey and sharing memories. The eldest, Ann, reminisces about her days playing Peter Pan at the local children’s theater, and soon the five are transported back to Neverland. For Peter Pan on her 70th birthday is a fantastical exploration of the enduring bonds of family, the resistance to “growing up,” and the inevitability of growing old.

How I Learned to Drive (Stand-Alone TCG Edition)

Anna in the Tropics

Dear Evan Hansen (TCG Edition)

Outside Mullingar (TCG Edition)

Pipeline (TCG Edition)

“A thought-provoking play about memory, its corruption and our insistence that technology help us outwit death.”—The New York Times
“It’s the kind of experience that keeps unfolding in the mind long after the play is over.”—Los Angeles Times
In a future not far from our present, Marjorie spends her time rewriting her past in favor of her idealized memories, with help from the intriguingly innovative technology that allows her to do so. With deeply felt characters – both real and in the form of holograms or “Primes”—Jordan Harrison’s widely acclaimed new play burrows into the most troubling questions of the digital age: are we replacing our memory with a false reality, and what does that mean about the preservation of the truth? Marjorie Prime ultimately asks whether manipulating our past is a corruption of history or a welcome consolation. Jordan Harrison’s other plays include Maple and Vine, Doris to Darlene, Amelzing and their Men, Act a Lady, Finn in the Underworld, Futura, Kid-Simple, The Museum Play, Standing on Ceremony, Suprema, and Fit for Feet. His children’s musical, The Flea and the Professor, won the 2011 Barrymore Award for Best Production. Harrison is the recipient of a Guggenheim Fellowship, a Hodder Fellowship at Princeton University, a Theater Masters’ Innovative Playwright Award, the Kesselring Prize, the Heideman Award, the Loewe Award for Musical Theater, Jerome and McKnight Fellowships from The Playwrights’ Center, and a NEA/TCG Playwright-in-Residence Grant.

“Ms. Washburn is a writer of questing imagination and convention-bending technique.” —Ben Brantley, New York Times
In Anne Washburn’s captivating new drama, a group of old friends—who, now in middle age, have mostly lost touch over the years—reunite at a remote Texas estate for the funeral of one of their own. As the former friends confront the memories of their shared past, the walls quickly dissolve (literally and figuratively) into a realm bordering on supernatural. A haunting tale of loss and friendship, Washburn seamlessly blurs the lines between the real and surreal, inviting us into a world of humor, imagination and mystery.

“... intoxicating. . . . Enduringly original sensibility.”—New York Times
Adele is a painter and an addict. Through her eyes, we meet her two lovers, Mala and Bill, and follow her destructive relationships over the course of fourteen years. A vulnerable exploration of the interplay between art, love, and addiction, Ode to Joy is an affecting new drama from respected playwright Craig Lucas. Renowned playwright Craig Lucas’s new work is a rare look at illness, addiction, and love. Craig Lucas’s plays include Missing Persons, Reckless, Blue Window, Prelude to a Kiss, God’s Heart, The Dying Gaul, Stranger, Small Tragedy, Prayer for My Enemy, The Singing Forest, and the book for the The Light in the Piazza (music and lyrics by Adam Guettel).

Newly published as a stand-alone edition, Vogel’s widely celebrated masterpiece How I Learned to Drive was the winner of the 1998 Pulitzer Prize for Drama, the Obie and Drama Desk Awards for Outstanding Play, and other honors. Known for its dark subject matter, the play examines the effects of child abuse on identity and the discovery of strength through trauma.

Marjorie Prime (TCG Edition)

Evening at the Talk House (TCG Edition)

For Peter Pan on her 70th birthday (TCG Edition)

Cost of Living (TCG Edition)

The Country House (TCG Edition)

“In the work of John Patrick Shanley, the truth is as charming as it is painful, reality as touched with magic as it is factual, and existence as absolute as it is illusory.”—BOMB magazine
For Anthony and Rosemary, introverted misfits straddling forty, love seems unlikely. In this very Irish story with a surprising depth of poetic passion, these yearning, eccentric souls fight their way towards solid ground and happiness. Their journey is heartbreaking, funny as hell, and ultimately, deeply moving. Set in the Irish countryside, Outside Mullingar has been dubbed the “Irish Moonstruck” and will premiere on Broadway in 2014, starring Debra Messing and Brian F. O’Byrne and helmed by Doug Hughes, the Tony Award-winning director of Doubt. John Patrick Shanley is from the Bronx. His plays include Danny and the Deep Blue Sea, Savage in Limbo, and Dirty Story. His trilogy Church and State began with Doubt, followed by Defiance and Storefront Church. For his play Doubt, the playwright received both the Tony Award and the Pulitzer Prize. He has nine films to his credit, including the five-time Oscar-nominated Doubt with Meryl Streep, Philip Seymour Hoffman, Amy Adams, and Viola Davis. Other films include Five Corners, Alive, Joe Versus The Volcano, and Live From Baghdad for HBO (Emmy nomination). For Moonstruck, he received both the Writers Guild Award and the Academy Award for Best Original Screenplay. The Writers Guild of America awarded Shanley the 2009 Lifetime Achievement Award in Writing.

An outrageously funny new play that explores language, sexuality and identity. Tony Kushner’s Homebody/Kabul is the most remarkable play in a decade...without a doubt the most important of our time.”—John Heilpern, New York Observer
In Homebody/Kabul, Pulitzer Prize-winning playwright Tony Kushner, author of Angels in America, has turned his penetrating gaze to the arena of global politics to create this suspenseful portrait of a dangerous collision between cultures. Written before 9/11, this play premiered in New York in December 2001 and has had subsequent highly successful productions in London, Providence, Seattle, Chicago and Los Angeles. This version incorporates all the playwright’s changes and is now the definitive version of the text.

“This new play is a subversive enchantment. It is part absurd domestic seriocomedy, part erotic magic realism, unflinching about taboos and about questioning that, just maybe, monogamy isn’t enough.” —Linda Winer, Newsday
Over dinner with another married couple, George and her husband grow fascinated by stories of their friends’ new acquaintance—an intriguing younger woman named Pip. What begins as an innocent intellectual discussion turns into a sexually explosive New Year’s Eve party after George extends an invitation to Pip and her two live-in boyfriends, raising the question: What ultimately binds human beings together?

Prodigal Son (TCG Edition)

Ode to Joy (TCG Edition)

Chinglish (TCG Edition)

Linda Vista (TCG Edition)

The Open House

“You might think a play that grapples with serious modern social issues—homophobia, teenage alienation, the limits of online privacy—would have no room for a warbling Abraham Lincoln doing an interpretive dance. But then you might not expect to encounter a piece of theater as ingenious and cannily plotted as Stephen Karam’s Speech & Debate. It is a suspenseful tale that fuses keen-eyed civic critique with riotous and even campy humor.” – Celia Wren, Washington Post
“Hilarious...Speech & Debate’s real accomplishment is its picture of the borderland between ups and ambition coexist with childish wit and bravado. We never feel we’re being educated, just immensely entertained.” – Caryn James, New York Times
“A provocative play. A lot of shows about teens ring inauthentic. Not this one.” – Chris Jones, Chicago Tribune
“Stephen Karam’s savvy comedy is bristling with vitality, wicked humor, terrific dialogue, and a direct pipeline into the zeitgeist of contemporary youth.” – David Rooney, Variety
In this unconventional dark comedy, three misfit high school students in Salem, Oregon form a unique debate club, complete with an unusual podcast, and a plot to take down their corrupt drama teacher. With his signature wit, Karam traces the cohort’s attempts to fend off the menace of encroaching adulthood with caustic humor and subversive antics. Stephen Karam’s plays include The Humans (Tony Award and Pulitzer Prize finalist), Sons of the Prophet (Pulitzer Prize finalist), and Speech & Debate. His adaptation of The Cherry Orchard premiered on Broadway for the Roundabout Theatre Company.

Compiled from dozens of interviews conducted by the author, Anna Deavere Smith’s Let Me Down Easy is a bracing, tender, melancholy, and triumphant exploration of death and dying. The speakers Smith inhabits include healthcare professionals, theologians, artists, athletes, and activists. They speak of the body as a battleground, a tool, a weapon, a joy, a burden. Smith’s great gift has always been her ability to break down her subjects’ defenses and present them in their full, complicated beauty. Whether channeling Lance Armstrong, Lauren Hutton, Peter Goren, or Smith reminds us again and again that in learning to live, we learn to love.

“The finest American author of his generation.” —Sunday Mail
It was an indictment of journalism or the law—take your pick—The Penitent is timely and exciting and, in the best of ways, awfully depressing.”—NBC New York
“David Mamet is an American theater icon for good reason. He writes plays with nuance and depth that require the audience to really listen and think. About subjects that will stick to your ribs and keep your mind and your guts churning long after you leave the theater. The Penitent is no exception.” —Front Row Center in David Mamet’s interview
It is a firstroom of controversy when he refuses to testify on behalf of a gay client accused of killing ten people. He claims his refusal is a principled defense of the Hippocratic oath, enshrining the confidentiality of the doctor-client relationship. The client’s defense claims it is bigotry. As Charles is subjected to a job-like barrage of misfortune, The Penitent asks the question: What is the cost of standing up for what you believe? David Mamet is a playwright, essayist and screenwriter who directs for both the stage and film. He was awarded the Pulitzer Prize in 1991.

Buffalo, The Anarchist, Race, Speed-the-Plow, Oleanna and China Doll, among many others. “The unapologetic and unflinching sin of being partisan, and, the darkness and harshness of her work notwithstanding, outrageously optimistic. She seems to believe that the world can change. She certainly writes as if she intends to set it on fire.”—Tony Kushner
“Wallace is that unfashionable thing – a deeply political US playwright who unashamedly writes about ideas rather than feelings.”—The Guardian
Lauded for her topical, searing explorations of the intricate and pressing issues that affect humanity, Naomi Wallace’s new work Night is a Room celebrates the power of relationships, specifically in their tenuousness. This story of a seemingly idle married couple is torn apart when the husband’s previously unknown birth mother makes a surprise visit for his fortieth birthday. In Night is a Room, Wallace examines the heart of human connections, and the intimate challenges love can create, romantic or otherwise. Naomi Wallace’s plays—which have been produced in the United Kingdom, Europe, the United States, and the Middle East—include In the Heart of America, Slaughter City, One Flea Spare, The Trestle at Pope Lick Creek, and Visions of the Middle East. And I and Silence, The Hard Weather Boating Party, and The Liquid Plain. She has been awarded the Susan Smith Blackburn Prize twice, the Joseph Kesselring Prize, the Fellowship of Southern Writers Drama Award, an Obie Award, and the 2012 Horton Foote Award for most promising new American play.

Let Me Down Easy (TCG Edition)

Sagittarius Ponderosa: The Betterment Society: how to clean your room: She He Me: The Devils Between Us: Doctor Voynich and Her Children: Firebird Tattoo: Crooked Parts

The Illustrated Reference Guide to America’s Nonprofit Professional Theatre

Theatre Profiles 12

Water by the Spoonful (Revised TCG Edition)

An exquisite new drama from the Pulitzer Prize-winning playwright of Anna in the Tropics

“Gloria: A Life is a unique, deeply moving performance created in the hopeful, conversational spirit of its extraordinary subject.” —Sara Holdren, New York Magazine’s Vulture
“One part theater, one part consciousness-raising group therapy session, Gloria: A Life offers an experience that promises to be a more intimate recollection of Steinem’s journey, not only because it’s been singularly shaped by the hands of women.” —Nora Brara, Vogue
Five decades after Gloria Steinem began raising her voice for equality and championing the voices of others, she remains a leader of the American feminist movement. Emily Mann’s new play traces the progress of Steinem’s extraordinary life, from her undercover Playboy Bunny exposé in the 1960s, through her founding of Ms. Magazine in the 1970s, to her activism in today’s women’s movement.

The essential guide to professional not-for-profit theatres.

“Margulies is literate and intellectually stimulating. His ideas and language hold our attention and earn our respect.”—New York
“Donald Margulies has an unerring sense of language and the ability to penetrate deeply into the darkness of tangled human emotions.”—Variety
Gathering in their Berkshire home, a family of actors wrestles with fame, art, and (as always) each other. Brought back together for a melancholy purpose, the solemnity is quickly undercut by restless egos and inflamed temperaments. When the events of the weekend go off-script, secrets are spilled and bonds are broken. Inspired by—and often directly referencing –Chekhov’s pastoral comedies, this witty and compelling new comedy unfolds in a fragile old home brimming with memories, new love, and discarded dreams. A funny and poignant comedy about a family of actors, from Pulitzer Prize-winning playwright Donald Margulies. Donald Margulies has won a Lucille Lortel Award, an American Theatre Critics Awards, two Los Angeles Drama Critics Awards, two Obie Awards, two Dramatists Guild Hull-Warriner Awards, one Tony Award nomination, six Drama Desk Award nominations, two Pulitzer Prize nominations, and one Pulitzer Prize. His works have been performed on and off Broadway, and at major theaters across the United States, as well as a host of international cities.

Ripcord (TCG Edition)

Mary Page Marlowe (TCG Edition)

Revised Version

By the Way, Meet Vera Stark (TCG Edition)

Night is a Room (TCG Edition)

An inspired new comedy from one of theatre’s most distinctive and celebrated writers.

“A lyrical and understanding chronicler of people who somehow become displaced within their own lives...Mr. Lindsay-Abaire has shown a special affinity for female characters suddenly forced to re-evaluate the roles by which they define themselves.”—New York Times
Set in the Bristol Place Assisted Living Facility, this glorious and biting new comedy from David Lindsay-Abaire centers around Abby, who takes pride in her residence in one of the city’s most coveted rooms in the rest home. Things turn sour quickly when she must take in Marilyn, a new roommate to share her precious space. In a satirical conflict of territory and control, Lindsay-Abaire spins a winner, typically mundane setting into an absurdist, colorful battleground. This high-stakes comedy examines our expectations of what it means to grow old in twenty-first century America, and what happens when a sense of possession collides with a mania of obsession. David Lindsay-Abaire’s plays include Good People, Fuddy Meers, Kimberly Akimbo, Wonder of the World, High Fidelity, A Devil Inside, and Rabbit Hole, winner of the 2007 Pulitzer Prize for Drama. Lindsay-Abaire wrote the book for Shrek the Musical, and the screen adaptation of Rabbit Hole starring Nicole Kidman. Lindsay-Abaire is a proud New Dramatists alum, a graduate of Sarah Lawrence College and the Juilliard School, as well as a member of the WGA and the Dramatists Guild Council.

“American theater needs more plays like Naomi Wallace’s The Liquid Plain—by which I mean works that are historical, epic and poetic, that valorize the lives of the poor and oppressed.”—Time
Out New York
On the docks of late eighteenth-century Rhode Island, two runaway slaves find love and a near-drowned man. With a motley band of sailors, they plan a desperate and daring run to freedom. As the mysteries of their identities come to light, painful truths about the past and present collide and flow into the next generation. Acclaimed playwright Naomi Wallace’s newest work brings to life a group of people whose stories have been erased from history. Told with lyricism and power, The Liquid Plain was awarded the 2012 Horton Foote Prize for Promising New American Play. This sweeping historical saga has enjoyed acclaimed runs at Oregon Shakespeare Festival and the Signature Theatre in New York. Naomi Wallace is a playwright from Kentucky. Her plays, which have been produced in the United Kingdom, Europe, the United States, and the Middle East, include In the Heart of America, Slaughter City, One Flea Spare, The Trestle at Pope Lick Creek, Things of Dry Hours, The Fever Chart: Three Visions of the Middle East, And I and Silence, The Hard Weather Boating Party , and The Liquid Plain. Awards include the Susan Smith Blackburn Prize (twice), Joseph Kesselring Prize, Fellowship of Southern Writers Drama Award, Obie Award, Horton Foote Award for Most Promising New American Play, MacArthur Fellowship, and the inaugural Windham Campbell Prize for Drama.

Breaking with tradition, Erik Blake has brought his Pennsylvania family to celebrate Thanksgiving at his daughter’s apartment in Manhattan. Unfolding over a single scene, this “delirious tragicomedy” (Chicago Sun-Times) by acclaimed young playwright Stephen Karam “infuses the traditional kitchen-sink family drama with qualities of horror in his portentous and penetrating work of psychological unease” (Variety).

creating an indelible family portrait.

A Doll’s House, Part 2 (TCG Edition)

Gloria: A Life (TCG Edition)

Mary Jane (TCG Edition)

Speech & Debate (TCG Edition)

The Humans (Revised TCG Edition)

“Pipeline confirms Dominique Morisseau’s reputation as a playwright of piercing eloquence.”|Ben Brantley, New York Times
With profound compassion and lyricism, Morisseau brings us a powerful play that delves into the urgent issue of the [school-to-prison] pipeline that ensnares people of color. Issues of class, race, parenting, and education in America are brought to the frontlines, as we are left to question the systematic structures that ultimately trap underserved communities.

Best known for his portrayals of large-scale family drama, Tracy Letts’ new play narrows its focus, zooming in on the life of just one woman, though her story is no less complex. This intimate snapshot of a simple life provides an enlightening examination of a complicated human mind.

“The bitingly funny and fierce Gloria is one of the year’s best shows!Gloria is an adrenaline rush of a show, but it also makes you think. Let’s just say it hits the bulls-eye.”|Elisabeth Vincentelli, New York Post
“Funny, blistering tragicomedy,along with a delightfully omnipresent, biting wit!You’ll be unsettled by Gloria, perhaps even haunted.”|Peter Marks, Washington Post
An ambitious group of editorial assistants at a prestigious Manhattan-based literary magazine are each chasing the same dream: a life as successful writers;and to get out of their cubicles before they turn thirty. When a regular day at the office suddenly becomes anything but, the stakes for who will get to tell the career-making story are higher than ever.

“Wallace Shawn is up to his old tricks again: pricking the conscience of right-on, left-leaning theatergoers. No one does that better than this impish, idiosyncratic polymath, who, at seventy-two, still comes across as precocious!probably because we resent him flagging our complacent complicity in all the world’s ills.”|Variety
“The play stops, but has no ending. It is for us to try to answer its bleak questions, to see what it might mean to be undeluded.”|The Guardian
Gathering around a table at the Talk House, an old haunt, a group of friends and theatre artists reunite after ten years to reminisce and catch-up on each other’s lives. At first, the conversation is fairly run-of-the-mill: current TV shows and where their careers have taken them. Eventually, the discussion’s tone takes a turn when they mention supplementing their incomes through the government-led program to enlist unemployed artists for street strikes and carrying out violent attacks on foreign land. As is typical of Shawn’s plays, the premise at once amuses and unsettles, forcing the viewer to wonder whether being too idle makes all of us complicit in the world’s ongoing destruction. Wallace Shawn is a noted actor and writer. His often politically-charged and controversial plays include The Fever, Aunt Dan and Lemon, Marie and Bruce, and The Designated Mourner. With Andre Gregory, he co-wrote My Dinner with Andre , in which he also starred. He adapted the classic Ibsen play A Master Builder for film.

Boyz n the City (TCG Edition)

Wakey, Wakey (TCG Edition)

China Doll (TCG Edition)

The Liquid Plain (TCG Edition)

Sotto Voce

“The most profound and harrowing of Ms. Herzog’s many fine plays.” —Jesse Green, New York Times
Armed with medicines, feeding tubes, and various medical equipment, Mary Jane is a single mother and indefatigable force when it comes to caring for her young, sick child. A moving play about the stalwart endurance of a devoted mother, Mary Jane demonstrates the prevailing strength of the human will when fueled by unconditional love.

“How many plays make us long for grace? Water by the Spoonful by Quiara Hudes is such a rare play; it is a yearning, funny, deeply sad and deeply lyrical piece, a worthy companion to Hudes’s Elliot, A Soldier’s Fugue. The play inflects us with the urge to find connection within our families and communities and remains with us long after we’ve left the theater.” —Paula Vogel, Pulitzer Prize-winning author of How I Learned to Drive
“Hudes’s writing is controlled and graceful. Each of the play’s 15 short scenes is perfectly balanced, the language both lyrical and lucid.” —Richard Zoglin, Time
“For a drama populated by characters who have traveled a long way in the dark, Water by the Spoonful gives off a shimmering, sustaining warmth. Ms. Hudes writes with such empathy and vibrant humor about people helping one another to face down their demons that regeneration and renewal always seem to be just around the corner.” —Charles Isherwood, New York Times
Winner of the 2012 Pulitzer Prize for Drama, Water by the Spoonful is “a rich, brilliant montage of American urban life that is as dazzling to watch as it is difficult to look away from” (Associated Press). Somewhere in Philadelphia, Elliot has returned from Iraq and is struggling to find his place in the world. Somewhere in a chat room, recovering addicts forge an unbreakable bond of support and love. The boundaries of family and community are stretched across continents and cyberspace as birth families splinter and online families collide. Water by the Spoonful is a heartfelt and poetic meditation on lives on the brink of redemption and self-discovery during a time of heightened uncertainty, “as startling and innovative and human on the page as on the stage” (Junot Diaz, Pulitzer Prize-Winning author). Hudes’s cycle of three plays began with Elliot, A Soldier’s Fugue (Pulitzer Prize finalist) and concludes with The Happiest Song Plays Last. Quiara Alegria Hudes is the author of the Pulitzer Prize-winning Water by the Spoonful, the Tony Award-winning musical In the Heights and the Pulitzer Prize finalist Elliot, A Soldier’s Fugue. Her other works include Barrio Grrrr!, a children’s musical; 26 Miles; Temaya’s Belly and The Happiest Song Plays Last, the third piece in her acclaimed trilogy. Hudes is on the board of Philadelphia Young Playwrights, which produced her first play in the tenth grade. She now lives in New York with her husband and children.

A new comedy by the Pulitzer Prize-winning author of Rain.
*Winner of the 2017 Tony Award for Best Musical “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. Its honesty and truths haunt and ultimately open us up to ask the same question, no matter what our age or crossroad: What are the lies we tell ourselves?” —James Lapine (from the Foreword) “A gorgeous new musical. Rarely—scratch that—never have I heard so many stifled sobs and sniffles in the theater. For those allergic to synthetic sentiment, rest assured that the show, with a haunting score by Benj Pasek and Justin Paul, matched by a book of equal sensitivity by Steven Levenson, doesn’t stodgehammer home its affecting story. On the contrary, the musical finds endless nuances in the relationships among its characters, and makes room for some leavening humor too. The musical is ideal for families looking for something more complex than the usual sugary diversions. But then it should also appeal to just about anyone who has ever felt, at some point in life, that he or she was trapped “on the outside looking in,” as one lyric has it. Which is just about everybody with a beating heart.” —Charles Isherwood, New York Times “Ravishingly bitter-sweet... A marvelous score by Benj Pasek and Justin Paul, and an equally accomplished book by Steven Levenson...Dear Evan Hansen rolls onto some highly sensitive terrain—the writers are taking a serious look here at the ways in which we as a culture exploit others’ misfortunes, a phenomenon abetted by the high-speed interventions of social media. The delight here is that Pasek, Paul, and Levenson do understand how to make this seemingly unmusical idea sing, and sing grandly.” —Peter Marks, Washington Post “So fine in its craft and in its themes that, like the best works of any genre, it rewards being seen again—and again.” —Jesse Green, New York Magazine “Terrific, gripping, and heartfelt. With a gorgeously melodic score by Benj Pasek and Justin Paul, and a smart and soulful book by the playwright Steven Levenson, Dear Evan Hansen feels like a theatrical beachhead planted by (and, partly, for) millennials.” —Adam Green, Vogue “Dear Evan Hansen is smartly crafted, emotionally open-hearted, and ideally cast. It has been embraced by millennials—yet its appeal is universal. Whatever your age, you’ll watch Dear Evan Hansen with the shock of recognition, and be touched by the honesty with which it portrays the smothering sensation of being an adolescent misfit, an awkward loser trapped in an indiffrent world of self-assured winners.” —Terry Teachout, Wall Street Journal
A letter that was never meant to be told, a lie that was never meant to be told, a life he never dreamed could be his. Evan Hansen is about to get the one thing he’s always wanted: a chance to belong. Deeply personal and profoundly universal, Dear Evan Hansen is a groundbreaking American musical about truth, fiction, and the price we’re willing to pay for the possibility to connect. “This publication includes the book and lyrics to the musical, as well as a foreword by James Lapine. Please note that it does not include the musical score.” Steven Levenson is the book writer for Dear Evan Hansen. His plays include If I Forget, The Unavoidable Disappearance of Tom Durnin, Core Values, The Language of Trees, and Seven Minutes in Heaven. A graduate of Brown University, he served for three seasons as a writer and producer on Showtime’s Master of Sex. Benj Pasek & Justin Paul are the song-writing team behind Dear Evan Hansen. Previous musicals include A Christmas Story: The Musical, Dogfight, James and the Giant Peach, and Edges. Their film projects include La La Land (for which they won the Academy Award for Best Original Song for “City of Stars,” with composer Justin Hurwitz), Trolls, Snow White, and The Greatest Showman. Their television credits include The Flash, Smash, and Johnny and the Sprites. Both are graduates of the University of Michigan Musical Theatre Program and members of the Dramatists Guild of America.
*How to transcend a happy marriage (TCG Edition)**

The Methuen Drama Book of Trans Plays

Teddy Ferrara

With Other Monologues for Theatre

Antlia Pneumatica (TCG Edition)

Winner of the 2003 Pulitzer Prize for Drama, this lush romantic drama depicts a family of cigar makers whose loves and lives are played out against the backdrop of America in the midst of the Depression. Set in Ybor City (Tampa) in 1930, Cruz imagines the catalytic effect the arrival of a new “lector (who reads Tolstoy’s Anna Karenina to the workers as they toil in the cigar factory) has on a Cuban-American family. Cruz celebrates the search for identity in a new land.

“Immensely haunting... The first of many great things about Martyna Majok’s Cost of Living... is the way it slams the door on uplifting stereotypes... Ms. Majok has engineered her plot to lead naturally to moments of intense and complicated pungency... If you don’t find yourself in someone in Cost of Living, you’re not looking.” —Jesse Green, New York Times
Winner of the 2018 Pulitzer Prize for Drama, Cost of Living deftly challenges the typical perceptions of those living with disabilities and delves deep into the ways class, race, nationality, and wealth can create gulfs between people, even as they long for the ability to connect. Eddie, an unemployed truck driver, and his estranged ex-wife, Ani, find themselves unexpectedly reunited after a terrible accident leaves her quadriplegic. John, a brilliant PhD student with cerebral palsy, hires Jess, a first-generation recent graduate who has fallen on desperate times, as his new aide.

Will Eno’s latest work is an existential meditation on the way human beings tend to labor through life forgetting to appreciate the smaller things -- moments of laughter, the natural beauty of the world, and especially one other. In Wakey, Wakey, the joyful and moving new play by master of seriocomedy Will Eno, a man in hospice care resolves to spend the remainder of his dwindling days on Earth discovering ways to celebrate his life.

A gripping new drama by the author of Pulitzer Prize finalist “Dying City.

Gloria (TCG Edition)

Homebody/Kabul

Thom Pain (based on nothing) [Revised TCG Edition]

The Penitent (TCG Edition)

The Methuen Drama Book of Trans Plays for the Stage is the first play anthology to offer eight new plays by trans playwrights featuring trans characters. This edited collection establishes a canon of contemporary American trans theatre which represents a variety of performance modes and genres. From groundbreaking new work from across America’s stages to unpublished work by new voices, these plays address themes such as gender identity and expression to racial and religious attitudes toward love and sex. Edited by Lindsey Mantoan, Angela Farr Schiller and Leanna Keyes, the plays selected explicitly call for trans characters as central protagonists in order to promote opportunities for trans performers, making this an original and necessary publication for both practical use and academic study. Sagittarius Ponderosa by MJ Kaufman Archer’s not out to his family but when his father falls ill he has to move back to his childhood home in central Oregon. At night under the oldest Ponderosa Pine, he meets a stranger who knows the history of the area and the history of his trans and his brother’s serial incarceration. Meanwhile, in his past, 13-year-old Winifred struggles to balance her relationship with her mother with her desire to better fit in with her peers. Crooked Parts is poignant, queer, funny, and definitely, definitely Black. “The first American author of his generation.” —Sunday Mail
This tattoo by Ty Defoe Sky Red Rope goes on a quest to find her father, ultimately finding out she is queer by getting a tattoo. This play features themes of queer two-spirit identity on the Indigneous reservation in Anishinaabe territory. Crooked Parts by Azure Osborne-Lee Crooked Parts is a family dramedy set in yesterday and today. Freddy, a Black queer trans man, returns to his family home in the South after his fiancé breaks up with him. Once there, Freddy must navigate the tension between his transition and his brother’s serial incarceration.

“The finest American author of his generation.” —Sunday Mail
This complex new work from celebrated playwright David Mamet revolves around a wealthy man, his young fiancée, and an airplane. The man has just returned to a new plane as a wedding present for the girl. He intends to go into semiretirement and enjoy himself. While in the process of leaving his office, and giving last minute instructions to his young assistant, he takes one final phone call. The new, widely anticipated play premieres on Broadway this fall, starring Tony and Academy Award-winning actor Al Pacino, for whom the play was written. Pacino described the role of billionaire Mickey Ross as “one of the most daunting and challenging roles I’ve been asked to explore in the theater” and declared, “It blew me away.” David Mamet is an American playwright, director, and screenwriter whose most notable works include Glengarry Glen Ross (Pulitzer Prize for Drama), American Buffalo, Speed-the-Plow, Oleanna, November, Race, and The Anarchist. Besides the film adaptations of his plays, his major screenwriting credits include The Postman Always Rings Twice, The Verdict, Rising Sun, Wag the Dog, and Hannibal. Over the course of his prolific career, Mamet has earned Tony Award nominations, Academy Award nominations, Drama Desk Awards, and “Screenwriter of the Year” from the London Critics Circle Film Awards.

“What I admire most is that his plays are beautifully well made, economical, sharp and coherent. He’s not a misanthrope, but he’s in pursuit of why people behave as badly as they do along with having a great compassion for them. That’s an unusual and interesting combination.”—Tony Kushner, on John Patrick Shanley
When a troubled but gifted boy from the South Bronx finds himself shipped off to a private school in New Hampshire, the adjustment to the alien environment will lead to ultimate dissolution or redemption. Teachers in the affluent institution do not know what to make of the new boisterous student, though the challenge really lies in his self-perception. Like his most celebrated play, Doubt, the author has based this new work on his own personal experiences of growing up as a teenager in the South Bronx and his time spent at a prep school in New England. Shanley has created an elemental study of a young’s man search for his place in the world. John Patrick Shanley’s plays include Outside Mullingar, Danny and the Deep Blue Sea, Savage in Limbo, and Dirty Story, along with his “Church and State” trilogy, Doubt, Defiance, and Storefront Church. For his play Doubt, he received both the Tony Award for Best Play and the Pulitzer Prize for Drama. He has nine films to his credit, including the five-time Oscar-nominated Doubt, and Moonstruck, which received the Academy Award for Best Original Screenplay. The Writers Guild of America awarded Shanley the 2009 Lifetime Achievement Award in Writing.

"It's sad, isn't it? The dead horse of a life we beat, all the wilder, all the harder the deader it gets. On the other hand, there are some nice shops in the area." Thom Pain has come to a certain point in his life. Maybe you have too. His entire existence is ordinary; but that ordinariness is a revelation and a wonder and a curiosity. To him at least. He'd better hope so. It's all he has (except maybe a dictionary and an old love letter). Comic and disturbing, this provocative monologue charts one man's anguished journey from shattered childhood dreams and trauma to the tenuous, if guarded, optimism of adulthood, told in dangerous intimacy by a voice loaded with wry humor and deceptive charm.