
Everybody Tcg Edition

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ANNA SANAA

August: Osage County
(TCG Edition) Dramatists
Play Service, Inc.

"Guirgis, a lifelong New Yorker and a properly profane bard of the city, is a wizard at getting language to flow hot, funny, and fast...Guirgis's rough-cut gem of a play is rich with revelation and barbed empathy."

—Alexandra Schwartz,
New Yorker Stephen Adly Guirgis brings his prodigious gifts for exploring the lives of social outcasts to new heights in this play about the inner workings of a women's halfway house in New York City, where the unmoored residents struggle with addiction, abuse, and mental illness. Between daily therapy sessions, they clash with the staff and each other, form alliances, and fall in love. Harrowing, humorous, and heartbreaking, *Halfway Bitches Go Straight to Heaven* roaringly brings to life the experiences of women who society has tried to shuffle out of sight and out of mind.

My Children! My Africa!
(TCG Edition) Theatre
Communications Group
"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.

Middletown (TCG Edition) Theatre Communications Group
"Irresistible . . . 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 newest work is a sensitive 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 Light in the Piazza* (music and lyrics by Adam Guettel).

Prodigal Son (TCG Edition)
Dramatists Play Service, Inc.

Finalist in the 2022 Lambda Literary Awards for the LGBTQ Anthology category *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
The Betterment Society by Mashuq Mushtaq Deen
how to clean your room by j. chavez
She He Me by Raphaël Amahl Khouri
The Devils Between Us by Sharifa Yasmin Doctor
Voynich and Her Children by Leanna Keyes
Firebird Tattoo by Ty Defoe
Crooked Parts by Azure Osborne-Lee

Time Stands Still (TCG Edition) Theatre Communications Group
"Gloria...is to the New York publishing business what David Mamet's *Speed-the-Plow* is to the

Hollywood film industry." - New York Times "A rare example of a contemporary play that keeps us constantly guessing where it's headed, *Gloria* is a work not to be easily forgotten." --Hollywood Reporter With a sharp eye for the dark underbelly of human behavior, Branden Jacobs-Jenkins' new play *Gloria* shrewdly depicts the declining, dog-eat-dog industry of publishing in New York City. As an unnamed magazine struggles with the world's encroaching descent into the digital age, the human relationships within simultaneously implode. Ani, Kendra, and Dean are the sparring, sharp-tongued assistant editors, constantly competing and complaining, vying over power and a better position. Governed by ferocious wit and corrosive dialogue, these characters spend most of the first act sniping at one another and finding ways to ignore their industry's impending doom...until, true to Jacobs-Jenkins fashion, the action is derailed by a shocking turn. Branden Jacobs-Jenkins' plays include *An Octoroon*, *Neighbors*, *Appropriate*, and *War*. *Gloria* was named a finalist for the 2016

Pulitzer Prize for Drama. He is a playwright-in-residence at Signature Theatre. He received the 2014 Obie Award for Best New American Play for both *An Octoroon* and *Appropriate*, the 2015 Steinberg Playwrights Award, and the Windham-Campbell Literature Prize in 2016. A Pulitzer Prize-nominated satire on power and desperation from the award-winning playwright of *An Octoroon* [Into the Woods](#) Theatre Communications Group "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.

Teddy Ferrara Theatre Communications Group "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 Award, 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.

Everybody's Magazine Theatre Communications Group

"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 drone 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 André Gregory, he co-wrote *My Dinner with André*, in which he also starred. He adapted the classic Ibsen play *A Master Builder* for film.

Gloria: A Life (TCG Edition) Theatre Communications Group
The search for a means to an end to apartheid erupts into conflict between a black township youth and his "old-fashioned" black teacher.

Ode to Joy (TCG Edition) Theatre Communications Group
From the bestselling *Little People, BIG DREAMS* series, J. R. R. Tolkien tells the story of one of the most beloved fantasy writers of all time

J. R. R. Tolkien (Little People, Big Dreams)
Theatre Communications Group

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.

Gloria (TCG Edition)
Dramatists Play Service, Inc.

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 sledgehammer 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 bittersweet... 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 a

s 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 rich 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 indifferent world of self-assured winners." -Terry Teachout, Wall Street Journal A letter that was never meant to be seen, 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, Inc.

The Methuen Drama Book of Trans Plays
Theatre Communications Group

A powerful new play by the author of Intimate Apparel.

Everybody's Ruby
Penguin

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 Gomes, or others who are not in the public eye, Smith reminds us again and again that in learning to die we learn to live.

Let Me Down Easy (TCG Edition) Theatre

Communications Group '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 his 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 man's 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.

Evening at the Talk House (TCG Edition) Frances Lincoln Children's Books "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." —Noor 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.

Pokemon Cards Theatre Communications Group Winner of the 2008 Pulitzer Prize for Drama "A tremendous achievement in American playwriting: a tragicomic populist portrait of a tough land and a tougher people."—*Time Out New York* "Tracy Letts' *August: Osage County* is what O'Neill would be writing in 2007. Letts has recaptured the nobility of American drama's mid-century heyday while still

creating something entirely original.”—New York magazine One of the most bracing and critically acclaimed plays in recent Broadway history, *August: Osage County* is a portrait of the dysfunctional American family at its finest—and absolute worst. When the patriarch of the Weston clan disappears one hot summer night, the family reunites at the Oklahoma homestead, where long-held secrets are unflinchingly and uproariously revealed. The three-act, three-and-a-half-hour mammoth of a play combines epic tragedy with black comedy, dramatizing three generations of unfulfilled dreams and leaving not one of its thirteen characters unscathed. After its sold-out Chicago premiere, the play has electrified audiences in New York since its opening in November 2007. Tracy Letts is the author of *Killer Joe*, *Bug*, and *Man from Nebraska*, which was a finalist for the 2004 Pulitzer Prize for Drama. His plays have been performed throughout the country and internationally. A performer as well as a playwright, Letts is a member of the

Steppenwolf Theatre Company, where *August: Osage County* premiered. *Ruined (TCG Edition)* Theatre Communications Group Winner of the 2017 Pulitzer Prize. Filled with warm humor and tremendous heart, *SWEAT* tells the story of a group of friends who have spent their lives sharing drinks, secrets, and laughs while working together on the factory floor. But when layoffs and picket lines begin to chip away at their trust, the friends find themselves pitted against each other in a heart-wrenching fight to stay afloat.

The Country House (TCG Edition) Theatre Communications Group "Searing and sensationally funny... As raw in its language and raucous in spirit as it is smart and provocative."—The New York Times "Funny, smutty and enticingly subversive. . . . A toxically satiric portrait of American life."—Washington Post "When I told my mother that a theater was putting on my play *Bootycandy*, her response was, 'What?! *Bootycandy*? These white folks are going to let you put on a play called *Bootycandy*?! Are they

crazy???' And my response was, 'Yes. Yes indeed.'"—Robert O'Hara Sutter is on an outrageous odyssey through his childhood home, his church, dive bars, motel rooms, and even nursing homes. The journey uncovers characters who are at once fascinating, zany, controversial, and even a bit smutty, painting a portrait of life as a societal outlier. Based on the author's personal experience, *Bootycandy* is a kaleidoscope of sketches that interconnects to portray growing up gay and black. This subversive, uproarious satire crashes headlong into the murky terrain of pain and pleasure and . . . **BOOTYCANDY!** Robert O'Hara is a playwright and director. His play *Antebellum* received a world premiere production from Woolly Mammoth Theater Company, and earned him a Helen Hayes Award for Outstanding New Play. He reworked *The Wiz* for its revival at La Jolla Playhouse. He wrote and directed the world premiere of *Insurrection: Holding History* (Public Theater, Oppenheimer Award for Best New American Play). As a director, he has won an Obie Award and an

NAACP Best Director Award and has worked at acclaimed theaters throughout the United States.

Sweat Theatre Communications Group
Every estranged member of the Lafayette clan has

descended upon the crumbling Arkansas homestead to settle the accounts of the newly-dead patriarch. As his three adult children sort through a lifetime of hoarded mementos and junk, they collide over clutter, debt, and a

contentious family history. But after a disturbing discovery surfaces among their father's possessions, the reunion takes a turn for the explosive, unleashing a series of crackling surprises and confrontations.