

PASSING STRANGE

THE NEW
Musical

THE COMPLETE BOOK AND LYRICS
OF THE BROADWAY MUSICAL

Book and Lyrics by Stew
Music by Stew and Heidi Rodewald
Created in Collaboration with Annie Dorsen

2008
Tony Award
Winning
Book

Passing Strange The Complete Book And Lyrics Of The Broadway Musical

Liz Duffy Adams



Passing Strange The Complete Book And Lyrics Of The Broadway Musical:

Passing Strange Stew,2010 Stew brings us the story of a young bohemian who charts a course for the real through sex drugs and rock n roll Page 4 of cover **Passing Strange** Stew,2009-02-01 The innovative new musical that won the 2008 Tony Award for Best Book and is soon to be a Spike Lee film Smashes Broadway clichés with an electric guitar and the funniest libretto I can remember New York **Passing Strange** was nominated for 7 Tony Awards and won the New York Drama Critics Circle Award and Drama Desk Award for Best Musical *Passing Strange* Stew,2009-02 **PASSING STRANGE THE COMPLETE BOOK AND LYRICS OF THE BROADWAY MUSICAL** **Passing Strange** Stew,2009-02-01 The innovative new musical that won the 2008 Tony Award for Best Book and is soon to be a Spike Lee film Smashes Broadway clichés with an electric guitar and the funniest libretto I can remember New York **Passing Strange** was nominated for 7 Tony Awards and won the New York Drama Critics Circle Award and Drama Desk Award for Best Musical **Passing Strange** Ayanna Thompson,2011-06-09 **Passing Strange** offers a trenchant look at the diverse ways Shakespeare relates to race in a variety of cultural productions in the United States **The Complete Book of 2000s Broadway Musicals** Dan Dietz,2017-04-06 In the first decade of the twenty first century Broadway was notable for old fashioned feel good shows *Hairspray* *Jersey Boys* a number of family friendly musicals *Little Women* *Mary Poppins* plenty of revivals *Follies* *Oklahoma* *Wonderful Town* a couple of off the wall hits *Avenue Q* *Urinetown* several gargantuan flops *Dance of the Vampires* *Lestat* and a few serious productions that garnered critical acclaim *The Light in the Piazza* *Next to Normal* Unlike earlier decades which were dominated by specific composers by a new form of musical theatre or by numerous British imports the decade is perhaps most notable for the rise of shows which poked fun at the musical comedy form such as *The Producers* and *Spamalot* In *The Complete Book of 2000s Broadway Musicals* Dan Dietz examines in detail every musical that opened on Broadway from 2000 through the end of 2009 This book discusses the era's major successes notorious failures and musicals that closed during their pre Broadway tryouts In addition to including every hit and flop that debuted during the decade this book highlights revivals and personal appearance revues with such performers as Patti LuPone Chita Rivera and Martin Short Each entry contains the following information Plot summaryCast membersNames of all important personnel including writers composers directors choreographers producers and musical directorsOpening and closing datesNumber of performancesCritical commentaryMusical numbers and the performers who introduced the songsProduction data including information about tryoutsSource materialTony awards and nominationsDetails about London and other foreign productionsBesides separate entries for each production the book offers numerous appendixes including a discography filmography and published scripts as well as lists of black themed shows and Jewish themed productions This comprehensive book contains a wealth of information and provides a comprehensive view of each show *The Complete Book of 2000s Broadway Musicals* will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history *The Song Is You* Bradley

Rogers,2020-10-15 Musicals it is often said burst into song and dance when mere words can no longer convey the emotion This book argues that musicals burst into song and dance when one body can no longer convey the emotion Rogers shows how the musical s episodes of burlesque and minstrelsy model the kinds of radical relationships that the genre works to create across the different bodies of its performers spectators and creators every time the musical bursts into song These radical relationships borne of the musical s obsessions with bad performances of gender and race are the root of the genre s progressive play with identity and thus the source of its subcultural power However this leads to an ethical dilemma Are the musical s progressive politics thus rooted in its embrace of regressive entertainments like burlesque and minstrelsy The Song Is You shows how musicals return again and again to this question and grapple with a guilt that its joyous pleasures are based on exploiting the laboring bodies of its performers Rogers argues that the discourse of integration which claims that songs should advance the plot has functioned to deny the radical work that the musical undertakes every time it transitions into song and dance Looking at musicals from The Black Crook to Hamilton Rogers confronts the gendered and racial dynamics that have always under girded the genre and asks how we move forward Film Blackness Michael Boyce Gillespie,2016-08-25 In Film Blackness Michael Boyce Gillespie shifts the ways we think about black film treating it not as a category a genre or strictly a representation of the black experience but as a visual negotiation between film as art and the discursivity of race Gillespie challenges expectations that black film can or should represent the reality of black life or provide answers to social problems Instead he frames black film alongside literature music art photography and new media treating it as an interdisciplinary form that enacts black visual and expressive culture Gillespie discusses the racial grotesque in Ralph Bakshi s Coonskin 1975 black performativity in Wendell B Harris Jr s Chameleon Street 1989 blackness and noir in Bill Duke s Deep Cover 1992 and how place and desire impact blackness in Barry Jenkins s Medicine for Melancholy 2008 Considering how each film represents a distinct conception of the relationship between race and cinema Gillespie recasts the idea of black film and poses new paradigms for genre narrative aesthetics historiography and intertextuality African American Perspectives in Musical Theatre Eric M. Glover,2023-11-16 From Pauline Elizabeth Hopkins s 1879 musical Peculiar Sam to Lynn Nottage s 2021 musical MJ the Black musical does not get the credit it deserves for sustaining the genre we know and love This introductory book is devoted to representative African American perspectives in musical theatre from the literature of slavery and freedom 1746 1865 to the contemporary period offering the reader case studies of what the Black musical is how it works and why it matters Based on Glover s experience teaching Black musical theatre at a conservatory and in the liberal arts he draws his close readings of Eubie Blake Pauline Elizabeth Hopkins and Charlie Smalls from theory and practice Moreover Glover investigates how the ballet the musical comedy the opera the play with music and the revue are similar and different narrative sub genres Finally the book reflect on issues such as blackface minstrelsy the Chitlin Circuit non traditional casting and yellowface Published in the Topics in Musical Theatre series this short book gives

the reader new ways of seeing the aesthetically and politically capacious category of Black musical theatre from an anti racist approach

The Complete Book of 1930s Broadway Musicals Dan Dietz,2018-03-29 Despite the stock market crash of October 1929 thousands of theatregoers still flocked to the Great White Way throughout the country s darkest years In keeping with the Depression and the events leading up to World War II 1930s Broadway was distinguished by numerous political revues and musicals including three by George Gershwin Strike Up the Band Of Thee I Sing and Let Em Eat Cake The decade also saw the last musicals by Gershwin Jerome Kern and Vincent Youmans found Richard Rodgers and Lorenz Hart in full flower and introduced both Kurt Weill and Harold Arlen s music to Broadway In The Complete Book of 1930s Broadway Musicals Dan Dietz examines in detail every musical that opened on Broadway from 1930 through 1939 This book discusses the era s major successes notorious failures and musicals that closed during their pre Broadway tryouts It includes such shows as Anything Goes As Thousands Cheer Babes in Arms The Boys from Syracuse The Cradle Will Rock The Green Pastures Hellzapoppin Hot Mikado Porgy and Bess Roberta and various editions of Ziegfeld Follies Each entry contains the following information Plot summaryCast membersNames of all important personnel including writers composers directors choreographers producers and musical directorsOpening and closing datesNumber of performancesCritical commentaryMusical numbers and the performers who introduced the songsProduction data including information about tryoutsSource materialDetails about London and other foreign productionsBesides separate entries for each production the book offers numerous appendixes including a discography filmography and list of published scripts as well as lists of black themed and Jewish themed productions This comprehensive book contains a wealth of information and provides a comprehensive view of each show The Complete Book of 1930s Broadway Musicals will be of use to scholars historians and casual fans of one of the greatest decades in musical theatre history

Maternal Representations in Twenty-First Century Broadway Musicals Gina Masucci MacKenzie,2019-11-01 Maternal Representations in Twenty First Century Broadway Musicals Stage Mothers analyzes Broadway productions within the context of their presentation and assessment of motherhood and the variety of roles for mother figures Using a frame of feminist and psychoanalytical positions Gina MacKenzie establishes defines and interprets mother figures in contemporary Broadway according to original categorizations of the absent inconsequential and overbearing mothers MacKenzie considers how and why commercial representation of mother figures are limited and predominantly negative even as fiction poetry and other forms of drama offer a much wider and progressive view of the varieties of motherhood possible in society asserting the need for greater representation of mother figures in commercial musical theatre today

A Wall of Our Own Paul M. Farber,2020-02-17 The Berlin Wall is arguably the most prominent symbol of the Cold War era Its construction in 1961 and its dismantling in 1989 are broadly understood as pivotal moments in the history of the last century In A Wall of Our Own Paul M Farber traces the Berlin Wall as a site of pilgrimage for American artists writers and activists During the Cold War and in the shadow of the Wall figures

such as Leonard Freed Angela Davis Shinkichi Tajiri and Audre Lorde weighed the possibilities and limits of American democracy All were sparked by their first encounters with the Wall incorporated their reflections in books and artworks directed toward the geopolitics of division in the United States and considered divided Germany as a site of intersection between art and activism over the respective courses of their careers Departing from the well known stories of Americans seeking post World War II Paris for their own self imposed exile or traveling the open road of the domestic interstate highway system Farber reveals the divided city of Berlin as another destination for Americans seeking a critical distance By analyzing the experiences and cultural creations of American Berliner artists and activists Farber offers a new way to view not only the Wall itself but also how the Cold War still structures our thinking about freedom repression and artistic resistance on a global scale

White Rebels in Black Priscilla Layne, 2018-03-13 Investigates the appropriation of black popular culture as a symbol of rebellion in postwar Germany

Diversity and Decolonization in German Studies Regine Criser, Ervin Malakaj, 2020-02-13 This book presents an approach to transform German Studies by augmenting its core values with a social justice mission rooted in Cultural Studies German Studies is approaching a pivotal moment On the one hand the discipline is shrinking as programs face budget cuts This enrollment decline is immediately tied to the effects following a debilitating scrutiny the discipline has received as a result of its perceived worth in light of local regional and national pressures to articulate the value of the humanities in the language of student professionalization On the other hand German Studies struggles to articulate how the study of cultural social and political developments in the German speaking world can serve increasingly heterogeneous student learners This book addresses this tension through questions of access to German Studies as they relate to student outreach and program advocacy alongside pedagogical models

Why Torture is Wrong, and the People who Love Them Christopher Durang, 2011 THE STORY Christopher Durang turns political humor upside down with this raucous and provocative satire about America's growing homeland insecurity WHY TORTURE IS WRONG AND THE PEOPLE WHO LOVE THEM tells the story of a young woman suddenly in crisis

Superior Donuts Tracy Letts, 2010 THE STORY Arthur Przybyszewski owns a decrepit donut shop in the Uptown neighborhood of Chicago Franco Wicks a black teenager who is his only employee wants to change the shop for the better This comedy drama by Tony Award and Pulitzer Prize w

Offices Ethan Coen, 2010 THE STORY Hiring and firing are antisocial acts Workplace pressures make for nasty competition And the work itself can be meaningless and alienating Accordingly the three short plays that make up OFFICES are comedies OFFICES includes PEER REV

This Melissa James Gibson, 2010 THE STORY Jane is not okay She's a promising poet without a muse a single mother without lessons to pass along Her dating life's a shambles and her helpful friends are only helping make things more complicated This bright witty unromantic

Or, Liz Duffy Adams, 2010 THE STORY OR takes place mostly during one night in the life of Aphra Behn poet spy and soon to be the first professional female playwright Sprung from debtors prison after a disastrous overseas mission Aphra is desperate to get out of th

Ride Eric

Lane, 2011 THE STORY Eric Lane's poignant and hilarious play RIDE takes three teenage girls on a life-changing road trip. While Carrie and Molly would never hang out together at high school, the two form a fragile bond during their job at a local farm stand.

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