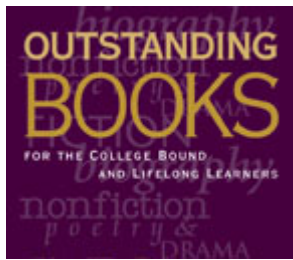


Drama



Albee, Edward. *Three Tall Women*. 1994.

A frustrated ninety-two year old woman reveals three arduous and painful stages of her life.

Beckett, Samuel. *Waiting for Godot*. 1952.

Two tramps wait eternally for the elusive Godot in this first success of the Theater of The Absurd.

Bernstein, Leonard. *West Side Story*. 1957.

The Jets and Sharks battle it out in song and dance as Tony and Maria fall in love in this musical based on Shakespeare's Romeo and Juliet.

Christie, Agatha. *Mousetrap*. 1954.

Stranded in a boarding house during a snowstorm, a group of strangers discovers a murderer in their midst.

Coward, Noel. *Blithe Spirit*. 1941.

A ghost troubles a novelist's second marriage.

Fugard, Athol. *Master Harold and the Boys*. 1982.

Hally, a precocious white South African teenager, lashes out at two older black friends who are substitute figures for his alcoholic father.

Hansberry, Lorraine. *Raisin in the Sun*. 1959.

The sudden appearance of money tears an African American family apart.

Hellman, Lillian. *Little Foxes*. 1939.

Members of the greedy and treacherous Hubbard family compete with each other for control of the mill that will bring them riches in the post-Civil War South.

Ibsen, Henrik. *A Doll's House*. 1879.

Nora, one of feminism's great heroines, steps off her pedestal and encounters the real world.

Ionesco, Eugene. *Rhinoceros*. 1959.

The subject is conformity; the treatment is comedy and terror.

Kushner, Tony. *Angels in America: A Gay Fantasia on National Themes. Pt.1, Millennium Approaches (1992); Pt.2, Perestroika (1993)*.

Kushner chronicles AIDS in America during the Reagan era.

Larson, Jonathan. *Rent*. 1996.

This award-winning musical depicts life, death, passion, and loyalty among AIDS-stricken artists.

[*RENT* - a new American musical (official site) (<http://www.siteforrent.com/>)]

Miller, Arthur. *Death of a Salesman*. 1949.

When an ordinary man faces his failure as husband, father, and human being, the only solution he sees is suicide.

O'Neill, Eugene. *Long Day's Journey into Night*. 1956.

This painful autobiographical play reveals the illusions and delusions of the Tyrone family.

Sartre, Jean Paul. *No Exit*. 1944.

In this existential drama, we learn that hell is other people.

Shakespeare, William. *King Lear*. 1605.

An arrogant old man goes insane after his daughters strip him of every dignity and possession.

Shaw, George Bernard. *Pygmalion*. 1913.

Professor Higgins bets a friend he can turn common Eliza Doolittle into a duchess.

Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead*. 1966.

Two bit players from Shakespeare's *Hamlet* are thrust into a terrifying new situation.

Uhry, Alfred. *Driving Miss Daisy*. 1988.

Over the years, the Southern and headstrong Miss Daisy and her black chauffeur Hoke develop a deep and abiding friendship.

Vogel, Paula. *How I Learned to Drive*. 1998.

Li'l Bit learns about more than driving when her relationship with Uncle Peck moves from friendship to betrayal.

Wilde, Oscar. *Importance of Being Earnest*. 1895.

Can a baby, abandoned at Victoria Station, grow up to find love, romance, identity, and the importance of being earnest?

Wilder, Thornton. *Our Town*. 1938.

Love and death in a small town are seen through the eyes of the Stage Manager.

Williams, Tennessee. *Glass Menagerie*. 1945.

A brother is haunted by the memory of his teenage sister who takes refuge from the world in her collection of glass animal figurines.

Wilson, August. *Fences: A Play*. 1986.

A garbageman recalls his career as a Negro League baseball star.

