



Between Riverside and Crazy (TCG Edition)

By Stephen Adly Guirgis

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"Guirgis, like other storytellers who explore the sacred and profane, is most interested in how grace transforms us."—*The New Yorker*

Written with humor, tenderness, grit, and wonderment by acclaimed playwright Stephen Adly Guirgis, *Between Riverside and Crazy* is an extraordinary new play: a dark comedy about a man trying to maintain control as the world unravels around him.

City Hall is demanding more than his signature, the Landlord wants him out, the liquor store is closed, and the Church won't leave him alone. As ex-cop and recent widower Walter "Pops" Washington struggles to hold on to one of the last great rent-stabilized apartments on Riverside Drive, he must also contend with old wounds, new houseguests, and a final ultimatum. It seems the old days are dead and gone — after a lifetime living between Riverside and Crazy.

Stephen Adly Guirgis' other plays include *The Motherfucker with the Hat*, *Jesus Hopped the 'A' Train*, *Our Lady of 121st Street*, *In Arabia We'd All Be Kings*, *The Last Days of Judas Iscariot*, *The Little Flower of East Orange*, *Den of Thieves*, *Race Religion Politics*, and *Dominica: The Fat Ugly Ho*. His play *Between Riverside and Crazy* won the Pulitzer Prize for Drama in 2015. He is a former co-artistic director of LABryinth Theater Company. He received the Yale Wyndham-Campbell Prize, a PEN/Laura Pels Award, a Whiting Award and a fellowship from TCG in 2004.

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Editorial Review

Review

“Blurring lines between the sacred and profane has always been a specialty of Mr. Guirgis... *Riverside* creeps up on you. And every time you think you’ve figured out where it’s going, Mr. Guirgis alters its course, forcing you to readjust your emotional bearings and your take on its characters. I’d locate it somewhere south of cozy and north of dangerous, west of sitcom and due east of tragedy.” –Ben Brantley, *New York Times*

“Guirgis has playwriting nerves of steel. For one thing, he chooses the right kind of worlds to write about: parallel to, but in many ways hidden from, our own, strange enough to fascinate yet recognizable enough to hit home. Language, too: the dialogue is always emotionally specific and accurate to the character, even as it makes the most profane and hilarious leaps... Completely compelling.” – Jesse Green, *New York*

“Scenes switch from tender to gritty to shocking... Guirgis specializes in stories of working-class heroes and zeroes — and everyone in between.” – Joe Dziedzianowicz, *NY Daily News*

“A wonderful, generous, altogether unpredictable urban tragicomedy.” – Linda Winer, *Newsday*

“Guirgis, like other storytellers who explore the sacred and the profane, is most interested in how grace transforms us. His empathetic, poetic tales of ex-cons, addicts, and other men whom society would label losers return us, again and again, to a world that Guirgis, by virtue of his particular religion—the church of the streets—illuminates with the bright and crooked light of his faith.” – Hilton Als, *New Yorker*

“A gem! Quite possibly the author’s most accomplished piece to date. Over the past decade or so, playwright Stephen Adly Guirgis has become the foremost interpreter of NYC’s Upper West Side — actually, make that Upper, Upper West Side.” – *Entertainment Weekly*

About the Author

Stephen Adly Guirgis is a member and former co-artistic director of LABYRINTH Theater Company, and the 2015 winner of the Pulitzer Prize for Drama. His plays have been produced on five continents and throughout the United States. They include *Our Lady of 121st Street* (Drama Desk, Lucille Lortel, Outer Critics Circle Best Play Nominations), *Jesus Hopped the 'A' Train* (Edinburgh Festival Fringe First Award, Barrymore Award, Olivier Nomination for London’s Best New Play), *In Arabia, We’d All Be Kings* (2007 LA Drama Critics Best Play, Best Writing Award), *The Last Days of Judas Iscariot* (10 Best Plays of the Year, Time Magazine & Entertainment Weekly), and *The Little Flower of East Orange* (with Ellen Burstyn & Michael Shannon). All five plays were directed by Philip Seymour Hoffman and were originally produced by LABYRINTH. His Broadway debut, *The Motherfucker with the Hat* (6 Tony nominations, including Best Play), was directed by Anna D. Shapiro and marked his third consecutive world premiere co-production with The Public Theater and LABYRINTH. In London, his plays have premiered at The Donmar Warehouse, The Almeida (dir: Rupert Goold), The Hampstead (Robert Delamere), and at The Arts Theater in the West End. Other plays include *Den of Thieves* (LABYRINTH, HERE, HAI, Black Dahlia) and *Dominica The Fat Ugly Ho* (dir: Adam Rapp) for the 2006 E.S.T. Marathon. He has received the 2015 Pulitzer Prize for Drama, the Yale Wyndham-Campbell Prize, a PEN/Laura Pels Award, a Whiting Award, and a TCG fellowship. He is also a

New Dramatists Alumnae and a member of MCC's Playwright's Coalition, The Ojai Playwrights Festival, New River Dramatists, and Labyrinth Theater Company. As an actor, he has appeared in theater, film and television, including roles in Kenneth Lonergan's film *Margaret*, Todd Solondz's *Palindromes*, and Brett C Leonard's *Jailbait* opposite Michael Pitt. A former violence prevention specialist and H.I.V. educator, he lives in New York City.

Users Review

From reader reviews:

Cary Burgess:

In this 21st century, people become competitive in most way. By being competitive at this point, people have do something to make these individuals survives, being in the middle of the actual crowded place and notice simply by surrounding. One thing that oftentimes many people have underestimated it for a while is reading. Yeah, by reading a guide your ability to survive boost then having chance to stay than other is high. In your case who want to start reading the book, we give you this kind of Between Riverside and Crazy (TCG Edition) book as beginner and daily reading reserve. Why, because this book is greater than just a book.

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