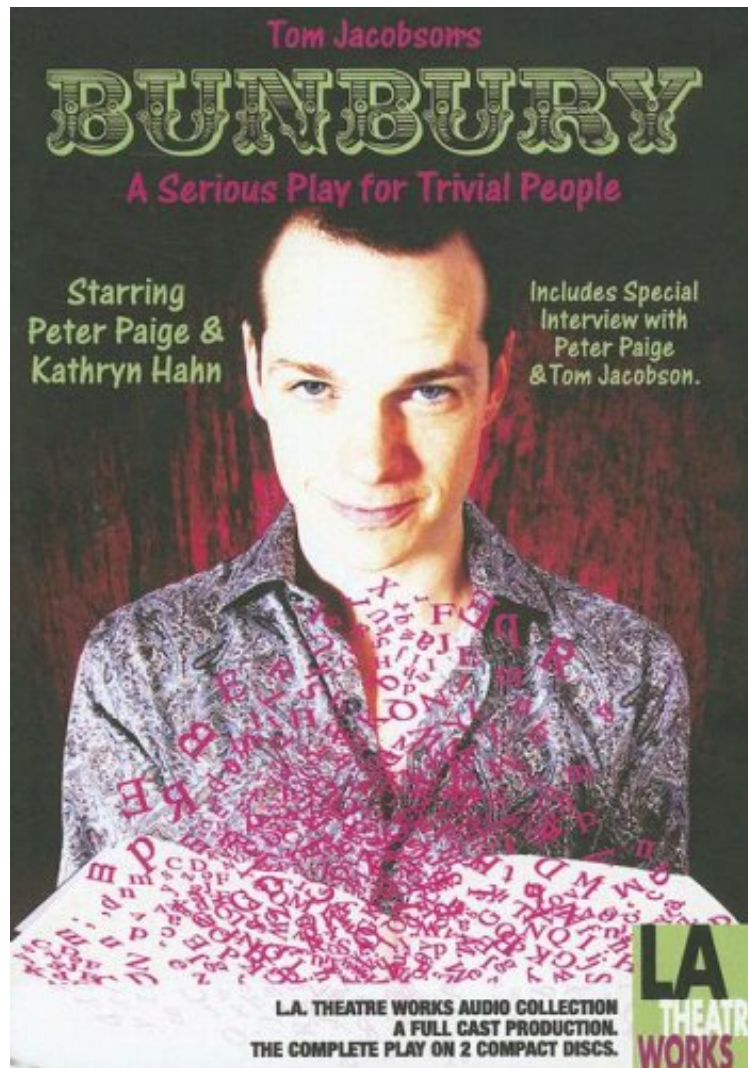


(Mobile pdf) Bunbury (Library Edition Audio CDs)

## Bunbury (Library Edition Audio CDs)

Tom Jacobson

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#597648 in Books 2007-03-06 Formats: Audiobook, CD Original language: English PDF # 2 7.49 x .93 x 5.451, .25 Running time: 6600 seconds Binding: Audio CD | File size: 79.Mb

**Tom Jacobson : Bunbury (Library Edition Audio CDs)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Bunbury (Library Edition Audio CDs):

1 of 1 people found the following review helpful. Delightful detours deconstruct dramas, to create a path to genuine love and optimism By Paul Carpenter This is a gem of a play for the right people, both performers and audience. Its concept and conceit are original; its realization is meticulously and lovingly researched; and its dialog and situations go from spot-on pastiche to witty invention to madcap absurdity to a remarkable ending full of sentiment, optimism, and genuine love. Along the way, it touches [lightly] on existentialism, finding one's identity and purpose in a possibly mutable world, and the boundaries between what can/should be endured and what can/should be altered. My husband

and I were bowled over with delight when we chanced upon the initial production of this play in Los Angeles, and immediately wanted to see it again -- to no avail, as all subsequent performances were sold out. (I had no idea there were so many Angelenos so well-versed in literature and so appreciative of a gentle loving mocking romp through the serious classics.) We have a monthly play-reading circle that includes half a dozen actors and a few directors, and chose this as our selection for September 2014. All of us had actually acted in one or more productions of *Importance of Being Earnest*, *Romeo and Juliet*, *A Streetcar Named Desire*, and *Who's Afraid of Virginia Woolf*, as well as Chekhov, Ibsen, Strindberg, and Beckett, and we had to pause our line-readings repeatedly to accommodate outbursts of delighted mirth. Had we but had a peacock and a proper porcupine puppet, and maybe a little dog named Sheba, we'd have pushed the evening completely over the top. After we were done, we continued to talk for hours afterwards about Drama, Literature, Art, Love, Life, and Fate, with optimism, reverence, and glee -- exactly the experience I had hoped we would have. If you can imagine the essence of *Wit* without illness; *Equivocation* without heavy-handedness; *Good Night Desdemona* with a wide-angle kaleidoscope; or *Rosencrantz and Guildenstern Are Dead* retold as a romance-- then you will have a treat when you experience *Bunbury*. 0 of 0 people found the following review helpful. An absolute delight! By Jack Matter Reading the synopsis piqued my interest...reading the play was a JOY! Clever, funny, challenging, and downright delightful...a must for all lovers of literature, Shakespeare, classic theatre...and a damn good read!

What if ... Romeo Juliet had a happy ending? Or Blanche Dubois didn't go crazy? Or the Three Sisters actually made it to Moscow? When he discovers he's only a fictitious, never seen character in Oscar Wilde's timeless *The Importance of Being Earnest*, Bunbury joins forces with Rosaline, Romeo's never-seen obsession from *ROMEO AND JULIET*. Together they infiltrate and alter classic literature, including giving Romeo and Juliet a happy ending. A L.A. Theatre Works full-cast performance featuring: Jean Gilpin, Kathryn Hahn, Melinda Page Hamilton, Peter Paige, Amanda Rowan, Orlando Seale, Andre Sogliuzzo, John Vickery and Matt Wolf.

From Publishers Weekly Peter Paige, who played Emmett Honeycutt in Showtime's *Queer as Folk*, takes on the title role in a full-cast recording of Tom Jacobson's play. Bunbury, a never-seen character in Oscar Wilde's *The Importance of Being Earnest*, joins forces with nonappearing Romeo and Juliet figure Rosaline (Crossing Jordan's Kathryn Hahn) to travel across the literary canon to empower his brothers and sisters in literary purgatory (including Blanche DuBois's young husband in *Streetcar Named Desire* and George and Martha's offstage son from *Who's Afraid of Virginia Woolf?*), conjured as plot devices but never brought to life. The pair's intrusions inadvertently transform dark tragedies into lighthearted comedies. Jacobson adds a slightly more serious twist to the frivolity by shedding light on gay subtexts in classic works. Paige and Hahn both inhabit their roles skillfully. The allusions require a solid grounding in literature, particularly drama, to fully grasp and appreciate. Perhaps too referential for the most mainstream of audiences, Bunbury will appeal to erudite listeners with an appetite for irreverence. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. What would happen if *ROMEO AND JULIET* had a happy ending, Tennessee Williams's *Blanche Dubois* did not go mad, or Chekhov's *THREE SISTERS* really did make it to Moscow? *BUNBURY: A SERIOUS PLAY FOR TRIVIAL PEOPLE* strives to answer these questions. To recap all the literary and dramatic alterations found in this play would be impossible. What is possible to note is the outstanding performance by Peter Paige, who, as Bunbury, employs an animated vocal style to create a most interesting character. Overall, the production is well paced, with each character definitively voiced with energy and focus. Listeners will enjoy this journey through altered classic literature. --AudioFile Magazine Peter Paige, who played Emmett Honeycutt in Showtimes *Queer as Folk*, takes on the title role in a full-cast recording of Tom Jacobson's play. Bunbury, a never-seen character in Oscar Wilde's *The Importance of Being Earnest*, joins forces with nonappearing Romeo and Juliet figure Rosaline (Crossing Jordans Kathryn Hahn) to travel across the literary canon to empower his brothers and sisters in literary purgatory (including Blanche DuBois's young husband in *Streetcar Named Desire* and George and Martha's offstage son from *Whos Afraid of Virginia Woolf?*), conjured as plot devices but never brought to life. The pair's intrusions inadvertently transform dark tragedies into lighthearted comedies. Jacobson adds a slightly more serious twist to the frivolity by shedding light on gay subtexts in classic works. Paige and Hahn both inhabit their roles skillfully. The allusions require a solid grounding in literature, particularly drama, to fully grasp and appreciate. Perhaps too referential for the most mainstream of audiences, Bunbury will appeal to erudite listeners with an appetite for irreverence. --Publishers Weekly Peter Paige, who played Emmett Honeycutt in Showtimes *Queer as Folk*, takes on the title role in a full-cast recording of Tom Jacobson's play. Bunbury, a never-seen character in Oscar Wilde's *The Importance of Being Earnest*, joins forces with nonappearing Romeo and Juliet figure Rosaline (Crossing Jordans Kathryn Hahn) to travel across the literary canon to empower his brothers and sisters in literary purgatory (including Blanche DuBois's young husband in *Streetcar Named Desire* and George and Martha's offstage son from *Whos Afraid of Virginia Woolf?*), conjured as plot devices but never brought to life. The pair's intrusions inadvertently transform dark tragedies into lighthearted comedies. Jacobson adds a slightly more serious twist to the frivolity by shedding light on gay subtexts in classic works. Paige and Hahn both inhabit their roles

skillfully. The allusions require a solid grounding in literature, particularly drama, to fully grasp and appreciate. Perhaps too referential for the most mainstream of audiences, *Bunbury* will appeal to erudite listeners with an appetite for irreverence. --Publishers Weekly

*From the Inside Flap* What if Blanche Dubois didn't go crazy? Or the Three Sisters actually made it to Moscow? When he discovers he's only a fictitious, never seen character in an Oscar Wilde play, Bunbury joins forces with Rosaline, Romeo's never-seen obsession from *Romeo and Juliet*. Together they infiltrate and alter classic literature, including giving *Romeo and Juliet* a happy ending. An L.A. Theatre Works full-cast performance featuring Jean Gilpin, Kathryn Hahn, Melinda Page Hamilton, Peter Paige, Amanda Rowan, Orlando Seale, Andre Sogliuzzo, John Vickery and Matthew Wolf.