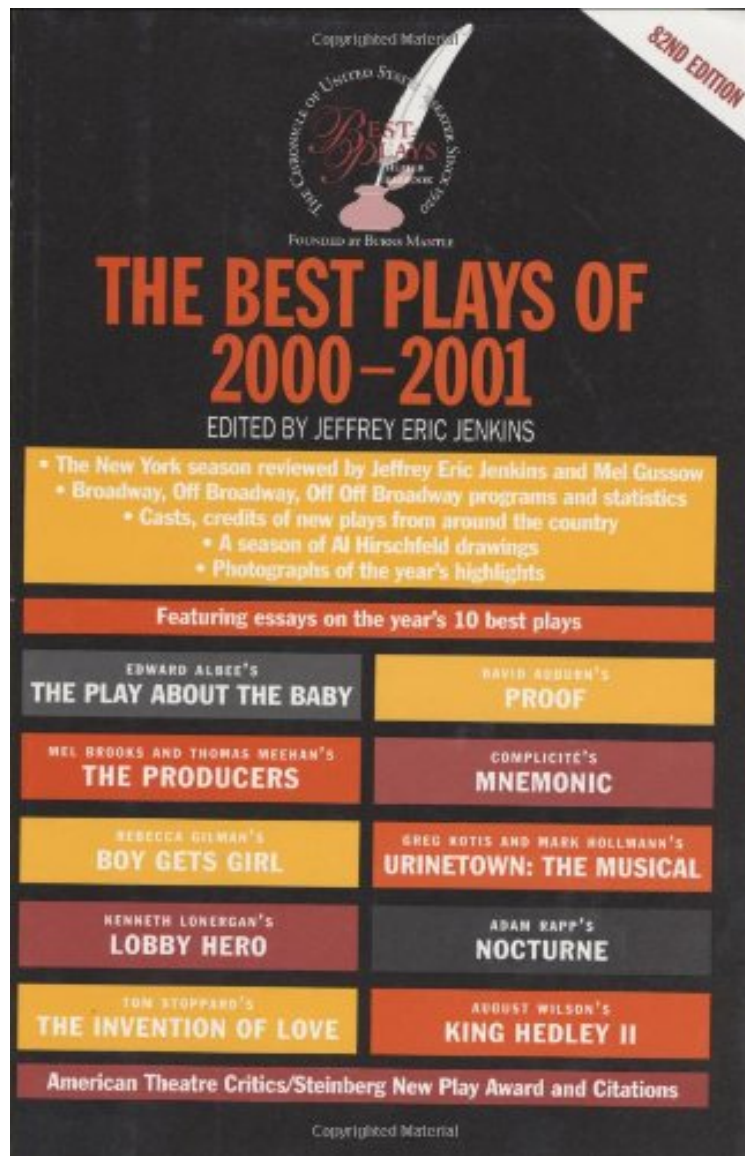


(Mobile book) The Best Plays of 2000-2001: The Otis Guernsey/Burns Mantle Theatre Yearbook (Best Plays Theater Yearbook)

The Best Plays of 2000-2001: The Otis Guernsey/Burns Mantle Theatre Yearbook (Best Plays Theater Yearbook)

Jeffrey Eric Jenkins

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Jeffrey Eric Jenkins : The Best Plays of 2000-2001: The Otis Guernsey/Burns Mantle Theatre Yearbook (Best Plays Theater Yearbook) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Best Plays of 2000-2001: The Otis Guernsey/Burns Mantle Theatre Yearbook (Best Plays Theater Yearbook):

2 of 3 people found the following review helpful. horrible and not what it said it was. By Samantha Dubina It said it contained the plays which I needed in the description online. When it came on the mail, it contained only the mention that the play was produced that season. Luckily it makes good kindling. 12 of 27 people found the following review helpful. Note - this book does not actually contain plays By M. Quinn The title is totally misleading. The book contains essays ABOUT plays, not the actual plays themselves. What a waste.

Includes Boy Gets Girl, The Invention of Love, King Hedley II, Lobby Hero, Mnemonic Nocturne, The Play About the Baby, The Producers, Proof, Urinetown.

...an essential tool for anyone who loves theater. . . . To put it more simply, this series is fun. -- Seattle Post-Intelligencer, June 28, 2002 The essays are a timely and, given the excellent choice of essayists, a superior alternative. -- CurtainUp.com, June 2002 The essays are rewarding. . . . It's a treasure trove, an almanac for the faithful. . . . The 2000-2001 edition does not disappoint. -- TheaterMania.com, June 21, 2002 The series appears to be in very capable hands. -- Playbill, Sept. 2002 From the Publisher This cornucopia of the American theater is, as always, illustrated with scores of photographs of the season's new plays and revivals and of course with Hirschfeld drawings that bring the Broadway stage to life in a very special way of their own. Here again is the one book in the world of the theater that defines the word indispensable. From the Author Growing up as a New York Yankees fan in Kansas, I was more obsessed with Mickey Mantle than I was with Burns Mantle. While researching a musical comedy at the new public library in Wichita, though, I discovered a treasure trove of theater music in Broadway cast albums. Using the library's mid-1960s state-of-the-art listening stations, I could don a headset and be transported to the Great White Way of yore. Rodgers and Hammerstein, Lerner and Loewe, Rodgers and Hart, Cole Porter, Irving Berlin and others filled those hours when I could steal away from my father's shoe repair, where I worked after school and on weekends. (Trips to the library were always allowed; if only he knew how I often spent the time.) At some point early on, I found the album covers and liner notes lacking the information I craved to get a fuller sense of the live Broadway musical experience. A helpful librarian pointed me to the Best Plays series, founded by Burns Mantle in 1920, and I began to work my way through excerpts, indices, seasons, statistics. Along the way, I fell under the spell not just of musicals, but of all aspects of drama and theater. Until the recent past, when low-cost air travel and long runs for hit shows became the norm--not to mention the rapid expansion of the resident theater movement across the country--the Best Plays series was the armchair view of the theater season upon which many Americans relied. As we now launch the series into a new era, a time when millions more Americans have access to quality professional theater, we have made important changes to the structure of the Best Plays book that reflect the growth of theater and theater education throughout the country. In the place of the play excerpts, which once allowed those in the hinterlands to get a literary approximation of the theater experience, we now have critical appreciations of the Best Plays in essays by prominent critics from around the country. This new approach to celebrating the finest theater writing in the United States accomplishes several things at once. At their best, the excerpts were a poor substitute for the experience of hearing a text spoken by living actors. They were, however, elegantly rendered by past editors right up to and including (especially) my predecessor, Otis L. Guernsey Jr. But they were, as the saying goes, neither fish nor fowl. A scholar wishing to study the textual mysteries of a play would need to look somewhere besides our redacted collection. Acting students seeking a scene to study for a class would likewise turn to other sources. Budding playwrights looking for inspiration or understanding of structure might find it in part, but there would remain the play editor's subjective imprint on another's creativework. As play publishing and production in this country continued to grow, it became clear to Mr. Guernsey, and his longtime collaborator, Jonathan Dodd, that theater culture had outgrown the excerpt format. When I was asked to keep this series going as the sixth editor, it was clear we needed to make a change that would better reflect theater today. Over the course of the 20th century there was exciting growth in programs of theater and theater studies in higher education. At the beginning of that century there were no formal programs of study, but by its end there were nearly 1,200 theater and theater studies programs throughout the United States. Theater publishing of the past decades has likewise seen a strong upward surge in critical writing as a variety of perspectives are sought by teachers and students alike. When combined with our long tradition of providing comprehensive reference information on play productions in New York and throughout the country, we believe that the Best Plays essays provide an important overview of United States theater to theater lovers, librarians, historians, critics, students and scholars.