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## BEST AMERICAN SHORT PLAYS 2000-2001 (CLOTH)

*Mark Glubke*

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#3729338 in Books 2002-09-01 2002-09-01 Original language: English PDF # 1 8.50 x .88 x 5.50l, 1.11 #File Name: 1557834806208 pages | File size: 68.Mb

**Mark Glubke : BEST AMERICAN SHORT PLAYS 2000-2001 (CLOTH)** before purchasing it in order to gage whether or not it would be worth my time, and all praised BEST AMERICAN SHORT PLAYS 2000-2001 (CLOTH):

(Best American Short Plays). For over 60 years, The Best American Short Plays series has set the standard for excellence in one-act plays. In this latest edition, we are pleased to present a group of fresh-voiced, cutting-edge plays

for the new millenium. Among the twelve plays included are Sheri Wilner's poignant *Relative Strangers*, which chronicles a young woman's yearning for the mother she never knew; Gary Sunshine's lyrical *Al Takes a Bride*, in which two young southern women fantasize about marrying each other; Rosemary Moore's *The Pain of Pink Evenings*, which charts the emotional terrain of a grieving young widow; Brian Silberman's *Walkin' Backwards*, in which an outcast teenage boy runs away from home on the day of his mother's funeral; and Laurence Klavan's darkly humorous *The Summer Sublet*, which probes an unexpected affair between a young man and his landlord. From 19th century Memphis to present-day Washington DC, from sexual politics to coming of age, the plays in this volume are sure to inspire, challenge and entertain.

About the Author Mark Glubke is a publisher and a playwright. As President of Applause Theatre and Cinema Books, he acquired works by Horton Foote and Terrence McNally, among many others. He was also the acquiring editor of Bookspan's Stage Screen Book Club where he published works by Arthur Miller, Neil Simon, Horton Foote, Craig Lucas and Christopher Durang. Glubke currently lives and works in New York City. Excerpt. Reprinted by permission. All rights reserved. A few years back, I heard the great playwright Terrence McNally deliver a lecture in which he encouraged writers to "write plays that matter. Raise the stakes. Shout, yell, holler, but make yourself heard. It's time for playwrights to reclaim the theatre. We do that by speaking from the heart about the things that matter most to us. If a play isn't worth dying for, maybe it isn't worth writing." And in this rage-filled world, where it seems the very definition of violence needs to be modified every few weeks to include acts that couldn't previously even be imagined, we have an ever greater need for artists to speak from the heart about the things that matter. We have a need for authentic voices that challenge us, frighten us, inspire us and maybe even move us toward transformation. Perhaps we even have a need for voices that simply entertain us and make us laugh in the face of pain with the abandon of a child. Tennessee Williams once referred to artists as the "nervous system of any age or nation." I rather like that analogy and am pleased to say that the nervous system in this age - at least as it pertains to theater - appears to be functioning just fine. I would even go so far as to say that it's thriving. There are those, of course, who pass their days insisting that the theater has outlived its usefulness, that it has seen better days, and that it is dying a death that is slow and painful, but not unexpected or even unwarranted. While the naysayers sit at the bedside waiting for the theater to gasp its last, I go to shows and am heartened by the fresh new voices I am encountering all the time. And they are not simply talented writers, they are talented writers who are in fact writing specifically for the stage. In the latest edition of this prestigious series that dates back more than 60 years, I am proud to introduce some of these emerging new voices. Each of them, included in *The Best American Short Plays* for the first time, possesses a distinctive voice. Each has something important to say. And each is poised to have a formidable impact on theater in the new century. - From the Introduction by Mark Glubke