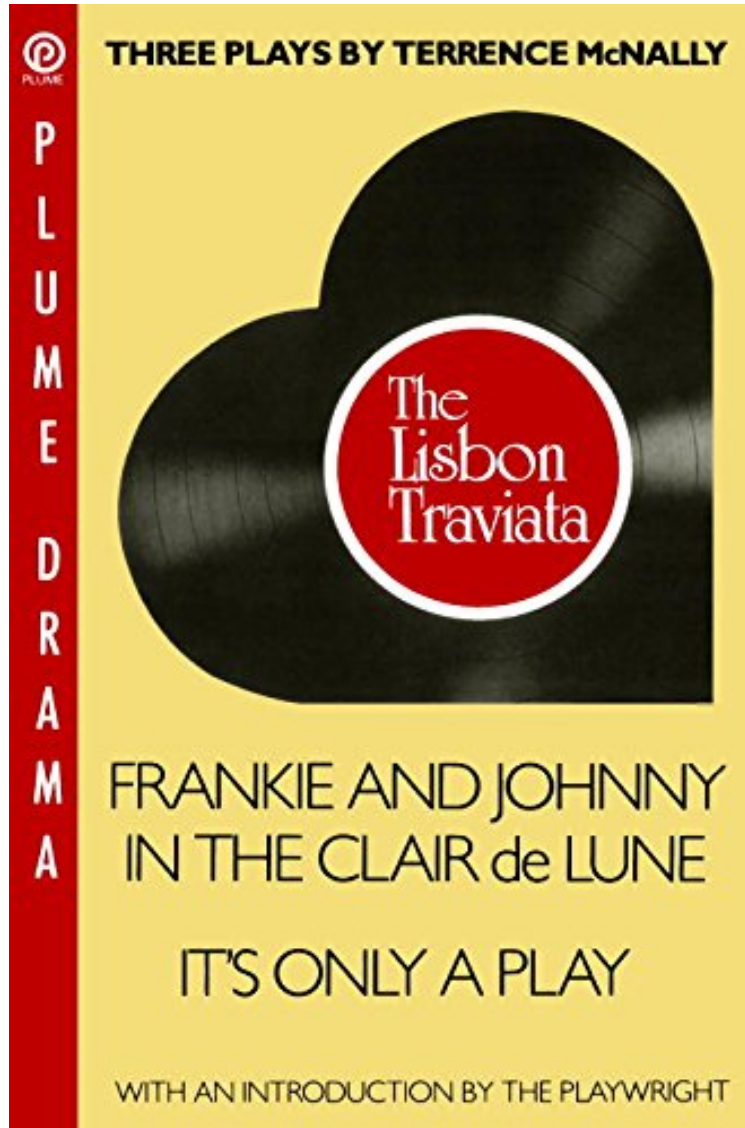


[E-BOOK] Three Plays by Terrence McNally (Plume)

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Terrence McNally

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Terrence McNally : Three Plays by Terrence McNally (Plume) before purchasing it in order to gage whether or not it would be worth my time, and all praised Three Plays by Terrence McNally (Plume):

0 of 0 people found the following review helpful. The Good, the Bad and the Claire de Lune By Greg Terrence McNally's works are sort of fickle creatures. Compelling to read, intimidating and overwhelming to produce. McNally's greatest strength in all three works are the unparalleled depth of character. There are no cliches, there are no stock characters, there are no moments of reliance on tired or established conventions. He has done what

should be considered the pinnacle of any creative writing: created living breathing people with their own wants, desires, histories and futures. Where the plays fall short as pieces designed to be produced is in their lack of relatability. This is less palpable with *Frankie and Johnnie*, which is a love story at heart and as such will always be relatable on a basic level. But all three are so unapologetically east coast, undeniably New York and unmistakably 80's that it makes them incredibly hard to relate to if you don't have a familiarity or connection to those three things. I dare say that "It's Only a Play", a comedy about the 1980's NY theatre seen using real people as characters, would be unproducable today outside of NYC and even then only as a "period piece" for an aging crowd. In short, any devotee of the theatre and any student of playwriting should read the *Lisbon Traviata* and *Frankie and Johnnie* (It's Only a Play can wait until you've got extra time). They are marvels of character development and a benchmark that we all should strive for. Just take care when thinking about producing.

0 of 0 people found the following review helpful. Three Stars By Carol M. Anders Just did not like the plays... no problem service / shipment

0 of 0 people found the following review helpful. Thrills and Chills By Kevin Killian The *Lisbon Traviata* has its moments, and again and again *Frankie and Johnnie* has been revived with great success, but for me *It's Only a Play* is the real winner of this indispensable collection by Terrence McNally, who wrote the book for THE RINK many moons ago. The madcap life of the theater has not so well been written about since the heyday of Moss Hart and his 1948 comedy-drama *Light Up The Sky*. In McNally's play, a Manhattan producer is celebrating the first night of a new play by throwing a wild party to which Lauren Bacall and Lena Horne are only two of the celebrity guests to show up. (There's also the whole cast of *Singin' In The Rain*, in yellow slickers.) We see none of this, however, for the action of the play is confined to the top floor bedroom in the swank apartment of Julia, whose dog, the ferocious Torch, is locked up in the bathroom barking furiously. The dog is said to have mauled the face off of poor Arlene Francis, from TV's "What's My Line?" -- Yes, the play is very much set in its own time (the 1980s) and many of the celebrities said to be attending Julia's party below are now, alas, no longer with us (Mary Martin, Helen Hayes, etc). Meanwhile the theater's meanest critic, Ira Drew, is circulating, wondering why people don't appreciate his bon mots. The drugged up leading lady, Virginia, is so high she can rarely recognize the people she's speaking to. And the poor author, Peter, is waiting biting his nails, hoping for a favorable New York Times review from Frank Rich for that, after all, is what determines if any particular play closes or stays afloat. There's a wannabe actor, Gus, whose job is to haul all the mink coats upstairs and plop them on the bed. The funniest bit of business he has is dragging in an enormously elongated full-length mink that prompts another character to guess (correctly) that Tommy Tune is in the house! James Coco starred in this play and I assume that people just didn't buy him in the part. Christine Baranski, at the beginning of her career, played the adorable Julia, and Joanna Gleason the stoner actress. Buy this book, or better yet, if this play is revived anytime, go and see it. It is a moody suspense comedy that, should the roller coaster at Coney Island ever disappear, thrill seekers could mount in its place.

Terrence McNally is one of our most original and audacious dramatists and one of our funniest. The New Yorker These three stunning plays are a testament to the extraordinary talent and comedic brilliance of Terrence McNally. All produced off-Broadway to great acclaim, his most recent works are gathered here for the first time in a unique collection of drama, romance, and comedy. The *Lisbon Traviata* is a powerfully moving tragicomedy about a crumbling homosexual marriage. And in *Frankie and Johnnie in the Clair de Lune*, a man and a woman, not young, not old, no great beauties, either one, come together in a fresh and witty display of emotional fireworks. McNally himself describes the final piece, the biting honest and uproariously funny *Its Only a Play*, as his attempt to describe exactly what I was like to work in Broadway in the 1980s. These three unforgettable works, starkly individual yet all charged with brilliant wit and searing intimacy, dazzle us with McNally's wisdom, compassion, and extraordinary brand of comic genius.

This *Lisbon Traviata* I don't know when I have heard such scaldingly intimate dialogue in the New York theater. Rex Reed, New York Post A savagely amusing and empathetic study of two men whose lives have been lost in opera. Frank Rich, The New York Times A highly entertaining, amusing, touching, compelling play. New York Observer *Frankie and Johnnie in the Clair de Lune* A very sweet, extraordinarily funny, romantic, ribald comedy. Clive Barnes, New York Post Fresh, illuminating the most serious play yet about intimacy in the age of AIDS. Frank Rich, The New York Times Among the best plays he has written. Edith Oliver, The New Yorker *Its Only a Play* Charged with an energy that leaps and zigzags from the merely frantic to the hysterical. Brendan Gill, The New Yorker Frequently uproarious! Frank Rich, The New York Times About the Author Terrence McNally is the author of numerous plays, including *Love! Valour! Compassion!* (winner of the Tony Award for best play), *The Ritz*, and *Frankie and Johnnie in the Claire de Lune*, which was made into a feature film starring Al Pacino and Michelle Pfeiffer, and the books for the musicals *The Rink*, and *Kiss of the Spider Woman* (winner of the Tony Award for the best book of a musical). Other successes include *Lips Together, Teeth Apart* and *The Lisbon Traviata*. McNally has received two Guggenheim Fellowships, a Rockefeller Grant, and a citation from the American Academy of Arts and Letters. He also serves as vice president for the Dramatists Guild, the national organization of playwrights, composers, and lyricists. He lives in

New York City.