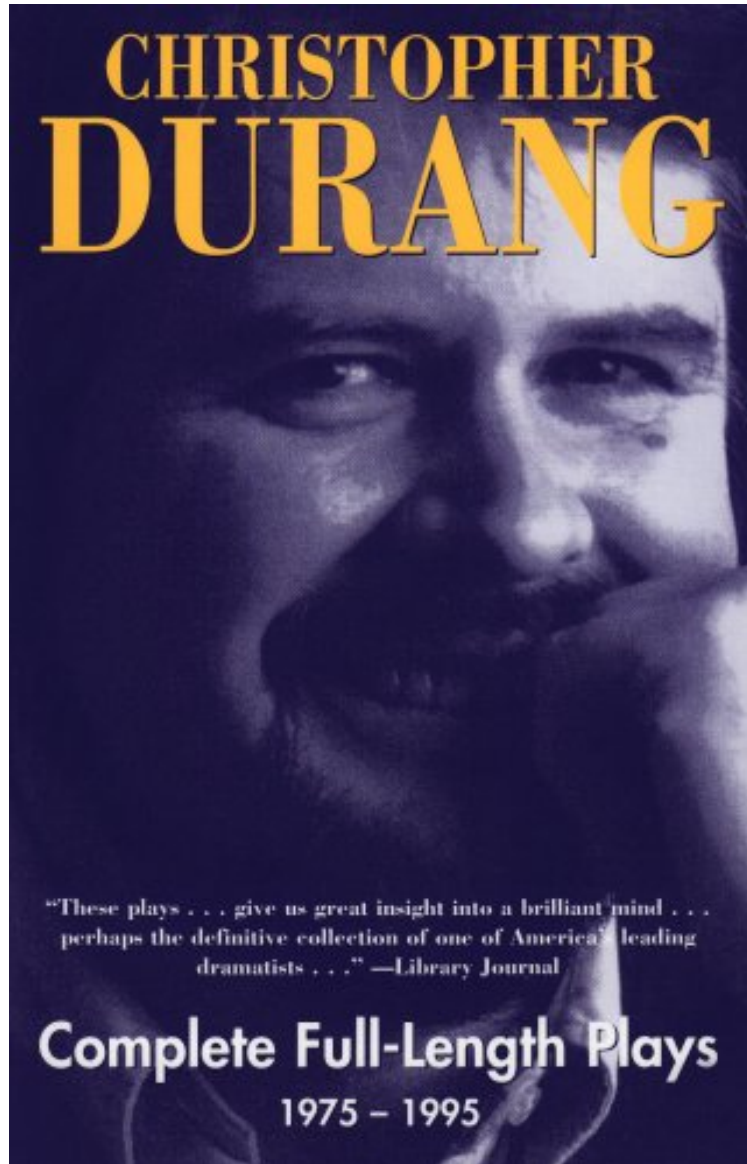


## Christopher Durang: Complete Full-Length Plays, 1975-1995

*Christopher Durang, Christopher Durang*  
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### Christopher Durang, Christopher Durang : Christopher Durang: Complete Full-Length Plays, 1975-1995

before purchasing it in order to gage whether or not it would be worth my time, and all praised Christopher Durang: Complete Full-Length Plays, 1975-1995:

0 of 0 people found the following review helpful. Excellent!By AmandaA wonderful collection of Durang's work!1 of 2 people found the following review helpful. wierd but funny lensBy John DuBoisA strange thought provoking journey. If you think your life is weird, the characters in these short plays have you beat by a mile. A look at life

through a different and funny lens.<sup>3</sup> of 16 people found the following review helpful. Your luckyBy Seth AdamsGosh, you are lucky to be able to do performances of his plays, I live in southern West Virginia. We recently won state with "Potato Creek Chair of Death" by Robert Kerr, and did well at national's. But yet our board of education will not allow us to do plays which they dont deem good for our education, and Christopher Durang is far from that by their standards. This book is execlent tho.

From one of America's freshest, most daring, and truly original playwrights! Marked by biting wit, hilarious parody, revealing characters, and a pastiche of pop culture, the plays of Christopher Durang have garnered Obie awards, acclaim, controversy, and a devout following.

.com Song parodist Spike Milligan once blamed his limited--though devoted--appeal on the fact that his comedy songs were too lowbrow for the highbrows and too highbrow for the lowbrows. The same paradox has dogged playwright Christopher Durang, whose wild, bitter, piercing sense of humor made a long-running hit of the one-act *Sister Mary Ignatius Explains It All for You*, but whose similarly biting full-length works have been strangely underappreciated. In essays that introduce *The Marriage of Bette and Boo*, *Beyond Therapy*, *The Idiots Karamazov*, *A History of the American Film*, and three other brilliant, challenging works, Durang shares his anxieties about his life and writing, and his recurring nightmare of being panned again and again by Frank Rich of the *New York Times*. Durang's plays may be better read than seen, but you've got to love a guy who imagines a movie titled *Seven Brides for Twelve Angry Men*. From *Library Journal* The seven plays included here comprise the second volume of the publisher's complete works of Chirstopher Durang (after *Twenty-Seven Short Plays*, LJ 12/96). These plays, with their illuminating introductions by Durang, give us great insight into a brilliant mind dealing with the personal demons that have haunted him. In some of the works, such as the more angry and personal *Beyond Therapy* and *Laughing Wild*, Durang speaks on such issues as bisexuality, homosexuality, and those who see AIDS as a punishment from God. Also included are his better-known parodies, such as *The Idiots Karamazov* and *The History of the American Film*, which brings together 40 years of Hollywood movie stars and plots and includes a musical number, "We're in the Salad," a wicked take-off of "We're in the Money." Reading these plays, one comes to appreciate Durang's struggle to make sense not only of his own life but of life in general. Perhaps the definitive collection of one of America's leading dramatists, this is recommended for all modern drama collections. ?Howard E. Miller, *Alliance Blue Cross Blue Shield Lib.*, St. Louis Copyright 1997 Reed Business Information, Inc. From *Booklist* Anyone who believes satirists are heartless should read Durang and discover a savage playwright who may leave no sacred cow ungored (a lapsed Catholic, he is especially tough on the church) but who doesn't skewer indiscriminately. Every one of his sharp-witted attacks on dysfunctional institutions--the church, psychiatry, the idealized American family--is heartfelt, as these plays written between 1974 and 1988 and Durang's witty, intelligent notes attest. For instance, in the afterword to *Baby with the Bathwater*, Durang relates how his increasingly hopeful attitude about life is reflected in the oddly happy ending of that savage play about a hopelessly dysfunctional family. Even in his most vicious absurdist pieces, such as *The Idiots Karamazov*, Durang never loses sight of his moral center or of the humanistic values he yearns for. It is disheartening, then, when near the end of this hilarious, highly readable collection, Durang discusses his long writer's block. How much have we lost because he wrote nothing between 1988 and 1993, and only a few dribs and drabs since then? Jack Helbig