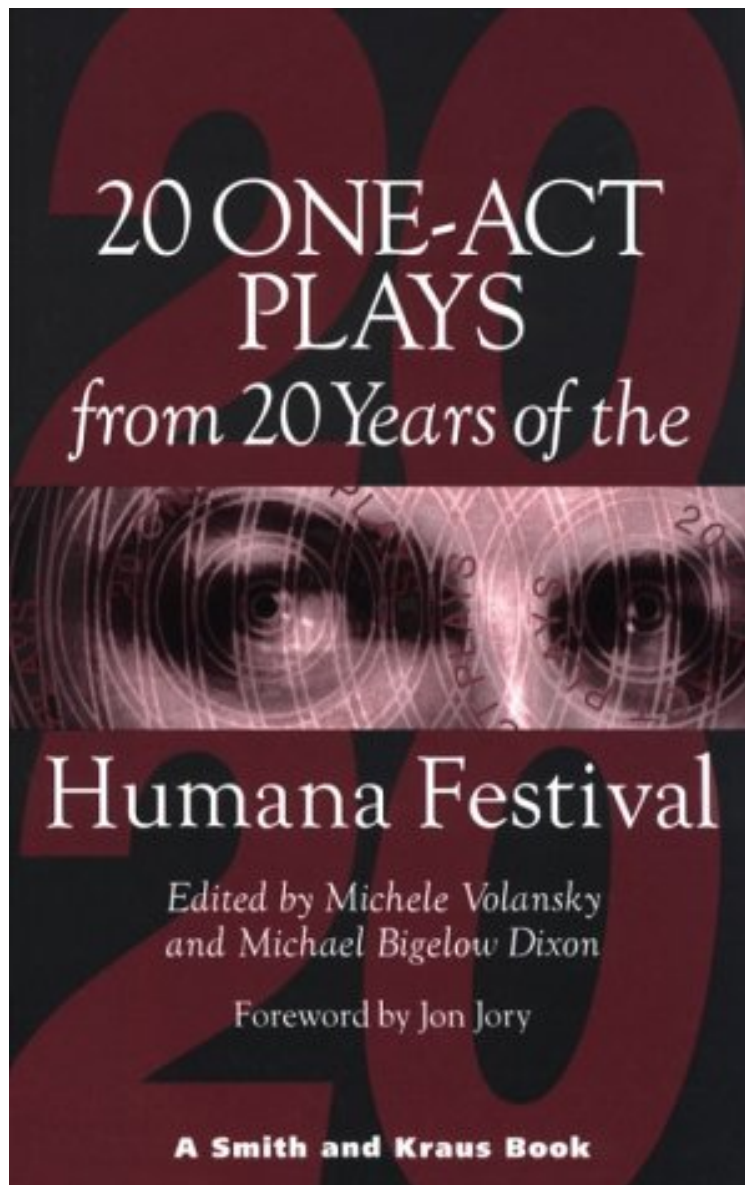


(Read now) 20/20: Twenty One-Act Plays from Twenty Years of the Humana Festival (Contemporary Playwrights)

20/20: Twenty One-Act Plays from Twenty Years of the Humana Festival (Contemporary Playwrights)

Michele Volansky, Michael Bigelow Dixon
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Michele Volansky, Michael Bigelow Dixon : 20/20: Twenty One-Act Plays from Twenty Years of the Humana Festival (Contemporary Playwrights) before purchasing it in order to gage whether or not it would be worth my time, and all praised 20/20: Twenty One-Act Plays from Twenty Years of the Humana Festival (Contemporary

Playwrights):

2 of 3 people found the following review helpful. Good variety of one-acts
By Delete this account. This has a good cross-section of plays. Many of which I liked, many of which I didn't, but that's the way theatre is. One I liked so much, in fact, that I'm basing my entire senior thesis project around it: "What She Found There". Highly recommended for produceable one-acts.

20 One-Act Plays chosen from 20 years of the Humana Festival. This collection includes work by : Jane Anderson, Lanford Wilson, Neal Bell, Kevin Kling, Marion McClinton and Jeffrey Sweet.

From Library Journal
The continuing success of the one-act play in American theaters is evidenced by these two books, which include a startling array of styles?examples of realism, fantasy, farce, tragedy, and even symposium plays are presented. Fourteen eclectic pieces, half of which are by major playwrights, comprise the latest volume in Applause's long-running annual celebration of the form. The most unusual work is a recently rediscovered text by Thornton Wilder, *The Wreck of the 5:25*, anthologized here for the first time. This play alone casts into clear relief the adventurous nature of contemporary playwrights (though the sparsity of major women playwrights here is notable). The Humana Festival, held at the Actors' Theatre in Louisville, has long been a venue for new plays. This fat collection contains the cream of two decades' worth of work. As fewer major playwrights are represented, these plays are more risky, more adventurous, and much more political. By and large, they test the limits of the form more rigorously than those found in the Applause collection. Both texts provide a wealth of source material for theaters, actors, and academic training programs. Both are recommended for academic and larger public libraries.
?Thomas E. Luddy, Salem State Coll., Mass.
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From Booklist
Revivals and British imports dominate Broadway; indeed, both on and off that street, opportunities for new American playwrights are at a 200-year low, leaving the annual Humana Festival of New American Playwrights in Louisville as one of the few places where new work is performed. Many important playwrights of the current generation had their big breaks at Humana, and the authors of these 20 one-acts, collected to commemorate Humana's twentieth anniversary, constitute a roster of the most prominent names from the American theater's last two decades. Better, there are so many fine one-acts here--such as Jane Anderson's hilarious, pointed satire of phobic yuppies, *Tough Choices for the New Century*; Howard Korder's dark comedy about aimless adolescents, *Fun*; and Donald Margulies' moving portrait of a day in the life of a beleaguered female doctor, *July 7, 1994* that you hardly notice the absence of the very biggest names of festivals past: Beth Henley, Marsha Norman, Jane Martin, Tony Kushner. Jack Helbig
For performers, producers, collectors and students, this anthology is a virtual goldmine. A valuable addition to drama department reference collections. -- The Midwest Book , October 1996