

# A Perfect Ganesh

*by Terrence McNally*



# Perfect Ganesh

**Terrence McNally**



## **Perfect Ganesh:**

*A Perfect Ganesh* Terrence McNally, 1994 Two outwardly unremarkable middle aged lady friends throw themselves into a rousing tour of India each one having her own secret dreams of what the fabled land of intoxicating opposites will do for the suffering she hides within Page 4 of cover *A Perfect Ganesh* Terrence McNally, 1993 Two middle aged women embark on an oft times funny and moving journey of memory and discovery through mystical India The Indian God Ganesha who gently helps them reconcile personal loss and find their own spirituality and strength accompanies the two women on their adventure **Reclaiming the Sacred** Raymond-Jean Frontain, 2003 The second edition highlights two prevalent trends in gay and lesbian literature a transgressive approach that challenges the authority of the Bible when used as an instrument of oppression and an appropriative technique that explores how the Bible contributes to defining gay and lesbian spirituality This latest edition expands its coverage to include noncanonical ancient texts popular Victorian religious texts and contemporary theater Cover page 4 *Modern American Drama: Playwriting in the 1990s* Sharon Friedman, Cheryl Black, 2019-11-14 The Decades of Modern American Playwriting series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes Each volume equips readers with a detailed understanding of the context from which work emerged an introduction considers life in the decade with a focus on domestic life and conditions social changes culture media technology industry and political events while a chapter on the theatre of the decade offers a wide ranging and thorough survey of theatres companies dramatists new movements and developments in response to the economic and political conditions of the day The work of the four most prominent playwrights from the decade receives in depth analysis and re evaluation by a team of experts together with commentary on their subsequent work and legacy A final section brings together original documents such as interviews with the playwrights and with directors drafts of play scenes and other previously unpublished material The major playwrights and their plays to receive in depth coverage in this volume include Tony Kushner *Angels in America* A Gay Fantasia on National Themes Part One and Part Two 1991 Slavs Thinking About the Longstanding Problems of Virtue and Happiness 1995 and *A Dybbuk* or *Between Two Worlds* 1997 Paula Vogel *Baltimore Waltz* 1992 *The Mineola Twins* 1996 and *How I Learned to Drive* 1997 Suzan Lori Parks *The Death of the Last Black Man in the Whole Entire World* 1990 *The America Play* 1994 and *Venus* 1996 Terrence McNally *Lips Together Teeth Apart* 1991 *Love Valour Compassion* 1997 and *Corpus Christi* 1998 **The Best Plays of 1993-1994** Otis L. Guernsey, Jeffrey Sweet, 2004-08 Featuring scenes from the ten best plays Jacket **The Theater of Terrence McNally** Raymond-Jean Frontain, 2019-10-04 Terrence McNally's canon of plays books for musicals and opera libretti possesses such a breadth of subject matter and diversity of dramatic modes that critics have had difficulty assessing his accomplishment This book is the first critical study to identify the four major stages of McNally's development in terms of his understanding of how theater helps the modern person trapped in a seemingly profane existence to find a gateway to the transcendent

Drawing upon such diverse religious thinkers as Martin Buber Mircea Eliade Ilia Delio and Carter Heyward Frontain analyzes the evolution of McNally's understanding of grace not as a gift bestowed by an all powerful deity upon a desperate soul but as the unwarranted and thus all the more unusual act of devotion McNally's phrase that one person performs for another By seeking to foment community most importantly at the height of the AIDS pandemic McNally's theater itself proves to be a channel of grace McNally's greatest success is shown to be the creation of a theater of empathy and compassion in contradistinction to Artaud's theater of cruelty and Albee's Americanization of the theater of the absurd

**Broadway Babies Say Goodnight** Mark Steyn, 2014-07-10 The glorious tradition of the Broadway musical from Irving Berlin to Jerome Kern and Rodgers and Hammerstein to Stephen Sondheim And then Cats and Les Miz Mark Steyn's Broadway Babies Say Goodnight is a sharp eyed view of the whole span of Broadway musical history seven decades of brilliant achievements the best of which are among the finest works American artists have made Show Boat Oklahoma Carousel Gypsy and more In an energetic blend of musical history analysis and backstage chat Mark Steyn shows us the genius behind the simple musical and asks hard questions about the British invasion of Broadway and the future of the form In this delicious book he gives us geniuses and monsters hits and atomic bombs and the wonderful stories that prove show business is a business which as the song goes there's no business like **Terrence McNally** Toby Silverman

Zinman, 2014-04-08 This collection of essays and interviews is the first book about the drama of American playwright Terrence McNally it examines his career to date 30 plus years focusing particularly on the two plays for which McNally won Tony Awards for Best Play of 1995 Love Valour Compassion and Best Play of 1996 Master Class Toby Zinman a distinguished scholar and critic has invited none respected authorities to write about McNally's work and has included records of the long conversations she had with the playwright about his work his love of opera his ideas about acting and education and life in general Also included are two interviews she conducted with two of his leading actors one with the legendary Zoe Caldwell who played the even more legendary Maria Callas in Master Class a performance that earned her the Tony Award for Best Actress in 1996 a role McNally wrote for her and another with the great American comic actor Nathan Lane whom McNally considers his foremost interpreter The collection moves chronologically beginning with Howard Stein's essay on the promise of the plays of the first decade through to Cary Mazer's essay on the diva in Master Class a play about Maria Callas master classes at Juilliard that essay is preceded by an essay on those famous master classes by John Ardoin the world's foremost authority on Maria Callas In between there are two essays debating McNally's position as a gay playwright one by John Clum and one by Steven Drukman both centering on the firestorm of controversy generated by Love Valour Compassion In addition there is an essay on The Lisbon Traviata by Sam Abel which discusses the play's much revised conclusion to murder or not to murder and another on McNally's screenplays of Frankie and Johnny in the Clair de Lune and The Ritz by Helen Buttel a film critic This is followed by Stephen Watt's examination of McNally as a postmodernist using Lips Together Teeth Apart as his

focus and Benilde Montgomery's essay on Indian myth as it informs McNally's play soon to be a film *A Perfect Ganesh* The volume also includes in its introduction the latest information on McNally's newest projects an extensive bibliography and a chronology of the playwright's career

**The Actor's Art** Jackson R. Bryer, Richard Allan Davison, 2001 Biographies are so much more than lists of teachers roles and awards *The Actor's Art* conveys stories about numerous productions insight about becoming and being an actor and opinions about issues such as color blind casting and the future of theatre Together these conversations form lively thought provoking sketches of such stars as Hume Cronyn and Jessica Tandy Ruby Dee Julie Harris Cherry Jones James Earl Jones Stacy Keach Nathan Lane and Jason Robards *The Actor's Art* demonstrates the value of listening and the pleasures of reading

Reclaiming the Sacred Raymond J Frontain, 2013-04-03 The second edition of *Reclaiming the Sacred* The Bible in Gay and Lesbian Culture continues the groundbreaking work of the original exploring the territory between gay lesbian studies literary criticism and religious studies This much anticipated follow up examines the appropriation and or subversion of the authority of the Judeo Christian Bible by gay and lesbian writers The book highlights two prevalent trends in gay and lesbian literature a transgressive approach that challenges the authority of the Bible when used as an instrument of oppression and an appropriative technique that explores how the Bible contributes to defining gay and lesbian spirituality Reviewers of the first edition of *Reclaiming the Sacred* hailed the book's enterprise in exploring the area between literary criticism and religious studies Whereas contemporary literary critical theory has been slow to integrate religion and religious history into queer theory this pioneering journal has addressed the issue from the start with a collection of thoughtful and though provoking articles This latest edition expands coverage to include noncanonical ancient texts popular Victorian religious texts and contemporary theater Academics and lay readers interested in literary criticism cultural studies and religious studies will gain new insights from topics such as religious mystery and homosexual identity in Terrence McNally's *Corpus Christi* same sex biblical couples in Victorian literature homoerotic texts in the Apocrypha sodomite rhetoric in a seventeenth century Italian text Radclyffe Hall's lesbian messiah in her 1928 novel *The Well of Loneliness* homosexual temptation in John Milton's *Paradise Regained* *Reclaiming the Sacred* counteracts the manipulative and oppressive uses to which modern writers and thinkers put the Bible and the morality it is presumed to inscribe An important tool for understanding the role of the Bible in gay and lesbian culture this remarkable book makes a powerful contribution to the advancement of studies on queer sanctity

*American Drama and the Postmodern* , **When the Rainbow Bends** Joan Jewett, 2002-09-10 *When The Rainbow Bends* is a true story about the faith and courage of two survivors a mother and her son who exchanged hundreds of letters that reveal the trials and traumas and love and respect for each other Everyone who has experienced death of a loved one will benefit from Ms Jewett's positive approach to life and will be encouraged to lift their consciousness level and get on with life Fascinating and so poignant I finished it on a day when the closing words of encouragement to the reader were most appreciated needed and taken to heart and I know that

others will be touched by them as well The courage of mother and son in the face of unbelievable adversity will give inspiration to all who read the book What comes across most clearly is the love and support for each other and that is a magnificent thing Judith Geller author The ending is perfect Joans advice on coping with the death of a loved one can enrich the lives of many people when those thoughts are put into action Her attitude is remarkable Norma Miller society editor

Contemporary Gay American Poets and Playwrights Emmanuel S. Nelson, 2003-06-30 Gay presence is nothing new to American verse and theater Homoerotic themes are discernible in American poetry as early as the 19th century and identifiably gay characters appeared on the American stage more than 70 years ago But aside from a few notable exceptions gay artists of earlier generations felt compelled to avoid sexual candor in their writings Conversely most contemporary gay poets and playwrights are free from such constraints and have created a remarkable body of work This reference is a guide to their creative achievements Alphabetically arranged entries present 62 contemporary gay American poets and dramatists While the majority of included writers are younger artists who came of age in the post Stonewall U S some are older authors whose work has continued or persisted into recent decades A number of these writers are well known including Edward Albee Harvey Fierstein and Allen Ginsberg Others such as Alan Bowne Timothy Liu and Robert O Hara merit wider recognition Each entry is written by an expert contributor and includes a biography a discussion of major works and themes an overview of the author s critical reception and primary and secondary bibliographies *The Oxford Encyclopedia of American Literature* Jay Parini, 2004 The Encyclopedia of American Literature gathers together 350 essays from over 190 leading scholars on the whole of American literature from European discovery to the present At the core of the Encyclopedia lie 250 essays on poets playwrights essayists and novelists Figures such as Whitman Melville Faulkner Frost and Morrison are discussed in detail with each examined in the context of his or her times an assessment of the writer s current reputation a bibliography of major works and a list of major critical and biographical works about the writer Fifty entries on major works such as Moby Dick Song of Myself Walden The Great Gatsby The Waste Land Their Eyes Were Watching God Death of a Salesman and Beloved place the work in its historical context and offer a range of possibilities with regard to critical approach The Encyclopedia also contains essays on literary movements periods and themes pulling together a broad range of information and making connections between them Each entry has its own primary and annotated secondary bibliography and a system of cross references helps readers locate information with ease The Encyclopedia of American Literature is an outstanding reference source for students studying authors or particular pieces of literature libraries looking for one comprehensive source and readers interested in American literature its authors and its connection with various areas of study *Conversations with Terrence McNally* Raymond-Jean Frontain, 2023-01-27 Arriving in New York at the tail end of what has been termed the Golden Age of Broadway and the start of the Off Broadway theater movement Terrence McNally 1938-2020 first established himself as a dramatist of the absurd and a biting social critic He quickly recognized however that

one is more likely to change people's minds by first changing their hearts and in outrageous farces like *The Ritz* and *It's Only a Play* began using humor more broadly to challenge social biases. By the mid 1980s as the emerging AIDS pandemic called into question America's treatment of persons isolated by suffering and sickness he became the theater's great poet of compassion dramatizing the urgent need of human connection and the consequences when such connections do not take place. *Conversations with Terrence McNally* collects nineteen interviews with the celebrated playwright. In these interviews one hears McNally reflect on theater as the most collaborative of the arts, the economic pressures that drive the theater industry, the unique values of music and dance, and the changes in American theater over McNally's fifty-plus year career. The winner of four competitive Tony Awards as the author of the Best Play *Love, Valour, Compassion* and *Master Class* and author of the book for the Best Musical *Kiss of the Spider Woman* and *Ragtime*, McNally holds the distinction of being one of the few writers for the American theater who excelled in straight drama as well as musical comedy. In addition, his canon extends to opera; his collaboration with composer Jake Heggie, *Dead Man Walking*, has proven the most successful new American opera of the last twenty-five years.

*The Cambridge Guide to American Theatre* Don B. Wilmet, Tice L. Miller, 1996-06-13 This new and updated Guide with over 2,700 cross-referenced entries covers all aspects of the American theatre from its earliest history to the present. Entries include people, venues, and companies scattered through the U.S. plays and musicals and theatrical phenomena. Additionally, there are some 100 topical entries covering theatre in major U.S. cities and such disparate subjects as Asian American theatre, Chicano theatre, censorship, Filipino American theatre, one-person performances, performance art, and puppetry. Highly illustrated, the Guide is supplemented with a historical survey as introduction, a bibliography of major sources published since the first edition, and a biographical index covering over 3,200 individuals mentioned in the text.

**BOOK JACKET** ***The Theater of Terrence McNally*** Peter Wolfe, 2013-10-23 This first book-length work on Terrence McNally shows how his decades in the theater have refined his thoughts on subjects like growing up gay in mannish, homophobic Texas. Shakespeare's legacy in contemporary drama and the life-giving power of forgiveness: McNally believes that the ability to forgive a challenge to even the most high-minded confirms our humanity because the wrongs done to us usually don't deserve to be forgiven. The author shows how McNally's impeccable timing, his instinct for a good laugh line, and his preference for physical sensation and character over plot helps him reveal both what's important to his people and why his people are important. These revelations can shake up audiences while providing a great evening at the theater.

***Muse of Fire*** Terrence McNally, 2020-11-25 Acclaimed playwright Terrence McNally's works are characterized by such diversity that critics have sometimes had difficulty identifying the pattern in his career. To redress this problem in *Muse of Fire*, Raymond Jean Frontain has collected McNally's most illuminating meditations on the need of the playwright to first change hearts in order to change minds and thereby foster a more compassionate community. When read together, these various meditations demonstrate the profound ways in which McNally himself functioned as a member of the theater.

community as a strikingly original dramatic voice as a generous collaborator and even as the author of eloquent memorials. These pieces were originally written to be delivered on both highly formal occasions: academic commencement exercises, award ceremonies, memorial services, and as off-the-cuff comments at highly informal gatherings like a playwriting workshop at the New School. They reveal a man who saw theater not as the vehicle for abstract ideas or the platform for political statements but as the exercise of our shared humanity. Theatre is collaborative but life is collaborative. McNally says: Art is important to remind us that we're not alone and this is a wonderful world and we can make it more wonderful by fully embracing each other. I don't know why it's so hard to remind ourselves sometimes but thank God we've had great artists who don't let us forget. And thank the audiences who support them because I think that those artists' true mission has been to bring the barriers down, break them down, not build walls but tear them down. Theatre World 1992-1993 John Willis, 2000-04. Scenes from the plays and portraits of leading actors accompany a statistical record of the current season. Handbook for Travellers in India and Ceylon Including the Provinces of Bengal, Bombay and Madras (The Panjab, North-west Provinces, Rajputana, Central Provinces, Mysore, Etc.) the Native States and Assam John Murray (Firm), 1892.



## Whispering the Strategies of Language: An Psychological Journey through **Perfect Ganesh**

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