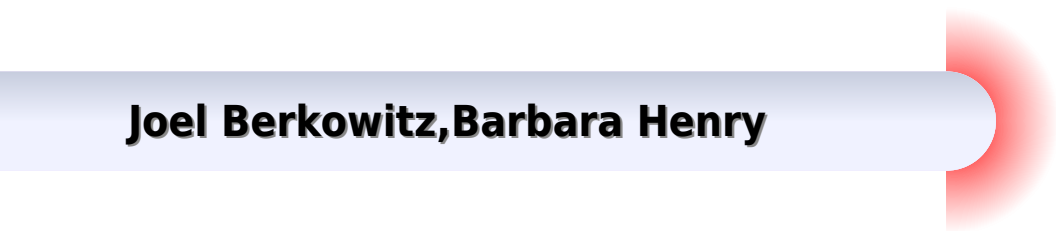




Looking At Stages A Review Of The New York And London Theater From 1970 To 1995

Joel Berkowitz, Barbara Henry



Looking At Stages A Review Of The New York And London Theater From 1970 To 1995:

Looking at Stages Joseph E. Geist, 1996 **The Gothic Novel and the Stage** Francesca Saggini, 2015-08-12 In this ground breaking study Saggini explores the relationship between the late eighteenth century novel and the theatre arguing that the implicit theatricality of the Gothic novel made it an obvious source from which dramatists could take ideas Similarly elements of the theatre provided inspiration to novelists *The Cambridge History of American Theatre* Don B. Wilmeth, Christopher Bigsby, 1998 This is an authoritative and wide ranging history of American theatre in all its dimensions from theatre building to playwriting directors performers and designers Engaging the theatre as a performance art a cultural institution and a fact of American social and political life the history addresses the economic context that conditioned the drama presented The history approaches its subject with a full awareness of relevant developments in literary criticism cultural analysis and performance theory At the same time it is designed to be an accessible challenging narrative All volumes include an extensive overview and timeline followed by chapters on specific aspects of theatre Volume Three examines the development of the theatre after World War II through the productions of Broadway and beyond and into regional theatre across the country Contributors also analyze new directions in theatre design directing and acting as well as key plays and playwrights through the 1990s **Playing Underground** Stephen J. Scott-Bottoms, 2009-11-10 Scrupulously researched critically acute and written with care *Playing Underground* will become a classic account of an era of hard won free expression William Coco At last a book documenting the beginnings of Off Off Broadway theater *Playing Underground* is an insightful illuminating and honest appraisal of this important period in American theater Rosalyn Drexler author of *Art Does Not Exist* and *Occupational Hazard* An epic movie of an epic movement *Playing Underground* is a book the world has waited for without knowing it How precisely it captures the evolution of our revolution I am amazed by the book s scope and scale and I bless its author especially for giving two greats Paul Foster and H M Koutoukas their proper polar places and for memorializing such unjustly forgotten masterpieces as Irene Fornes s *Molly s Dream* and Jeff Weiss s *A Funny Walk Home* Stephen Bottoms s vivid evocation of the grand adventure of Off Off Broadway has woken and broken my heart It is difficult to believe that he was not there alongside me to breathe the caffeine nicotine alkaloid steeped air Robert Patrick author of *Kennedy s Children* and *Temple Slave* Few books address the legendary age of 1960s off off Broadway theater Fortunately Stephen Bottoms fills that gap with *Playing Underground* the first comprehensive history of the roots of off off Broadway This is a theater whose legacy is still felt today it was the launching pad for many leading contemporary theater artists including Sam Shepard Maria Irene Fornes and others and it was a pivotal influence on improv comedy and shows like *Saturday Night Live* Off off Broadway groups such as the Living Theatre La Mama and Caffe Cino captured the spirit of nontraditional theater with their edgy unscripted boundary crossing subjects Yet as Bottoms discovers there is no one set of truths about off off Broadway to uncover the entire scene was always more a matter of competing perceptions than a singular concrete

reality No other author has managed to illuminate this shifting tableau as Bottoms does Through interviews with dozens of the era s leading playwrights performers directors and critics he unearths a countercultural theater movement that was both influential and transforming yet ephemeral and quintessentially of its moment *Playing Underground* will be a definitive work on the subject offering a complete picture of an important but little studied period in American theater *The Complete Lyrics of Alan Jay Lerner* Alan Jay Lerner,2018 The lyricist behind such enduring classics as *Brigadoon* *Camelot* and *My Fair Lady* Alan Jay Lerner 1918-86 was a consummate craftsman refining his work over and over In this book editors Dominic McHugh and Amy Asch bring to life the stories behind Lerner s oeuvre while also providing alternative or draft versions of his work For the theater lover and scholar alike the book sheds new light on one of musical theater s defining figures

Writers Under Siege Jiri Holy,Jan Culik,2010-08-09 An history that presents a canvas of post war Czech literary developments within the cultural and political context of the times It provides information about the many English language translations from Czech literature and the circumstances in which these translations came about *Great North American Stage Directors Volume 6* Ann M. Shanahan,2024-01-25 This volume assesses the work of Meredith Monk Richard Foreman and Robert Wilson three artists who have revolutionized the craft of directing and the art of theatre in both related and unique ways Though their early artistic backgrounds differ ranging from architecture music and dance to writing they are similar in that none of them began their career as a director per se or received formal training as such They each assumed the director s role based on the demands of their complex artistic visions which combine art forms but resist synthesis finding expression in the differences and tensions between the forms The essays in this volume explore how these auteur directors combine text movement film sound and music installation and visual arts to achieve their visions employing multi perceptual modes to evoke full and rich theatrical experiences The *Great North American Stage Directors* series provides an authoritative account of the art of directing in North America by examining the work of twenty four major practitioners from the late 19th century to the present Each of the eight volumes examines three directors and offers an overview of their practices theoretical ideas and contributions to modern theatre The studies chart the life and work of each director placing his or her achievement in the context of other important theatre practitioners and broader social history Written by a team of leading experts the series presents the genealogy of directing in North America while simultaneously chronicling crucial trends and championing contemporary interpretation **Acting** Mary Beth Osnes,2001-12-07 A groundbreaking cross cultural reference work exploring the diversity of expression found in rituals festivals and performances uncovering acting techniques and practices from around the world *Acting An International Encyclopedia* explores the amazing diversity of dramatic expression found in rituals festivals and live and filmed performances Its hundreds of alphabetically arranged fully referenced entries offer insights into famous players writers and directors as well as notable stage and film productions from around the world and throughout the history of theater cinema and television The book also includes a surprising array of

additional topics including important venues from Greek amphitheaters to Broadway and Hollywood acting schools the Actor's Studio and companies the Royal Shakespeare performance genres from religious pageants to puppetry technical terms of the actor's art and much more It is a unique resource for exploring the techniques performers use to captivate their audiences and how those techniques have evolved to meet the demands of performing through Greek masks and layers of Kabuki makeup in vast halls or tiny theaters or for the unforgiving eye of the camera Routledge International Encyclopedia of Women Cheri Kramarae, Dale Spender, 2004-04-16 For a full list of entries and contributors sample entries and more visit the Routledge International Encyclopedia of Women website Featuring comprehensive global coverage of women's issues and concerns from violence and sexuality to feminist theory the Routledge International Encyclopedia of Women brings the field into the new millennium In over 900 signed A-Z entries from US and Europe Asia the Americas Oceania and the Middle East the women who pioneered the field from its inception collaborate with the new scholars who are shaping the future of women's studies to create the new standard work for anyone who needs information on women related subjects *Performance: Visual art and performance art* Philip Auslander, 2003 This collection reflects not only the multidisciplinary nature of current thinking about performance but also the complex and contested nature of the concept itself **Reimagining Greek Tragedy on the American Stage** Helene P. Foley, 2012-10 Only Helene Foley could have written this book The combination of meticulous classical scholarship with a lifetime of accumulated experience of the US contemporary arts scene has produced a stylish exciting and energising read Mandatory reading for anyone who loves either Greek or American Theatre Edith Hall author of *Greek Tragedy Suffering under the Sun* This eagerly anticipated volume covers enormous ground with great skill and insight It demonstrates unequivocally that the ancient plays have not simply been central to life within the American academy they have also routinely been at the forefront of innovation and debate within the American theatre Fiona McIntosh Director of the Archive of Performances of Greek and Roman Drama University of Oxford A magnificent work impressive in its scope and learning yet accessible and engaging an extraordinary indeed indispensable contribution to reception studies of Greek tragedy Mary Kay Gamel Professor of Classics Comparative Literature and Theater Arts University of California Santa Cruz **New Performance/New Writing** John Freeman, 2016-05-16 Contemporary theatre is going through a period of unparalleled excitement and challenge Terms like postmodern and postdramatic have their own contested and defended histories while notions of truth in verbatim theatre are open to serious critical challenge Theatre writing can result in no words being spoken and nothing appearing on the page and productions are stretching the boundaries of space place and context like never before This revised and significantly expanded edition of *New Performance New Writing* explores immersive and solo theatre autoethnography applied drama performance writing plot story narrative and devising It presents an invaluable response to questions that arise from new theatre prompting active reading that enhances classroom and workshop learning and improves productivity in rehearsal

Each chapter explores a key aspect of theatre study while an extensive timeline of theatre events gives a broad overview of its evolution. Case studies on practitioners as diverse as Kneehigh, Punchdrunk, Mark Ravenhill and Forced Entertainment are scattered throughout the book along with detailed suggestions for workshops which encourage readers to test some of the book's ideas in practice.

Denmark and Scotland Gillian Fellows-Jensen, 2001 *World Encyclopedia of Contemporary Theatre* Irving Brown (Consulting Bibliographer), Natasha Rappaport (Bibliographer), Don Rubin (General Editor), Rosabel Wang (Consulting Bibliographer), 2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series.

The Economics of the British Stage 1800-1914 Tracy C. Davis, 2007-06-21 During the nineteenth century British theatre developed into an industry with considerable importance in the economy diversified by whole new forms of entertainment first music hall then cinema evolving alongside the dramatic stage. This comprehensive study examines the theatre's growth from an economic perspective. Tracy Davis reflects the debates of economic theorists from Adam Smith to Alfred Marshall to investigate three key areas: the state's role in protecting theatre, the factors affecting the success or failure of theatre companies and how theatre came to be regarded as one of the service industries. By grounding debates about subsidization and the economic viability of the live arts in an era predating government funding, Davis sheds light on the history of cultural policy for the arts in Britain. Her book will interest scholars across a range of disciplines: theatre, social history, economics, gender studies and the sociology of culture.

Inventing the Modern Yiddish Stage Joel Berkowitz, Barbara Henry, 2012 While Yiddish theater is best known as popular entertainment, it has been shaped by its creators' responses to changing social and political conditions. *Inventing the Modern Yiddish Stage: Essays in Drama, Performance and Show Business* showcases the diversity of modern Yiddish theater by focusing on the relentless and far-ranging capacity of its performers, producers, critics and audiences for self-invention. Editors Joel Berkowitz and Barbara Henry have assembled essays from leading scholars that trace the roots of modern Yiddish drama and performance in nineteenth-century Eastern Europe and span a century and a half and three continents beyond the heyday of a Yiddish stage that was nearly eradicated by the Holocaust to its post-war life in Western Europe and Israel. Each chapter takes its own distinct approach to its subject and is accompanied by an appendix consisting of primary material, much of it available in English translation for the first time to enrich readers' appreciation of the issues explored and also to serve as supplementary classroom texts. Chapters explore Yiddish theater across a broad geographical span from Poland and Russia to France, the United States, Argentina and Israel and Palestine. Readers will spend time with notable individuals and troupes, meet creators, critics and audiences, sample different dramatic genres and learn about issues that preoccupied both artists and audiences. The final section presents an extensive bibliography of book-length works and scholarly articles on Yiddish drama and theater, the most comprehensive resource of its kind. Collectively, these essays illuminate the modern Yiddish stage as a phenomenon that was constantly reinventing itself.

and simultaneously examining and questioning that very process Scholars of Jewish performance and those interested in theater history will appreciate this wide ranging volume

Gore On Stage John Franceschina, 2004-11-23 It is a generally accepted fact that in the first half of the nineteenth century Catherine Gore became the most prolific if not most popular writer of fashionable novels in England It is less well known that Mrs Gore s 200 volume output included eleven extremely popular if not always critically successful plays performed at all three of the Theatres Royal in London Drury Lane Covent Garden and the Haymarket While several of the plays held the stage in England and the United States well into the second half of the nineteenth century modern critical appraisals of the works have been hampered by the lack of available texts Gore on Stage for the first time provides performance texts of all of Mrs Gore s work for the stage including original cast lists critical responses illustrations and glossaries of foreign words and nineteenth century jargon Students of drama and nineteenth century literature will delight in the intricacies of plot and theatrical effects in this collection of historical melodramas comedies of manners and farces and they will marvel at the contemporary nature of the plays themes trading on a balance of power between male and female characters

Shakespeare Quarterly ,2000

Our Australian Theatre in the 1990s ,2023-09-29 AUSTRALIAN THEATRE in the 1990s is a vigorous enterprise displaying the energies and contradictions of a multicultural society This collection of essays by leading scholars of Australian theatre and drama surveys the emergence and directions of the new theatrical energies which have challenged or redefined the Australian mainstream Aboriginal multicultural Asian Australian women s gay and lesbian community and young people s theatre and charts the exciting growth of physical theatre The contributors assess the impact of evolving funding and industrial priorities and examine the theoretical and cultural debates surrounding Australian playwriting and theatre making from the 1970s Vietnam dramas to the postmodern present

Bernard Kops William Baker, Jeanette Roberts Shumaker, 2013-12-18 This is the first book length study of the work of contemporary writer Bernard Kops Born on November 28 1926 to Dutch Jewish immigrants Bernard Kops became famous after the production of his play The Hamlet of Stepney Green A Sad Comedy with Some Songs in 1958 This play like much of his work focuses on the conflicts between young and old Identified as an angry young man Kops like his contemporaries John Osborne Shelagh Delaney and Harold Pinter belonged to the so called new wave of British drama that emerged in the mid 1950s Kops went on to create important documentaries about the Blitz and living in London during the early 1940s He has written two autobiographies over ten novels many journalistic pieces and more than forty plays for TV stage and radio A prolific poet Kops has authored a long pamphlet poem and eight poetry collections Now in his mid 80s the prolific and versatile Kops still produces his creativity undimmed by age

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