

Performing Women

Stand-Ups, Strumpets and Itinerants

Second Edition

Interviews with:

Heather Ackroyd, Bobby Baker, Brenda Blethyn, Jo Brand, Kathy Burke, Niamh Cusack, Jenny Eclair, Naomi Frederick, Dawn French, Sheila Hancock, Jane Horrocks, Kathryn Hunter, Geraldine James, Marianne Jean-Baptiste, Janet McTeer, Miranda Richardson, Fiona Shaw, Josette Simon, Imelda Staunton, Alison Steadman, Juliet Stevenson, Imogen Stubbs, Meera Syal, Julie Walters, June Whitfield, Penelope Wilton, Victoria Wood

Interviewed, Introduced and Edited by
Alison Oddey



Performing Women Stand Upsstrumpets And Itinerants

John T. Warren, Laura B. Lengel



Performing Women Stand Upsstrumpets And Itinerants:

Performing Women Alison Oddey, 2016-07-27 Alison Oddey's interviews with prominent performing women span generations cultures perspectives practice and the best part of the twentieth century telling various stories collectively Stand ups classic actresses film and television personalities experimental and alternative practitioners discuss why they want to perform what motivates them and how their personal history has contributed to their desires to perform Oddey's critical introductory and concluding chapters analyse both historical and cultural contexts and explore themes arising from interviews These include sense of identity acting as playing recapturing and revisiting childhood displacement of roots performing motherhood and being performing comedy differences between theatre film and television performance attitudes towards and relationships with audiences and working with directors The prominent subtext of motherhood reveals a consciousness of split subjectivities with and beyond performance

Getting the Joke Oliver Double, 2013-11-07 This is the kind of book that troubles grey suited committees of academic peers It's too enjoyable But that given its subject is just what it ought to be and it treats that subject seriously There isn't a dull page anywhere in the book Professor Peter Thomson Studies in Theatre and Performance Comedy is changing stand up comedians routinely sell out stadia their audience figures swollen by panel show appearances and much followed Twitter feeds Meanwhile the smaller clubs are filling up with audiences as well as aspirants How can we make sense of it all This new edition of *Getting the Joke* gives an insider's look at the spectrum of modern comedy re-examining the world of stand up in the internet age Drawing on his acclaimed first edition Oliver Double focuses in greater detail on the US scene and its comedians such as David Cross Sarah Silverman Louis CK Demetri Martin and Margaret Cho the DIY comedy circuit and its celebrated apostles and visionaries from Josie Long to Stewart Lee the growing importance of the solo stand up show the role played by Twitter including an interview with the organiser of the world's first comedy gig on Twitter and the driving force that is the TV guest slot be it on *Mock the Week* or *Live at the Apollo* With expanded sections on joke construction as well as ways to challenge the audience and a host of new and updated exercises to guide the aspiring comedian this new edition of *Getting the Joke* is the only book to combine the history of stand up comedy with an analysis of the elements and methods that go into its creation Featuring a range of interviews with working comedians from circuit veterans to new kids on the block combined with the author's vast experience this is a must read for any aspiring stand up comedian

Casting Gender John T. Warren, Laura B. Lengel, 2005 *Casting Gender* puts forward a vision of theatre storytelling and the performance of the everyday function within the lived spaces of its performers and audiences asking how women artists scholars embody meaning carry social value and constitute possible identities Drawing on scholarship in intercultural communication performance studies women's studies and cultural studies this collection of new critically informed research advances our understanding of how theater works as intercultural communication and as a vehicle for change *Casting Gender* offers varied locations and sites of research highlighting the rich

diversity of women's cultural identities roles and societal positions This book moves beyond the western centered nature of intercultural performance and intercultural communication theory and practice by creating a forum for nonwestern voices

Representing Lives A. Donnell, P. Polkey, 2000-06-01 *Representing Lives* Women and Auto biography is an eclectic and comprehensive collection of essays exploring contemporary issues and debates concerning women's auto biographical representations from a range of disciplinary perspectives With authoritative contributions from a number of prominent figures in the field of women's auto biography as well as innovative new voices this volume offers a broad and contemporary lens on the issues and debates relevant to the act of representing women's lives Drawing on a variety of theoretical frameworks and discussing theatre literature popular culture and women in history these essays help to map out some of the new intellectual spaces inhabited by feminist scholarship in the 1990s

Modern Confessional Writing Jo Gill, 2006-03-29 This collection of essays provides a critique of the popular and powerful genre of confessional writing Contributors discuss a range of poetry prose and drama including the work of John Berryman Anne Sexton Ted Hughes and Helen Fielding

South Asian Writers in Twentieth-Century Britain Ruvani Ranasinha, 2007-02-22 *South Asian Writers in Twentieth Century Britain* is the first book to provide a historical account of the publication and reception of South Asian anglophone writing from the 1930s to the present based on original archival research drawn from a range of publishing houses This comparison of succeeding generations of writers who emigrated to or were born in Britain examines how the experience of migrancy the attitudes towards migrant writers in the literary market place and the critical reception of them changed significantly throughout the twentieth century Ranasinha shows how the aesthetic cultural and political context changed significantly for each generation producing radically different kinds of writing and transforming the role of the postcolonial writer of South Asian origin The extensive use of original materials from publishers archives shows how shifting political academic and commercial agendas in Britain and North America influenced the selection content presentation and consumption of many of these texts The differences between writers of different generations can thus in part be understood in terms of the different demands of their publishers and expectations of readers in each decade Writers from different generations are paired accordingly in each chapter Nirad Chaudhuri 1897 1999 with Tambimuttu 1915 83 Ambalavener Sivanandan born 1923 with Kamala Markandaya born 1924 Salman Rushdie born 1947 with Farrukh Dhondy born 1944 and Hanif Kureishi born 1954 with Meera Syal born 1963 Raja Rao Mulk Raj Anand Attia Hosain V S Naipaul and Aubrey Menen are also discussed

Merely Players? Jonathan Holmes, 2004-08-02 *Merely Players* marks a groundbreaking departure in Shakespeare studies by giving direct voice to the Shakespearean performer It draws on three centuries worth of actors written reflections on playing Shakespeare and brings together the dual worlds of performance and academia providing a unique resource for the student and theatre lover alike

Bobby Baker Michèle Barrett, Bobby Baker, 2007-10-17 Bobby Baker is one of most widely acclaimed and popular performance artists working today Over the course of a thirty five year

career she has toured the globe with her wildly stimulating explorations of *Daily Life* and has been extensively written about and studied. This fully illustrated book brings together for the first time an account of Baker's career as an artist from her first sculptures at Central St Martins in the early 1970s to her most recent work *How to Live* and *Diary Drawings* with critical commentary by reviewers and academic practitioners. It includes Bobby Baker's own *Chronicle* of her work as artist and performer illuminating critical writing about Baker's shows transcripts of Baker's performances and other original materials reproduced here for the first time significant new essays by Michele Barrett and Griselda Pollock a new interview with Bobby Baker by Adrian Heathfield. Under the guiding editorial hand of distinguished cultural theorist Michelle Barrett this volume is an essential text for students interested in performance gender and visual culture and a hugely absorbing and accessible account of Baker's work.

Cross-Gender Shakespeare and English National Identity E. Klett, 2009-06-22 This book examines contemporary female portrayals of male Shakespearean roles and shows how these performances invite audiences to think differently about Shakespeare the English nation and themselves.

Valuing Musical Participation Stephanie Pitts, 2016-02-17 Increasingly it is becoming evident that those involved in socio-musical studies must focus their investigative lens on musical practice and articulation of the self on music and community involvement and on music as a social medium for social relationships. What motivates people to be involved in musical performance and how do they articulate these needs and drives? What do performers gain from their involvement in musical activities? How do audience members perceive their relationship to the performer the music and the event? These questions and many more are addressed here with the benefit of detailed empirical work including case studies of a chamber music festival and a contemporary music summer school. Pitts investigates the value of musical participation for performers and audience members in a range of contexts using a multi-disciplinary approach to place new empirical data in the framework of existing theory and literature. Themes examined include the shared musical experience the social structures of performing societies how people identify with music the values implicit in musical preferences the social responsibilities of the performer the audience view of concerts and festivals the social power of music and educational implications and responsibilities. Pitts draws upon literature from musicology sociology and psychology of music ethnomusicology music education and community music to demonstrate the diversity of enquiry about musical behaviours. The conclusions of the book are based upon empirical evidence gleaned through case studies with the data integrated thematically throughout to enable a greater depth of discussion than individual studies usually permit.

Fashion, Dress and Identity in South Asian Diaspora Narratives Noemí Pereira-Ares, 2017-11-30 This book is the first book-length study to explore the sartorial politics of identity in the literature of the South Asian diaspora in Britain. Using fashion and dress as the main focus of analysis and linking them with a myriad of identity concerns the book takes the reader on a journey from the eighteenth century to the new millennium from early travel account by South Asian writers to contemporary British Asian fictions. Besides sartorial readings of other key authors and texts the book provides an

in depth exploration of Kamala Markandaya's *The Nowhere Man* 1972 Hanif Kureishi's *The Buddha of Suburbia* 1990 Meera Syal's *Life Isn't All Ha Ha Hee Hee* 1999 and Monica Ali's *Brick Lane* 2003 This work examines what an analysis of dress contributes to the interpretation of the featured texts their contexts and identity politics but it also considers what literature has added to past and present discussions on the South Asian dressed body in Britain Endowed with an interdisciplinary emphasis the book is of interest to students and academics in a variety of fields including literary criticism socio cultural studies and fashion theory

Early Modern Tragedy, Gender and Performance, 1984-2000 Roberta Barker, 2007-08-22 Using nine recent theatrical and cinematic productions as case studies it considers the productive contradictions and tensions that occur when contemporary actors perform the gender norms of previous cultures It will be of interest to theatre practitioners as well as to students of early modern drama of performance and of gender studies

Focus On: 100 Most Popular 21st-century English Actresses Wikipedia contributors, *A National Joke* Andy Medhurst, 2007-09-18 Comedy is crucial to how the English see themselves This book considers that proposition through a series of case studies of popular English comedies and comedians in the twentieth century ranging from the Carry On films to the work of Mike Leigh and contemporary sitcoms such as *The Royle Family* and from George Formby to Alan Bennett and Roy Chubby Brown Relating comic traditions to questions of class gender sexuality and geography *A National Joke* looks at how comedy is a cultural thermometer taking the temperature of its times It asks why vulgarity has always delighted English audiences why camp is such a strong thread in English humour why class influences what we laugh at and why comedy has been so neglected in most theoretical writing about cultural identity Part history and part polemic it argues that the English urgently need to reflect on who they are who they have been and who they might become and insists that comedy offers a particularly illuminating location for undertaking those reflections

Re-Framing the Theatrical A. Oddey, 2015-12-17 Oddey questions the role of the spectator and director and the nature of art works and performance She provocatively demonstrates the spectator as centre of the artistic experience a new kind of making theatre art revealing its spirit and nature searching for space and contemplation in a hectic twenty first century landscape

The Routledge Reader in Gender and Performance Lizbeth Goodman, Jane de Gay, 2002-01-31 The first reader in this field Contributions from many of the top academics in the field Extremely broad in its coverage Organized with the beginning student in mind

Cult British TV comedy Leon Hunt, 2015-11-01 This book is the first sustained critical analysis of Cult British TV comedy from 1990 to the present day The book examines post alternative comedy as both cult and quality TV aimed mostly at niche audiences and often possessing a subcultural aura comedy was famously declared the new rock n roll in the early 90s It includes case studies of Vic Reeves and Bob Mortimer and the sitcom writer Graham Linehan It examines developments in sketch shows and the emergence of dark and cringe comedy and considers the politics of offence during a period in which Brass Eye Sachsgate and Frankie Boyle provoked different kinds of media outrage Programmes discussed include Vic Reeves Big Night Out Peep Show Father

Ted The Mighty Boosh The Fast Show and Psychoville Cult British TV Comedy will be of interest to both students and fans of modern TV comedy *Drama Review* ,2002 **New Literature on Women** ,2000 **NWSA Journal** ,2001

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