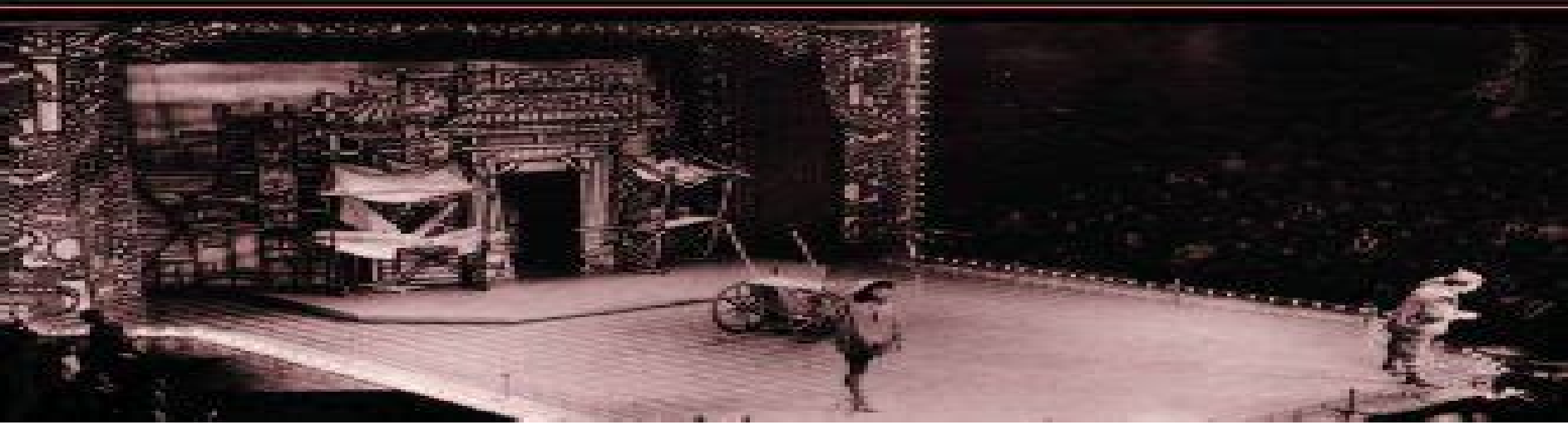


The Repertory Movement

A HISTORY OF REGIONAL THEATRE IN BRITAIN

George Rowell and Anthony Jackson



Repertory Movement A History Of Regional Theatre In Britain

Caroline Ritter



Repertory Movement A History Of Regional Theatre In Britain:

The Repertory Movement George Rowell, Tony Jackson, Anthony Jackson, 1984-10-18 This is an account of the origins development and current state of the repertory theatre movement in Britain The movement had its roots in ideas experiments and traditions stretching back into the nineteenth century and first found its voice in 1907 with Miss Horniman's company in Manchester Since then it has played a vital often a dominant role in British twentieth century theatre As a method of theatre organisation repertory refers to those theatres based primarily in the regions housing a resident acting company and seeking to maintain each season a programme of plays catering for the tastes of the whole community But the theory has never been dogmatic and the movement has evolved from a gamut of complex factors not least the visions of particular personalities Major landmarks in the history include the effects of the two World Wars the advent of substantial state funding for the Arts the growth of cinema and television and the renewal of theatre's link with the community in the form of such initiatives as Theatre in Education The history concludes with a detailed study of six representative regional theatres The Nottingham Playhouse The Citizens Theatre Glasgow The Salisbury Playhouse The Victoria Theatre Stoke The Everyman Liverpool and The Royal Exchange Manchester Appendixes include a Chronology sample repertory programmes from the period audience attendance figures and some comparative statistics about funding Interspersed through the text are photographs of selected theatre exteriors auditoria stages and productions

Bernard Shaw and the British Regional Repertory Movement Soudabeh Ananisarab, 2025-09-26 This book is the first to explore Shaw's full involvement with the twentieth century British regional repertory movement Using extensive archival research to piece together Shaw's connections to regional theatres this book explores monumental regional productions of Shaw's plays and investigates Shaw's relationships both professional and personal with key figures in the repertory movement British repertory theatres and companies with their emphasis on the use of the short run and ensemble acting played a crucial role in the staging of non commercial and theatrically experimental work in the early twentieth century Shaw collaborated extensively with repertory companies providing them with plays which offered alternatives to the London trends of the long run and star system These theatres in turn offered Shaw a way to disseminate his radical artistic and political ideas in British locations outside the capital city as well as internationally

The Cambridge Companion to British Theatre since 1945 Jen Harvie, Dan Rebellato, 2024-03-21 British theatre underwent a vast transformation and expansion in the decades after World War II This Companion explores the historical political and social contexts and conditions that not only allowed it to expand but crucially shaped it Resisting a critical tendency to focus on plays alone the collection expands understanding of British theatre by illuminating contexts such as funding unionisation devolution immigration and changes to legislation Divided into four parts it guides readers through changing attitudes to theatre making acting directing writing theatre sectors West End subsidised Fringe theatre communities audiences Black theatre queer theatre and theatre's relationship to the state government infrastructure

nationhood Supplemented by a valuable Chronology and Guide to Further Reading it presents up to date approaches informed by critical race theory queer studies audience studies and archival research to demonstrate important new ways of conceptualising post war British theatre s history practices and potential futures

British Theatre and Performance 1900-1950 Rebecca D'Monte,2015-02-26 British theatre from 1900 to 1950 has been subject to radical re evaluation with plays from the period setting theatres alight and gaining critical acclaim once again this book explains why presenting a comprehensive survey of the theatre and how it shaped the work that followed Rebecca D Monte examines how the emphasis upon the working class angry drama from the 1950s has led to the neglect of much of the century s earlier drama positioning the book as part of the current debate about the relationship between war and culture the middlebrow and historiography In a comprehensive survey of the period the book considers the Edwardian theatre the theatre of the First World War including propaganda and musicals the interwar years the rise of commercial theatre and influence of Modernism the theatre of the Second World War and post war period Essays from leading scholars Penny Farfan Steve Nicholson and Claire Cochrane give further critical perspectives on the period s theatre and demonstrate its relevance to the drama of today For anyone studying 20th century British Drama this will prove one of the foundational texts

The Cambridge Companion to British Theatre of the First World War Helen E. M. Brooks,Michael Hammond,2023-10-19 The first comprehensive guide to British theatre s engagement with the First World War over the last century providing accessible and lively coverage of theatre s role in the representation and remembrance of events focusing on topics including regionality politics popular performance Shakespeare class race and gender

Twentieth-Century British Theatre Claire Cochrane,2011-10-27 In this book Claire Cochrane maps the experience of theatre across the British Isles during the twentieth century through the social and economic factors which shaped it Three topographies for 1900 1950 and 2000 survey the complex plurality of theatre within the nation state which at the beginning of the century was at the hub of world wide imperial interests and after one hundred years had seen unprecedented demographic economic and industrial change Cochrane analyses the dominance of London theatre but redresses the balance in favour of the hitherto marginalised majority experience in the English regions and the other component nations of the British political construct Developments arising from demographic change are outlined especially those relating to the rapid expansion of migrant communities representing multiple ethnicities Presenting fresh historiographic perspectives on twentieth century British theatre the book breaks down the traditionally accepted binary oppositions between different sectors showing a broader spectrum of theatre practice

The Routledge Companion to Twentieth Century British Theatre and Performance Claire Cochrane,Lynette Goddard,Catherine Hindson,Trish Reid,2024-10-08 The Routledge Companion to Twentieth Century British Theatre and Performance provides a broad range of perspectives on the multiple models and examples of theatre artists enthusiasts enablers and audiences that emerged over this formative 100 year period This first volume covers the first half of the century constructing an equitable and inclusive

history that is more representative of the nation's lived experience than the traditional narratives of British theatre. Its approach is intra-national, weaving together the theatres and communities of England, Scotland, Wales, and Northern Ireland. The essays are organised thematically, arranged into sections that address nation, power and identity, fixity and mobility, bodies in performance, the materiality of theatre, and communities of theatre. This approach highlights the synergies, convergences and divergences of the theatre landscape in Britain during this period, giving a sense of the sheer variety of performance that was taking place at any given moment in time. This is a fascinating and indispensable resource for undergraduate and graduate students, postgraduate researchers and scholars across theatre and performance studies, cultural studies, and twentieth-century history.

Playing Australia, 2021-10-18: *Playing Australia* explores the insights and challenges that Australian theatre can offer the international theatre community. Collectively, the essays in this book ask what Australian drama is, has been, and might be, both to Australians and non-Australians, when it is performed in national and international arenas. *Playing Australia* ranges widely in its discussions and includes analysis of Australian practitioners playing away from home, playing with Australian stereotypes, and the relationship between play, culture, politics, and national identity. Topics addressed in this diverse collection include whiteness, otherness, and negotiations of Aboriginal and Asian identities; Australian school and college drama; the discourse of Australian professional theatre; magazines; Aboriginal Shakespeare; Australian drama; and Australian cricket. The marketing of Australianness in Germany, the international successes of *Tap Dogs* and *Cloudstreet*. New histories of Australian theatre are offered, and practitioners whose careers are reconsidered in detail include high-wire walker Ella Zuila, playwright May Holt, suffrage worker and playwright Inez Bensusan, classicist Gilbert Murray, and commercial playwright Haddon Chambers. With contributions from authors as diverse as Guardian theatre critic Michael Billington and leading post-colonial critic Helen Gilbert, and an interview, discussion with Cate Blanchett, and *Tap Dogs* producer Wayne Harrison, *Playing Australia* seeks to pay tribute to the complexities of Australian theatre, experiences, to reassess Australian theatre as a significant force in the international arena, and to challenge traditional thinking on what Australian theatre can be.

British Theatre Since the War, Dominic Shellard, 2008-10-01: British theatre of the past fifty years has been brilliant, varied, and controversial, encompassing invigorating indigenous drama, politically didactic writing, the formation of such institutions as the National Theatre, the exporting of musicals worldwide from the West End, and much more. This entertaining and authoritative book is the first comprehensive account of British theatre in this period. Dominic Shellard moves chronologically through the half-century, discussing important plays, performers, directors, playwrights, critics, censors, and agents, as well as the social, political, and financial developments that influenced the theatre world. Drawing on previously unseen material, such as the Kenneth Tynan archives, first-hand testimony, and detailed research, Shellard tackles several long-held assumptions about drama of the period. He questions the dominance of *Look Back in Anger* in the 1950s, arguing that much of the theatre of the ten years prior to its premiere in 1956 was

vibrant and worthwhile He suggests that theatre criticism theatre producers and such institutions as the National Theatre and the Royal Shakespeare Company have played key roles in the evolution of recent drama And he takes a fresh look at the work of Terence Rattigan Harold Pinter Joe Orton Alan Ayckbourn Timberlake Wertenbaker and other significant playwrights of the modern era The book will be a valuable resource not only for students of theatre history but also for any theatre enthusiast *Encyclopedia of Literature and Criticism* Martin Coyle, Peter Garside, Malcolm Kelsall, John Peck, 2002-09-11

Contains essays by approximately ninety scholars and critics in which they investigate various aspects of English literary eras genres and works and includes bibliographies and suggestions for further reading *Staging the UK* Jen Harvie, 2005-11-29

This text examines some of the most important performance in Britain from the mid 1980s into the new millennium It considers contemporary British theatre in relation to national and supranational identities critical concepts like globalisation and diaspora and contemporary contexts such as the election of New Labour **Nation and Race in West End Revue**

David Linton, 2021-07-31 London West End revue constituted a particular response to mounting social political and cultural insecurities over Britain's status and position at the beginning of the twentieth century Insecurities regarding Britain's colonial rule as exemplified in Ireland and elsewhere were compounded by growing demands for social reform across the country the call for women's emancipation the growth of the labour and the trade union movements all created a climate of mounting disillusion Revue correlated the immediacy of this uncertain world through a fragmented vocabulary of performance placing satire parody social commentary and critique at its core and found popularity in reflecting and responding to the variations of the new lived experiences Multidisciplinary in its creation and realisation revue incorporated dance music design theatre and film appropriating pre modern theatre forms techniques and styles such as burlesque music hall pantomime minstrelsy and pierrot Experimenting with narrative and expressions of speech movement design and sound revue displayed ambivalent representations that reflected social and cultural negotiations of previously essentialised identities in the modern world Part of a wide and diverse cultural space at the beginning of the twentieth century it was acknowledged both by the intellectual avant garde and the workers theatre movement not only as a reflexive action but also as an evolving dynamic multidisciplinary performance model which was highly influential across British culture Revue displaced the romanticism of musical comedy by combining a satirical listless detachment with a defiant sophistication that articulated a fading British hegemonic sensibility a cultural expression of a fragile and changing social and political order

Theatre of Conscience 1939-53 Peter Billingham, 2013-12-16 Theatres of Conscience offers an invaluable and essential insight into four touring British theatre companies whose work and contributions to post war British theatre have largely gone unnoticed Combining a rigorous scholarly evaluation of their work and their broadly ideological and ethical contribution to wider post war developments in British theatre Peter Billingham offers the reader a unique insight into four companies which motivated by enthusiasm principles and creative innovation sought to take the theatre of conscience to theatre less

communities in wartime Britain and during the following decade Contemporaries of amongst others Joan Littlewood's Theatre Workshop the Pilgrim Players the Adelphi Players the Compass Players and the Century Theatre represent a significant but rather overlooked phase in the development of twentieth century British theatre *The Glory of the Garden* Kate Dorney, Ros Merkin, 2020-05-22 The Glory of the Garden examines concepts and contexts of regional theatre in an age of globalisation and cosmopolitanism It outlines the key debates and trends in the development of regional theatre since 1984 when public subsidy became a part of a package of plural funding and examines regional theatre's role in the theatrical ecology Various perceived as a training ground for practitioners or a career dead end purveyor of stale product or innovative powerhouse a transformer of urban environments and community hub regional theatre has been a constant source of anxiety and pride for the Arts Council the theatre community and arts journalists The Glory of the Garden moves the debate about the role and importance of regional theatre beyond the cliché of crisis to examine the politics and policy of making performance outside London This study combines contextual essays with practitioners' accounts and case studies including Birmingham Rep Bristol Old Vic Liverpool Everyman Liverpool Playhouse Lyric Hammersmith New Victoria Theatre Stoke Nottingham Playhouse Salisbury Playhouse and key touring companies Cheek by Jowl Complicit and Kneehigh Theatre *Imperial Encore* Caroline Ritter, 2021-01-26 In the 1930s British colonial officials introduced drama performances broadcasting services and publication bureaus into Africa under the rubric of colonial development They used theater radio and mass produced books to spread British values and the English language across the continent This project proved remarkably resilient well after the end of Britain's imperial rule many of its cultural institutions remained in place Through the 1960s and 1970s African audiences continued to attend Shakespeare performances and listen to the BBC while African governments adopted English language textbooks produced by metropolitan publishing houses Imperial Encore traces British drama broadcasting and publishing in Africa between the 1930s and the 1980s the half century spanning the end of British colonial rule and the outset of African national rule Caroline Ritter shows how three major cultural institutions the British Council the BBC and Oxford University Press integrated their work with British imperial aims and continued this project well after the end of formal British rule Tracing these institutions and the media they produced through the tumultuous period of decolonization and its aftermath Ritter offers the first account of the global footprint of British cultural imperialism **Naturalism in Theatre** Kenneth Pickering, Jayne Thompson, 2018-03-17 An accessible survey of the development of naturalism and its effects on modern day theatre Taking into account the philosophical scientific and aesthetic ideas that constituted the movement during the nineteenth and early twentieth centuries the book examines why naturalism is still a dominant mode of performance in theatre *A sense of place* Lez Cooke, 2018-02-28 This pioneering study examines regional British television drama from its beginnings on the BBC and ITV in the 1950s to the arrival of Channel Four in 1982 It discusses the ways in which regionalism regional culture and regional identity have been defined

outlines the history of regional broadcasting in the UK and includes two detailed case studies of Granada Television and BBC English Regions Drama representing contrasting examples of regional television drama during what is often described as the golden age of British television The conclusion brings the study up to date by discussing recent developments in regional drama production and by considering future possibilities Written in a scholarly but accessible style the book uncovers a forgotten history of British television drama that will be of interest to lecturers and students of media and cultural studies as well as the general reader with an interest in the history of British television

Staging the Peninsular War Susan Valladares, 2016-03-09 From Napoleon's invasion of Portugal in 1807 to his final defeat at Waterloo the English theatres played a crucial role in the mediation of the Peninsular campaign In the first in depth study of English theatre during the Peninsular War Susan Valladares contextualizes the theatrical treatment of the war within the larger political and ideological axes of Romantic performance Exploring the role of spectacle in the mediation of war and the links between theatrical productions and print culture she argues that the popularity of theatre going and the improvisation and topicality unique to dramatic performance make the theatre an ideal lens for studying the construction of the Peninsular War in the public domain Without simplifying the complex issues involved in the study of citizenship communal identities and ideological investments Valladares recovers a wartime theatre that helped celebrate military engagements reform political sympathies and register the public's complex relationship with Britain's military campaign in the Iberian Peninsula From its nuanced reading of Richard Brinsley Sheridan's *Pizarro* 1799 to its accounts of wartime productions of Shakespeare description of performances at the minor theatres and detailed case study of dramatic culture in Bristol Valladares's book reveals how theatrical entertainments reflected and helped shape public feeling on the Peninsular campaign

Peter Moro and Partners Alistair Fair, 2021-08-15 Peter Moro is the forgotten co designer of the Royal Festival Hall A German migrant who had worked with Berthold Lubetkin's famed practice Tecton in the 1930s Moro was drafted in to help realise the Festival Hall in just two short years in time for the Festival of Britain in 1951 With a team of his former students he created many of the interiors we see today For Moro the Festival Hall was a stepping stone to a career designing many of Britain's finest post war theatres particularly Nottingham Playhouse Plymouth Theatre Royal and the renovated Bristol Old Vic He and his colleagues also designed some exceptional one off houses as well as exhibitions university buildings schools and council housing collaborating with leading talents such as the designer Robin Day Based on detailed archival research and with stunning new photography this is the first book devoted to the work of Peter Moro and his colleagues in architectural practice Ranging from the 1930s to the 1980s it explores Moro's belief in a rigorous modern architecture which was both functionally sound and aesthetically rich It sheds new light on this important body of work and enriches our understanding of the experience and diversity of modernism in Britain

Setting the Scene Alistair Fair, 2016-03-03 During the twentieth century an increasingly diverse range of buildings and spaces was used for theatre Theatre architecture was re formed by new

approaches to staging and performance while theatre was often thought to have a reforming role in society Innovation was accompanied by the revival and reinterpretation of older ideas The contributors to this volume explore these ideas in a variety of contexts from detailed discussions of key architects work including Denys Lasdun Peter Moro Cedric Price and Heinrich Tessenow to broader surveys of theatre in West Germany and Japan Other contributions examine the Malm Stadsteater ideal theatres in post war North America found space in 1960s New York and Postmodernity in 1980s East Germany Together these essays shed new light on this complex building type and also contribute to the wider architectural history of the twentieth century

Adopting the Beat of Appearance: An Emotional Symphony within **Repertory Movement A History Of Regional Theatre In Britain**

In a world taken by monitors and the ceaseless chatter of immediate conversation, the melodic elegance and emotional symphony created by the prepared term frequently disappear in to the back ground, eclipsed by the relentless noise and interruptions that permeate our lives. But, situated within the pages of **Repertory Movement A History Of Regional Theatre In Britain** a marvelous fictional treasure full of fresh emotions, lies an immersive symphony waiting to be embraced. Crafted by an outstanding composer of language, this fascinating masterpiece conducts visitors on a psychological journey, skillfully unraveling the hidden songs and profound affect resonating within each cautiously crafted phrase. Within the depths of the moving analysis, we can investigate the book is main harmonies, analyze their enthralling publishing type, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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