



Radical Peoples Theatre

Eugène Van Erven



Radical Peoples Theatre:

Radical People's Theatre Eugène Van Erven, 1988 **Radical People's Theatre** Eugène Van Erven, 1988 **Staging Resistance** Jeanne Marie Colleran, Jenny S. Spencer, 1998 Fresh perspectives on political theater and its essential contribution to contemporary culture Focused studies of individual plays complement broad based discussions of the place of theater in a radically democratic society This consistently challenging collection describes the art of change confronting the actual processes of change 17 photos *Transnational Chinese Theatres* Rossella Ferrari, 2020-02-17 This is the first systematic study of networks of performance collaboration in the contemporary Chinese speaking world and of their interactions with the artistic communities of the wider East Asian region It investigates the aesthetics and politics of collaboration to propose a new transnational model for the analysis of Sinophone theatre cultures and to foreground the mobility and relationality of intercultural performance in East Asia The research draws on extensive fieldwork interviews with practitioners and direct observation of performances rehearsals and festivals in Asia and Europe It offers provocative close readings and discourse analysis of an extensive corpus of hitherto untapped sources including unreleased video materials and unpublished scripts production notes and archival documentation Popular Theatre Joel Schechter, 2013-10-11 Bertolt Brecht turned to cabaret Ariane Mnouchkine went to the circus Joan Littlewood wanted to open a palace of fun These were a few of the directors who turned to popular theatre forms in the last century and this sourcebook accounts for their attraction Popular theatre forms introduced in this sourcebook include cabaret circus puppetry vaudeville Indian jatra political satire and physical comedy These entertainments are highly visual itinerant and readily understood by audiences Popular Theatre A Sourcebook follows them around the world from the bunraku puppetry of Japan to the masked topeng theatre of Bali to South African political satire the San Francisco Mime Troupe's comic melodramas and a Fun Palace proposed for London The book features essays from the archives of The Drama Review and other research Contributions by Roland Barthes Hovey Burgess Marvin Carlson John Emigh Dario Fo Ron Jenkins Joan Littlewood Brooks McNamara Richard Schechner and others offer some of the most important informative and lively writing available on popular theatre Introducing both Western and non Western popular theatre practices the sourcebook provides access to theatrical forms which have delighted audiences and attracted stage artists around the world Asian City Crossings Rossella Ferrari, Ashley Thorpe, 2021-05-17 Asian City Crossings is the first volume to examine the relationship between the city and performance from an Asian perspective This collection introduces city as method as a new conceptual framework for the investigation of practices of city based performing arts collaboration and city to city performance networks across East and Southeast Asia and beyond The shared and yet divergent histories of the global cities of Hong Kong and Singapore as postcolonial multiethnic multicultural and multilingual sites are taken as points of departure to demonstrate how city as method facilitates a comparative analytical space that foregrounds in betweenness and fluid positionalities It situates inter

Asian relationality and inter city referencing as centrally significant dynamics in the exploration of the material and ideological conditions of contemporary performance and performance exchange in Asia This study captures creative dialogue that travels city based pathways along the Hong Kong Singapore route as well as between Hong Kong and Singapore and other cities through scholarly analyses and practitioner reflections drawn from the fields of theatre performance and music This book combines essays by scholars of Asian studies theatre studies ethnomusicology and human geography with reflective accounts by Hong Kong and Singapore based performing arts practitioners to highlight the diversity vibrancy and complexity of creative projects that destabilise notions of identity belonging and nationhood through strategies of collaborative conviviality and transnational mobility across multi sited networks of cities in Asia In doing so this volume fills a considerable gap in global scholarly discourse on performance and the city and on the production and circulation of the performing arts in Asia

Working in the Wings Elizabeth A. Osborne,Christine Woodworth,2015-04-27 Theatre has long been an art form of subterfuge and concealment *Working in the Wings* New Perspectives on Theatre History and Labor edited by Elizabeth A Osborne and Christine Woodworth brings attention to what goes on behind the scenes challenging and revising our understanding of work theatre and history Essays consider a range of historic moments and geographic locations from African Americans performance of the cakewalk in Florida s resort hotels during the Gilded Age to the UAW Union Theatre and striking automobile workers in post World War II Detroit to the struggle in the latter part of the twentieth century to finish an adaptation of *Moby Dick* for the stage before the memory of creator Rinde Eckert failed Contributors incorporate methodologies and theories from fields as diverse as theatre history work studies legal studies economics and literature and draw on traditional archival materials including performance texts and architectural structures as well as less tangible material traces of stagecraft *Working in the Wings* looks at the ways in which workers identities are shaped influenced and dictated by what they do the traces left behind by workers whose contributions have been overwritten the intersections between the sometimes repetitive and sometimes destructive process of creation and the end result the play or performance and the ways in which theatre affects the popular imagination This collected volume draws attention to the significance of work in the theatre encouraging a fresh examination of this important subject in the history of the theatre and beyond

Cointelshow L.M. Bogad,2011-04-01 Inform yourself Inform on your neighbor Follow Special Agent Christian White on a cheerfully creepy tour of declassified government surveillance documents White probes the redacted blacked out texts of the FBI s notorious Counterintelligence Programs searching for the words erased in the name of the Freedom of Information Act Learn fun techniques for the infiltration of activist groups how to earn benefits and a pension as an agent provocateur and how to in the words of J Edgar Hoover expose disrupt misdirect discredit or otherwise neutralize your neighbors These are our tax dollars at work folks we might as well enjoy it This script has been performed by writer activist L M Bogad in theatres galleries labor halls and community centers for the past twelve years The pamphlet also includes a

preface by Guillermo Gómez-Peña and a companion essay by Bogard about the history of domestic surveillance harassment and how to for would be performers of the script Back by popular demand this new Second Edition adds photos of the original COINTELPRO documents used in the show There are also many updates to the script more information more character development and more and better jokes all in the darkly humorous style of the original Crisis, Representation and Resilience Clare Wallace, Clara Escoda, Enric Monforte, José Ramón Prado-Pérez, 2022-05-19 A collection of incisive investigations into the ways that 21st century British theatre works with and through crisis It pays particular attention to the way in which writers and practitioners consider the ethical and social challenges of crisis Anchored in an interdisciplinary approach that draws from sociology cultural theory feminism performance and philosophy the book brings multi faceted ideas into dialogue with the diverse aesthetics practices and themes of a range of theatrical work produced in Britain since 2005 Topics discussed include Ageing Austerity Gender Migrancy Multiculturalism Aesthetics Companies discussed include Theatre Uncut Lost Dog Camden People's People Lung Brighton People's Theatre Phosphoros Theatre Playwrights discussed include Jez Butterworth Caryl Churchill Tim Crouch Vivienne Franzmann James Graham Debbie Tucker Green Ella Hickson Charlene James Lucy Kirkwood Simon Longman Cordelia Lynn Simon Stephens Jack Thorne Chris Thorpe Gloria Williams Building on recent publications in the area and engaging in dialogue with them Crisis Representation and Resilience considers how crisis is being re thought and re orientated through theatrical performance and the ways theatre invites us to respond to the many challenges of the contemporary times Theatre and Protest Lara Shalson, 2017-08-25 How does protest engage with theatre What does theatre have to gain from protest Theatre and protest are often closely interlinked in the contemporary cultural and political landscape and the line between protest and performance is often difficult to draw Yet this relationship is also beset with doubts about theatre's capacity to intervene in the social world This fresh and insightful text thinks through the intersections and tensions between theatre and protest Exploring the cross fertilization of international theatre and protest across the 12th and 21st centuries Lara Shalson illuminates how and why these two are mutually influencing and enriching forms *Theatres of Independence* Aparna Bhargava Dharwadker, 2009-11 Theatres of Independence is the first comprehensive study of drama theatre and urban performance in post independence India Combining theatre history with theoretical analysis and literary interpretation Aparna Dharwadker examines the unprecedented conditions for writing and performance that the experience of new nationhood created in a dozen major Indian languages and offers detailed discussions of the major plays playwrights directors dramatic genres and theories of drama that have made the contemporary Indian stage a vital part of postcolonial and world theatre The first part of Dharwadker's study deals with the new dramatic canon that emerged after 1950 and the variety of ways in which plays are written produced translated circulated and received in a multi lingual national culture The second part traces the formation of significant postcolonial dramatic genres from their origins in myth history folk narrative sociopolitical experience and the

intertextual connections between Indian European British and American drama The book's ten appendixes collect extensive documentation of the work of leading playwrights and directors as well as a record of the contemporary multilingual performance histories of major Indian Western and non Western plays from all periods and genres Treating drama and theatre as strategically interrelated activities the study makes post independence Indian theatre visible as a multifaceted critical subject to scholars of modern drama comparative theatre theatre history and the new national and postcolonial literatures

The Politics of Alternative Theatre in Britain, 1968-1990 Maria DiCenzo, 1996-11-13 This book examines one of the most influential modern theatre companies 784 Scotland under the directorship of John McGrath 784 Scotland has been a vital contributor to the place and importance of alternative theatre on the modern British stage DiCenzo explores the development of this company the growth of popular theatre in general within the last twenty years and offers a methodology for analysing records and materials found in theatre company archives and illustrates the many issues inherent in running a theatre company including venues practitioners and the politics of funding The book includes valuable primary source material and informative production photographs and company posters

The Death of the Playwright? Adrian Page, 1992-02-24 The nine essays in this volume make significant contributions to the development of contemporary literary theory and demonstrate how a range of new approaches can be applied to modern British drama In addressing the questions of power subjectivity sexuality psychoanalysis and the nature of the dramatic text the contributors reveal how much modern drama can be re read to discover its radically subversive characteristics Their conclusions challenge accepted interpretations and suggest major revisions of the processes of understanding and staging drama

'Other' Spanish Theatres Maria M. Delgado, 2003-11-08 Other Spanish Theatres challenges established opinions on modern Iberian theatre through a consideration of the roles of contrasting figures and companies who have impacted upon both the practice and the perception of Spanish and European stages In this broad and detailed study Delgado selects six subjects which map out alternative readings of a nation's theatrical innovation through the last century These six subjects include Margarita Xirgu Enrique Rambal Mar a Casares and Nuria Espert

Arnold Wesker Reade W. Dornan, 2014-05-01 The only collection of essays on one of Britain's Angry Young Men this book contains discussions of most of Wesker's published plays with an emphasis on the more recent works Essays reevaluate the plays that made Wesker a household name in Britain the Trilogy The Kitchen and Chips with Everything Clive Barker co director of Centre 42 gives a fresh account of that movement and playwright Paul Levitt provides a previously unrecorded history of Caritas Blood Libel and Shylock A personal profile of Wesker by novelist Margaret Drabble is reprinted from an earlier article Original essays cover the theory and practice of theatre Wesker's in text stage directions British television's adaptation of his plays and an actor's and a director's perspectives on working with the playwright Major international Weskerian critics are assembled here Klaus Peter Müller and Heiner Zimmermann from Germany Rossana Bonadei Angela Locatelli and Alessandra Marzola from Italy Keith Gore Glenda

Leeming Martin Priestman Jeremy Ridgman Margaret Rose and Robert Wilcher from Great Britain Menakshi Ponnuswami from India Robert Gross Kimball King and Robert Skloot from the United States These essays take a wide range of critical approaches from an exploration of gender to semiotics biography and the New Historicism This is the most comprehensive collection of criticism on Arnold Wesker to date Every major Weskerian scholar writing in English has contributed a piece to this casebook Originating in Germany Italy Great Britain India and the United States their essays create an international cultural context for Wesker's plays They also position his work among his contemporaries in his historical era and in the political and theatrical environment that defines his world Furthermore they form a biographical profile of Wesker often giving us firsthand accounts of turning points in his career Finally some essays evaluate and interpret the major plays dissecting and scrutinizing the formal elements that make them distinct Their critical approaches are varied in that they make liberal use of semiotics Bakhtinian and communication theory cultural studies and traditional readings Their contributions compose a multi faceted view of Wesker's life and work setting out fresh arguments for all his plays

The Playful Revolution Eugène Van Erven,1992 The Playful Revolution is an entertaining journal exemplary Illusions The Playful Revolution breaks new ground by documenting developmental theatre in Asia in its current socio political and economic ethos New Theatre Quarterly T his book is the account of a personal journey through Asia a written documentary of a quest to find political theatre that really works and that possesses a vitality and passion that the contemporary Western theatre seems to have lost from the book In this groundbreaking book van Erven reports on the liberation theatre movements throughout Asia which include a diverse collection of creative artists whose politics range from liberal to revolutionary but who all share a common goal of using grass roots theatre as an agent of liberation

Actors and Activists David Schlossman,2017-09-25 This scholarly work looks at the issue of politics and performance in America today with particular attention paid to performances produced by activists the NEA Four and Miss Saigon

Evacuee Cinema Salma Siddique,2023-02-16 This new history of partition and South Asian cinema is narrated through the careers of migr film personnel as well as through the distinctive genres and ancillary ventures that accompanied the aftershocks of partition Moving beyond arguments about social contingency and political intent the book suggests that the creative energies production and subsequent circulation of popular cinema can offer fresh insights into partition Pointing to regional connections across national boundaries this book asserts that the cinemas of India and Pakistan must be explored in tandem to uncover the legacy of partition for the culture industries of the region one that is not hewn out of national erasures The leitmotifs of migr personnel gossip and satire in film print culture the partisan repertoire of a theatre company the film genres of the Muslim social romantic comedies and charba remakes and the unruly film archives of postcolonial nation states when accessed through the lens of a divisive decolonization reveal the parallaxes and confabulations of the national on both sides

Toward a Theater of the Oppressed Javed Malick,1995 Assesses the dramaturgy and political significance of one

of our most radical contemporary playwrights **Diverse Pursuits** Javed Malick, 2021-07-07 The five essays in this book reflect many years of the author's sustained academic engagement with dramatic forms and traditions. The opening essay traces the historical trajectory of modern drama in Europe from its bourgeois period through the period of the liberal dissent to the more recent periods of radical alternative. The subsequent essays deal with certain specific examples of that drama in India and the West such as Shakespeare adaptations on the Parsi theatre stage, Habib Tanvir and Samuel Beckett. The author places each of these in a historical perspective. This approach constitutes the theoretical underpinning of the book, giving cohesion to this collection of diverse essays. Although they were individually published in various journals and books in their earlier versions, they have been substantially revived and updated by the author for this volume. This book is co-published with Aakar Books, New Delhi. Taylor & Francis does not sell or distribute the print versions of this book in India, Pakistan, Nepal, Bhutan, Bangladesh, and Sri Lanka.

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