

LOOK BACK IN PLEASURE

PHILIP CARPENTIER RECOMMENDED

REMARKABLE AND UNUSUAL THEATRE BY JOHN HUGHES, JAMES FRANKS, THOMAS

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Look Back In Pleasure Noel Coward Reconsidered

David Cottis



Look Back In Pleasure Noel Coward Reconsidered:

Look Back in Pleasure Joel H. Kaplan, Sheila Stowell, 2000 A reassessment of Noel Coward as a cultural icon **Noël Coward** Russell Jackson, 2024-12-30 No 1 Coward combines a fresh appraisal of major plays by one of the twentieth century s most popular dramatists with an account of critical and theatrical responses to his life and work For almost the entirety of the twentieth century No 1 Coward was one of the UK s most popular and celebrated playwrights Refracting rather than directly reflecting the social and personal issues of his time his plays reveal tensions and contradictions in the theatre world that surrounded them As well as critical responses to his work and the key themes that it foregrounds seminal productions of *The Vortex* *Private Lives* *Design for Living* *Hay Fever* *Blithe Spirit* and more are examined to further elaborate on the radicalism of his approach to personal and social relationships and the ways in which directors and actors have sought to achieve a sense of the disquiet felt by critics and audiences when they were first produced This book explores the question of what Coward s work can speak to for today s modern audiences assessing his standing in terms of how conditions have changed in the theatre and society more broadly since they were written Part of the Routledge Modern and Contemporary Dramatists series No 1 Coward provides undergraduate students on Theatre Studies degrees and Modern Drama courses an essential and accessible guide to the playwright s work and illustrates the influence of his drama on what theatre can tell us about our society Pinter Et Cetera Craig N. Owens, 2020-07-13 *PINTER ET CETERA* edited by Craig N Owens is among the first volumes published since playwright Harold Pinter s death to account for the many ways his poems plays fiction screenwriting and public statements have have influenced the creative work of artists and writers worldwide It collects nine essays by nine scholars from five nations each approaching Pinter s work from a different perspective Together these essays offer a compelling argument for thinking of Pinter not merely as a unique writer whose individual genius has introduced the world to a particular aesthetic but more importantly as an artist working within numerous traditions influencing and influenced by the work of painters installation artists film directors photographers poets and of course theatre makers *PINTER ET CETERA* is a bold step toward expanding our understanding of Pinter and establishing its importance beyond the absurdist stage Contributors include Judith Roof Ubiratan Paiva de Oliveira Kyounghee Kwon Mark Taylor Batty Michael Stuart Lynch Jeanne Collieran Andrew Wyllie Christopher Wixson and Lance Norman **The Oxford Handbook of the British Musical** Robert Gordon, Olaf Jubin, 2016-11-21 *The Oxford Handbook of the British Musical* provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical s development from 1728 and a range of in depth critical analyses of the unique forms and features of British musicals which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre eminence After a consideration of how John Gay s *The Beggar s Opera* 1728 created a prototype for eighteenth century ballad opera the book focuses on the use of song in early nineteenth century theatre followed by a

sociocultural analysis of the comic operas of Gilbert and Sullivan it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End before analysing the new forms of the postwar British musical from *The Boy Friend* 1953 to *Oliver* 1960 One section of the book examines the contributions of key twentieth century figures including Noel Coward Ivor Novello Tim Rice Andrew Lloyd Webber director Joan Littlewood and producer Cameron Macintosh while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* 1970 and *Les Misérables* 1980 There is a consideration of jukebox musicals such as *Mamma Mia* 1999 while essays on overtly political shows such as *Billy Elliot* 2005 are complemented by those on experimental musicals like *Jerry Springer the Opera* 2003 and *London Road* 2011 and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues

The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today

Performing Queer Modernism Penny Farfan, 2017-07-12 Focusing on some of the best known and most visible stage plays and dance performances of the late nineteenth and early twentieth centuries Penny Farfan's interdisciplinary study demonstrates that queer performance was integral to and productive of modernism that queer modernist performance played a key role in the historical emergence of modern sexual identities and that it anticipated and was in a sense foundational to the insights of contemporary queer modernist studies Chapters on works from Vaslav Nijinsky's *Afternoon of a Faun* to Noel Coward's *Private Lives* highlight manifestations of and suggest ways of reading queer modernist performance Together these case studies clarify aspects of both the queer and the modernist and how their co-productive intersection was articulated in and through performance on the late nineteenth and early twentieth century stage *Performing Queer Modernism* thus contributes to an expanded understanding of modernism across a range of performance genres the central role of performance within modernism more generally and the integral relation between performance history and the history of sexuality It also contributes to the ongoing transformation of the field of modernist studies in which drama and performance remain underrepresented and to revisionist historiographies that approach modernist performance through feminist and queer critical perspectives and interdisciplinary frameworks and that consider how formally innovative as well as more conventional works collectively engaged with modernity at once reflecting and contributing to historical change in the domains of gender and sexuality

How Stage Playwrights Saved the British Cinema, 1930-1956 David Cottis, 2024-12-26 Examines the film careers and work of British playwrights who worked as screenwriters between 1930-1956 During the period between the 1927 Cinematograph Films Act and the new drama of the 1950s many British writers associated with the stage also wrote for films bringing the techniques of the well made play with them Some like Bernard Shaw Noel Coward and Terence Rattigan were screenwriter stars part of the publicity of the films they worked on *Pygmalion* *Brief Encounter* *The Way to the Stars* Others were less celebrated but had long successful screen

careers such as R C Sherriff author of *Journey's End* who worked on films as different as *The Invisible Man* *The Four Feathers* and *The Dam Busters* Using the authors original archives this book follows the way in which these writers adapted their stage skills for the screen contributing to the post war Golden Age of the British cinema and creating the classic form of screenplay that continues today Coward the Dramatist Roger Kojecky, 2024-03-07 Discussions of Coward's achievement in the theatre between 1920 and 1966 have tended to stay with the colourful biography The more analytical literary approach adopted here places Coward's success in its wider theatrical context making the connections with the work of other dramatists He developed his technique according to what worked with theatre audiences Taking up the well made play he brought in a more colloquial dialogue explored for instance the morality and psychology of marriage and free love and frequently exploited the dramatic possibilities of characters grouped into two camps The book considers both the pleasant and unpleasant plays to use the Shavian terms and the episodic patriotic plays It Includes Coward's ambivalent approach to the theatre of war in the 20th century 123 Bernard Shaw and Noël Coward Christopher Wixson, 2025-06-16 This book tracks dramaturgical affinities between some of Bernard Shaw's late extravagant plays and those of Noël Coward in particular their recasting of one another's style and the tradition of manners comedy While Coward's first play *The Young Idea* all but plagiarizes *You Never Can Tell* and Shaw responds with his own depictions of the idle rich their experimental plays in the 1930s also ambitiously engage issues of race and Empire topics further outside their respective idioms Christopher Wixson mines Shaw's rarely explored engagement with the work of Noël Coward examining both writers highly experimental plays from the 1930s in light of such important issues as postwar disillusionment racial difference and post coloniality Michel Pharand Queen's University *A Companion to Modern British and Irish Drama, 1880 - 2005* Mary Luckhurst, 2008-04-15 This wide ranging Companion to Modern British and Irish Drama offers challenging analyses of a range of plays in their political contexts It explores the cultural social economic and institutional agendas that readers need to engage with in order to appreciate modern theatre in all its complexity An authoritative guide to modern British and Irish drama Engages with theoretical discourses challenging a canon that has privileged London as well as white English males and realism Topics covered include national regional and fringe theatres post colonial stages and multiculturalism feminist and queer theatres sex and consumerism technology and globalisation representations of war terrorism and trauma

Journal of Dramatic Theory and Criticism, 2009 **The Unbearable Saki** Sandie Byrne, 2007-11-15 Saki is the acknowledged master of the short story His writing is elegant economical and witty its tone worldly flippant irreverence delivered in astringent exchanges and epigrams more neat pointed and poised even than Wilde's The deadpan narrative voice allows for the unsentimental recitation of horrors and the comically grotesque and the generation of guilty laughter at some very un pc statements Saki's short stories have been much reprinted as well as adapted for radio stage and television but his novels *The Unbearable Bassington* and *When William Came* are almost unknown his journalism and travel writing forgotten

and his plays rarely performed Sandie Byrne argues that his reputation has been unfairly overshadowed by his predecessor Oscar Wilde contemporary George Bernard Shaw and successors P G Wodehouse and Evelyn Waugh In a well meaning introduction to the Penguin Complete Saki No I Coward reinforced the received image of Saki s work as celebrating an Edwardian or even Victorian milieu of privilege luxury and affectation comedies of manners and light satire Byrne shows that Saki s writing was no nostalgic evocation of a lost golden age and that he was rarely concerned with the charm and delight Coward describes His preoccupations were with England the values of Empire and the dangerous beauty of the feral ephebe The threat to the first two of these triggered his alleged metamorphosis from cosmopolitan cynic and dandy about town to patriotic even jingoistic NCO in a manner worthy of his blackest humour **The Mikado to Matilda** Thomas S.

Hischak,2020-05-29 In **The Mikado to Matilda** British Musicals on the New York Stage Thomas Hischak provides an overview of British musicals that made their way to Broadway covering their entire history up to the present day This is the first book to look at the British musical theatre with reference to those London musicals that were also produced in New York City The book covers 110 British musicals ranging from 1750 to the present day including the popular Gilbert and Sullivan comic operettas during the Victorian era the Andrew Lloyd Webber mega musicals of the late twentieth century and today s biggest hits such as Matilda Each London musical is discussed first as a success in England and then how it fared in America The plots songs songwriters performers and producers for both the West End and the Broadway or Off Broadway production are identified and described The discussion is sometimes critical evaluating the musicals and why they were or were not a success in New York **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 **Encyclopedia of British Writers** Christine L. Krueger,2014-07 This concise encyclopedic reference profiles more than 800 British poets **Gastro-modernism: Food, Literature, Culture** Derek Gladwin,2019-09-10 Gastro Modernism ultimately shows how global literary modernisms engage with the food culture to express anxieties about modernity as much as to celebrate the excesses modern lifestyles produce **Reviewing the**

Situation John Snelson, 2023-10-05 The British musical in its formative years has appeared in strikingly different guises from the lasting hits of *Oliver and Me* and *My Girl* to the successes of *The Dancing Years*, *Bless the Bride* and *Expresso Bongo*. This authoritative study traces what made these shows successes in the West End and how their qualities define a uniquely British interpretation of the genre. Cultural, sociological and political influences entwine with close reading of the dramatic and musical elements of this repertory to reveal a fascinating web of connections and contrasts between the times the shows and the people who made them. Through detailed case studies such as of *The Boy Friend* and *Bitter Sweet*, the rich individuality of each West End work is spotlighted, posing vital questions and intriguing answers as to what a British musical can be. Interdisciplinary in nature, this study brings together all the core materials to discover this period in the story of the British musical. Reviewing the *Situation* is insightful and lively, an invaluable resource for students and scholars of musical theatre and all those theatregoers drawn to the power of these classic British shows. [Book Review Digest](#), 2002 **The Publishers Weekly**, 2001 [Forthcoming Books](#) Rose Arny, 2001-06 [Theatre and Celebrity in Britain 1660-2000](#) Mary Luckhurst, Jane Moody, 2005-10-18 Theatre has always been a site for selling outrage and sensation, a place where public reputations are made and destroyed in spectacular ways. This is the first book to investigate the construction and production of celebrity in the British theatre. These exciting essays explore aspects of fame, notoriety and transgression in a wide range of performers and playwrights including David Garrick, Oscar Wilde, Ellen Terry, Laurence Olivier and Sarah Kane. This pioneering volume examines the ingenious ways in which these stars have negotiated their own fame. The essays also analyze the complex relationships between discourses of celebrity and questions of gender, spectatorship and the operation of cultural markets.

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