



# THE LOST SUMMER

THE HEYDAY OF  
THE WEST END THEATRE

CHARLES DUFF

# Lost Summer The Heyday Of The West End Theatre

**Laura Marcus, Peter Nicholls**



## **Lost Summer The Heyday Of The West End Theatre:**

**The Lost Summer** Charles Duff,1995      West End Women Maggie Gale,2008-03-07 Maggie Gale's *West End Women* uncovers groundbreaking material about women playwrights and the staging of their performances between the years 1918 and 1962. It documents a dynamic era of social and theatrical history analysing the transformations that occurred in the theatre and the lives of British women in relation to specific plays of the period. Focusing on the work of playwrights such as Dodie Smith, Clemence Dane, Gordon Daviot and Bridget Boland, Maggie Gale examines the cultural and political context within which they enjoyed commercial success and great notoriety.

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 Cambridge History of Twentieth-Century English Literature** Laura Marcus, Peter Nicholls, 2004  
Publisher Description      **The Continuum Companion to Twentieth Century Theatre** Colin Chambers, 2006-05-14  
International in scope, this book is designed to be the pre-eminent reference work on the English speaking theatre in the twentieth century. Arranged alphabetically, it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top level experts but uniquely leading professionals from the world of theatre. A fascinating resource for anyone interested in theatre, it includes: Overviews of major concepts, topics and issues; Surveys of theatre institutions, countries and genres; Biographical entries on key performers, playwrights, directors, designers, choreographers and composers; Articles by leading professionals on crafts, skills and disciplines including acting, design, directing, lighting, sound and voice.

**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

*1956 and All that* Dan Rebellato,1999 It is said that British Drama was shockingly lifted out of the doldrums by the revolutionary appearance of John Osborne s *Look Back in Anger* at the Royal Court in May 1956 But had the theatre been as ephemeral and effeminate as the Angry Young Men claimed Was the era of Terence Rattigan and Binkie Beaumont as repressed and closeted as it seems In this bold and fascinating challenge to the received wisdom of the last forty years of theatrical history Dan Rebellato uncovers a different story altogether It is one where Britain s declining Empire and increasing panic over the problem of homosexuality played a crucial role in the construction of an enduring myth of the theatre By going back to primary sources and rigorously questioning all assumptions Rebellato has rewritten the history of the Making of Modern British Drama

**Black and Asian Theatre In Britain** Colin Chambers,2020-12-17 Black and Asian Theatre in Britain is an unprecedented study tracing the history of the Other through the ages in British theatre The diverse and often contradictory aspects of this history are expertly drawn together to provide a detailed background to the work of African Asian and Caribbean diasporic companies and practitioners Colin Chambers examines early forms of blackface and other representations in the sixteenth century through to the emergence of black and Asian actors companies and theatre groups in their own right Thorough analysis uncovers how they led to a flourishing of black and Asian voices in theatre at the turn of the twenty first century Figures and companies studied include Ira Aldridge Henry Francis Downing Paul Robeson Errol John Mustapha Matura Dark and Light Theatre The Keskidee Centre Indian Art and Dramatic Society Temba Edric and Pearl Connor Tara Arts Yvonne Brewster Tamasha Talawa Black and Asian Theatre in Britain is an enlightening and immensely readable resource and represents a major new study of theatre history and British history as a whole Chapter 1 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4 0 license

**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. Responses to Oliver Stone's *Alexander* Paul Cartledge, Fiona Rose

Greenland, 2010-01-20 The charismatic Alexander the Great of Macedon 356-323 B.C.E. was one of the most successful military commanders in history, conquering Asia Minor, Egypt, Persia, central Asia and the lands beyond as far as Pakistan and India. Alexander has been, over the course of two millennia since his death at the age of thirty-two, the central figure in histories, legends, songs, novels, biographies and most recently films. In 2004, director Oliver Stone's epic film *Alexander* generated a renewed interest in Alexander the Great and his companions, surroundings and accomplishments, but the critical response to the film offers a fascinating lesson in the contentious dialogue between historiography and modern entertainment. This volume brings together an intriguing mix of leading scholars in Macedonian and Greek history, Persian culture, film studies, classical literature and archaeology, including some who were advisors for the film, and includes an afterword by Oliver Stone discussing the challenges he faced in putting Alexander's life on the big screen. The contributors scrutinize Stone's project from its inception and design to its production and reception, considering such questions as: Can a film about Alexander and similar figures from history be both entertaining and historically sound? How do the goals of screenwriters and directors differ from those of historians? How do Alexander's personal relationships with his mother Olympias, his wife Roxane, his lover Hephaistion and others affect modern perceptions of Alexander? Several of the contributors also explore reasons behind the film's tepid response at the box office and subsequent controversies. **J.B.**

**Priestley** Maggie B. Gale, 2008-03-03 The first book to provide a detailed and up-to-date analysis of Priestley's enormous contribution to twentieth-century British theatre. This study unpicks the contradictions of a playwright and theatre theorist popular with audiences but too often dismissed by critics. The Redgraves Donald Spoto, 2012 The dramatic and revealing account of five generations of the Redgrave family, one of the greatest theatrical and Hollywood movie dynasties of all time, includes Lynn Redgrave, Vanessa Redgrave and Natasha Richardson. **Oxford Playhouse** Don Chapman, 2008 To coincide with the 70th anniversary of its present home on Beaumont Street, Oxford, this account traces the history of the Oxford Playhouse from its earliest roots, a production of *Agamemnon* in 1880, and the founding of the Oxford University Dramatic Society to the rebuilding of Oxford's New Theatre and eventually the launch of the Playhouse itself. Recalling actress Jane Ellis' early desire for a venue where she might play decent roles as well as her efforts to make it happen, the book also celebrates a galaxy of stars who have acted there, including Flora Robson, John Gielgud, Maggie Smith, Ronnie Barker, Judi

Dench and Helena Bonham Carter and records the first steps of students such as Rowan Atkinson In addition to chronicling developments in the theater's management and architecture this comprehensive tribute explores its highbrow and lowbrow programs its period of prosperity and postwar collapse and its unique and vital relationship with the University of Oxford

The Performer's Tale Vanessa Morton, 2021-03-04 A vivid and compelling biography of Patience Collier an actress whose career spanned a golden age of performance from the 1930s to the 1980s and an overview of theatre film TV and radio in Britain over half a century Though Patience Collier's name has faded from public consciousness since her death in 1987 it still conjures cool memories of iconic television and film from the 1970s and 1980s *Sapphire and Steel Who Pays the Ferryman Fiddler on the Roof and The French Lieutenant's Woman* Fearsome eccentric and unpredictable Patience Collier was an actress whose perfectionism shone through in her every performance and who worked alongside many of the most celebrated actors and directors of her time Drawing on Collier's diaries letters and photographs as well as interviews with those who worked with her Vanessa Morton paints a portrait of a gifted and eccentric woman weaving her way through the twentieth century and gives a panoramic overview of theatre film TV and radio in Britain over half a century Part social history part cultural history *The Performer's Tale* is a richly entertaining account of an actor's life and times I never met Patience Collier Now having read Vanessa Morton's richly entertaining book I feel as if I did Michael Billington former theatre critic of the Guardian

John Osborne Peter Whitebrook, 2015-10-21 This book has been nominated for both the Sheridan Morley Prize for biography and the Theatre Book Prize A story of a man whose star rose very quickly and very early and fell slowly and inexorably A story of a man who knew himself perhaps too well but not particularly wisely It is exhilarating perplexing and tragic This new biography offers the most rounded portrait of Osborne yet seen By embedding him in a social and cultural as well as a biographical context Whitebrook presents Osborne in a way that has not been attempted before It is the first book to properly explore the importance of his early collaborative work with Anthony Creighton his lasting friendship with Pamela Lane and his deep spiritual beliefs It reveals the autobiographical background to *Look Back in Anger* and *Watch It Come Down* and places his literary achievement within a quintessentially English tradition Seldom has a dramatist so compulsively revealed so much of himself his flaws his anxieties his passion and his hatred as John Osborne His was a dazzlingly high octane performance and in a succession of increasingly ambitious plays written during the 50s and 60s he was able to unite a profound intuitive intelligence with a caustically honest depth of feeling By refusing to submit to caution he laid bare in some of the most poetic and incendiary language heard in the 20th century theatre not only his own struggles and contradictions but those of the era Almost single handedly he made the theatre important again Catapulted from obscurity to being the icon of his age when he was only twenty five Osborne was at the height of his fame equally celebrated and derided as the Angry Young Man John Osborne *Anger* is not about examines his fractious often chaotic personal life against the social and political background of his times It provides an invigorating insight into his

complex often anguished personality and a fresh critical assessment of his writing A vivid account not only of what it was like to be John Osborne loyal and generous scathing and brutal but what it was like to be so restlessly a creative artist in the latter 20th century Click here to read an exclusive extract in The Independent **Maggie Smith** Caroline

Fevrier,2018-03-26 Dame Maggie Smith stands as a remarkable example of the concomitance in a performer's career of typecasting and characterisation that is the ability to impersonate against type infinitely various screen or stage characters This book of appreciation essentially aims at correcting the preconceived image that the general public has of Dame Maggie Smith Focusing on the last twenty five years it examines through the many parts she has played since the early 1990s her ability to go beyond typecasting and give thanks to her chameleon skills nuanced and convincing portrays of infinitely diverse characters From The Importance of Being Earnest to Gosford Park and Becoming Jane to Downton Abbey and Sister Act to The Last September and the Harry Potter saga Dame Maggie Smith has had a wide spanning career in TV and Film Not to mention her theatrical work on the stage Author Caroline Fevrier lives in Paris France and has a passion for theatre and performing Caroline holds a PhD in Literature and Humanities and an MA in Literature and Drama She was also trained as a professional performer and has been involved in several stage productions and short movies Caroline regularly gives lectures on theatre and performance to academic audiences and had published several books on literature and humanities and now focuses closely on the performing arts *Performance, Style and Gesture in Western Theatre* Nicholas

Dromgoole,2016-03-02 Until the beginning of the 20th Century when naturalism began to assert its powerful influence on western theatre acting was a very different business indeed Rather than attempting to reproduce realistic behaviour actors conveyed their characters feelings and intentions by using a vocabulary of minutely prescribed and highly stylised movements and gestures each with its own meaning and significance In this wide ranging illustrated survey Nicholas Dromgoole traces the origins and evolution of this lost language of gesture from ancient Greece to the contemporary stage and asks what it would actually have been like to watch the great plays and the great actors of western theatre in their own day **An Illustrated History of British Theatre and Performance** Robert Leach,2018-12-21 An Illustrated History of British Theatre and Performance chronicles the history and development of theatre from the Roman era to the present day As the most public of arts theatre constantly interacted with changing social political and intellectual movements and ideas and Robert Leach's masterful work restores to the foreground of this evolution the contributions of women gay people and ethnic minorities as well as the theatres of the English regions and of Wales and Scotland Highly illustrated chapters trace the development of theatre through major plays from each period evaluations of playwrights contemporary dramatic theory acting and acting companies dance and music the theatre buildings themselves and the audience while also highlighting enduring features of British theatre from comic gags to the use of props Continuing on from the Enlightenment Volume Two of An Illustrated History of British Theatre and Performance leads its readers from the drama and performances of the

Industrial Revolution to the latest digital theatre Moving from Punch and Judy castle spectres and penny showmen to Modernism and Postdramatic Theatre Leach s second volume triumphantly completes a collated account of all the British Theatre History knowledge anyone could ever need John Gielgud: Matinee Idol to Movie Star Jonathan Croall,2011-05-05 In his lifetime Gielgud was acclaimed as the finest classical actor of the twentieth century and Jonathan Croall s biography from 2000 was instantly recognised by critics as a masterful achievement one that was unlikely to be surpassed Sunday Telegraph Since that time however a considerable amount of new material has come to light and the passing of time has allowed a new candour John Gielgud Matinee Idol to Movie Star sees this peerless biographer return to his subject to offer the definitive life of Gielgud For this new biography Croall s exhaustive research has included over a hundred new interviews with key people from his life and career several hundred letters from Gielgud that have never been published scores of letters written to him and archived versions of his film and television work As Gielgud worked increasingly in this medium during the last third of his life much greater attention is given to this than in the earlier work Fresh light is thrown on his professional relationships with figures such as Laurence Olivier and Edith Evans and on turbulent episodes of his private life The overall result is a a much more rounded candid and richly textured portrait of this celebrated and complex actor

**Paul Scofield** Garry O'Connor,2002-02-02 Scofield however is adamantly not a celebrity actor As guardian of his craft and integrity he has kept himself most carefully out of the limelight This in fact is the first full biography of him Garry O Connor highly respected for his theatrical biographies presents a richly drawn fully dimensional portrait of the great actor O Connor interviewed the intensely private Scofield himself as well as many of the actors and directors he has worked with including Simon Callow Trevor Nunn Richard Eyre and Peter Hall The result is a biography of one of the past century s most remarkable and enigmatic icons BOOK JACKET



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