

Popular Theatre

A Sourcebook

Edited by
Joel Schechter



Worlds of Performance

Popular Theatre A Sourcebook

David Linton



Popular Theatre A Sourcebook:

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 Popular Theatre Joel Schechter, 2003 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 **Twentieth Century Theatre: A Sourcebook** Richard Drain, 2002-09-11 A diverse selection of original texts on theatre by its most creative practitioners actors writers directors and designers Contributors include Jarry Ionescu Shaw Brecht Strindberg Stanislawski Lorca Brook Soyinka Boal and Barba Modern Popular Theatre Jason Price, 2016-09-05 This book offers a concise history of popular theatre since the early twentieth century Using key popular culture theories and critical perspectives Jason Price analyses popular theatres across different cultural and political contexts drawing on a diverse range of international artists and theatre makers who have worked with popular forms including Vsevolod Meyerhold Blue Blouse Bertolt Brecht Erwin Piscator the San Francisco Mime Troupe the Bread and Puppet Theatre and more As well as defining what popular means in

relation to performance and the audiences who watch it the book considers some of the political frameworks and causes that popular theatre has been placed in service of such as socialism the New Left and the gay rights movement It also addresses the uses of cabaret puppetry and circus outside their native popular contexts examining the role they play in avant garde and experimental theatre practices In doing so Price encourages readers to look beyond popular theatre as a simple form of entertainment and to consider its potential as a form of political activism as a community builder and as a valuable tool for artistic experimentation

Activating the Inanimate: Visual Vocabularies of Performance Practice Celia Morgan, Filipa Malva, 2019-01-04 This volume was first published by Inter Disciplinary Press in 2013 The dynamic exchange of perspectives that constituted the 2nd Global Conference of Performance Visual Aspects of Performance Practice demonstrated that the foundational concept of the project is a vibrant platform for sharing and extending ideas within all aspects of scenographic practice in performance This volume is a compilation of papers that formed the basic structure of that conference The first four chapters present a developing schema of visual languages within theatre From Beckett Ibsen Svoboda to Wilson they navigate the symbolic and visual prioritizing of postdramatic scenographic forms Part 2 reconsiders the predetermined divisions that deflate experiential encounters with the inanimate Dance puppetry and slapstick provide examples of interaction between performers and their environment Part 3 addresses various renderings of design processes exploring the role of drawing fabric and body in creating a narrative Part 4 negotiates the sensitive interface between public and performance while looking at the Burning Man Festival flash mobs and opera media casting The final chapters represent a global collective of process strategies that confront the production and methodologies of meaning They engage with cultural presumptions and subjectivities in post Cultural Revolution China Spanish flamenco American Indian post colonial resistances and the traditions of Australian Aboriginal artists

The Routledge Companion to Theatre and Performance Paul Allain, Jen Harvie, 2013-05-13 Discussing some of the pivotal questions relating to the complementary fields of theatre and performance studies this engaging easy to use text is undoubtedly a perfect reference guide for the keen student and passionate theatre goer alike

Drag Histories, Herstories and Hairstories Mark Edward, Stephen Farrier, 2021-01-14 Drawing on rich interdisciplinary research that has laced the emerging subject of drag studies as an academic discipline this book examines how drag performance is a political socio cultural practice with a widespread lineage throughout the history of performance This volume maps the multi threaded contexts of contemporary practices while rooting them in their fabulous historical past and memory The book examines drag histories and what drag does with history how it enacts or tells stories about remembering and the past Featuring work about the USA UK and Ireland Japan Australia Brazil and Barbados this book allows the reader to engage with a range of archival research including camp and history ethnicity and drag queering ballet through drag the connections between drag king and queen history queering pantomime performance drag and military veterans Puerto Rican drag performers and historical film

Theatre and National Identity Nadine

Holdsworth,2014-06-27 This book explores the ways that pre existing national works or national theatre sites can offer a rich source of material for speaking to the contemporary moment because of the resonances or associations they offer of a different time place politics or culture Featuring a broad international scope it offers a series of thought provoking essays that explore how playwrights directors theatre makers and performance artists have re staged or re worked a classic national play performance theatrical form or theatre space in order to engage with conceptions of and questions around the nation nationalism and national identity in the contemporary moment opening up new ways of thinking about or problematizing questions around the nation and national identity Chapters ask how productions engage with a particular moment in the national psyche in the context of internationalism and globalization for example as well as how productions explore the interconnectivity of nations intercultural agendas or cosmopolitanism They also explore questions relating to the presence of migrants exiles or refugees and the legacy of colonial histories and post colonial subjectivities The volume highlights how theatre and performance has the ability to contest and unsettle ideas of the nation and national identity through the use of various sites stagings and performance strategies and how contemporary theatres have portrayed national agendas and characters at a time of intense cultural flux and repositioning **Alternative Comedy Now and Then** Oliver

Double,Sharon Lockyer,2022-10-05 **Alternative Comedy Now and Then** Critical Perspectives is the first academic collection focusing on the history and legacy of the alternative comedy movement in Britain that began in 1979 and continues to influence contemporary stand up comedy The collection examines the contexts performances and reception of alternative comedy in order to provide a holistic approach to examining the socio political impact and significance of alternative comedy from its historical roots through to present day performances As alternative comedy celebrated its 40th anniversary in 2019 critically reflecting on its impact and significance is a timely endeavour The book adopts a distinctive interdisciplinary approach synthesizing theory concepts and methodologies from comedy studies theatre and performance communication and media studies sociology political sciences and anthropology This approach is taken in order to fully understand and examine the dynamics and nuances of the alternative comedy movement which would not be possible with a single discipline approach

Affective Movements, Methods and Pedagogies Anne Harris, Stacy Holman Jones,2020-12-09 **Affective Movements Methods and Pedagogies** invites readers to think with affect about performance pedagogies and their inherent activist embodied and collective natures It works across multiple spheres to help readers understand how to deploy affective approaches rather than to simply think with affect theory about traditional methods The book is structured and curated across three main thematic sections affective movements methods and pedagogies each of which treats the core explorations of affect and performance through a different perspective It is concerned with the ways performance and theatrical methods work with and through a theoretics of affect The sixteen chapters include work that models theoretical practices in writing and demonstrates how theorising affect and its methods is itself a performative practice The contributors offer rich examples

from diverse geopolitical as well as disciplinary contexts innovative methods and finally intersectional theoretics This collection will be of interest to higher education students exploring methodologies and academic researchers and teachers in the fields of performance studies communication critical studies sociology and the arts **"Don't Forget The Pierrots!"**

The Complete History of British Pierrot Troupes & Concert Parties Tony Lidington, 2022-09-30 This volume is the first authoritative historical textbook to look at the origins development and evolution of seaside pierrot troupes and concert parties and their popular performance heritage It will provide for the first time a definition of the pierrot troupe and its evolution from the roots of European popular traditions such as the commedia dell arte and minstrelsy to links between music hall and contemporary popular culture Tony Lidington will explore how pierrot troupes grew from a single idea into a major international cultural industry and how it boosted morale and national identity during the two World Wars before sublimating into contemporary pop music and comedy Tony's continuing practice as research provides an experiential framework for the historical and ethnographic analysis of the form This book will be of vital interest to students researchers and performers of outdoor al fresco arts clowning and comedy minstrelsy vernacular music making and music hall

Dynamic Cartography María José Martínez Sánchez, 2020-07-28 *Dynamic Cartography* analyses the works of Rudolf Laban Lawrence Halprin Anne Bogart Adolphe Appia Cedric Price Joan Littlewood and Hlio Oiticica They are practitioners who have worked on different areas of enquiry from the existing relations between body and space through movement events or actions but whose work has never been presented from this perspective or in this context The work and methodologies set up by these practitioners enable us to develop a practice based exploration Some of the experiments in the book *Micro actions I and II* explore the presence of the body in the space In *Kinetography I and II* Laban's dance notation system kinetography is used to create these dynamic cartographies *Kinetography III* proposes the analysis of an urban public space through the transcription of the body movement contained on it The series *Dynamic Cartographies I II and III* analyses movement in geometrically controlled spaces through the Viewpoints techniques by Anne Bogart Finally *Wooosh* and *Trellick Tales* present two projects in which performance is applied in order to analyse and understand urban and architectural space

Twentieth-century Theatre Richard Drain, 1995 A diverse selection of original texts on theatre by its most creative practitioners actors writers directors and designers Contributors include Jarry Ionescu Shaw Brecht Strindberg Stanislawski Lorca Brook Soyinka Boal Barba **The Senses in Performance** Sally Banes, Andre Lepecki, 2012-08-21 This ground breaking anthology is the first to be dedicated to assessing critically the role of the human sensorium in performance *Senses in Performance* presents a multifaceted approach to the methodological theoretical practical and historical challenges facing the scholar and the artist This volume examines the subtle actions of the human senses including taste touch smell and vision in all sorts of performances in Western and non Western traditions from ritual to theatre from dance to interactive architecture from performance art to historical opera With eighteen original essays brought together by an international

ensemble of leading scholars and artists including Richard Schechner and Philip Zarrilli This covers a variety of disciplinary fields from critical studies to performance studies from food studies to ethnography from drama to architecture Written in an accessible way this volume will appeal to scholars and non scholars interested in Performance Theatre Studies and Cultural Studies

Yevgeny Vakhtangov Andrei Malaev-Babel,2013-06-26 Yevgeny Vakhtangov was a pioneering theatre artist who married Stanislavski's demands for inner truth and sincerity with a quest for an imaginative form for every role and production It is an invaluable companion volume to The Vakhtangov Sourcebook

The New Humor in the Progressive Era R. DesRochers,2014-07-24 By tracing the effects of unprecedented immigration the advent of the new woman and the little known vaudeville careers of performers like the Elinore Sisters Buster Keaton and the Marx Brothers DesRochers examines the relation between comedic vaudeville acts and progressive reformers as they fought over the new definition of Americanness

Carnival Milla Cozart Riggio,2004-10-14 This beautifully illustrated volume features work by leading writers and experts on carnival from around the world and includes two stunning photo essays by acclaimed photographers Pablo Delano and Jeffrey Chock Editor Milla Cozart Riggio presents a body of work that takes the reader on a fascinating journey exploring the various aspects of carnival its traditions its history its music its politics and prefaces each section with an illuminating essay Traditional carnival theory based mainly on the work of Mikhail Bakhtin and Victor Turner has long defined carnival as inversive or subversive The essays in this groundbreaking anthology collectively reverse that trend offering a re definition of carnival that focuses not on the hierarchy it temporarily displaces or negates but a one that is rooted in the actual festival event Carnival details its new theory in terms of a carnival that is at once representative and distinctive The Carnival of Trinidad the most copied yet least studied major carnival in the world

The Cambridge Companion to Shakespeare and Popular Culture Robert Shaughnessy,2007-06-28 This Companion explores the remarkable variety of forms that Shakespeare's life and works have taken over the course of four centuries ranging from the early modern theatrical marketplace to the age of mass media and including stage and screen performance music and the visual arts the television serial and popular prose fiction The book asks what happens when Shakespeare is popularized and when the popular is Shakespeareanized it queries the factors that determine the definitions of and boundaries between the legitimate and illegitimate the canonical and the authorized and the subversive the oppositional the scandalous and the inane Leading scholars discuss the ways in which the plays and poems of Shakespeare as well as Shakespeare himself have been interpreted and reinvented adapted and parodied transposed into other media and act as a source of inspiration for writers performers artists and film makers worldwide

Voices in the Creation of an Indigenous Trinidad and Tobago Theatre Patrick Brennan,2025-04-15 This book explores how from the mid 20th century a new form of theatre emerged in Trinidad and Tobago as its playwrights came to mine the Afro Creole Trinidadian folk milieu This book focuses primarily on the period from the 1950s through to the contemporary moment investigating how Trinidad's theatrical practitioners developed

methodologies that formulated an indigenous theatre. It examines how in its creation it would distance itself from Western forms as the stage was decolonized, making way for a variety of new forms that mimetically reflect the reality of Trinidad's Afro-Creole folk. This book establishes a premise on which the terms folk and indigenous have been shaped by Trinidad's socio-historical past. It develops an argument that outlines how Trinidad's African cultural retentions form a central basis on which a theatrical tradition was established. This book traces the historical impetus and driving forces that gave rise to a body of writers for whom the vitally important link between the production of drama and the search for identity in the immediacy of the post-colonial period is established. The book develops a structure that forms three lines of discrete research: folk expression, women, their portrayal and their emergence as theatrical practitioners and theatrical developments through the decades. These subject areas are examined through the work of a broad body of playwrights. Exploring their theory and praxis, their work is described in terms that exhibit a variety of genres with tropes that have become indelible resources for theatrical practitioners to draw from. With a theatrical base that extends from popular comedy to avant-garde spiritual works, the theatre is shown to represent a composite entity, one that accommodates a plurality of forms which in their summation express the breadth and depth of Trinidad and Tobago's theatrical journey, one that is still very much underway. Readers that have an interest in theatre, cultural gender, post-colonial or Caribbean studies will enjoy this book.

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.

Decoding **Popular Theatre A Sourcebook**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Popular Theatre A Sourcebook**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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