



Post War British Theatre

Michael Pearce



Post War British Theatre:

Post-War British Theatre Criticism (Routledge Revivals) John Elsom, 2014-10-14 This book first published in 1981 sets out the critical reaction to some fifty key post war productions of the British theatre as gauged primarily through the contemporary reviews of theatre critics The plays chosen are each in their different ways important in their contribution to the development of the British theatre covering the period from immediately after the Second World War when British theatre fell into decline through the revival of the late 1950s to the time in which this book was first published in which British theatre enjoyed a high international reputation for its diversity and quality This book is ideal for theatre studies students as well as for the general theatre goer *Companion to Post-War British Theatre* Philip Barnes, 1986-06 This original compilation is a comprehensive guide to every aspect of contemporary British theatre It contains entries on playwrights and their plays on major directors actors and theatre groups on alternative theatre schools of dramatic practice critical idioms and stage history It will be an invaluable source of reference for the student of drama the critic the aspiring writer or actor and a desirable acquisition for the thousands who visit the theatre regularly *Post-War British Theatre (Routledge Revivals)* John Elsom, 2014-10-17 Since the Second World War we have witnessed exciting often confusing developments in the British theatre This book first published in 1976 presents an enlightening objective history of the many facets of post war British theatre and a fresh interpretation of theatre itself The remarkable and profound changes which have taken place during this period range from the style and content of plays through methods of acting to shapes of theatres and the organisational habits of managers Two national theatres have been brought almost simultaneously into existence while at the other end of the financial scale the fringe and pub theatres have kicked their way into vigorous life The theatre in Britain has been one of the post war success stories to judge by its international renown and its mixture of experimental vitality and polished experience In this book Elsom presents an approach to the problems of criticism and appreciation which range beyond those of literary analysis Post-war British Theatre John Elsom, 2015 Since the Second World War we have witnessed exciting often confusing developments in the British theatre This book first published in 1976 presents an enlightening objective history of the many facets of post war British theatre and a fresh interpretation of theatre itself The remarkable and profound changes which have taken place during this period range from the style and content of plays through methods of acting to shapes of theatres and the organisational habits of managers Two national theatres have been brought almost simultaneously into existence while at the other end of the financial scale the fringe and pub theatres have kicked their way into vigorous life The theatre in Britain has been one of the post war success stories to judge by its international renown and its mixture of experimental vitality and polished experience In this book Elsom presents an approach to the problems of criticism and appreciation which range beyond those of literary analysis *Post-war British Drama: Looking Back in Gender* Michelene Wandor, 2003-12-16 In this extensively revised and updated edition of her classic

work *Look Back in Gender* Michelene Wandor confirms the symbiotic relationship between drama and gender in a provocative look at key representative British plays from the last fifty years *Repositioning the text at the heart of theatre studies* Wandor surveys plays by Ayckbourn Beckett Churchill Daniels Friel Hare Kane Osborne Pinter Ravenhill Wertebaker Wesker and others Her nuanced argument central to any analysis of contemporary drama discusses the imperative of gender in the playwright's imagination the function of gender as a major determinant of the text's structural and narrative drives the impact of socialism and feminism on post war British drama and the relevance of feminist dynamics in drama differences in the representation of the family sexuality and the mother before and after 1968 the impact of the slogan that the personal is political on contemporary form and content

A Companion to Post-war British Theatre
Philip Barnes, 1986

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 Wertebaker 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

British Culture of the Post-War
Alastair Davies, Alan Sinfield, 2013-04-15 From Angus Wilson to Pat Barker and Salman Rushdie *British Culture of the Post War* is an ideal starting point for those studying cultural developments in Britain of recent years Chapters on individual people and art forms give a clear and concise overview of the progression of different genres They also discuss the wider issues of Britain's relationship with America and Europe and the idea of Britishness Each section is introduced with a short discussion of the major historical events of the period Read as a whole *British Culture of the Postwar* will give students a comprehensive introduction to this turbulent and exciting period and a greater understanding of the cultural production arising from it

The Cambridge Companion to British Theatre since 1945 Jen Harvie, Dan Rebellato, 2024-03-21 The definitive guide to post war British theatre's huge variety and expansion exploring the diverse contexts that shaped it

A Companion to Post-war British Theatre E. J. Mishan, 2012

Text and Performance in Contemporary British Theatre

Catherine Love, 2023-02-27 *Text and Performance in Contemporary British Theatre* interrogates the paradoxical nature of theatre texts which have been understood both as separate literary objects in their own right and as material for performance. Drawing on analysis of contemporary practitioners who are working creatively with text, the book re-examines the relationship between text and performance within the specific context of British theatre. The chapters discuss a wide range of theatre makers creating work in the UK from the 1990s onwards, from playwrights like Tim Crouch and Jasmine Lee Jones to companies including Action Hero and RashDash. In doing so, the book addresses issues such as theatrical authorship, artistic intention and the apparent incompleteness of plays as both written and performed phenomena. *Text and Performance in Contemporary British Theatre* also explores the implications of changing technologies of page and stage, analysing the impact of recent developments in theatre making, editing and publishing on the status of the theatre text. Written for scholars, students and practitioners alike, *Text and Performance in Contemporary British Theatre* provides an original perspective on one of the most enduring problems to occupy theatre practice and scholarship.

Post-war British Theatre Nils Gunnar Jerlov, 1976

British Theatre Companies: 1965-1979 John Bull, 2016-12-15 This series of three volumes provides a groundbreaking study of the work of many of the most innovative and important British theatre companies from 1965 to the present. Each volume provides a survey of the political and cultural context, an extensive survey of the variety of theatre companies from the period and detailed case studies of six of the major companies, drawing on the Arts Council Archives to trace the impact of funding on the work produced. 1965-1979 covers the period often accepted as the golden age of British Fringe companies, looking at the birth of companies concerned with touring their work to an ever-expanding circuit of alternative performance venues. Leading academics provide case studies of six of the most important companies, including CAST by Bill McDonnell (University of Sheffield, UK), The People Show by Grant Tyler Peterson (Brunel University, London, UK), Portable Theatre by Chris Megson (Royal Holloway University of London, UK), Pip Simmons Theatre Group by Kate Dorney (The Victoria and Albert Museum, UK), Welfare State International by Gillian Whitely (Loughborough University, UK), 784 Theatre Companies by David Pattie (University of Chester, UK).

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

British Literature in Transition, 1940-1960: Postwar Gill Plain, 2018-12-20 Postwar is both a period and a state of mind a sensibility comprised of hope fear and fatigue in which British society and its writers paradoxically yearned both for political transformation and a nostalgic re instatement of past securities From the Labour landslide victory of 1945 to the emergence of the Cold War and the humiliation of Suez in 1956 this was a period of radical political transformation in Britain and beyond but these changes resisted literary assimilation Arguing that writing and history do not map straightforwardly one onto the other and that the postwar cannot easily be fitted into the explanatory paradigms of modernism or postmodernism this book offers a more nuanced recognition of what was written and read in the period From wartime radio writing to 1950s travellers cold war poetry to radical theatre magazine cultures to popular fiction this volume examines important debates that animated postwar Britain

Rethinking Character in Contemporary British Theatre Cristina Delgado-García, 2015-11-13 The category of theatrical character has been swiftly dismissed in the academic reception of no longer dramatic texts and performances However claims on the dissolution of character narrowly demarcate what a subject is and how it may appear This volume unmoors theatre scholarship from the regulatory ideals of liberal humanism stretching the notion of character to encompass and illuminate otherwise unaccounted for subjects aesthetic strategies and political gestures in recent theatre works To this aim contemporary philosophical theories of subjectivation European theatre studies and experimental script led work produced in Britain since the late 1990s are mobilised as discussants on the question of subjectivity Four contemporary playtexts and their performances are examined in depth Sarah Kane's *Crave* and *4 48 Psychosis* Ed Thomas's *Stone City Blue* and Tim Crouch's *ENGLAND* Through these case studies Delgado García demonstrates alternative ways of engaging theoretically with character and elucidating a range of subjective figures beyond identity and individuality Alongside these analyses the book traces a large body of work that has experimented with speech attribution since the early twentieth century This is a timely contribution to contemporary theatre scholarship which demonstrates that character remains a malleable and politically salient notion in which understandings of subjectivity are still being negotiated

Black British Drama Michael Pearce, 2017-07-14 *Black British Drama A Transnational Story* looks afresh at the ways black theatre in Britain is connected to and informed by the spaces of Africa the Caribbean and the USA Michael Pearce offers an exciting new approach to reading modern and contemporary black British drama examining plays by a range of writers including Michael Abbensetts Mustapha Matura Caryl Phillips Winsome Pinnock Kwame Kwei Armah debbie tucker green Roy Williams and Bola Agbaje Chapters combine historical documentation and discussion with close analysis to provide an in depth absorbing account of post war black British drama situated within global and transnational

circuits A significant contribution to black British and black diaspora theatre studies Black British Drama is a must read for scholars and students in this evolving field Modern British Playwriting: 2000-2009 Dan Rebellato,2013-12-16 Essential for students of theatre studies Methuen Drama s Decades of Modern British Playwriting series provides a comprehensive survey and study of the theatre produced in each decade from the 1950s to 2009 in six volumes Each volume features a critical analysis and reevaluation of the work of four five key playwrights from that decade authored by a team of experts together with an extensive commentary on the period Edited by Dan Rebellato Modern British Playwriting 2000 2009 provides an authoritative and stimulating reassessment of the theatre of the decade together with a detailed study of the work of David Greig Nadine Holdsworth Simon Stephens Jacqueline Bolton Tim Crouch Dan Rebellato Roy Williams Michael Pearce and Debbie Tucker Green Lynette Goddard The volume sets the context by providing a chronological survey of the decade one marked by the War on Terror the excesses of economic globalization and the digital revolution In surveying the theatrical activity and climate Andrew Haydon explores the response to the political events the rise of verbatim theatre the increasing experimentation and the effect of both the Boyden Report and changes in the Arts Council s priorities Five scholars provide detailed examinations of the playwrights work during the decade combining an analysis of their plays with a study of other material such as early play drafts and the critical receptions of the time Interviews with each playwright further illuminate this stimulating final volume in the Decades of Modern British Playwriting series **The Cambridge Illustrated History of British Theatre** Simon Trussler,2000-09-21 Written with style imagination and insight and packed with interesting illustrations this authoritative book traces the development through the ages of plays and playwriting forms of staging the acting profession and the role of the actor in fact all aspects of live entertainment From satire and burlesque to melodrama and pantomime this is a major history of British theatre from the earliest times to the present day Shifting its focus constantly between those who played and those who watched between officially approved performance and the popular theatre of the people The Cambridge Illustrated History of British Theatre will be invaluable to anyone interested in theatre whether student teacher performer or spectator **The Cambridge History of British Theatre** Jane Milling,Peter Thomson,Baz Kershaw,Joseph Walter Donohue (Jr.),2004-12-09 Publisher Description

Reviewing **Post War British Theatre**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Post War British Theatre**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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