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DIRECTS  
ANTONY  
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TIRZAH LOWEN



# Peter Hall Directs Antony And Cleopatra

**Claire McEachern**



## **Peter Hall Directs Antony And Cleopatra:**

**Peter Hall Directs Antony and Cleopatra** Tirzah Lowen,1990      *Peter Hall Directs Antony and Cleopatra* Tirzah Lowen,1991      *Shakespeare in the Theatre: Peter Hall* Stuart Hampton-Reeves,2019-05-16 Peter Hall 1930 2017 is one of the most influential directors of Shakespeare's plays in the modern age Under his direction the Royal Shakespeare Company and the National Theatre rediscovered Shakespeare as a writer who could comment incisively on the modern world Productions such as *Coriolanus* *The Wars of the Roses* and *Hamlet* established his reputation as a director able to bring Shakespeare to the heart of contemporary politics He later cemented his reputation with epic productions of *Coriolanus* and *Antony and Cleopatra* at the National With the Peter Hall Company Hall continued to work intensively on Shakespeare directing plays in the UK and America Reviewing Hall's work in its cultural and creative context this study explores his approach to directing and rehearsal This is the first book to analyse all of Hall's professional Shakespeare productions in a historical context from the Suez crisis to the 9 11 attacks and beyond      **Designers' Shakespeare** John Russell Brown,Stephen Di Benedetto,2016-05-05 Theatre Design involves everything seen on stage not only scenery but costumes wigs makeup properties lighting sound even the shape and material of the stage itself *Designers' Shakespeare* presents and analyses the work of a half dozen leading practitioners of this specialist art By focusing specifically on their Shakespearean work it also offers a fresh exciting perspective on some of the best known drama of all time Shakespeare's plays offer an unusual range of opportunities to designers As they were written for a theatre which gave no opportunity for scenic support or embellishment designers are freed from any compulsion to imitate original practices This has resulted in the extraordinarily diverse range of works presented in this volume which considers among others the work of Josef Svoboda Karl Ernst Herrmann Ming Cho Lee Alison Chitty Robert Wilson Societas Raffaello Sanzio Filter Theatre Catherine Zuber John Bury Christopher Morley Ralph Koltai and Sean Kenny *Designers' Shakespeare* joins *Actors' Shakespeare* and *Directors' Shakespeare* as essential reading for lovers of Shakespeare from theatre goers and students to directors and theatre designers      *Antony and Cleopatra* Sara M. Deats,2005 This collection of twenty original essays will expand the critical contexts in which *Antony and Cleopatra* can be enjoyed as both literature and theater      ***Antony and Cleopatra*** Bridget Escolme,2006-03-29 This handbook offers a way in to reading *Antony and Cleopatra* theatrically Through analyses of key productions an account of the historical conditions in which the play was first produced and a scene by scene account of how the play might be approached in performance this book focuses on the challenges of staging the notorious lovers      *Antony and Cleopatra* Carol Chillington Rutter,2020-07-28 This book looks at *Antony and Cleopatra* in performance from 1606 to 2018 examining how actors directors and designers pick up the play's themes of desire and delinquency exoticism and erotic politics to locate the most ambitious love story ever told in a new present Is the play tragedy Comedy Farce Rutter shows it's all three      *Antony and Cleopatra* Yashdip S. Bains,2013-07-04 This volume is a comprehensive overview of scholarship on

this play It includes chapters on criticism sources and background textual studies bibliographies editions and translations Also covered are the stage history and major productions of the play and films music television and adaptations and synopses

**Antony and Cleopatra** William Shakespeare,1998-09-24 Antony and Cleopatra has the strangest stage history of any of Shakespeare s major tragedies Richard Madelaine explains how the play s challenging complexity has at different times inhibited or promoted its success on the stage and accounts for the remarkable resurgence of performances in the last twenty years Madelaine provides the only detailed extensive and up to date history of the play on stage and screen in and beyond Britain His introduction and commentary examine the ways in which cultural factors have shaped the performance of the play and how actors have tackled the main parts in particular the exotic eroticism of Cleopatra In the process he reveals not only the rich plurality of possible readings of the play but also changing attitudes to Shakespeare **Antony and**

**Cleopatra** Joan L. Hall,2002 Annotation Reviews and discusses textual contextual thematic critical and dramatic concerns related to Shakespeare s Roman tragedy *Play Directing* Francis Hodge,Michael McLain,2015-11-19 Play Directing

describes the various roles a director plays from selection and analysis of the play to working with actors and designers to bring the production to life The authors emphasize that the role of the director as an artist leader collaborating with actors and designers who look to the director for partnership in achieving their fullest most creative expressions The text emphasizes how the study of directing provides an intensive look at the structure of plays and acting and of the process of design of scenery costume lighting and sound that together make a produced play **Great Shakespeareans Set IV**

Adrian Poole,Peter Holland,2014-09-11 Great Shakespeareans presents a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics editors actors and directors as well as novelists poets composers and thinkers from the seventeenth to the twentieth century An essential resource for students and scholars in Shakespeare studies *The Routledge Companion*

*to Directors' Shakespeare* John Russell Brown,2009-06-02 The Routledge Companion to Directors Shakespeare is a major collaborative book about plays in performance Thirty authoritative accounts describe in illuminating detail how some of theatre s most talented directors have brought Shakespeare s texts to the stage Each chapter has a revealing story to tell as it explores a new and revitalising approach to the most familiar works in the English language A must have work of reference for students of both Shakespeare and theatre this book presents some of the most acclaimed productions of the last hundred years in a variety of cultural and political contexts Each entry describes a director s own theatrical vision and methods of rehearsal and production These studies chart the extraordinary feats of interpretation and innovation that have given Shakespeare s plays enduring life in the theatre Notable entries include Ingmar Bergman Peter Brook Declan Donnellan Tyrone Guthrie Peter Hall Fritz Kortner Robert Lepage Joan Littlewood Ninagawa Yukio Joseph Papp Roger Planchon Max

Reinhardt Giorgio Strehler Deborah Warner Orson Welles Franco Zeffirelli      **Shakespeare, Theory and Performance**

James C. Bulman, 2003-09-02 Shakespeare Theory and Performance is a groundbreaking collection of seminal essays which apply the abstract theory of Shakespearean criticism to the practicalities of performance Bringing together the key names from both realms the collection reflects a wide range of sources and influences from traditional literary performance and historical criticism to modern cultural theory Together they raise questions about the place of performance criticism in modern and often competing debates of cultural materialism new historicism feminism and deconstruction An exciting and fascinating volume it will be important reading for students and scholars of literary and theatre studies alike      *Toward a Dramaturgical Sensibility* Geoffrey S. Proehl, D. D. Kugler, Mark Lamos, Michael Lupu, 2008 *Toward a Dramaturgical Sensibility* begins with a moment in Shakespeare's Antony and Cleopatra in which Cleopatra says to Antony Not know me yet With these four words Cleopatra poses a simple but fundamental human problem What can we know She and Antony have known each other for years at times gloriously emotionally mentally and in the archaic sense of the word physically but still the challenge of knowing hangs in the air Cleopatra's question reminds us that knowledge is not simple that it is as likely to create yearning as satisfaction that it is not confined to any one part of the self that it is far from intellect alone It reminds us as do most great plays that life is part wonder part terror What we can know This study aimed at students teachers and theater artists suggests that the attempt to know the dramaturgy of a play is little different from the attempt to know another person for whom we care **BOOK JACKET**      *The Cambridge Companion to Shakespearean Tragedy* Claire McEachern, 2002 *The Cambridge Companion to Shakespearean Tragedy* acquaints the student reader with the forms contexts critical and theatrical lives of the ten plays considered to be Shakespeare's tragedies Shakespearean tragedy is a highly complex and demanding theatre genre but the thirteen essays written by leading scholars in Britain and North America are clear concise and informative They address the ways in which Shakespearean tragedy originated developed and diversified as well as how it has fared on stage as text and in criticism Topics covered include the literary precursors of Shakespearean tragedies medieval classical and contemporary cultural backgrounds political religious social and psychological and the subgenres of Shakespeare's tragedy love tragedy revenge tragedy and classical tragedy as well as the critical and theatrical receptions of the plays The book examines the four major tragedies and in addition Titus Andronicus Romeo and Juliet Julius Caesar Antony and Cleopatra Coriolanus and Timon of Athens      **The Masks of Anthony and Cleopatra** Marvin Rosenberg, Mary Rosenberg, 2006 In his analysis Marvin Rosenberg sets out to steer a path between the extremes of Rome and Egypt and all they stand for and to explore the relentless to and back confrontation of their different sets of values which leads ultimately to destruction      **Double Shakespeares** Cary M. Mazer, 2015-09-10 *Double Shakespeares* examines contemporary performances of Shakespeare plays that employ the emotional realist traditions of acting that were codified by Stanislavski over a century ago These performances recognize the inescapable doubleness of realism that the actor may aspire to be the

character but can never fully do so This doubleness troubled the late nineteenth century actors and theorists who first formulated realist modes of acting and it equally troubles theorists and theatre practitioners today The book first looks at contemporary performances that foreground the doubleness of the actor's body particularly through cross dressing It then examines narratives of Shakespearean rehearsal both fictional representations of rehearsal in film and video and eye witness narratives of actual rehearsals and how they show us the process by which the actor does or does not become the character And finally it looks at modern performances that frame Shakespeare's play as a play within a play showing the audience both the character in the Shakespeare play within and the actor in the frame play acting that character

**2000 Lectures and Memoirs** British Academy, 2001 Volume 111 of the Proceedings of the British Academy contains 12 British Academy lectures and 17 obituaries of Fellows of the British Academy *Gielgud, Olivier, Ashcroft, Dench* Russell Jackson, 2013-10-24 Great Shakespeareans offers a systematic account of those figures who have had the greatest influence on the interpretation understanding and cultural reception of Shakespeare both nationally and internationally In this volume leading scholars assess the contribution of John Gielgud Laurence Olivier Peggy Ashcroft and Judi Dench to the afterlife and reception of Shakespeare and his plays Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding interpretation and appreciation of Shakespeare provide a sketch of their subject's intellectual and professional biography and an account of the wider cultural context including comparison with other figures or works within the same field

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