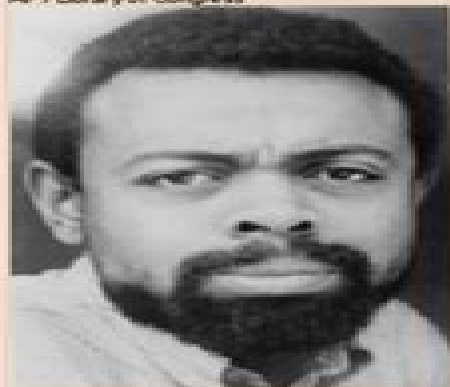




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LeRoi Jones / Amiri Baraka, 1965

LeRoi Jones / Amiri Baraka

THE REVOLUTIONARY THEATRE

Liberator, July 1965

This essay was originally commissioned by the *New York Times* in December 1964, but was refused, with the statement that the editors could not understand it. The *Village Voice* also refused to run this essay. It was first published in *Black Dialogue*.

LeRoi Jones

The Revolutionary Theatre should force change, it should be change. (All their faces turned into the lights and you work on them black nigger magic, and cleanse them at having seen the ugliness and if the beautiful see themselves, they will love themselves.) We are preaching virtue again, but by that to mean NOW, what seems the most constructive use of the word.

The Revolutionary Theatre must EXPOSE! Show up the insides of these humans, look into black skulls. White men will cower before this theatre because it hates them. Because they have been trained to hate. The Revolutionary Theatre must hate them for hating. For presuming with their technology to deny the supremacy of the Spirit. They will all die because of this.

The Revolutionary Theatre must teach them their deaths. It must crack their faces open to the mad cries of the poor. It must teach them about silence and the truths lodged there. It must kill any God anyone names except Common Sense. The Revolutionary Theatre should flush the fags and murders out of Lincoln's face.

It should stagger through our universe correcting, insulting, preaching, spitting craziness . . . but a craziness taught to us in our most rational moments. People must be taught to trust true scientists (knowers, diggers, oddballs) and that the holiness of life is the constant possibility of widening the consciousness. And they must be incited to strike back against any agency that attempts to prevent this widening.

The Revolutionary Theatre must Accuse and Attack anything that can be accused and attacked. It must Accuse and Attack because it is a theatre of Victims. It looks at the sky with the victims' eyes, and moves the victims to look at the strength in their minds and their bodies.

Clay, in *Dutchman*, Ray, in *The Toilet*, Walker in *The Slave*, are all victims.¹ In the Western sense they could be heroes. But the Revolutionary Theatre, even if it is Western, must be anti-Western. It must show horrible coming attractions of The Crumbling of the West. Even as Artaud designed The Conquest of

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¹ Victim characters in Jones's three plays.

Revolutionary Theatre

Robert Leach



Revolutionary Theatre:

Revolutionary Theatre Robert Leach, 2005-08-10 Revolutionary Theatre is the first full length study of the dynamic theatre created in Russia in the aftermath of the Bolshevik Revolution Fired by social and political as well as artistic zeal a group of directors playwrights actors and organisers collected around the charismatic Vsevolod Meyerhold Their aim was to achieve in the theatre what Lenin and his comrades had achieved in politics the complete overthrow of the status quo and the installation of a radically new regime Until now the efforts and influence of this idealistic group of theatrical avant gardists have been largely unacknowledged the oppressive reign of Stalin condemned many of them to death and their work to oblivion In this enlightening work Robert Leach uncovers in fascinating detail their roots their achievements and their legacy

Revolutionary Theatre Robert Leach, 1994 The first full length study of the dynamic theatre created in Russia in the aftermath of the Bolshevik revolution

Romantic and Revolutionary Theatre, 1789-1860 Donald Roy, 2003-06-05 Taking as notional parameters the upheaval of the French Revolution and the events leading up to the Unification of Italy this volume charts a period of political and social turbulence in Europe and its reflection in theatrical life Apart from considering external factors like censorship and legal sanctions on theatrical activity the volume examines the effects of prevailing operational conditions on the internal organization of companies their repertoire acting stage presentation playhouse architecture and the relationship with audiences Also covered are technical advances in stage machinery scenography and lighting the changing position of the playwright and the continuing importance of various street entertainments particularly in Italy where dramatic theatre remained the poor relation of the operatic and itinerant acting troupes still constituted the norm The 460 documents many of them illustrated have been drawn from sources in Britain France and Italy and have been annotated and translated where appropriate

Towards a Revolutionary Theatre Utpal Datta, 1982 Reminiscences of a Bengali socialist stage actor director and producer about the people s theater movement in the context of recent political development in India

African American Performance and Theater History Harry J. Elam, David Krasner, 2001-01-18 African American Performance and Theater History is an anthology of critical writings that explores the intersections of race theater and performance in America Assembled by two esteemed scholars in black theater Harry J Elam Jr and David Krasner and composed of essays from acknowledged authorities in the field this anthology is organized into four sections representative of the ways black theater drama and performance interact and enact continual social cultural and political dialogues Ranging from a discussion of dramatic performances of Uncle Tom s Cabin to the Black Art Movement of the 1960s and early 1970s articles gathered in the first section Social Protest and the Politics of Representation discuss the ways in which African American theater and performance have operated as social weapons and tools of protest The second section of the volume Cultural Traditions Cultural Memory and Performance features among other essays Joseph Roach s chronicle of the slave performances at Congo Square in New Orleans and Henry Louis Gates Jr s critique of August Wilson s cultural

polemics Intersections of Race and Gender the third section includes analyses of the intersections of race and gender on the minstrel stage the plight of black female choreographers at the inception of Modern Dance and contemporary representations of black homosexuality by PomoAfro Homo Using theories of performance and performativity articles in the fourth section African American Performativity and the Performance of Race probe into the ways blackness and racial identity have been constructed in and through performance The final section is a round table assessment of the past and present state of African American Theater and Performance Studies by some of the leading senior scholars in the field James V Hatch Sandra L Richards and Margaret B Wilkerson Revealing the dynamic relationship between race and theater this volume illustrates how the social and historical contexts of production critically affect theatrical performances of blackness and their meanings and at the same time how African American cultural social and political struggles have been profoundly affected by theatrical representations and performances This one volume collection is sure to become an important reference for those studying black theater and an engrossing survey for all readers of African American literature

The Russian Theatre Under the Revolution Oliver M. Sayler, 1920 **Revolutionary Acts** Susan Maslan, 2005-08-26 Publisher Description *Regional Theatre* Joseph Wesley Zeigler, 1973 *The Revolution in German Theatre 1900-1933 (Routledge Revivals)* Michael Patterson, 2016-04-06 First published in 1981 this book represents the first work in English to give a comprehensive account of the revolutionary developments in German theatre from the decline of Naturalism through the Expressionist upheaval to the political theatre of Piscator and Brecht Early productions of Kaiser's *From Morning till Midnight* and Toller's *Transfiguration* are presented as examples of Expressionism A thorough analysis of Piscator's *Hoppla* *Such is Life* and Brecht's *Man show* the similarities and differences in political theatre In addition elements of stage craft are examined illustrated with tabulated information an extensive chronology and photographs and designs of productions

All Theater Is Revolutionary Theater Benjamin Bennett, 2018-07-05 All Theater Is Revolutionary Theater is the first book to consider why in the Western tradition and only in the Western tradition theatrical drama is regarded as its own literary or poetic type when the criteria needed to differentiate drama from other forms of writing do not resemble the criteria by which types of prose or verse are ordinarily distinguished Through close readings of such playwrights as Beckett Brecht Bchner Eliot Shaw Wedekind and Robert Wilson Benjamin Bennett looks at the relationship between literature and drama identifying typical problems in the development of dramatic literature and exploring how the uncomfortable association with theatrical performance affects the operation of drama in literary history Bennett's historical investigations into theoretical works ranging from Aristotle to Artaud Brecht and Diderot suggest that the attempt to include drama in the system of Western literature causes certain specific incongruities that in his view have the salutary effect of preserving the otherwise endangered possibility of a truly liberal progressive or revolutionary literature

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