



Robbers In The Theatre

Frederick Burwick



Robbers In The Theatre:

Robbers in the Theatre Carolyn Swift,1984 The Perils of Moviegoing in America Gary D. Rhodes,2012-01-01
Recaptures the lost history of the physical and moral perils that faced audiences at American movie theatres during the first fifty years of the cinema **The German Drama in English on the Philadelphia Stage from 1794 to 1830** Charles Frederic Brede,1918 *The Arms-Bearing Woman and British Theatre in the Age of Revolution, 1789-1815* Sarah Burdett,2023-05-20 This book explores shifting representations and receptions of the arms bearing woman on the British stage during a period in which she comes to stand in Britain as a striking symbol of revolutionary chaos The book makes a case for viewing the British Romantic theatre as an arena in which the significance of the armed woman is constantly remodelled and reappropriated to fulfil diverse ideological functions Used to challenge as well as to enforce established notions of sex and gender difference she is fashioned also as an allegorical tool serving both to condemn and to champion political and social rebellion at home and abroad Magnifying heroines who appear on stage wielding pistols brandishing daggers thrusting swords and even firing explosives the study spotlights the intricate and often surprising ways in which the stage amazon interacts with Anglo French Anglo Irish Anglo German and Anglo Spanish debates at varying moments across the French revolutionary and Napoleonic campaigns At the same time it foregrounds the extent to which new dramatic genres imported from Europe notably the German Sturm und Drang and the French derived melodrama facilitate possibilities at the turn of the nineteenth century for a refashioned female warrior whose degree of agency destructiveness and heroism surpasses that of her tragic and sentimental predecessors **The Theatre** ,1878 Vol for 1888 includes dramatic directory for Feb Dec vol for 1889 includes dramatic directory for Jan May Canadian Moving Picture Digest ,1926 **The New Theatre and Cinema of Soviet Russia** Huntly Carter,1924 **Theatre in Dublin, 1745-1820** John C. Greene,2011-11-16
Theatre in Dublin 1745 1820 A Calendar of Performances is the first comprehensive daily compendium of more than 18 000 performances that took place in Dublin s many professional theatres music halls pleasure gardens and circus amphitheatres between Thomas Sheridan s becoming the manager at Smock Alley Theatre in 1745 and the dissolution of the Crow Street Theatre in 1820 The daily performance calendar for each of the seventy five seasons recorded here records and organizes all surviving documentary evidence pertinent to each evening s entertainments derived from all known sources but especially from playbills and newspaper advertisements Each theatre s daily entry includes all preludes mainpieces interludes and afterpieces with casts and assigned roles followed by singing and singers dancing and dancers and specialty entertainments Financial data program changes rehearsal notices authorship and premiere information are included in each component s entry as is the text of contemporary correspondence and editorial contextualization and commentary followed by other additional commentary such as the many hundreds of printed puffs notices and performance reviews In the cases of the programs of music halls pleasure gardens and circuses the playbills have generally been transcribed verbatim The calendar

for each season is preceded by an analytical headnote that presents several categories of information including among other things an alphabetical listing of all members of each company whether actors musicians specialty artists or house servants who are known to have been employed at each venue Limited biographical commentary is included particularly about performers of Irish origin who had significant stage careers but who did not perform in London Each headnote presents the seasons s offerings of entertainments of each theatrical type prelude mainpiece interlude afterpiece analyzed according to genre including a list of the number of plays in each genre and according to period in which they were first performed The headnote also notes the number of different plays by Shakespeare staged during each season and gives particular attention to entertainments of special Irish interest The various kinds of benefit performance and command performances are also noted Finally this Calendar of Performances contains an appendix that furnishes a season by season listing of the plays that were new to the London patent theatres and later of the important minors This information is provided in order for us to understand the interrelatedness of the London and Dublin repertories **Theatre Matters** Jane Plastow, Richard Boon, 1998-12-10 This book focuses on how theatre can make and has made positive political and social interventions

African Theatre Martin Banham, James Morel Gibbs, James Gibbs, Femi Osofisan, 2001 This second annual volume in the African Theatre series focuses on the intersection of politics and theatre in Africa today Topics include the remarkable collaboration between Horse and Bamboo a puppet theatre company based in the United Kingdom and Nigerian playwright Sam Ukala that was inspired by the infamous execution of Nigerian playwright Ken Saro Wiwa and other Ogoni activists the plays of Femi Osofisan and plays by Ghanaian playwrights Joe de Graft and Mohammed Ben Abdallah African Theatre features the work of Mauritian playwright Dev Virahsawmy and includes an interview with him reviews of an English production of his play *Toufann* as well as the translated playscript Reports of workshops and conferences reviews and news of the year in African theatre make this volume a valuable resource for anyone interested in current issues in African drama and performance *Lust for Fame* Gordon Samples, 1998-09-15 The first book on Booth s ten tumultuous years on the stage with a wealth of rare period illustrations reproduced with special techniques yielding results of better quality than the originals The book evaluates his performances through newspaper reviews and the recorded opinions of his contemporaries it also separates Booth the actor from Booth the assassin Previously unpublished letters are included some in facsimile John Wilkes famous brother Edwin was not necessarily the leading actor of his era this book indicates why John Wilkes Booth might claim that distinction One of the appendices is an exhaustive chronology of all his performances and all fellow cast members **Blood on the Stage, 1600 to 1800** Amnon Kabatchnik, 2017-08-14 This volume examines the key representations of transgression drama produced between 1600 and 1800 Arranged in chronological order the entries consist of plot summary often including significant dialogue performance data if available opinions by critics and scholars and other features **Harlequin and the Forty Thieves. Grand Comic Christmas Pantomime. (Theatre Royal, Drury**

Lane.)). Edward Litt Leman BLANCHARD,1876 **Theatre and Postcolonial Desires** Awam Amkpa,2004-06 This book explores the themes of colonial encounters and postcolonial contests over identity power and culture through the prism of theatre The struggles it describes unfolded in two cultural settings separated by geography but bound by history in a common web of colonial relations spun by the imperatives of European modernity In post imperial England as in its former colony Nigeria the colonial experience not only hybridized the process of national self definition but also provided dramatists with the language imagery and frame of reference to narrate the dynamics of internal wars over culture and national destiny happening within their own societies The author examines the works of prominent twentieth century Nigerian and English dramatists such as Wole Soyinka Femi Osofisan Davd Edgar and Caryl Churchill to argue that dramaturgies of resistance in the contexts of both Nigerian as well as its imperial inventor England shared a common allegiance to what he describes as postcolonial desires That is the aspiration to overcome the legacies of colonialism by imagining alternative universes anchored in democratic cultural pluralism The plays and their histories serve as filters through which Ampka illustrates the operation of what he calls overlapping modernities and reconfigures the notions of power and representation citizenship and subjectivity colonial and anticolonial nationalisms and postcoloniality The dramatic works studied in this book embodied a version of postcolonial aspirations that the author conceptualises as transcending temporal locations to encompass varied moments of consciousness for progressive change whether they happened during the hey day of English imperialism in early twentieth century Nigeria or in response to the exclusionary politics of the Conservative Party in Thatcherite England Theatre and Postcolonial Desires will be essential reading for students and researchers in the areas of drama postcolonial and cultural studies **The Encyclopedia of Romantic Literature, 3 Volume Set** Frederick Burwick,Nancy Moore Goslee,Diane Long Hoeveler,2012-01-30 The Encyclopedia of Romantic Literature is an authoritative three volume reference work that covers British artistic literary and intellectual movements between 1780 and 1830 within the context of European transatlantic and colonial historical and cultural interaction Comprises over 275 entries ranging from 1 000 to 6 500 words arranged in A Z format across three fully cross referenced volumes Written by an international cast of leading and emerging scholars Entries explore genre development in prose poetry and drama of the Romantic period key authors and their works and key themes Also available online as part of the Wiley Blackwell Encyclopedia of Literature providing 24 7 access and powerful searching browsing and cross referencing capabilities *Time in Romantic Theatre* Frederick Burwick,2022-06-01 The shift in temporal modalities of Romantic Theatre was the consequence of internal as well as external developments internally the playwright was liberated from the old imperative of Unity of Time and the expectation that the events of the play must not exceed the hours of a single day externally the new social and cultural conformance to the time keeping schedules of labour and business that had become more urgent with the industrial revolution In reviewing the theatre of the Romantic era this monograph draws attention to the ways in which theatre reflected the pervasive impact of increased

temporal urgency in social and cultural behaviour The contribution this book makes to the study of drama in the early nineteenth century is a renewed emphasis on time as a prominent element in Romantic dramaturgy and a reappraisal of the extensive experimentation on how time functioned *Thebes* Gareth Jandrell, Sophocles, Aeschylus, 2014-02-10 I mean what is Thebes A theocracy No A meritocracy Certainly not A monarchy Kind of A patriarchy Less and less so Thebes is many things and to revolutionise that Well how From Oedipus to Antigone the story of Thebes remains a fascinating exploration of fate morality and chaos two and a half thousand years after the saga was originally written The first domino falls as Oedipus realises he has unwittingly fulfilled a cruel and unusual prophecy As control of Thebes is handed to Creon his sons fight each other for the kingdom and his daughter Antigone is determined to serve the honour of her family to the bitter end This version weaves together Sophocles and Aeschylus to present the full visceral and bloody account of the Oedipus dynasty

The First German Theatre (Routledge Revivals) Michael Patterson, 2016-04-06 First published in 1990 The book surveys of the development of German theatre from a market sideshow into an important element of cultural life and political expression It examines Schiller as theatre poet at Mannheim Goethe's work as director of the court theatre at Weimar and then traces the rapid commercial decline that made it difficult for Kleist and impossible for Büchner to see their plays staged in their own lifetime Four representative texts are analysed Schiller's *The Robbers* Goethe's *Iphigenia on Tauris* Kleist's *The Prince of Homburg* and Büchner's *Woyzeck* This title will be of interest to students of theatre and German literature *John Wilkes Booth: Day by Day* Arthur F. Loux, 2014-09-03 By 1865 at the age of 26 Booth had much to lose a loving family hosts of friends adoring women professional success as one of America's foremost actors and the promise of yet more fame and fortune Yet he formed a daring conspiracy to abduct Lincoln and barter him for Confederate prisoners of war The Civil War ended before Booth could carry out his plan so he assassinated the president believing him to be a tyrant who had turned the once proud Union into an engine of oppression that had devastated the South This book gives a day by day account of Booth's complex life from his birth May 10 1838 to his death April 26 1865 and the aftermath and offers a new understanding of the crime that shocked a nation

The Great European Stage Directors Volume 2 David Barnett, 2021-10-07 This volume surveys and assesses the contributions of Vsevolod Meyerhold Erwin Piscator and Bertolt Brecht to theatre making which richly exemplify the range of ways that directors address dramatic material theatrical space and their audiences Their directorial work marks an unmistakeable interest in developing the political potential of theatre in the early 20th century although each director offered more to their actors collaborators and spectators than simply the staging of politics and the political

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