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SHAW AND HIS CONTEMPORARIES

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Shaw Festival

# Shaw And His Contemporaries Theatre Essays

**Alan R. Andrews, Ronald  
Bryden, Leonard W. Conolly, Academy  
of the Shaw Festival**

## **Shaw And His Contemporaries Theatre Essays:**

**Shaw and His Contemporaries** Ronald Bryden, Denis Johnston, 2002      **Shaw and His Contemporaries** Alan R. Andrews, Ronald Bryden, Leonard W. Conolly, Academy of the Shaw Festival, 2001      **Bernard Shaw and Noël Coward** Christopher Wixson, 2025-06-16 This book tracks dramaturgical affinities between some of Bernard Shaw's late extravagant plays and those of Noël Coward in particular their recasting of one another's style and the tradition of manners comedy While Coward's first play *The Young Idea* all but plagiarizes *You Never Can Tell* and Shaw responds with his own depictions of the idle rich their experimental plays in the 1930s also ambitiously engage issues of race and Empire topics further outside their respective idioms Christopher Wixson mines Shaw's rarely explored engagement with the work of Noël Coward examining both writers' highly experimental plays from the 1930s in light of such important issues as postwar disillusionment racial difference and post coloniality Michel Pharand Queen's University      *Arms and the Man, The Devil's Disciple, and Caesar and Cleopatra* George Bernard Shaw, 2021 The three plays in this volume are some of George Bernard Shaw's most popular and frequently performed works They demonstrate the development of Shavian comedy and contain early formulations of his idea of the Superman an extraordinary individual who catalyzes the evolution of mankind *Arms and the Man* 1894 was Shaw's first commercial success and the first public confirmation that he could make playwriting his profession It is the first of what Shaw called his pleasant plays comedies that critique idealism in general rather than specific social problems as his earlier plays did Specifically Shaw undermines the romance of wartime courage reckless heroism and nationalist pride among British spectators while using the Serbo Bulgarian War of 1886 as an exotic veneer Shaw wrote *The Devil's Disciple* 1897 for William Terriss an actor known for his swashbuckling roles who had requested a play that would contain every surefire melodramatic situation mistaken identities terrifying adventures and last second escapes and frequent emotional outpourings *Caesar and Cleopatra* 1898 is Shaw's revision of Shakespeare's *Julius Caesar* and *Antony and Cleopatra* as well as a fusion of the pragmatism and unconventionality of the heroes of *Arms and the Man* and *The Devil's Disciple* into a portrait of jocular morally serious leadership      *George Bernard Shaw* Christopher Wixson, 2020 Christopher Wixson introduces George Bernard Shaw the greatest playwright in English after Shakespeare Taking a chronological approach through his works he provides an overview of Shaw's sensibility as a writer and studies the creative evolution of core themes and styles throughout his long career      **Plays & Players** Bernard Shaw, 1952 Bernard Shaw was dramatic critic to *The Saturday Review* from 5 January 1895 to 21 May 1898 His writings in that capacity were collected in three volumes as *Our Theatres in the Nineties* in 1931 The present selection for *The World's Classics* was first published in 1952 Title page verso

**The Apple Cart, Too True to Be Good, on the Rocks, and Millionairess** Bernard Shaw, 2021 The four dramas in this volume are some of George Bernard Shaw's most interesting plays They stretch from 1929 to 1935 and coincide with the Great Depression the intensification of the crisis of democracy that began after the war and the rise of totalitarianism all of

which find expression in these plays They also signal the beginning of an important new phase in Shaw's writing one marked especially by the development of two new Shaw genres the political extravaganza and the political allegory *The Apple Cart* 1929 marked Shaw's return to playwriting after the long hiatus that followed *Saint Joan* 1923 *The Apple Cart* is perhaps the most pointed critique of parliamentary democracy in the entire Shawian canon *Too True to Be Good* 1931 is another political extravaganza with the opening stage direction The patient is sleeping heavily Near her in the easy chair sits a Monster signaling that Shaw is advancing further into uncharted dramaturgical territory He began writing shortly before his trip to the Soviet Union and finished the play and wrote the preface after his return In the preface Shaw asserts that the USSR is a new Catholic church The dark mood continues in Shaw's next play *On the Rocks* 1933 which Shaw subtitled a political comedy It is reminiscent of *The Apple Cart* in that it is sharply focused on British politics and set in the Cabinet Room at 10 Downing Street during the economic depression of the 1930s Shaw started writing *The Millionairess* in 1934 and finished it in 1935 On the surface it is a simple comedy and if not for the preface we might acquiesce to Shaw's assessment that the play does not pretend to be anything more than a comedy of humorous and curious contemporary characters such as Ben Jonson might write Yet the preface appended to the play is entirely about leadership and declaims at great length on Mussolini and Hitler

**Recherches Théâtrales Au Canada**, 2003     *The New Cambridge Bibliography of English Literature: Volume 4, 1900-1950* George Watson, I. R. Willison, 1972-12-07 More than fifty specialists have contributed to this new edition of volume 4 of *The Cambridge Bibliography of English Literature* The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis articulation and coordination that it has been retained in all its essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries

**Chief Contemporary Dramatists** Thomas H. Dickinson, 1915     *Chief Contemporary Dramatists* Thomas Herbert Dickinson, Thomas H. Dickinson, 1915 For contents see Author Catalog     *Violent Women in Contemporary Theatres* Nancy Taylor Porter, 2017-12-14 This book brings together the fields of theatre gender studies and psychology sociology in order to explore the relationships between what happens when women engage in violence how the events and their reception intercept with cultural understandings of gender how plays thoughtfully depict this topic and how their productions impact audiences Truthful portrayals force consideration of both the startling reality of women's violence not how it's been sensationalized or demonized or sexualized but how it is and what parameters what possibilities should exist for its enactment in life and live theatre These women appear in a wide array of contexts they are mothers daughters lovers streetfighters boxers soldiers and dominatrixes Who they are and why they choose to use violence varies dramatically They stage resistance and challenge normative expectations for women This fascinating and balanced study will appeal to anyone

interested in gender feminism issues and theatre      *The Drama* ,1923      **The Drama Magazine ...** ,1913      *Reviewing Shakespeare* Paul Prescott,2013-10-24 Paul Prescott presents an engaging account of the ways in which theatre critics have responded to Shakespeare over four centuries      **World Encyclopedia of Contemporary Theatre** Irving Brown (Consulting Bibliographer),Natasha Rappaport (Bibliographer),Don Rubin (General Editor),Rosabel Wang (Consulting Bibliographer),2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series      [The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism](#) Catherine Burroughs,J. Ellen Gainor,2023-09-29 The Routledge Anthology of Women's Theatre Theory and Dramatic Criticism is the first wide ranging anthology of theatre theory and dramatic criticism by women writers Reproducing key primary documents contextualized by short essays the collection situates women's writing within and also reframes the field's male defined and male dominated traditions Its collection of documents demonstrates women's consistent and wide ranging engagement with writing about theatre and performance and offers a more expansive understanding of the forms and locations of such theoretical and critical writing dealing with materials that often lie outside established production and publication venues This alternative tradition of theatre writing that emerges allows contemporary readers to form new ways of conceptualizing the field bringing to the fore a long neglected vibrant intelligent deeply informed and expanded canon that generates a new era of scholarship learning and artistry The Routledge Anthology of Women's Theatrical Theory and Dramatic Criticism is an important intervention into the fields of Theatre and Performance Studies Literary Studies and Cultural History while adding new dimensions to Feminist Gender and Sexuality Studies      **New Readings** Heidi J. Holder,MaryAnn K. Crawford,2006 Shaw publishes general articles on Shaw and his milieu reviews notes and the authoritative Continuing Checklist of Shawiana the bibliography of Shaw studies Every other issue is devoted to a special theme Information about joining the International Shaw Society ISS can be seen at [www.shawsociety.org](http://www.shawsociety.org) or by contacting R F Dietrich at [dietrich@cas.usf.edu](mailto:dietrich@cas.usf.edu)      **The Independent** ,1927      **The Cambridge Companion to Ibsen** James McFarlane,1994-02-25 In the history of modern theatre Ibsen is one of the dominating figures The sixteen chapters of this 1994 Companion explore his life and work providing an invaluable reference work for students In chronological terms they range from an account of Ibsen's earliest pieces through the years of rich experimentation to the mature Ibsenist plays that made him famous towards the end of the nineteenth century Among the thematic topics are discussions of Ibsen's comedy realism lyric poetry and feminism Substantial chapters account for Ibsen's influence on the international stage and his challenge to theatre and film directors and playwrights today Essential reference materials include a full chronology list of works and essays on twentieth century criticism and further reading

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