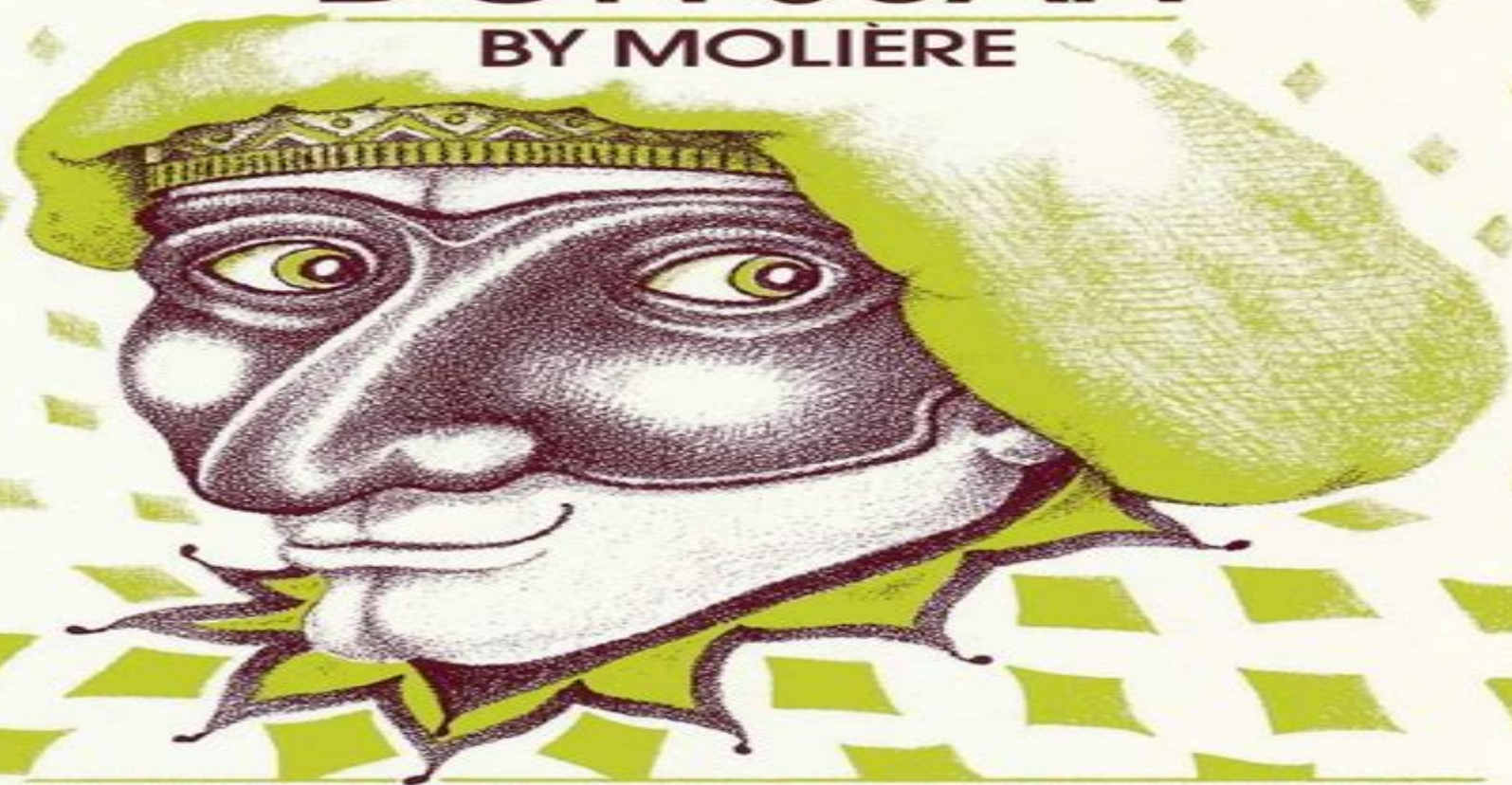


THE ACTOR'S MOLIÈRE

**SCAPIN
&
DON JUAN**
BY MOLIÈRE



TRANSLATED BY ALBERT BERMEL

Scapin And Don Juan The Actors Moliere

Robert Goldsby



Scapin And Don Juan The Actors Moliere:

Scapin ; And, Don Juan Molière, 1987 Two plays deal with a mischievous servant and an unrepentant playboy **One-act Comedies of Molière** Molière, 1992 The Sicilian or love the painter Tartuffe or The Impostor A Doctor in spite of himself The imaginary invalid id _____ Molière's Theatrical Bounty Albert Bermel, 1990 Exploring each of Molière's 33 plays including the divertissements for its theatrical possibilities Bermel deals with dramatic structures settings roles and their interactions original productions and outstanding recent stage performances in France Britain and the United States His emphasis is theatrical rather than literary philosophical or biographical although he necessarily brings these considerations to bear when discussing certain plays Bermel introduces a new methodology one featuring the type of scrutiny directors actors and designers apply to any play before and during rehearsal Thus he studies the dramatic implications of each scene or part of a scene by noting which characters are present which ones are absent and why He analyzes each role explores interactions among characters traces the significance of structure considers how much information is provided and who provides it and examines such notable background factors as setting season and scenic arrangement Using this methodology Bermel provides new interpretations of Molière's most celebrated plays and demonstrates that many of the less famous plays also deserve attention Previous Molière critics have been conservative especially in that they favor traditional stagings Bermel however encourages new explorations of the plays His main intention is to keep Molière alive and vital for present and future readers and audiences Nowhere is this more apparent than in his attention to and sympathy for female characters and their points of view *Our Dramatic Heritage: The Golden Age* Philip George Hill, 1983 A multi volume series that surveys European drama from ancient Greece to the mid twentieth century **The Cambridge Companion to Molière** David Bradby, Andrew Calder, 2006-09-14 A detailed introduction to Molière and his plays this Companion evokes his own theatrical career his theatres patrons the performers and theatre staff with whom he worked and the various publics he and his troupes entertained with such success It looks at his particular brands of comedy and satire *L'cole des femmes* *Le Tartuffe* *Dom Juan* *Le Misanthrope* *L'Avare* and *Les Femmes savantes* are examined from a variety of different viewpoints and through the eyes of different ages and cultures The comedies ballets a genre invented by Molière and his collaborators are re-instated to the central position which they held in his œuvre in Molière's own lifetime his two masterpieces in this genre *Le Bourgeois gentilhomme* and *Le Malade imaginaire* have chapters to themselves Finally the Companion looks at modern directors theatre exploring the central role played by productions of his work in successive revolutions in the dramatic arts in France **Don Juan and Other Plays** Molière, 1998 A selection of seven of Molière's prose plays that demonstrates both his versatility as a playwright and the reasons for his enduring popularity Molière on Stage Robert Goldsby, 2012 Molière on Stage takes the reader onstage backstage and into the audience of Molière's plays analyzing the performance of his works in both his own time and in ours Written by a professional stage director with over fifty years experience directing and

translating Molière this text explores how the playwright strove to create a communal experience of shared laughter and investigates four key topics relating to this achievement Molière's early experiences that lead to his later theater experiences his central great plays of love and lust his comedic genius and his passion for the stage and the final words and performances of his life *Six One-act Farces* Albert Bermel, 1982 *In Search of Theater* Eric Bentley, 1992-01-01 This book was written between 1946 and 1952 and first published in 1953 It is now widely regarded as the standard portrait of the European and American theater in the turbulent and seminal years following World War II but it is far more than that It ranges back as far as Ibsen and even Shakespeare and has contributed very substantially to a number of reputations that would long outlast 1950 such as those of Bertolt Brecht Charles Chaplin and Martha Graham For Bentley fans it is an essential link in a chain that runs from *The Playwright as Thinker* to *The Life of the Drama* to *The Brecht Memoir* and *Thinking About the Playwright* Chambers's *Encyclopedia*, 1912 **Molière and the Italian Theatrical Tradition** Philip A. Wadsworth, 1987

The Theatrical Cast of Athens Edith Hall, 2006-10-12 In this pioneering study Edith Hall explores the numerous different ways in which we can understand the relationship between the real social world in which the Athenians lived and the theatrical roles that they invented In twelve studies of role types and the theatrical conventions that contributed to their creation including women in childbirth drowning barbarians horny satyrs allegorical representations of Comedy peasant farmers tragic masks and solo sung arias she advances the argument that the interface between ancient Greek drama and social reality must be understood as a complicated and incessant process of mutual cross pollination **The Best American Short Plays 1991-1992** Howard Stein, Glenn Young, 1992 A collection of one act plays from American playwrights which cover such themes as love fantasy politics grief marriage crime and deceit *Molière, and the French Classical Drama* Baroness Marie Pauline Rose Blaze de Bury, 1846 *In Praise of Theatre* Alain Badiou, 2015-10-12 In *Praise of Theatre* is Alain Badiou's latest work on the most complete of the arts the theatrical stage This book certain to be of great interest to scholars and theatre practitioners alike elaborates the theory of the theatre developed by Badiou in works such as *Rhapsody for the Theatre* and *Theses on Theatre* and enquires into the status of a theatre that would be adequate to our contemporary market oriented chaos In a departure from his usual emphasis upon canonical figures of the stage such as Bertolt Brecht and Samuel Beckett Badiou devotes *In Praise of Theatre* largely to a consideration of contemporary practitioners including Jan Fabre Brigitte Jacques and Romeo Castellucci In addition the book features an incisive analysis of the precarious status of the theatre today in which Badiou describes not only the current threats to the theatre from the right but the far more insidious threat from the left **Molière Five Plays** John Wood, 1959 **The Tempest** William Shakespeare, 1996 This joyous play the last comedy of Shakespeare's career sums up his stagecraft with a display of seemingly effortless skill Prospero exiled Duke of Milan living on an enchanted island has the opportunity to punish and forgive his enemies when he raises a tempest that drives them ashore as well as to forestall a rebellion to arrange the

meeting of his daughter Miranda with an eminently suitable young prince and more important to relinquish his magic powers in recognition of his advancing age Richly filled with music and magic romance and comedy the play s theme of love and reconciliation offers a splendid feast for the senses and the heart *Molière and his times: the theatre in France in the 17th century* Karl Mantzius,1905

A History of Theatrical Art in Ancient and Modern Times: Molière and his times; the theatre in France in the 17th century. 1905 Karl Mantzius,1905 *A History of Theatrical Art in Ancient and Modern Times: Molière and his times: the theatre in France in the 17th century* Karl Mantzius,1905

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