

Makers of Modern Theatre

An introduction

Robert Leach

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Makers Of Modern Theatre

Eamonn Jordan, Eric Weitz



Makers Of Modern Theatre:

Makers of Modern Theatre Robert Leach, 2004 Who were the giants of the twentieth century stage and exactly how did they influence modern theatre Robert Leach's Makers of Modern Theatre is the first detailed introduction to the work of the key theatre makers who shaped the drama of the last century Konstantin Stanislavsky Vsevolod Meyerhold Bertolt Brecht and Antonin Artaud Leach focuses on the major issues which relate to their dominance of theatre history What was significant in their life and times What is their main legacy What were their dramatic philosophies and practices How have their ideas been adapted since their deaths What are the current critical perspectives on their work Never before has so much essential information on the making of twentieth century theatre been compiled in one brilliantly concise beautifully illustrated book This is a genuinely insightful volume by one of the foremost theatre historians of our age Makers of Modern Theatre Robert Leach, 2004-08-02 This book is the first detailed introduction to the work of the key theatre makers who shaped the drama of the last century Konstantin Stanislavsky Vsevolod Meyerhold Bertolt Brecht and Antonin Artaud

Makers of the Modern Theatre P. S. Rama Rao, 1975 Biographical and historical survey **The World Encyclopedia of Contemporary Theatre** Katherine Brisbane, Ravi Chaturvedi, Ramendu Majumdar, Chua Soo Pong, Minoru Tanokura, 2005-08-16 This volume features over 250 000 words and more than 125 photographs identifying and defining theatre in more than 30 countries from India to Uzbekistan from Thailand to New Zealand and featuring extensive documentation on contemporary Chinese Japanese Indian and Australian theatre **Makers of the Modern Theatre** Barry Ulanov, 1961 *Metamodernism in Contemporary British Theatre* Tom Drayton, 2024-10-03 Postmodern theatre is dead A new theatre is rising one that combines the well worn postmodern aesthetics of irony detachment and deconstruction with a paradoxical interest in authenticity engagement and re construction Whilst recent scholarship has treated these evolving interests as unrelated shifts in performance aesthetics this volume proposes a new understanding that these are part of a wider emerging cultural paradigm metamodernism *Metamodernism in Contemporary British Theatre* is the first book to focus on metamodernism and performance offering a pioneering framework by which to identify and understand metamodern theatre By drawing critical links between the works of performance theorists such as Anne Bogart and Andy Lavender and the metamodern as defined by Timotheus Vermeulen and Robin van den Akker this book makes a clear vital and urgent case for the use of the term metamodernism within mainstream theatre scholarship Focussing on small scale theatre companies across the UK including Poltergeist YESYESNONO Middle Child and The Gramophones many of whom have not been documented in academia before this book also provides a unique analysis of the theatre made by British millennials a generation who have been distinctly affected by specific structures of contemporary precarity coinciding with this wider cultural shift Through this *Metamodernism in Contemporary British Theatre* makes a crucial contribution towards understanding emergent developments in post millennial theatre practice across Britain and beyond **The Theatre**

Makers David Chadderton, 2008 Many people enjoy theatre but just who were the people that established theatre as we know it What lies at the beating heart of this book is a fascinating profile of 7 pioneering figures and the stories of how they developed their approach to theatre *The World Encyclopedia of Contemporary Theatre* Don Rubin, 2001 This new in paperback edition of World Encyclopedia of Contemporary Theatre covers the Americas from Canada to Argentina including the United States Volume 5 covers Asia Pacific Entries are preceded by specialist introductions on Theatre in Post Colonial Latin America Theatres of North America Puppet Theatre Theatre for Young Audiences Music Theatre and Dance Theatre The essays follow the series format allowing for cross referring across subjects both within the volume and between volumes Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors overseen by the main editorial team based at the University of York in Canada headed by Don Rubin **The Modernist World** Allana Lindgren, Stephen Ross, 2015-06-05 The Modernist World is an accessible yet cutting edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms The 61 new essays address literature visual arts theatre dance architecture music film and intellectual currents The book also examines modernist histories and practices around the globe including East and Southeast Asia South Asia Sub Saharan Africa Australia and Oceania Europe Latin America the Middle East and the Arab World as well as the United States and Canada A detailed introduction provides an overview of the scholarly terrain and highlights different themes and concerns that emerge in the volume The Modernist World is essential reading for those new to the subject as well as more advanced scholars in the area offering clear introductions alongside new and refreshing insights **Reader's Guide to Literature in English** Mark Hawkins-Dady, 2012-12-06 Reader's Guide Literature in English provides expert guidance to and critical analysis of the vast number of books available within the subject of English literature from Anglo Saxon times to the current American British and Commonwealth scene It is designed to help students teachers and librarians choose the most appropriate books for research and study **The Great European Stage Directors Volume 6** Clare Finburgh Delijani, Peter M. Boenisch, 2021-10-07 This volume examines the work of Joan Littlewood Giorgio Strehler and Roger Planchon demonstrating how these three directors take up key aesthetic prompts from earlier innovators Stanislavski the modernist avant garde and not least Brecht and thereby prepare the ground for contemporary politically engaged directors theatre It argues that in creating their major productions in the prosperous glorious decades that followed the devastation of the Second World War they represent a first expressly European generation of theatre directors Revisiting works from the classical dramatic canon by drawing on popular theatre traditions and reaching out to spectators beyond the educated middle class elite they put theatre in the service of uniting a traumatized continent This study posits that for Littlewood Strehler and Planchon theatre has the capacity to create communities **Performing Fantasy and Reality in Contemporary Culture** Anastasia Seregina, 2018-09-03 We frequently engage with that which we consciously perceive not to be real yet fantasy despite its

pervasive presence and strong role in everyday life through its connection to identities communities desires and meanings has yet to be properly defined and researched This book examines fantasy from a performance theory perspective Drawing on multidisciplinary literature it presents ethnographic and art based research on live action role playing games to explore fantasy as a bodily and negotiated phenomenon that involves various kinds of engagement with one s surroundings Overall this book is a study of various forms and roles that fantasy can take on as part of contemporary Western culture The study suggests that fantasy emerges as a different type of interpretation of normalised performance and reality and can thus provide individuals with the tools to wield agency in everyday life The book will appeal to scholars of sociology cultural and media studies literature and performance studies

The Palgrave Handbook of Contemporary Irish Theatre and Performance Eamonn Jordan, Eric Weitz, 2018-09-18 This Handbook offers a multiform sweep of theoretical historical practical and personal glimpses into a landscape roughly characterised as contemporary Irish theatre and performance Bringing together a spectrum of voices and sensibilities in each of its four sections Histories Close ups Interfaces and Reflections it casts its gaze back across the past sixty years or so to recall analyse and assess the recent legacy of theatre and performance on this island While offering information overviews and reflections of current thought across its chapters this book will serve most handily as food for thought and a springboard for curiosity Offering something different in its mix of themes and perspectives so that previously unexamined surfaces might come to light individually and in conjunction with other essays it is a wide ranging and indispensable resource in Irish theatre studies

A Companion to British-Jewish Theatre Since the 1950s Jeanette R. Malkin, Eckart Voigts, Sarah Jane Ablett, 2021-03-25 The first of its kind this companion to British Jewish theatre brings a neglected dimension in the work of many prominent British theatre makers to the fore Its structure reflects the historical development of British Jewish theatre from the 1950s onwards beginning with an analysis of the first generation of writers that now forms the core of post war British drama including Tom Stoppard Harold Pinter and Arnold Wesker and moving on to significant thematic force fields and faultlines such as the Holocaust antisemitism and Israel Palestine The book also covers the new generation of British Jewish playwrights with a special emphasis on the contribution of women writers and the role of particular theatres in the development of British Jewish theatre as well as TV drama Included in the book are fascinating interviews with a set of significant theatre practitioners working today including Ryan Craig Patrick Marber John Nathan Julia Pascal and Nicholas Hytner The companion addresses not only aesthetic and ideological concerns but also recent transformations with regard to institutional contexts and frameworks of cultural policies

Dramatic Spaces Jennifer Low, 2015-07-16 For literary scholars plays are texts for scenographers plays are performances Yet clearly a drama is both text and performance Dramatic Spaces examines period specific stage spaces in order to assess how design shaped the thematic and experiential dimensions of plays This book highlights the stakes of the debate about spatiality and the role of the spectator in the auditorium if audience members are co creators of the drama how do they

contribute The book investigates Roman comedy and Shakespearean dramas in which the stage space itself constituted the primary scenographic element and actors bodies shaped the playing space more than did sets or props the use of paid applauders in nineteenth century Parisian theaters and how this practice reconfigured theatrical space transactions between stage designers and spectators including work by L szl Moholy Nagy William Ritman and Eiko Ishioka Dramatic Spaces aims to do for stage design what reader response criticism has done for the literary text with specific case studies on Coriolanus The Comedy of Errors Romeo and Juliet Tales of Hoffman M Butterfly and Tiny Alice exploring the audience s contribution to the construction of meaning The Cambridge Companion to Brecht Peter Thomson,Glendyr Sacks,2006-12-21 This updated Companion offers students crucial guidance on virtually every aspect of the work of this complex and controversial writer It brings together the contrasting views of major critics and active practitioners and this edition introduces more voices and themes The opening essays place Brecht s creative work in its historical and biographical context and are followed by chapters on single texts from The Threepenny Opera to The Caucasian Chalk Circle on some early plays and on the Lehrst cke Other essays analyse Brecht s directing his poetry his interest in music and his work with actors This revised edition also contains additional essays on his early experience of cabaret his significance in the development of film theory and his unique approach to dramaturgy A detailed calendar of Brecht s life and work and a selective bibliography of English criticism complete this provocative overview of a writer who constantly aimed to provoke Dramatic Theories of Voice in the Twentieth Century Andrew Kimbrough,2010 *Enter a Samurai: Full text and illustrations* Joseph L. Anderson,2011 Looking back to the last years of the nineteenth century veteran producer director Joseph L Anderson draws upon a monumental body of research gleaned from libraries and archives in seven countries to introduce the Japanese theatrical impresario Kawakami Otojiro In 1899 Kawakami his wife the inspired dancer and actress Sadayakko and his troupe went on epochal performance tours of the U S and Europe introducing audiences to new forms of dramatic art and dance previously unseen in the West Possessed of boundless energy and limitless imagination Kawakami was a pioneer who quite literally viewed the world as his stage In the closing decade of an all too brief life Kawakami introduced major reforms of Japanese performance and the theatre business Scholarly witty and filled with fascinating insights into the culture and conventions of fin de siecle America Europe and Japan Enter a Samurai opens a door into a little known yet vitally important era of modern theatrical history About the Author Joseph L Anderson has been enjoying Japanese and American plays and films for over seven decades During the 1950s and 1960s he wrote for and was an editorial board member on many little film magazines Later as professor of film in the Ohio University College of Fine Arts and adjunct in its Comparative Arts doctoral program in the early 1960s he pioneered university level studies of Japanese cinema He has a BA in history from Antioch College and an MA from Ohio State University and he was a language student at ICU Tokyo Anderson is the principal coauthor of The Japanese Film Art and Industry in print for fifty years Anderson was chief advisor for the Tokyo Broadcasting System

academic program in Japanese Broadcasting Media and Culture and taught at the Tisch School of the Arts New York University He has been an assistant director and dialogue coach on American feature films shot in Japan as well as a director of documentary films a Variety stringer and a writer of subtitles for Japanese films In Hollywood and at WGBH Boston he developed computer generated subtitles for feature motion pictures the technique in use today During his career he directed two independent American feature films was an outside producer for ABC and CBS news specials director of special projects at the American Art Theatre Guild Mid West producer for the Candid Camera Company a puppeteer a neophyte comedian in burlesque an actor in lesser touring companies director of a children s theatre and an English language benshi live narrator of Japanese silent films In his teens he was a professional scenic artist stage carpenter and minor actor with several Equity summer stock theatres Anderson is now a retired vice president of WGBH Boston the organization that for several decades has produced more than a fourth of the television programs seen nationwide on PBS In 1989 he received the Japan Prize Nihonsho for WGBH and was a Japan Foundation senior fellow in 1975 *Performing Copyright* Luke

McDonagh,2021-06-17 Based on empirical research this innovative book explores issues of performativity and authorship in the theatre world under copyright law and addresses several inter connected questions who is the author and first owner of a dramatic work Who gets the credit and the licensing rights What rights do the performers of the work have Given the nature of theatre as a medium reliant on the re use of prior existing works tropes themes and plots what happens if an allegation of copyright infringement is made against a playwright Furthermore who possesses moral rights over the work To evaluate these questions in the context of theatre the first part of the book examines the history of the dramatic work both as text and as performative work The second part explores the notions of authorship and joint authorship under copyright law as they apply to the actual process of creating plays referring to legal and theatrical literature as well as empirical research The third part looks at the notion of copyright infringement in the context of theatre noting that cases of alleged theatrical infringement reach the courts comparatively rarely in comparison with music cases and assessing the reasons for this with respect to empirical research The fourth part examines the way moral rights of attribution and integrity work in the context of theatre The book concludes with a prescriptive comment on how law should respond to the challenges provided by the theatrical context and how theatre should respond to law Very original and innovative this book proposes a ground breaking empirical approach to study the implications of copyright law in society and makes a wonderful case for the need to consider the reciprocal influence between law and practice Stanislavsky in the World Jonathan Pitches,Stefan Aquilina,2017-05-18

Stanislavsky in the World is an ambitious and ground breaking work charting a fascinating story of the global dissemination and transformation of Stanislavsky s practices Case studies written by local experts historians and practitioners are brought together to introduce the reader to new routes of Stanislavskian transmission across the continents of Europe Asia Africa Australasia and South Latin America Such a diverse set of stories moves radically beyond linear understandings of

transmission to embrace questions of transformation translation hybridisation appropriation and resistance This important work not only makes a significant contribution to Stanislavsky studies but also to recent research on theatre and interculturalism theatre and globalisation theatre and post colonialism and to the wider critical turn in performer training historiographies This is a unique examination of Stanislavsky s work presenting a richly diverse range of examples and an international perspective on Stanislavsky s impact that has never been attempted before

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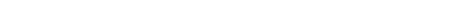

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