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Steve Tillis

Pride and Prejudice* (*sort Of) (NHB Modern Plays) Isobel McArthur, 2021-10-21 A loving and irreverent all-female adaptation of Jane Austen's unrivalled literary classic.

A Queer Sort of Materialism David Savran, 2003 An eclectic collection of essays on theater and its decline as highbrow culture, under the influence of theme parks and blockbuster movies

Giving and Taking Voice in Learning Disabled Theatre Tony McCaffrey, 2023-04-26 Giving and Taking Voice in Learning Disabled Theatre offers unique insight into the question of 'voice' in learning disabled theatre and what is gained and lost in making performance. It is grounded in the author's 18 years of making theatre with Different Light Theatre company in Christchurch, New Zealand, and includes contributions from the artists themselves. This book draws on an extensive archive of performer interviews, recordings of rehearsal processes, and informal logs of travelling together and sharing experience. These accounts engage with the practical aesthetics of theatre-making as well as their much wider ethical and political implications, relevant to any collaborative process seeking to represent the under- or un-represented. Giving and Taking Voice in Learning Disabled Theatre asks how care and support can be tempered with artistic challenge and rigour and presents a case for how listening learning disabled artists to speech encourages attunement to indigenous knowledge and the cries of the planet in the current socio-ecological crisis. This is a vital and valuable book for anyone interested in learning disabled theatre, either as a performer, director, dramaturg, critic, or spectator.

The Life and Sort of Death of Eric Argyle Ross Dungan, 2013-05-23 'Eric

Argyle was notably surprised when rather unexpectedly his eyes opened again. If truth be told, if he was being honest with himself, he hadn't really expected this type of thing would ever be happening again.' Eric Argyle is having a bad Sunday. It's late. He's still in his pyjamas. A room full of people are staring at him. And he died at 11.42am, two days ago. An issue that people don't seem all that receptive to. Nominated for Best New Play at the Irish Times Theatre Awards, Ross Dungan's *The Life and Sort of Death of Eric Argyle* premiered at the Pleasance Dome in Edinburgh in August 2012 before transferring to Dublin. It debuted in London at the Soho Theatre on 2 April 2013.

Blueprints for a Black Federal Theatre Rena Fraden, 1996-06-28 In the 1930s, the Work Progress Administration funded a massive Federal Theatre Project in America's major urban centres, presenting hundreds of productions, some of the most popular and memorable of which were produced in the highly controversial and avant garde 'Negro Units'. This experiment in government-supported culture brought to the forefront one of the central problems in American democratic culture - the representation of racial difference. Those in the profession quickly discovered inescapable ideological responsibilities attending any sort of show, whether apparently entertaining or political in nature. Exploring the liberal idealism of the thirties and the critical debates in black journals over the role of an African American theatre, Fraden also looks at the obstacles facing black playwrights, audiences, and actors in a changing milieu.

The Art Theatre Sheldon Cheney, 1917

Shattering Hamlet's Mirror Marvin Carlson, 2016-05-12 Exploring the historical antecedents and mimetic dimensions of Theater of the Real

The Illuminated Theatre Joe Kelleher, 2015-05-08 What sort of thing is a theatre image? How is it produced and consumed? Who is responsible for the images? Why do the images stay with us when the performance is over? How do we learn to speak of what we see and imagine? And how do we relate what we experience in the theatre to what we share with each other of the world? The Illuminated Theatre is a book about theatricality and spectatorship in the early twenty-first century. In a wide-ranging analysis that draws upon theatrical, visual and philosophical approaches, it asks how spectators and audiences negotiate the complexities and challenges of contemporary experimental performance arts. It is also a book about how European practitioners working across a range of forms, from theatre and performance to dance, opera, film and visual arts, use images to address the complexities of the times in which their work takes place. Through detailed and impassioned accounts of works by artists such as Dickie Beau, Wendy Houston, Alvis Hermanis and Romeo Castellucci, along with close readings of experimental theoretical and art writing from Gillian Rose to T.J. Clark and Marie-José Mondzain, the book outlines the historical, aesthetic and political dimensions of a contemporary 'suffering of images.'

Theatre Arts Sheldon Cheney, Edith Juliet Rich Isaacs, 1917

Theatre Magazine, 1919

A Practical Guide to Working in Theatre Gill Foreman, 2009-07-29 A wonderfully comprehensive look behind the scenes of the theatre covering all the major roles including director, designer, playwright, sound and lighting and many more.

Why the Theatre Sidney Homan, 2020-12-08 Why the Theatre is a collection of 26 personal essays by college teachers, actors, directors, and playwrights

about the magnetic pull of the theatre and its changing place in society. The book is divided into four parts, examining the creative role of the audience, the life of the actor, director, and playwright in performance, ways the theatre moves beyond the playhouse and into the real world, and theories and thoughts on what the theatre can do when given form onstage. Based on concrete, highly personal examples, experiences, and memories, this collection offers unique perspectives on the meaning of the theatre and the beauty of weaving the world of the play into the fabric of our lives. Covering a range of practices and plays, from the Greeks to Japanese Butoh theatre, from Shakespeare to modern experiments, this book is written by and for the theatre instructor and theatre appreciation student.

Thinking Through Theatre and Performance Maaïke Bleeker, Adrian Kear, Joe Kelleher, Heike Roms, 2019-02-07 *Thinking Through Theatre and Performance* presents a bold and innovative approach to the study of theatre and performance. Instead of topics, genres, histories or theories, the book starts with the questions that theatre and performance are uniquely capable of asking: How does theatre function as a place for seeing and hearing? How do not only bodies and voices but also objects and media perform? How do memories, emotions and ideas continue to do their work when the performance is over? And how can theatre and performance intervene in social, political and environmental structures and frameworks? Written by leading international scholars, each chapter of this volume is built around a key performance example, and detailed discussions introduce the methodologies and theories that help us understand how these performances are practices of enquiry into the world. *Thinking through Theatre and Performance* is essential for those involved in making, enjoying, critiquing and studying theatre, and will

appeal to anyone who is interested in the questions that theatre and performance ask of themselves and of us.

Theatre of the Ridiculous Kelly I. Aliano, 2018-10-30 *Theatre of the Ridiculous* is a significant movement that highlighted the radical possibilities inherent in camp. Much of contemporary theatre owes this form a great debt but little has been written about its history or aesthetic markers. This book offers a comprehensive overview of the important practitioners, along with critical commentary of their work. Beginning with *Ridiculous'* most recognizable name, Charles Ludlam, the author traces the development of this campy, queer genre, from the B movies of Maria Montez to the Pop Art scene of Andy Warhol to the founding of the Play-House of the Ridiculous and the dawn of Ludlam's career and finally to the contemporary theatre scene.

Theatre, Performance and Cognition Rhonda Blair, Amy Cook, 2016-03-24 *Theatre, Performance and Cognition* introduces readers to the key debates, areas of research, and applications of the cognitive sciences to the humanities, and to theatre and performance in particular. It features the most exciting work being done at the intersection of theatre and cognitive science, containing both selected scientific studies that have been influential in the field, each introduced and contextualised by the editors, together with related scholarship from the field of theatre and performance that demonstrates some of the applications of the cognitive sciences to actor training, the rehearsal room and the realm of performance more generally. The three sections consider the principal areas of research and application in this interdisciplinary field, starting with a focus on language and meaning-making in which Shakespeare's work and Tom Stoppard's *Arcadia* are considered.

In the second part which focuses on the body, chapters consider applications for actor and dance training, while the third part focuses on dynamic ecologies, of which the body is a part.

The Challenge of World Theatre History Steve Tillis, 2020-09-19 The future of theatre history studies requires consideration of theatre as a global phenomenon. The Challenge of World Theatre History offers the first full-scale argument for abandoning an obsolete and parochial Eurocentric approach to theatre history in favor of a more global perspective. This book exposes the fallacies that reinforce the conventional approach and defends the global perspective against possible objections. It moves beyond the conventional nation-based geography of theatre in favor of a regional geography and develops a new way to demarcate the periods of theatre history. Finally, the book outlines a history that recognizes the often-connected developments in theatre across Eurasia and around the world. It makes the case that world theatre history is necessary not only for itself, but for the powerful comparative and contextual insights it offers to all theatre scholars and students, whatever their special areas of interest.

On building a theatre Irving Pichel, 2022-08-21 On building a theatre: Stage construction and equipment for small theatres, schools and community by Irving Pichel was first published in 1920, but it's managed to retain a surprising amount of relevance. It's a manual that aims to help schools and community theater programs build a proper stage and bring their stories to life through captivating performances, even if you have to build it from scratch.

Second Nights Arthur Brown Ruhl, 1914

The Use of Asian Theatre for Modern Western Theatre Min Tian, 2018-11-27

This book is a historical study of the use of Asian theatre for modern Western theatre as practiced by its founding fathers, including Aurélien Lugné-Poe, Adolphe Appia, Gordon Craig, W. B. Yeats, Jacques Copeau, Charles Dullin, Antonin Artaud, V. E. Meyerhold, Sergei Eisenstein, and Bertolt Brecht. It investigates the theories and practices of these leading figures in their transnational and cross-cultural relationship with Asian theatrical traditions and their interpretations and appropriations of the Asian traditions in their reactional struggles against the dominance of commercialism and naturalism. From the historical and aesthetic perspectives of traditional Asian theatres, it approaches this intercultural phenomenon as a (Euro)centred process of displacement of the aesthetically and culturally differentiated Asian theatrical traditions and of their historical differences and identities. Looking into the displaced and distorted mirror of Asian theatre, the founding fathers of modern Western theatre saw, in their imagination of the 'ghostly' Other, nothing but a (self-)reflection or, more precisely, a (self-)projection and emplacement, of their competing ideas and theories preconceived for the construction, and the future development, of modern Western theatre.

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.

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