

Modern Czech Theatre Reflector And Conscience Of A Nation Studies In Theatre History And Culture

Modern Czech Theatre Reflector and Conscience of a Nation
University of Iowa Press

Chapter 6. "Killing Kruger with Your Mouth" | The Actress, Charity Recitations, and the Second Anglo Boer War -- Chapter 7. The "Comforteers" | Actresses and Charity Activity during the First World War -- Conclusion | "Get an Actress First. If You Can't Get an Actress Then Get a Duchess." -- Notes -- Bibliography -- Index
"Investigates the methodological problems that arise in some of the latest research on ancient Greek theatre."--Back cover.

With a focus on Western countries, the history of theater from 500 B.C. to the present is recounted, as are the contributions of different countries, specific plays, and theatrical techniques. Covers movements and issues such as African American, biblical, outdoor, and contemporary drama that addresses spiritual belief, gay theater, gender, and musical theater. Genres and styles are discussed, as well as theater in practice, with descriptions of directing, acting, voice coaching, dramaturgy, costume design, and stages.

"Revealing the complex interplay between history and human lives under conditions of duress, Rebecca Rovit focuses on the eight-year odyssey of Berlin's Jewish Kulturbund Theatre. By examining why and how an all-Jewish repertory theatre could coexist with the Nazi regime. Rovit raises broader questions about the nature of art in an environment of coercion and isolation, artistic integrity and adaptability, and community and identity."--BACK COVER.

This book explores the intersection of grassroots leadership and the arts for social change, examining the many movements and subsequent victories the arts community has won for society. The book illustrates the diverse but influential work of these figures, reflecting on their actions, commitments and their positive impact on the modern world.

This long-awaited bibliography of recent books about theatre architecture, scenography and costume, published with the support of Belgian Ministry of Culture and the «Théâtre & Publics» Association, has been prepared in collaboration with experts in five languages: English, French, German, Italian and Russian. This extensive bibliography, which meets the demands of the International Theatre Institute organizations and the International Organization of Scenographers, Theatre Architects and Technicians, will prove useful to theatre practitioners as well as to confirmed or young theatre scholars. Cette bibliographie rassemble un choix d'ouvrages sur le théâtre et l'architecture, la scénographie, le costume. Elle a bénéficié de la collaboration d'experts internationaux (anglais, français, allemands, italiens et russes). Répondant à la demande de l'IIT (Institut international du théâtre) et de l'OISTAT (Organisation internationale des scénographes, techniciens et architectes de théâtre), cette bibliographie en cinq langues est un précieux outil pour tout praticien et

théoricien du théâtre.

From 1918's *Tickless Time* through *Waiting for Lefty*, *Death of a Salesman*, *A Streetcar Named Desire*, *A Raisin in the Sun*, and *The Prisoner of Second Avenue* to 2005's *The Clean House*, domestic labor has figured largely on American stages. No dramatic genre has done more than the one often dismissively dubbed "kitchen sink realism" to both support and contest the idea that the home is naturally women's sphere. But there is more to the genre than even its supporters suggest. In analyzing kitchen sink realisms, Dorothy Chansky reveals the ways that food preparation, domestic labor, dining, serving, entertaining, and cleanup saturate the lives of dramatic characters and situations even when they do not take center stage. Offering resistant readings that rely on close attention to the particular cultural and semiotic environments in which plays and their audiences operated, she sheds compelling light on the changing debates about women's roles and the importance of their household labor across lines of class and race in the twentieth century. The story begins just after World War I, as more households were electrified and fewer middle-class housewives could afford to hire maids. In the 1920s, popular mainstream plays staged the plight of women seeking escape from the daily grind; African American playwrights, meanwhile, argued that housework was the least of women's worries. Plays of the 1930s recognized housework as work to a greater degree than ever before, while during the war years domestic labor was predictably recruited to the war effort—sometimes with gender-bending results. In the famously quiescent and anxious 1950s, critiques of domestic normalcy became common, and African American maids gained a complexity previously reserved for white leading ladies. These critiques proliferated with the re-emergence of feminism as a political movement from the 1960s on. After the turn of the century, the problems and comforts of domestic labor in black and white took center stage. In highlighting these shifts, Chansky brings the real home. Between the world wars, several labor colleges sprouted up across the U.S. These schools, funded by unions, sought to provide members with adult education while also indoctrinating them into the cause. As Mary McAvoy reveals, a big part of that learning experience centered on the schools' drama programs. For the first time, *Rehearsing Revolutions* shows how these left-leaning drama programs prepared American workers for the "on-the-ground" activism emerging across the country. In fact, McAvoy argues, these amateur stages served as training grounds for radical social activism in early twentieth-century America. Using a wealth of previously unpublished material such as director's reports, course materials, playscripts, and reviews, McAvoy traces the programs' evolution from experimental teaching tool to radically politicized training that inspired overt—even militant—labor activism by the late 1930s. All the while, she keeps an eye on larger trends in public life, connecting interwar labor drama to post-war arts-based activism in response to McCarthyism, the Cold War, and the Civil Rights movement. Ultimately, McAvoy asks: What did labor

drama do for the workers' colleges and why did they pursue it? She finds her answer through several different case studies in places like the Portland Labor College and the Highlander Folk School in Tennessee.

The use of film and video is widespread in contemporary theatre. Staging the Screen explores a variety of productions, ranging from Piscator to Forced Entertainment, charting the impact of developing technologies on practices in dramaturgy and performance. Gieseckam addresses critical issues raised by multi-media work and inter-media work

Androboros, A Bogographical [sic] Farce in Three Acts (1715), is universally acknowledged as the first play both written and printed in America. Its significance stems not simply from its publication but from its eventual impact. Androboros was not just the first of its kind, it was also ahead of its time in many ways, preceding the harsh political satires and farces of the later eighteenth century by some fifty years. The play inadvertently laid the foundation for one of the defining rights of the nation that would eventually emerge some seventy-five years later - the First Amendment of the Constitution of the United States. As a closet drama intended only to be read by close friends and political supporters, this play has languished as a minor footnote in American intellectual history.

Scholarly research published to date has been, for the most part, inadequate and occasionally inaccurate. This study remedies that oversight, providing a full analysis as well as an annotated typescript and facsimiles of the original printing. -- from back cover.

An actor, a vaudevillian, and a dramatist before he became a filmmaker, D. W. Griffith used the resources of theatre to great purpose and to great ends. In pioneering the quintessentially modern medium of film from the 1890s to the 1930s, he drew from older, more broadly appealing stage forms of melodrama, comedy, vaudeville, and variety. In Stagestruck Filmmaker, David Mayer brings Griffith's process vividly to life, offering detailed and valuable insights into the racial, ethnic, class, and gender issues of these transitional decades. Combining the raw materials of theatre, circus, minstrelsy, and dance with the newer visual codes of motion pictures, Griffith became the first acknowledged artist of American film. Birth of a Nation in particular demonstrates the degree to which he was influenced by the racist justifications and distorting interpretations of the Civil War and the Reconstruction era. Moving through the major phases of Griffith's career in chapters organized around key films or groups of films, Mayer provides a mesmerizing account of the American stage and cinema in the final years of the nineteenth century and the first three decades of the twentieth century. Griffith's relationship to the theatre was intricate, complex, and enduring. Long recognized as the dominant creative figure of American motion pictures, throughout twenty-six years of making more than five hundred films he pillaged, adapted, reshaped, revitalized, preserved, and extolled. By historicizing his representations of race, ethnicity, and otherness, Mayer places Griffith within an overall template of American life in the years when film rivaled and then

surpassed the theatre in popularity.

Analysis of 24 films including: People of the mountains, Ashes and diamonds, Knife in the water, A shop on the high street, Closely observed trains, Daisies, Man of marble, Colonel Redl, The decalogue (Dekalog), Satantango, The garden, Alice (directed by Jan Svankmajer).

In 2005 literary and film critic Edward Turk immersed himself in New York City's ACT FRENCH festival, a bold effort to enhance American contact with the contemporary French stage. This dizzying crash course on numerous aspects of current French theatre paved the way for six months of theatregoing in Paris and a month's sojourn at the 2006 Avignon Festival. In French Theatre Today he turns his yearlong involvement with this rich topic into an accessible, intelligent, and comprehensive overview of contemporary French theatre. Situating many of the nearly 150 stage pieces he attended within contexts and timeframes that stretch backward and forward over a number of years, he reveals French theatre during the first decade of the twenty-first century to be remarkably vital, inclined toward both innovation and concern for its audience, and as open to international influence as it is respectful of national tradition. French Theatre Today provides a seamless mix of critical analysis with lively description, theoretical considerations with reflexive remarks by the theatremakers themselves, and matters of current French and American cultural politics. In the first part, "New York," Turk offers close-ups of French theatre works singled out during the ACT FRENCH festival for their presumed attractiveness to American audiences and critics. The second part, "Paris," depicts a more expansive range of French theatre pieces as they play out on their own soil. In the third part, "Avignon," Turk captures the subject within a more fluid context that is, most interestingly, both eminently French and resolutely international. The Paris and Avignon chapters contain valuable and well-informed contextual and background information as well as descriptions of the milieus of the Avignon Festival and the various neighborhoods in Paris where he attended performances, information that readers cannot find easily elsewhere. Finally, in the spirit of inclusiveness that characterizes so much new French theatre and to give a representative account of his own experiences as a spectator, Turk rounds out his survey with observations on Paris's lively opera scene and France's wealth of circus entertainments, both traditional and newly envisioned. With his shrewd assessments of contemporary French theatre, Turk conveys an excitement and an affection for his topic destined to arouse similar responses in his readers. His book's freshness and openness will reward theatre enthusiasts who are curious about an aspect of French culture that is inadequately known in this country, veteran scholars and students of contemporary world theatre, and those American theatre professionals who have the ultimate authority and good fortune to determine which new French works will reach audiences on these shores.

"Representing the Past is required reading for any serious scholar of theatre and performance historiography: original in its conception, global in its reach, thought-

provoking and transformative in its effects."--Gay Gibson Cima, author, *Early American Women Critics: Performance, Religion, Race*.

Autocratic male impresarios increasingly dominated the American stage between 1865 and 1914. Many rose from poor immigrant roots and built their own careers by making huge stars out of "undiscovered," Anglo-identified actresses.

Reflecting the antics of self-made industrial empire-builders and independent, challenging New Women, these theatrical potentates and their protégées gained a level of wealth and celebrity comparable to that of Hollywood stars today. In her engaging and provocative *Strange Duets*, Kim Marra spotlights three passionate impresario-actress relationships of exceptional duration that encapsulated the social tensions of the day and strongly influenced the theatre of the twentieth century. Augustin Daly and Ada Rehan, Charles Frohman and Maude Adams, and David Belasco and Mrs. Leslie Carter reigned over "legitimate" Broadway theatre, the venue of greatest social cachet for the monied classes. Unlike impresarios and actresses in vaudeville and burlesque, they produced full-length spoken drama that involved special rigors of training and rehearsal to sustain a character's emotional "truth" as well as a high level of physical athleticism and endurance. Their efforts compelled fascination at a time when most people believed women's emotions were seated primarily in the reproductive organs and thus were fundamentally embodied and sexual in nature. While the impresario ostensibly exercised full control over his leading lady, showing fashionable audiences that the exciting but unruly New Woman could be both tamed and enjoyed, she acquired a power of her own that could bring him to his knees. Kim Marra combines methods of cultural, gender, and sexuality studies with theatre history to explore the vexed mutual dependency between these status-seeking Svengalis and their alternately willing and resistant leading ladies. She illuminates how their on- and off-stage performances, highly charged in this Darwinian era with "racial" as well as gender, sexual, and class dynamics, tapped into the contradictory fantasies and aspirations of their audiences. Played out against a backdrop of enormous cultural and institutional transformation, the volatile romance of Daly and Rehan, closeted homosexuality of Frohman and Adams, and carnal expiations of Belasco and Carter produced strange duets indeed.

Examines the key themes and traditions of Czech and Slovak cinema, linking inter-war and post-war cinemas together with developments in the post-Communist period.

Taking to heart Thomas Heywood's claim that plays "persuade men to humanity and good life, instruct them in civility and good manners, showing them the fruits of honesty, and the end of villainy," Mark Bayer's captivating new study argues that the early modern London theatre was an important community institution whose influence extended far beyond its economic, religious, educational, and entertainment contributions. Bayer concentrates not on the theatres where Shakespeare's plays were performed but on two important amphitheatres, the Fortune and the Red Bull, that offer a more nuanced picture of the Jacobean playgoing industry. By looking at these playhouses, the plays they staged, their audiences, and the communities they served, he explores the local dimensions of playgoing. Focusing primarily on plays and

Read Online Modern Czech Theatre Reflector And Conscience Of A Nation Studies In Theatre History And Culture

theatres from 1599 to 1625, Bayer suggests that playhouses became intimately engaged with those living and working in their surrounding neighborhoods. They contributed to local commerce and charitable endeavors, offered a convivial gathering place where current social and political issues were sifted, and helped to define and articulate the shared values of their audiences. Bayer uses the concept of social capital, inherent in the connections formed among individuals in various communities, to construct a sociology of the theatre from below—from the particular communities it served—rather than from the broader perspectives imposed from above by church and state. By transacting social capital, whether progressive or hostile, the large public amphitheatres created new and unique groups that, over the course of millions of visits to the playhouses in the Jacobean era, contributed to a broad range of social practices integral to the daily lives of playgoers. In lively and convincing prose that illuminates the significant reciprocal relationships between different playhouses and their playgoers, Bayer shows that theatres could inform and benefit London society and the communities geographically closest to them.

This Critical Companion to the work of one of Ireland's most famous and controversial playwrights, Sean O'Casey, is the first major study of the playwright's work to consider his oeuvre and the archival material that has appeared during the last decade. Published ahead of the centenary of the 1916 Easter Rising in Ireland with which O'Casey's most famous plays are associated, it provides a clear and detailed study of the work in context and performance.

James Moran shows that O'Casey not only remains the most performed playwright at Ireland's national theatre, but that the playwright was also one of the most controversial and divisive literary figures, whose work caused riots and who alienated many of his supporters. Since the start of the 'Troubles' in the North of Ireland, his work has been associated with Irish historical revisionism, and has become the subject of debate about Irish nationalism and revolutionary history. Moran's admirably clear study considers the writer's plays, autobiographical writings and essays, paying special attention to the Dublin trilogy, *The Shadow of a Gunman*, *Juno and the Paycock*, and *The Plough and the Stars*. It considers the work produced in exile, during the war and the late plays. The Companion also features a number of interviews and essays by other leading scholars and practitioners, including Garry Hynes, Victor Merriman and Paul Murphy, which provide further critical perspectives on the work.

International in scope, this book is designed to be the pre-eminent reference work on the English-speaking theatre in the twentieth century. Arranged alphabetically, it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top-level experts, but, uniquely, leading professionals from the world of theatre. A fascinating resource for anyone interested in theatre, it includes: - Overviews of major concepts, topics and issues; - Surveys of theatre institutions, countries, and genres; - Biographical entries on key performers, playwrights, directors, designers, choreographers and composers; - Articles by leading professionals on crafts, skills and disciplines including acting, design, directing, lighting, sound and voice.

When most of us hear the title *Gentlemen Prefer Blondes*, we think of Marilyn Monroe and Jane Russell's iconic film performance. Few, however, are aware that the movie was based on Anita Loos's 1925 comic novel by the same name. What does it mean, *Women Adapting* asks, to translate a Jazz Age blockbuster from book to film or stage? What adjustments are necessary and what, if anything, is lost? Bethany Wood examines three well-known stories that debuted as women's magazine serials—*Gentlemen Prefer Blondes*, Edith Wharton's *The Age of Innocence*, and Edna Ferber's *Show Boat*—and traces how each of these beloved narratives traveled across publishing, theatre, and film through adaptation. She documents the formation of adaptation systems and how they involved women's voices and labor in modern entertainment in ways that have been previously underappreciated. What emerges is a picture of a unique window of time in the early decades of the twentieth century, when women in

Read Online Modern Czech Theatre Reflector And Conscience Of A Nation Studies In Theatre History And Culture

entertainment held influential positions in production and management. These days, when filmic adaptations seem endless and perhaps even unoriginal, *Women Adapting* challenges us to rethink the popular platitude, "The book is always better than the movie."

Today's successful plays and playwrights achieve their prominence not simply because of their intrinsic merit but because of the work of mediators, who influence the whole trajectory of a playwright's or a theatre company's career. Critics and academic writers are primarily considered the makers of reputations, but funding organizations and various media agents as well as artistic directors, producers, and directors also pursue separate agendas in shaping the reputations of theatrical works. In *The Making of Theatrical Reputations* Yael Zarhy-Levo demonstrates the processes through which these mediatory practices by key authority figures situate theatrical companies and playwrights within cultural and historical memory. To reveal how these authorizing powers-that-be promote theatrical events, companies, and playwrights, Zarhy-Levo presents four detailed case studies that reflect various angles of the modern London theatre. In the case of the English Stage Company's production of John Osborne's *Look Back in Anger*, she centers on a specific event. She then focuses on the trajectory of a single company, the Theatre Workshop, particularly through its first decade at the Theatre Royal, Stratford East, London. Next, she explores the career of the dramatist John Arden, especially its first ten years, in part drawing upon an interview with Arden and his wife, actress and playwright Margaretta D'Arcy, before turning to her fourth study: the playwright Harold Pinter's shifting reputation throughout the different phases of his career. Zarhy-Levo's accounts of these theatrical events, companies, and playwrights through the prism of mediation bring fresh insights to these landmark productions and their creators.

The motto *Národ sob? – "From the Nation to Itself"* – inscribed over the proscenium arch of Prague's National Theatre symbolizes the importance theatre holds for the Czechs. During the National Awakening of the 19th century, theatre took the place of politics, becoming an instrument of national identity in the hands of the revivalists. In what was then part of a German-speaking empire, the Czechs devised a complex and evocative theatre language made up of allegory, allusion, juxtaposition, games, wordplay, legend, history, illusion and music. A sophisticated avant-garde theatre flowered in Czechoslovakia between the wars, and became a symbol of independence during the Nazi occupation. It survived Socialist Realism and Stalinism to blossom again in the "Golden Sixties" when Prague became "the theatre capital of Europe" (Kenneth Tynan) and a generation of theatre and film directors (Radok, Grossman, Schorm) and playwrights (Havel, Kundera, Topol) were at the forefront of the Prague Spring. Reprisals took place after the 1968 Soviet invasion when, under "normalization," hardline Communists tried to silence the voices of the '60s; thousands were forced into internal and external emigration. The theatre culture, however, flexible and experienced from previous repression, again provided a basis of opposition to totalitarianism. For two decades it operated in the provisional spaces of culture houses, studios, gymnasiums, bars, trade union halls, art galleries and living rooms. Strategies were devised and implemented to bring freedom back to the theatre and society. A strong sense of justice and ethics intensified the mutual commitment of theatres and audiences, leading the way to the Velvet Revolution of 1989 and the installation of a playwright as President.

The *Czech Reader* brings together more than 150 primary texts and illustrations to convey the dramatic history of the Czechs, from the emergence of the Czech state in the tenth century, through the creation of Czechoslovakia in 1918 and the Czech Republic in 1993, into the twenty-first century. The Czechs have preserved their language, traditions, and customs, despite their incorporation into the Holy Roman Empire, the Habsburg Empire, the Austro-Hungarian Empire, the Third Reich, and the Eastern Bloc. Organized chronologically, the selections in *The Czech Reader* include the letter to the Czech people written by the religious reformer and national hero Jan Hus in 1415, and Charter 77, the fundamental document of an

Read Online Modern Czech Theatre Reflector And Conscience Of A Nation Studies In Theatre History And Culture

influential anticommunist initiative launched in 1977 in reaction to the arrest of the Plastic People of the Universe, an underground rock band. There is a speech given in 1941 by Reinhard Heydrich, a senior Nazi official and Deputy Reich Protector of Bohemia and Moravia, as well as one written by Václav Havel in 1984 for an occasion abroad, but read by the Czech-born British dramatist Tom Stoppard, since Havel, the dissident playwright and future national leader, was not allowed to leave Czechoslovakia. Among the songs, poems, folklore, fiction, plays, paintings, and photographs of monuments and architectural landmarks are "Let Us Rejoice," the most famous chorus from Bedřich Smetana's comic opera *The Bartered Bride*; a letter the composer Antonín Dvořák sent from New York, where he directed the National Conservatory of Music in the 1890s; a story by Franz Kafka; and an excerpt from Milan Kundera's *The Joke*. Intended for travelers, students, and scholars alike, *The Czech Reader* is a rich introduction to the turbulent history and resilient culture of the Czech people.

Accompanying CD-ROM contains ... "138 richly colorful paintings and drawings of costumes, models, and set designs and in situ photos of exhibited designs plus 27 color and black-and-white photos of the designers. The CD[-ROM] also includes the full text of the book with links to all the art and to the designers' biographies."--Dust jacket.

In this invaluable and detailed presentation of the leading creative figures in a richly innovative and dynamic period of Czech theatre, Professor Jarka M. Burian provides us with insightful portraits of the directors K. H. Hilar, E. F. Burian, Alfred Radok, and Otomar Krejča: of the famous Voskovec and Werich comedic duo; of the scenographer Josef Svoboda; and of the playwright, now President of the Czech Republic, Václav Havel. There are also briefer studies of numerous other directors, designers, and actors. The author, a Czech-American theatre scholar and practitioner, has been a frequent on-site observer of Czech theatre since 1965. He is directly acquainted with many of the major artists and the most notable productions that have made Czech theatre internationally famous.

Addresses the ways that theatre both shapes cross-cultural dialogue and is itself, in turn, shaped by those forces. Globalization may strike many as a phenomenon of our own historical moment, but it is truly as old as civilization: we need only look to the ancient Silk Road linking the Far East to the Mediterranean in order to find some of the earliest recorded impacts of people and goods crossing borders. Yet, in the current cultural moment, tensions are high due to increased migration, economic unpredictability, complicated acts of local and global terror, and heightened political divisions all over the world. Thus globalization seems new and a threat to our ways of life, to our nations, and to our cultures. In what ways have theatre practitioners, educators, and scholars worked to support cross-cultural dialogue historically? And in what ways might theatre embrace the complexities and contradictions inherent in any meaningful exchange? The essays in *Theatre Symposium*, Volume 25 reflect on these questions.

Featured in *Theatre Symposium*, Volume 25 "Theatre as Cultural Exchange: Stages and Studios of Learning" by Anita Gonzalez "Certain Kinds of Dances Used among Them: An Initial Inquiry into Colonial Spanish Encounters with the Areytos of the Taíno in Puerto Rico" by E. Bert Wallace "Gertrude Hoffmann's Lawful Piracy: 'A Vision of Salome' and the Russian Season as Transatlantic Production Impersonations" by Sunny Stalter-Pace "Greasing the Global: Princess Lotus Blossom and the Fabrication of the 'Orient' to Pitch Products in the American Medicine Show" by Chase Bringardner "Dismembering Tennessee Williams: The Global Context of Lee Breuer's *A Streetcar Named Desire*" by Daniel Ciba "Transformative Cross-Cultural Dialogue in Prague: Americans Creating Czech History Plays" by Karen Berman "Finding Common Ground: Lessac Training across Cultures" by Erica Tobolski and Deborah A. Kinghorn

This collection investigates the ways in which postcommunist alternative theatre negotiated and embodied change not only locally but globally as well.

The story of Czech theatre in the twentieth century involves generations of mesmerizing

Read Online Modern Czech Theatre Reflector And Conscience Of A Nation Studies In Theatre History And Culture

players and memorable productions. Beyond these artistic considerations, however, lies a larger story: a theatre that has resonated with the intense concerns of its audiences acquires a significance and a force beyond anything created by striking individual talents or random stage hits. Amid the variety of performances during the past hundred years, that basic and provocative reality has been repeatedly demonstrated, as Jarka Burian reveals in his extraordinary history of the dramatic world of Czech theatre. Following a brief historical background, Burian provides a chronological series of perspectives and observations on the evolving nature of Czech theatre productions during this century in relation to their similarly evolving social and political contexts. Once Czechoslovak independence was achieved in 1918, a repeated interplay of theatre with political realities became the norm, sometimes stifling the creative urge but often producing even greater artistry. When playwright Václav Havel became president in 1990, this was but the latest and most celebrated example of the vital engagement between stage and society that has been a repeated condition of Czech theatre for the past two hundred years. In Jarka Burian's skillful hands, *Modern Czech Theatre* becomes an extremely important touchstone for understanding the history of modern theatre within western culture.

"Collusions of Fact and Fiction is the first book-length study in the field to discuss the works of Suzan-Lori Parks and Kara Walker in conjunction with each other and to establish them as exemplary for a larger generational shift in how late twentieth century African American artists have been addressing the histories and legacies of New World slavery"--

"Featuring dozens of musical examples and images of the old theatres, *Music for the Melodramatic Theatre* charts the progress of music in the theatre form its earliest use in the eighteenth century to the elaborate stage productions of the very early twentieth century"--Back cover.

While it is common knowledge that Jews were prominent in literature, music, cinema, and science in pre-1933 Germany, the fascinating story of Jewish co-creation of modern German theatre is less often discussed. Yet for a brief time, during the Second Reich and the Weimar Republic, Jewish artists and intellectuals moved away from a segregated Jewish theatre to work within canonic German theatre and performance venues, claiming the right to be part of the very fabric of German culture. Their involvement, especially in the theatre capital of Berlin, was of a major magnitude both numerically and in terms of power and influence. The essays in this stimulating collection etch onto the conventional view of modern German theatre the history and conflicts of its Jewish participants in the last third of the nineteenth and first third of the twentieth centuries and illuminate the influence of Jewish ethnicity in the creation of the modernist German theatre. The nontraditional forms and themes known as modernism date roughly from German unification in 1871 to the end of the Weimar Republic in 1933. This is also the period when Jews acquired full legal and trade equality, which enabled their ownership and directorship of theatre and performance venues. The extraordinary artistic innovations that Germans and Jews co-created during the relatively short period of this era of creativity reached across the old assumptions, traditions, and prejudices that had separated people as the modern arts sought to reformulate human relations from the foundations to the pinnacles of society. The essayists, writing from a variety of perspectives, carve out historical overviews of the role of theatre in the constitution of Jewish identity in Germany, the position of Jewish theatre artists in the cultural vortex of imperial Berlin, the role played by theatre in German Jewish cultural education, and the impact of Yiddish theatre on German and Austrian Jews and on German theatre. They view German Jewish theatre activity through Jewish philosophical and critical perspectives and examine two important genres within which Jewish artists were particularly prominent: the Cabaret and Expressionist theatre. Finally, they provide close-ups of the Jewish artists Alexander Granach, Shimon Finkel, Max Reinhardt, and Leopold Jessner. By probing the interplay between "Jewish" and "German" cultural and

Read Online Modern Czech Theatre Reflector And Conscience Of A Nation Studies In Theatre History And Culture

cognitive identities based in the field of theatre and performance and querying the effect of theatre on Jewish self-understanding, they add to the richness of intercultural understanding as well as to the complex history of theatre and performance in Germany.

Czechoslovakia has been at the center of some of the most difficult - and tragic-episodes of modern European history: its sacrifice to Nazi Germany at Munich, the Communist Coup of 1948, and the military crushing of the Prague Spring. It has also enacted momentous change almost magically, as in the peaceful overthrow of communism in 1989 and then the negotiated end to the country in 1992. Czechoslovak history has consequently produced enduring political metaphors for our times, such as the Velvet Revolution and Velvet Divorce. This second edition of the Historical Dictionary of the Czech State has been thoroughly updated and greatly expanded. Featuring a chronology, introductory essay, appendix, bibliography, and hundreds of cross-referenced dictionary entries, this detailed, authoritative reference provides descriptions of the Czechs as a people; the territory they inhabit; their social, cultural, political, and economic developments throughout history; and their interactions with neighbors and the wider world.

In this fascinating and colorful book, researcher and performer John McCormick focuses on the marionette world of Victorian Britain between its heyday after 1860 and its waning years from 1895 to 1914. Situating the rich and diverse puppet theatre in the context of entertainment culture, he explores both the aesthetics of these dancing dolls and their sociocultural significance in their life and time. The history of marionette performances is interwoven with live-actor performances and with the entire gamut of annual fairs, portable and permanent theatres, music halls, magic lantern shows, waxworks, panoramas, and sideshows. McCormick has drawn upon advertisements in the *Era*, an entertainment paper, between the 1860s and World War I, and articles in the *World's Fair*, a paper for showpeople, in the first fifty years of the twentieth century, as well as interviews with descendants of the marionette showpeople and close examinations of many of the surviving puppets. McCormick begins his study with an exploration of the Victorian marionette theatre in the context of other theatrical events of the day, with proprietors and puppeteers, and with the venues where they performed. He further examines the marionette's position as an actor not quite human but imitating humans closely enough to be considered empathetic; the ways that physical attributes were created with wood, paint, and cloth; and the dramas and melodramas that the dolls performed. A discussion of the trick figures and specialized acts that each company possessed, as well as an exploration of the theatre's staging, lighting, and costuming, follows in later chapters. McCormick concludes with a description of the last days of marionette theatre in the wake of changing audience expectations and the increasing popularity of moving pictures. This highly enjoyable and readable study, often illuminated by intriguing anecdotes such as that of the Armenian photographer who fell in love with and abducted the Holden company's Cinderella marionette in 1881, will appeal to everyone fascinated by the magic of nineteenth-century theatre, many of whom will discover how much the marionette could contribute to that magic.

In early twentieth-century U.S. culture, sex sold. While known mainly for its social reforms, the Progressive Era was also obsessed with prostitution, sexuality, and the staging of women's changing roles in the modern era. By the 1910s, plays about prostitution (or "brothel dramas") had inundated Broadway, where they sometimes became long-running hits and other times sparked fiery obscenity debates. In *Sex for Sale*, Katie N. Johnson recovers six of these plays, presenting them with astute cultural analysis, photographs, and production histories. The result is a new history of U.S. theatre that reveals the brothel drama's crucial role in shaping attitudes toward sexuality, birth control, immigration, urbanization, and women's work. The volume includes the work of major figures including Eugene O'Neill, John Reed, Rachel Crothers, and Elizabeth Robins. Now largely forgotten and some previously unpublished, these plays were among the most celebrated and debated productions of their day. Together, their

Read Online Modern Czech Theatre Reflector And Conscience Of A Nation Studies In Theatre History And Culture

portrayals of commercialized vice, drug addiction, poverty, white slavery, and interracial desire reveal the Progressive Era's fascination with the underworld and the theatre's power to regulate sexuality. Additional plays, commentary, and teaching materials are available at brotheldrama.lib.miamioh.edu. Plays included: *Ourselves* (1913) by Rachel Crothers *The Web* (1913) by Eugene O'Neill *My Little Sister* (1913) by Elizabeth Robins *Moondown* (1915) by John Reed *Cocaine* (1916) by Pendleton King *A Shanghai Cinderella* (renamed *East is West*, 1918) by Samuel Shipman and John B. Hymer

What does it mean to perform whiteness in the postcolonial era? To answer this question—crucial for understanding the changing meanings of race in the twenty-first century—Megan Lewis examines the ways that members of South Africa's Afrikaner minority have performed themselves into, around, and out of power from the colonial period to the postcolony. The nation's first European settlers and in the twentieth century the architects of apartheid, since 1994 Afrikaners have been citizens of a multicultural, multilingual democracy. How have they enacted their whiteness in the past, and how do they do so now when their privilege has been deflated? *Performing Whiteness* examines the multiple speech acts, political acts, and theatrical acts of the Afrikaner folk or nation in theatrical and public life, including pageants, museum sites, film, and popular music as well as theatrical productions. Lewis explores the diverse ways in which Afrikaners perform whiteness, and the tactics they use, including nostalgia, melodrama, queering, abjection, and kitsch. She first investigates the way that apartheid's architects leveraged whiteness in support of their nation-building efforts in the early twentieth century. In addition to re-enacting national pilgrimages of colonial-era migrations and building massive monuments at home, Afrikaner nationalists took their show to the United States, staging critical events of the Boer War at the 1904 St. Louis Exposition. A case study of the South African experience, *Performing Whiteness* also offers parables for global whitenesses in the postcolonial era.

Whereas previous studies of poverty and early modern theatre have concentrated on England and the criminal rogue, *Poverty and Charity in Early Modern Theatre and Performance* takes a transnational approach, which reveals a greater range of attitudes and charitable practices regarding the poor than state poor laws and rogue books suggest. Close study of German and Latin beggar catalogues, popular songs performed in Italian piazzas, the Paduan actor-playwright Ruzante, the commedia dell'arte in both Italy and France, and Shakespeare demonstrate how early modern theatre and performance could reveal the gap between official policy and actual practices regarding the poor. The actor-based theatre and performance traditions examined in this study, which persistently explore felt connections between the itinerant actor and the vagabond beggar, evoke the poor through complex and variegated forms of imagination, thought, and feeling. Early modern theatre does not simply reflect the social ills of hunger, poverty, and degradation, but works them through the forms of poverty, involving displacement, condensation, exaggeration, projection, fictionalization, and marginalization. As the critical mass of medieval charity was put into question, the beggar-almsgiver encounter became more like a performance. But it was not a performance whose script was prewritten as the inevitable exposure of the dissembling beggar. Just as people's attitudes toward the poor could rapidly change from skepticism to sympathy during famines and times of acute need, fictions of performance such as Edgar's dazzling impersonation of a mad beggar in Shakespeare's *King Lear* could prompt responses of sympathy and even radical calls for economic redistribution.

A little over a century ago, the Irish in America were the targets of intense xenophobic anxiety. Much of that anxiety centered on their mobility, whether that was traveling across the ocean to the U.S., searching for employment in urban centers, mixing with other ethnic groups, or forming communities of their own. Granshaw argues that American variety theatre, a precursor to vaudeville, was a crucial battleground for these anxieties, as it appealed to both the fears

Read Online Modern Czech Theatre Reflector And Conscience Of A Nation Studies In Theatre History And Culture

and the fantasies that accompanied the rapid economic and social changes of the Gilded Age. Historians of theatre face the same temptations and challenges as other historians: they negotiate assumptions (their own and those of others) about national identity and national character; they decide what events and actors to highlight--or omit--and what framework and perspective to use for telling the story. Personal biases, trends in scholarship, and sociopolitical contexts influence all histories; and theatre histories, too, are often revised to reflect changing times and interests. This significant collection examines the problems and challenges of formulating national theatre histories. The essayists included here--leading theatre scholars from all over the world, many of whom wrote essays specifically for this volume--provide an international context for national theatre histories as well as studies of individual nations. They cover a wide geographical area: Asia, the Middle East, Africa, Europe, and North America. The essays contrast large countries (India, Indonesia) with small (Ireland), newly independent (Slovenia) with established (U.S.A.), developed (Canada) with developing (Mexico, South Africa), capitalist (U.S.A.) with formerly communist (Russia), monolingual (Sweden) with multilingual (Belgium, Canada), and countries with stable historical boundaries (Sweden) with those whose borders have shifted (Germany). The essays also explore such sociopolitical issues as the polarization of language groups, the importance of religion, the invisibility of ethnic minorities, the redrawing of geographical borders, changes in ideology, and the dismantling of colonial legacies. Finally, they examine such common problems of history writing as types of evidence, periodization, canonization, styles of narrative, and definitions of key terms. *Writing and Rewriting National Theatre Histories* will be of special interest to students and scholars of theatre, cultural studies, and historiography.

In "Modern Hamlets and Their Soliloquies" (Iowa, 1992), Mary Maher examined how modern actors have chosen to perform Hamlet's soliloquies, and why they made the choices they made, within the context of their specific productions of the play. Adding to original interviews with, among others, Derek Jacobi, David Warner, Kevin Kline, and Ben Kingsley, "Modern Hamlets and Their Soliloquies: An Expanded Edition" offers two new and insightful interviews, one with Kenneth Branagh, focusing on his 1997 film production of the play, and one with Simon Russell Beale, discussing his 2000-2001 run as Hamlet at the Royal National Theatre."

[Copyright: 6b57a0d58f84500a2f7baf82ae20c198](https://www.dramaschool.com/6b57a0d58f84500a2f7baf82ae20c198)