

American University Studies

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Following Directions

A Study of Peter Brook

Peter Lang

Following Directions A Study Of Peter Brook

Various



Following Directions A Study Of Peter Brook:

Peter Brook: Oxford to Orghast R. Helfer, G. Loney, 2012-11-12 Peter Brook is known internationally as a theatre visionary and a daring experimenter on the cutting edge of performance and production This book concentrates on Brook's early years and his innovative achievements in opera television film and the theatre His productions are viewed separately in chronological order suggesting Brook's developing and changing interests The authors include thought provoking interviews with Brook and with numerous outstanding artists who have worked with him and bring to the reader penetrating critiques of Brook's theories and practices as a man of the theatre

Peter Brook and the Mahabharata David Williams, 2022-09-01 First published in 1991 Peter Brook and the Mahabharata is a collection of essays which contextualizes the production of Peter Brook's The Mahabharata Written by both scholars and collaborators on Brook's production these essays seek not only to discuss such issues as the politics of theatre interculturalism but to describe the nature of the working process and detail the technical problems engendered by touring a production of this size and complexity Furnished with a new preface by the editor the book continues to be crucial research work devoted to unravelling the mesmerising as well as the polarising enigma known as Peter Brook's The Mahabharata Thoroughly heterogeneous and controversially irreverent this book will be of interest to students of theatre performance art literature South Asian studies and media studies

Prospero's "true Preservers" Arthur Horowitz, 2004 At the same time it documents how Brook Ninagawa and Strehler adapted and applied African storytelling techniques textual deconstruction traditional Japanese art and theatrical forms and Italian stage tradition to the performance of Shakespeare and investigates how these three directors diverse applications to the same canonical work have contributed to the development of the modern stage director Jacket

Screening the Royal Shakespeare Company John Wyver, 2019-06-27 No theatre company has been involved in such a broad range of adaptations for television and cinema as the Royal Shakespeare Company Starting with Richard III filmed in the Shakespeare Memorial Theatre before World War One the RSC's accomplishments continue today with highly successful live cinema broadcasts The Wars of the Roses BBC 1965 Peter Brook's film of King Lear 1971 Channel 4's epic version of Nicholas Nickleby 1982 and Hamlet with David Tennant BBC 2009 are among their most iconic adaptations Many other RSC productions live on as extracts in documentaries as archival recordings in trailers and in other fragmentary forms Screening the Royal Shakespeare Company explores this remarkable history of collaborations between stage and screen and considers key questions about adaptation that concern all those involved in theatre film and television John Wyver is a broadcasting historian and the producer of RSC Live from Stratford upon Avon and is uniquely well placed to provide a vivid account of the company's television and film productions He contributes an award winning practitioner's insight into screen adaptation's numerous challenges and rich potential

The Reel Shakespeare Lisa S. Starks, Courtney Lehmann, 2002 This collection models an approach to Shakespeare and cinema that is concerned with the other side of Shakespeare's Hollywood celebrity taking the reader on a

practical and theoretical tour through important non mainstream films and the oppositional messages they convey The collection includes essays on early silent adaptations of Hamlet Greenway s Prospero s Books Godard s King Lear Hall s A Midsummer Night s Dream Taymor s Titus Polanski s Macbeth Welles Chimes at Midnight and Van Sant s My Own Private Idaho Carmen on Screen Ann Davies, Phil Powrie, 2006 A filmographic and bibliographic guide to the screen adaptations of the story of Carmen Carmen on Screen is a filmographic and bibliographic guide for scholars interested in the different versions of the story of Carmen in film since her original appearance in M rim e s novella and its operatic adaptation by Bizet With over 110 screen versions between 1894 and 2005 it is the most adapted narrative in film The volume offers chronological listings of 82 feature films with credits and annotations of scholarly articles selected citations of reviews and news articles and listings of more general works on film adaptations of opera works on the novella or on the opera and finally lists of works on the 12 major female and 8 major male stars in the 82 feature films ANN DAVIES lectures in Spanish Studies and Film at the University of Newcastle PHIL POWRIE is Professor of French Cultural Studies at the University of Newcastle

The Films of Jean-Luc Godard Wheeler Winston Dixon, 1997-03-06 One of the most important controversial and prolific filmmakers in film history and a founder of French New Wave cinema Jean Luc Godard has maintained an unbroken string of films in various genres and mediums from the late 1950s onward Godard has established a reputation as a rebel who can work within and outside the system producing films that are creative breathtakingly beautiful and yet commercial enough to earn back their production costs In this book Wheeler Winston Dixon offers an overview of all of Godard s work as a filmmaker including his work for television and his ethnographic work in Africa Free from the jargon and value judgments that have marred much of what has been written about Godard this is the only book that covers the entirety of Godard s career from his early film criticism for Cahiers du Cinema to his most recent video film work Illustrated with forty six rare stills and researched in detail it is the Godard book for the 1990s 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

From the Greek Mimes to Marcel Marceau and Beyond Annette Lust, 2000 Annette Bercut Lust has spent a lifetime developing the knowledge to produce this definitive work on mime One of the few studies covering the historical flow of mime from its beginnings to postmodern movement theatre this book explores the evolution of mime and pantomime from the Greeks to the twentieth century depicting the role of mime in dance clowning the cinema and verbal theatre throughout the centuries It is also an in depth study of twentieth century mime masters including Jacques Lecoq Etienne Decroux Jean Louis Barrault and Marcel Marceau In addition to defining and tracing the history of mime Lust documents present day training programs in North America and Europe providing contact addresses and information on mime festivals and centers A filmography listing mime

and mime related films and an extensive bibliography contribute to the usefulness of the book There is also a chart tracing the origins of mime to the present and a chart demonstrating exponents of the various styles and schools of mime With over 60 illustrations this worldwide study is indispensable for the student teacher or fan of mime **King Lear** Alexander Leggatt, 2004 Study of various actors and directors presenting performances of Shakespeare's plays **A Bibliography of British History, 1914-1989** Keith Robbins, American Historical Association, Royal Historical Society (Great Britain), 1996 Containing over 25 000 entries this unique volume will be absolutely indispensable for all those with an interest in Britain in the twentieth century Accessibly arranged by theme with helpful introductions to each chapter a huge range of topics is covered There is a comprehensive index **Titus out of Joint** Paxton Hehmyer, Liberty Stanavage, 2012-03-15 Cannibalism severed hands and severed heads rape murder tragedy and of course the Classics These are a few of the delights audiences have to look forward to in *Titus Andronicus* It's a play of extremes as likely to provoke severe discomfort as **Titus Andronicus** Alan C. Dessen, 1992 Each volume in the Shakespeare in Performance series analyzes a particular play choosing for detailed discussion a small number of stage productions which seem to throw the most light on the play in question *Of Borders and Thresholds* Michal Kobińska, 1999 The theatre is full of borders and boundaries between the real and illusionary conditions of the stage between the way one acts onstage and in real life between stage and audience performance and reception As such theatre offers a unique opportunity to examine the construction representation and functioning of borders This is the task undertaken by the authors of this volume the first to apply the lexicon and concepts of border theory to theatre history and performance theory The contributors highly regarded theatre historians theorists and practitioners address a wide range of border related themes Their topics include the construction of America in the sixteenth century theatre practices in eighteenth century England American Latino playwrights performances of gender and sexuality cyborg technologies and fashion *Titus Andronicus* Philip C. Kolin, 2015-04-10 Originally published in 1995 In three parts introduction criticism and reviews this volume examines the goriest of Shakespeare's works The editor's exhaustive introduction runs through the pattern of changing scholarship and commentary introducing the key interests in the play from its authorship to its language rhetoric and performance Early commentaries focused on arguing about whether the play was truly Shakespeare's A selection of the most important of these are included here followed by later investigations looking at myriad topics and characters revenge violence race Aaron women tragedy and Tamora The large section of reviews of stage performances arranged chronologically ranges from 1857 to 1990 Two final pieces interestingly survey stage history of *Titus* in Japan and in Germany *Shakespearean Criticism* Various, 2021-06-23 Reissuing works originally published between 1984 and 1995 this set brings back into print early volumes from the Shakespearean Criticism Series originally edited by Joseph Price The books present selections of renowned scholarship on each play touching on performances as well as the dramatic literature The pieces included are a mixture of influential historical criticism more modern interpretations and

enlightening reviews most of which were published in wide spread places before these compilations were first made

Companions to the plays these books showcase critical opinion and scholarly debate **Shakespeare in Performance** Eric C. Brown, Estelle Rivier-Arnaud, 2014-08-11 The fourteen essays included in this collection offer a range of contributions from both new and well established scholars to the topic of Shakespeare and performance From traditional studies of theatrical history and adaptation to explorations of Shakespeare's plays in the circus musical extravaganzas the cinema and drama at large the collection embraces a number of performance spaces times and media Shakespeare in Performance includes essays looking not only at sixteenth and seventeenth century stagings of the plays in England but at productions of Shakespeare across time in the United States France Italy Hungary and Africa underscoring the multiple embodiments and voices of Shakespeare's art and including a variety of cultural approaches The work is ultimately occupied with a number of questions generated by these continual iterations of Shakespeare How can we write and trace what is ephemeral To what purpose do we maintain the memory of past performances How does the transmediation of Shakespeare inform the most basic interpretive acts What motivates Shakespearean theatre across political borders What kinds of meaning are produced by decor movement the actor's virtuosity the producer's choices or the audience's response Each essay thus to some degree describes and voices the now unseen *Design for Living* Margot Peters, 2007-12-18 From the much admired biographer of Charlotte Brontë Mrs Patrick Campbell and the Barrymores Margot Peters is surely now our foremost historian of stage make believe Leon Edel a new biography of the most famous English speaking acting team of the twentieth century Individually they were recognized as extraordinary actors each one a star celebrated imitated sought after Together they were legend The Lunts A name to conjure with Alfred Lunt and Lynn Fontanne worked together so imaginatively so seamlessly onstage that they seemed to fuse into one person Offstage they brawled so famously and raucously over every detail of every performance that they inspired the musical *Kiss Me Kate* At home on Broadway in London's West End touring the United States and Great Britain and even playing the foxhole circuit of World War II the Lunts stunned moved and mystified audiences for more than four decades They were considered to be a rarefied taste but when they toured Texas in the 1930s the audience threw cowboy hats onto the stage Their private life was equally fascinating as unusual as the one they led in public Friends like the critic Alexander Woollcott whom Edna Ferber once described as the little New Jersey Nero who thinks his pinafore is a toga No I Coward Laurette Taylor and Sidney Greenstreet received lifelong loyalty and hospitality Ten Chimneys their country home in Genesee Depot Wisconsin is to performers what the Vatican is to Catholics Carol Channing once said The Lunts are where we all spring from In this new biography Margot Peters catches the magic of Lunt and Fontanne their period their work their intimacy and its contradictions with candor delicacy intelligence and wit She writes about their personal and creative choices as deftly as she captures their world from their meeting backstage naturally when Fontanne was a young actress in the first flush of stardom and Lunt a lanky midwesterner who came in the stage door bowed

to her elaborately lost his balance and fell down the stairs and the early days when an unknown and very hungry No 1 Coward lived in a swank hotel in a room the size of a closet and cadged meals at their table to the telegram the famous couple once sent to a movie mogul turning down a studio contract worth a fortune We can be bought my dear Mr Laemmle but we can't be bored We follow the Lunts through triumphs in plays such as *The Guardsman* *The Taming of the Shrew* and *Design for Living* through friendships and feuds through the intricate way they worked with such playwrights and directors as S N Behrman Robert Sherwood Giraudoux Drennatt Peter Brook and with each other Margot Peters captures the gallantry of two remarkably gifted people who lived for their art and for each other Alfred Lunt and Lynn Fontanne were once described as an amazing duet of intelligence and gaiety Margot Peters re-creates the fun and the fireworks

War Representation in British Cinema and Television Kevin M. Flanagan, 2019-10-25 This book explores alternatives to realist triumphalist and heroic representations of war in British film and television Focusing on the period between the Suez Crisis of 1956 and the Falkland War but offering connections to the moment of Brexit it argues that the lost continent of existential satirical simulated and abstractly traumatic war stories is as central to understanding Britain's martial history as the mainstream inheritance The book features case studies that stress the contribution of exiled or expatriate directors and outsider sensibilities with particular emphasis on Peter Watkins Joseph Losey and Richard Lester At the same time it demonstrates concerns and stylistic emphases that continue to the present in television series and films by directors such as Lone Scherfig and Christopher Nolan Encompassing everything from features to government information films the book explores related trends in the British film industry popular culture and film criticism while offering a sense of how these contexts contribute to historical memory

Video Versions Thomas L. Erskine, James M. Welsh, 2000-03-30 Many of our favorite films began as plays some as well known as Shakespeare's *Romeo and Juliet* and some not so well known as *You've Got Mail*'s origin a 1937 play *Parfumerie* by Miklos Laszlo *Video Versions* identifies nearly 300 films and their theatrical origins providing readers with an overview of the films and highlighting similarities and differences to the source plays Perfect for teachers students and anyone interested in theater and film it is the most complete resource available for video versions of plays Each entry provides the original play's title author and year of publication the name of the film year of production director and adapter the main cast and the characters they play running time and rating if available Following a plot summary a critical analysis provides the similarities and differences of the play and film including character and plot changes setting missing or added scenes special film techniques and behind the scenes information such as who turned down or lost particular parts when the play was adapted to film A short list of sources for further reading follows each entry Information about contacting distributors for obtaining the films is included in the introduction and an extensive index completes the volume

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