

THE EDWARDIAN THEATRE

Essays on performance
and the stage



Michael R. Booth
— and —
Joel H. Kaplan

Edwardian Theatre Essays On Performance And The Stage

Simon Gunn, James Vernon



Edwardian Theatre Essays On Performance And The Stage:

The Edwardian Theatre Michael Richard Booth, Joel H. Kaplan, 1996-03-28 This book presents Edwardian entertainment and the Edwardian entertainment industry as parts of a vital turbulent era whose preoccupations and paranoias echo those of our own day Responding to recent shifts of attitude towards the Edwardians and their world the essays in this collection take as their province broad patterns of theatrical production and consumption focusing upon the economics of theatre management the creation of new audiences the politics of playgoing and the meteoric rise of popular forms of mass entertainment including musical comedy variety theatre and the cinema

Sex, Suffrage and the Stage Leslie Hill, 2018-06-16 Marking the 100 year anniversary of women's suffrage Leslie Hill provides a fascinating survey of the history of first wave feminism in British theatre from the London premiere of Ibsen's *A Doll's House* in 1889 through the militant suffrage movement Hill's approachable overview explores some of the pivotal ways in which theatre makers both engaged with and influenced feminist discourse on topics such as sexual agency reproductive rights marriage equality financial independence and suffrage Clear and concise this is an ideal resource for undergraduate and postgraduate students of theatre and performance studies taking courses on Women in Theatre and Performance Staging Feminism Early Feminist Theatre Theatre and Suffrage Gender and Theatre Political Theatre and Performance Historiography This text will also appeal to scholars lecturers and Literature students

The Oxford Companion to Theatre and Performance Dennis Kennedy, 2010-08-26 An authoritative reference covering primarily actors playwrights directors styles and movements companies and organizations

Inventing the Modern Yiddish Stage Joel Berkowitz, Barbara Henry, 2012 While Yiddish theater is best known as popular entertainment it has been shaped by its creators responses to changing social and political conditions *Inventing the Modern Yiddish Stage* Essays in Drama Performance and Show Business showcases the diversity of modern Yiddish theater by focusing on the relentless and far ranging capacity of its performers producers critics and audiences for self invention Editors Joel Berkowitz and Barbara Henry have assembled essays from leading scholars that trace the roots of modern Yiddish drama and performance in nineteenth century Eastern Europe and span a century and a half and three continents beyond the heyday of a Yiddish stage that was nearly eradicated by the Holocaust to its post war life in Western Europe and Israel Each chapter takes its own distinct approach to its subject and is accompanied by an appendix consisting of primary material much of it available in English translation for the first time to enrich readers appreciation of the issues explored and also to serve as supplementary classroom texts Chapters explore Yiddish theater across a broad geographical span from Poland and Russia to France the United States Argentina and Israel and Palestine Readers will spend time with notable individuals and troupes meet creators critics and audiences sample different dramatic genres and learn about issues that preoccupied both artists and audiences The final section presents an extensive bibliography of book length works and scholarly articles on Yiddish drama and theater the most comprehensive resource of

its kind Collectively these essays illuminate the modern Yiddish stage as a phenomenon that was constantly reinventing itself and simultaneously examining and questioning that very process Scholars of Jewish performance and those interested in theater history will appreciate this wide ranging volume *A Social History of British Performance Cultures 1900-1939* Maggie B. Gale, 2019-11-26 This book provides a new social history of British performance cultures in the early decades of the twentieth century where performance across stage and screen was generated by dynamic and transformational industries Exploring an era book ended by wars and troubled by social unrest and political uncertainty *A Social History of British Performance Cultures 1900 1939* makes use of the popular material cultures produced by and for the industries autobiographies fan magazines and trade journals as well as archival holdings popular sketches plays and performances Maggie B Gale looks at how the performance industries operated circulated their products and self regulated their professional activities in a period where enfranchisement democratization technological development and legislation shaped the experience of citizenship Through close examination of material evidence and a theoretical underpinning this book shows how performance industries reflected and challenged this experience and explored the ways in which we construct our performance as participants in the public realm Suited not only to scholars and students of British theatre and theatre history but to general readers as well *A Social History of British Performance Cultures 1900 1939* offers an original intervention into the construction of British theatre and performance histories offering new readings of the relationship between the material cultures of performance the social professional and civic contexts from which they arise and on which they reflect

Adapting to the Stage: Theatre and the Work of Henry James Chris Greenwood, 2017-11-01 This title was first published in 2000 The American novelist and playwright Henry James was drawn to the theatre and the shifting conventions of drama throughout his writing career This study demonstrates that from the 1890s onwards James concentrated on adapting his novels and stories to and from the stage and increasingly employed metaphors that spoke of novel writing in terms of playwriting Christopher Greenwood argues that these metaphors helped James to conceive himself as an artist who composed characters dramatically and visually and in doing so sets his novels significantly apart from those of his contemporaries In the introduction to the first part of the book Greenwood examines James s career within the context of contemporary European and North American theatre providing an appraisal of what James gained from contemporary theatre his position in that milieu and what he brought to it Part 2 of the book focuses on two novels *The Other House* and *The Spoils of Poynton* both of which illustrate the ways in which James used the mechanism of contemporary theatre to communicate a character s personality Discussion of these two works is used to throw light on similar concerns that develop in James s later writing **The Comedy and Legacy of Music-Hall Women 1880-1920** Sam Beale, 2020-09-04 This book explores the comedy and legacy of women working as performers on the music hall stage from 1880 1920 and examines the significance of their previously overlooked contributions to British comic traditions Focusing on the under researched female

serio comic the study includes six micro histories detailing the acts of Ada Lundberg Bessie Bellwood Maidie Scott Vesta Victoria Marie Lloyd and Nellie Wallace Uniquely for women in the late nineteenth and early twentieth centuries these pioneering performers had public voices The extent to which their comedy challenged Victorian and Edwardian perceptions of women is revealed through explorations of how they connected with popular audiences while also avoiding censorship Their use of techniques such as comic irony and stereotyping self deprecation and comic innuendo are considered alongside the work of contemporary stand up comedians and performance artists including Bridget Christie Bryony Kimmings Sara Pascoe Shazia Mirza and Sarah Silverman **The Cambridge History of British Theatre** Jane Milling, Peter

Thomson, Joseph Walter Donohue (Jr.), 2004 Publisher Description [Peculiarities of Liberal Modernity in Imperial Britain](#)

Simon Gunn, James Vernon, 2011-05-15 In this wide ranging volume leading scholars across several disciplines history literature sociology and cultural studies investigate the nature of liberalism and modernity in imperial Britain since the eighteenth century They show how Britain's liberal version of modernity of capitalism democracy and imperialism was the product of a peculiar set of historical circumstances that continues to haunt our neoliberal present **Subscription**

Theater Matthew Franks, 2020-08-28 Subscription Theater asks why turn of the century British and Irish citizens spent so much time money and effort adding their names to subscription lists Shining a spotlight on private play producing clubs public repertory theaters amateur drama groups and theatrical magazines Matthew Franks locates subscription theaters in a vast constellation of civic subscription initiatives ranging from voluntary schools and workers hospitals to soldiers memorials and Diamond Jubilee funds Across these enterprises Franks argues subscribers created their own spaces for performing social roles from which they had long been excluded Whether by undermining the authority of the Lord Chamberlain's Examiner of Plays and London's commercial theater producers or by extending rights to disenfranchised women and property less men a diverse cast of subscribers including typists plumbers and maids acted as political representatives for their fellow citizens both inside the theater and far beyond it Citizens prized a democratic or representative subscription list as an end in itself and such lists set the stage for the eventual public subsidy of subscription endeavors Subscription Theater points to the importance of printed ephemera such as programs tickets and prospectuses in questioning any assumption that theatrical collectivity is confined to the live performance event Drawing on new media as well as old Franks uses a database of over 23 000 stage productions to reveal that subscribers introduced nearly a third of the plays that were most frequently revived between 1890 and the mid twentieth century as well as nearly half of all new translations and they were instrumental in staging the work of such writers as Shaw and Ibsen whose plays featured subscription lists as a plot point or prop Although subscribers often are blamed for being a conservative force in theater Franks demonstrates that they have been responsible for how we value audience and repertoire today and their history offers a new account of the relationship between ephemera drama and democracy *Shakespeare's Women and the Fin de Siècle* Sophie Duncan, 2016-12-01

Shakespeare's Women and the Fin de Si cle illuminates the most iconoclastic performances of Shakespeare's heroines in late Victorian theatre through the celebrity commentary and wider careers of the actresses who played them By bringing together fin de si cle performances of Shakespeare and contemporary Victorian drama for the first time this book illuminates the vital ways in which fin de si cle Shakespeare and contemporary Victorian theatre culture conditioned each other Actresses movements between Shakespeare and fin de si cle roles reveal the collisions and unexpected consonances between apparently independent areas of the fin de si cle repertory Performances including Ellen Terry's Lady Macbeth Madge Kendal's Rosalind and Lillie Langtry's Cleopatra illuminate fin de si cle Shakespeare's lively intersections with cultural phenomena including the Jack the Ripper killings Aestheticism the suicide craze and the rise of metropolitan department stores If as previous studies have shown Shakespeare was everywhere in Victorian culture Sophie Duncan explores the surprising ways in which late Victorian culture from Dracula to pornography and from Ruskin to the suffragettes inflected Shakespeare Via a wealth of unpublished archival material Duncan reveals women's creative networks at the fin de si cle and how Shakespearean performance traditions moved between actresses via little studied performance genealogies At the same time controversial new stage business made fin de si cle Shakespeare as much a crucible for debates over gender roles and sexuality as plays by Ibsen and Shaw Increasingly actresses creative networks encompassed suffragist activists who took personal inspiration from star Shakespearean actresses From a Salome esque Juliet to a feminist Paulina fin de si cle actresses created cultural legacies which Shakespeare in performance still negotiates today

The Show Must Go On!
Popular Song in Britain During the First World War John Mullen, 2016-03-03 Using a collection of over one thousand popular songs from the war years as well as around 150 soldiers songs John Mullen provides a fascinating insight into the world of popular entertainment during the First World War Mullen considers the position of songs of this time within the history of popular music and the needs tastes and experiences of working class audiences who loved this music To do this he dispels some of the nostalgic rose tinted myths about music hall At a time when recording companies and record sales were marginal the book shows the centrality of the live show and of the sale of sheet music to the economy of the entertainment industry Mullen assesses the popularity and significance of the different genres of musical entertainment which were common in the war years and the previous decades including music hall revue pantomime musical comedy blackface minstrelsy army entertainment and amateur entertainment in prisoner of war camps He also considers non commercial songs such as hymns folk songs and soldiers songs and weaves them into a subtle and nuanced approach to the nature of popular song the ways in which audiences related to the music and the effects of the competing pressures of commerce propaganda patriotism social attitudes and the progress of the war

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The Britannia Panopticon Music Hall and Cosmopolitan Entertainment Culture Paul Maloney, 2016-10-13 Focusing on Glasgow s earliest surviving music hall the Britannia later the Panopticon this book explores the role of one of the city s most iconic cultural venues within the cosmopolitan entertainment market that emerged in British cities in the nineteenth century Shedding light on the increasing diversity of commercial entertainment provided by such venues offering everything from music hall early cinema and amateur nights to waxworks menageries and freak shows this study also encompasses the model of community based working class music hall which characterised the Panopticon s later years challenging narratives of the primacy of city centre variety Providing a comprehensive analysis of this dynamic popular theatre of the industrial age Maloney examines the role of the hall s managers marketing and promotional strategies audiences and performing genres from the hall s opening in 1859 until final closure in 1938 The book also explores stage representations of Irish and Jewish immigrant communities present in surrounding city centre areas demonstrating the Britannia s diasporic links to other British cities and centres in North America thus providing a multifaceted and pioneering account of this still extant Victorian music hall

The Edwardian Sense Morna O'Neill, Michael Hatt, 2010 This is the twentieth in a series of occasional volumes devoted to studies in British art published by the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art and distributed by Yale University Press Book Jacket

Shakespeare and Sexuality in the Comedy of Morecambe & Wise Stephen Hamrick, 2020-02-18 Contextualizing the duo s work within British comedy Shakespeare criticism the history of sexuality and their own historical moment this book offers the first sustained analysis of the 20th Century s most successful double act Over the course of a forty four year career 1940 1984 Eric Morecambe Ernie Wise appropriated snippets of verse scenes and other elements from seventeen of Shakespeare s plays more than one hundred and fifty times Fashioning a kinder more inclusive world they deployed a vast array of elements connected to Shakespeare his life and institutions Rejecting claims that they offer only nostalgic escapism Hamrick analyses their work within contemporary contexts including their engagement with many forms and genres

including *Variety* the heritage industry journalism and more *The Boys* deploy Shakespeare to work through issues of class sexuality and violence Lesbianism drag gay marriage and a queer aesthetics emerge helping to normalize homosexuality and complicate masculinity in the permissive 1960s

Just One of the Boys Gillian M Rodger, 2018-01-04 Female to male crossdressing became all the rage in the variety shows of nineteenth century America and began as the domain of mature actresses who desired to extend their careers These women engaged in the kinds of raucous comedy acts usually reserved for men Over time as younger women entered the specialty the comedy became less pointed and more centered on the celebration of male leisure and fashion Gillian M Rodger uses the development of male impersonation from the early nineteenth century to the early twentieth century to illuminate the history of the variety show Exploding notions of high and lowbrow entertainment Rodger looks at how both performers and forms consistently expanded upward toward respectable and richer audiences At the same time she illuminates a lost theatrical world where women made fun of middle class restrictions even as they bumped up against rules imposed in part by audiences Onstage the actresses changing performance styles reflected gender construction in the working class and shifts in class affiliation by parts of the audiences Rodger observes how restrictive standards of femininity increasingly bound male impersonators as new gender constructions allowed women greater access to public space while tolerating less independent behavior from them

The Cambridge Companion to Oscar Wilde Peter Raby, 1997-10-16 The Cambridge Companion to Oscar Wilde offers an essential introduction to one of the theatre's most important and enigmatic writers Although a general overview the volume also offers some of the latest thinking on the dramatist and his impact on the twentieth century Part One places Wilde's work within the cultural and historical context of his time and includes an opening essay by Wilde's grandson Merlin Holland Further chapters also examine Wilde and the Victorians and his image as a Dandy Part Two looks at Wilde's essential work as playwright and general writer including his poetry critiques and fiction and provides detailed analysis of such key works as *Salome* and *The Importance of Being Earnest* among others The third group of essays examines the themes and factors which shaped Wilde's work and includes Wilde and his view of the Victorian woman Wilde's sexual identities and interpreting Wilde on stage This 1997 volume also contains a detailed chronology of Wilde's work a guide to further reading and illustrations from important productions

Diana of Dobson's Cicely Hamilton, 2003-03-17 Very successful when first performed in London in 1908 *Diana of Dobson's* introduces its audience to the overworked and underpaid female assistants at Dobson's Drapery Emporium whose only alternative to their dead end jobs is the unlikely prospect of marriage Although Cicely Hamilton calls the play a romantic comedy like George Bernard Shaw she also criticizes a social structure in which so called self made men profit from the cheap labour of others and men with good educations but insufficient inherited money look for wealthy wives rather than for work This Broadview edition also includes excerpts from Hamilton's autobiography *Life Errant* 1935 and *Marriage as a Trade* 1909 her witty polemic on the woman question historical documents illustrating employment

options for women and women's work in the theatre and reviews of the original production of the play Humour in British First World War Literature Emily Anderson, 2023-09-11 This book explores how humorous depictions of the Great War worked to familiarise, domesticate and tame the conflict. While well-known examples of First World War literature often emphasize enormous emotional disruption and the war's extremes, other writers used humour to encourage a gentle, mild amusement, drawing on familiar popular genres and forms used before 1914. In humorous portrayals of the war, tameness outdoes the unmanageable and the temperate exceeds the extraordinary. Humour in British First World War Literature is based on little-known primary material uncovered from detailed archival research, as well as works that, though written by celebrated authors, tend not to be placed in the canon of Great War literature. Each chapter examines key examples of literary texts ranging from short stories and poetry to theatre and periodicals, investigating the complex representational, political and social significance of the tame strand in humorous Great War literature.

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