A major figure in the world of theater as critic, playwright, scholar, teacher, director, actor, and producer, Robert Brustein offers a unique perspective on the American stage and its artists. In this wise, witty, and wide-ranging collection of recent writings, Brustein examines crucial issues relating to theater in the post-9/11 years, analyzing specific plays, emerging and established performers, and theatrical production throughout the world. Brustein relates our theater to our society in a manner that reminds us why the performing arts matter.

Millennial Stages records Brustein’s thinking on the important issues “roiling the national soul” at the start of the twenty-first century. His opening section explores the connections between theater and society, theater and politics, and theater and religion, and it is followed by reviews of such landmark productions as The Producers and Spamalot, Long Day’s Journey into Night and King Lear. In his final section, Brustein reflects on people and places of importance in the world of theater today, including Marlon Brando and Arthur Miller and Australia and South Africa.

Understanding the theatre space on both the practical and theoretical level is becoming increasingly important to people working in drama, in whatever capacity. Theatre architecture is one of the most vital ingredients of the theatrical experience and one of the least discussed or understood.

In Architecture, Actor and Audience Mackintosh explores the contribution the design of a theatre can make to the theatrical experience, and examines the failings of many modern theatres which despite vigorous defence from the architectural establishment remain unpopular with both audiences and theatre people. A fascinating and provocative book.

the future challenges of performance and theatre through a diverse and fascinating series of interviews, testimonies and perspectives from leading international theatre practitioners and academics.

Contributors include: Philip Auslander, Rustom Bharucha, Tim Etchells, Jane Goodall, Guillermo Gomez-Peña, Jon Mckenzie, Claire MacDonald, Susan Melrose, Alphonso Lingis, Richard Schechner, Rebecca Schneider, Edward Scheer and Freddie Rokem.

A Performance Cosmology is structured as a travelogue through a matrix of strategic, imaginary, interdisciplinary field stations. This innovative framework enables readings which disrupt linearity and afford different forms of thematic engagement. The resulting volume opens entirely new vistas on the old, new, and as yet unimagined, worlds of performance.
The theatrical genius of Gogol has gone largely unappreciated by English-speaking audiences because literal translations have left his plays virtually impossible to perform. These fresh translations restore the vitality of Gogol's language and humor, allowing his dramatic art to speak to readers, directors, actors, and theater-goers.

This book, written by a leading authority on the subject, is intended to provide students with a general introduction to Theatre for Development. It is an overview that also contributes to both theory and practice. The author contextualizes Theatre for Development historically within the evolving range of development theories, strategies and practices, notably participatory approaches to social change. He illustrates his material with case studies taken from experiences around the world, and from various development sectors, including health, literacy and voter education. This textbook is recommended for theatre in education courses specifically, and development studies, education and cultural studies more generally.

“The justification for the invasion of Iraq was that Saddam Hussein possessed a highly dangerous body of weapons of mass destruction, some of which could be fired in 45 minutes, bringing about appalling devastation. We were assured that was true. It was not true. We were told that Iraq had a relationship with Al Qaeda and shared responsibility for the atrocity in New York of September 11, 2001. We were assured that this was true. It was not true. We were told that Iraq threatened the security of the world. We were assured it was true. It was not true.” — Harold Pinter, Art, Truth and Politics

At a time when the US and UK are contemplating further imperial adventures in Iran, Not One More Death lays bare the act of state terrorism that is the invasion and occupation of Iraq and reveals the tapestry of lies that underpins it.

Prominent musicians, playwrights, scientists and writers look at how public opinion is wilfully ignored, and ‘democracy’ used as a figleaf for US imperial ambitions in the Middle East.

Not One More Death examines the record of US and UK troops in Iraq, questions Bush and Blair’s position under international law, and considers the responsibilities of artists, writers and the wider public in a time of war and occupation.
Theory for Performance Studies: A Student's Guide is a clear and concise handbook to the key connections between performance studies and critical theory since the 1960s. Philip Auslander looks at the way the concept of performance has been engaged across a number of disciplines.

Beginning with four foundational figures – Freud, Marz, Nietzsche and Saussure – Auslander goes on to provide guided introductions to the major theoretical thinkers of the past century, from Althusser to Zizek. Each entry offers biographical, theoretical, and bibliographical information along with a discussion of each figure's relevance to theatre and performance studies and suggestions for future research.

Brisk, thoughtful, and engaging, this is an essential first volume for anyone at work in theatre and performance studies today.

While the influence of Chekhov in modern theater worldwide, and especially in America, has been immense, translations into English have tended to be too literary and have not communicated the full emotional power and precise attention to detail of Chekhov's Russian. Milton Ehre began translating Chekhov's plays to provide professional theaters with performance texts that capture the feel and rhythms of spoken, rather than written, language. Chekhov for the Stage is the first publication of his revised versions of The Three Sisters, Uncle Vanya, The Cherry Orchard, and The Sea Gull. Ehre's sensitive renderings of these classics make this volume the translation of choice for performers and directors, teachers, and the general reading public.

For generations, most readers have first encountered Shakespeare’s plays in books, rather than onstage. In schools, his works are primarily taught by professors of English, many of whom know little about the theater. Yet Shakespeare was through and through a man of the stage. So what is lost when we leave Shakespeare the dramatist behind, and what can we learn by taking his plays seriously as dramas to be performed?

The National Gallery of Ireland was one of Samuel Beckett's favorite Dublin haunts. He whiled away many hours there and was particularly drawn to works by Perugino, Poussin, Rembrandt, and Rubens. Encouraged by his friend Thomas MacGreevy, who later became director of the Gallery, Beckett developed a life-long passion for art. Essays trace Beckett's interest in art from its origins in the National Gallery, through his admiration for the work of Jack B. Yeats, to his art criticism and associations with contemporary artists including Bram van Velde, Alberto Giacometti, and Avigdor Arikha. The book concludes with the proceedings of the round table discussion "Samuel Beckett and the Visual Arts." Contributors include...
Celebrity personalities, who reign over much of our cultural landscape, owe their fame not to specific deeds but to the ability to project a distinct personal image, to create an icon of the self. Rising Star is a fascinating look at the roots of this particular form of celebrity. Here Rhonda Garelick locates a prototype of the star personality in the dandies and aesthete literary figures of the nineteenth century, including Beau Brummell, Baudelaire, Mallarmé, and Oscar Wilde, and explores their peculiarly charged relationship with women and performance.

When fin-de-siècle aesthetes turned their attention to the new, "feminized" spectacle of mass culture, Garelick argues, they found a disturbing female counterpart to their own highly staged personae. She examines the concept of the broadcasted self-image in literary works as well as in such unwritten cultural texts as the choreography and films of dancer Loie Fuller, the industrialized spectacles of European World Fairs, and the cultural performances taking place today in fields ranging from entertainment to the academy. Recent dandy-like figures such as the artist formerly known as Prince, Madonna, Jacques Derrida, and Jackie O. all share a legacy provided by the encounter between "high" and early mass culture. Garelick's analysis of this encounter covers a wide range of topics, from the gender complexity of the European male dandy and the mechanization of the female body to Orientalist performance, the origins of cinema, and the emergence of "crowd" theory and mass politics.

Alan Ayckbourn is Britain's most popular playwright and its most private. He has won numerous awards for his plays - including Absurd Person Singular, The Norman Conquests, Just Between Ourselves, A Chorus of Disapproval and Communicating Doors - and has worked with some of theatre's most celebrated names - Jane Asher, Richard Briers, Michael Gambon, Julia McKenzie, Penelope Keith, and Peter Hall. Feted from London to New York to Tokyo, he was knighted in 1997 for his services to the theatre. Yet he spends most of his time away from the limelight in a Yorkshire seaside town not writing at all but running a small repertory theatre. In this biography Paul Allen explores Ayckbourn's family background, looking at his unsettled and sometimes solitary childhood. There follows a hasty first marriage, the often farcical life of a frustrated young actor, and the setbacks and false dawns endured by the novice writer before he became the great comic hitmaker of the 1970s. Audiences since have been literally falling into the aisles or overloading theatre PA systems with the volume of their laughter, even as they register the seriousness of his preoccupation with man's inhumanity to woman. With the first-hand testimony of scores of colleagues who have worked with Ayckbourn at length in Scarborough as well as the more celebrated London collaborators, Allen traces the development of his more savagely comic critique of public life in the 1980s and '90s. This is a portrait of a man who - from Relatively Speaking in 1965 to his double play House and Garden at the National Theatre in 2000 - has chronicled human behavior, our aspirations and insecurities, while shaping the theatrical experience of millions.

The four plays presented here, two newly translated for this edition, are The Broken Pitcher, Amphitryon, Penthesilea, and Prince Frederick of Homburg. As E.L. Docotorow says, ‘a Kleist play may be set in ancient Greece, in Holland, or in seventeenth century Prussia, but the fortress of consciousness is where the action occurs.’
Based on original archive research, this book traces the emergence of a distinctly British form of TV entertainment: the early BBC uniformed police series. Challenging the commonly held assumption that the genre began with the 1955 series "Dixon of Dock Green," Susan Sydney-Smith suggests that in fact these series were shaped by television's own evolution in social function from the relaying of news to the replaying of stories.

When Peter Thompson was writing reviews of Stratford productions for Shakespeare Survey in the 1970s, he saw his job as being "to reproduce in words what it was like to be there, but without ducking away from a responsibility to enter into contemporary debate". This is the spirit in which On Actors and Acting is written, and it is deeply pleasurable . . . interspersed with amplifications, second thoughts, wry self-criticisms and addenda from an author to whom the issues and arguments of the past still matter today . . . Historical practices and personages repeatedly are illuminated by reference to the contemporary, and many of Thompson's throw-away remarks—such his comparison between Irving and David Warner—are worth their weight in gold.' Theatre Research International 'Whilst Thompson disclaims the talent of Hazlitt, his readers, relishing his pithy insights, his biting wit, and admiring his crispness of phrase, will decide for themselves . . . [The book] will be enjoyed by anyone who cares deeply, with both head and heart, about not only teaching of drama but the future of theatre.'

Dangerous, outrageous, comic and committed, the extraordinary performers collected here have altered the history of popular entertainment in America and Europe. Some have rarely had their story told, others are familiar figures. The essays explore what made these performers extraordinary; how they were trained, how they practised their art, how they were received, celebrated, satirised and mythologised. From the explosive acting of Richard Burbage to the dislocating quirkiness of Peter Lorre, from the dangerous satire of commedia dell'arte troupes in Russia to the bittersweet collaboration of Morecambe and Wise, this volume explores what made these actors popular. Each contributor has taken care to set the performer and their work in cultural context, so that the collection as a whole charts the changing relationship between acting and popular culture over the last four hundred years.

Euripides wrote about timeless themes, of friendship and enmity, hope and despair, duty and betrayal. The first three plays in this volume are filled with violence or its threat, while the fourth, Cyclops, is our only surviving example of a genuine satyr play, with all the crude and slapstick humour that characterized the genre. There is death in Alcestis, which explores the marital relationship of Alcestis and Admetus with pathos and grim humour, but whose status as tragedy is subverted by a happy ending. The blood-soaked Heracles portrays deep emotional pain and undeserved suffering; its demand for a more humanistic ethics in the face of divine indifference and callousness makes it one of Euripides' more popular and profound plays. Children of Heracles is a rich and complex work, famous for its dialogues and monologues, in which the effects of war on refugees and the consequences of sheltering them are movingly explored. In Cyclops Euripides takes the familiar story of Odysseus' escape from the Cyclops Polyphemus and turns it to hilarious comic effect. Euripides' other plays are all available in Oxford World's Classics.