

country's modern plays, good contemporary drama, national theatre productions, best new plays, innovative stage works

Our Country 39 S Good Modern Plays

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Children's Lit in China

A history of children's literature in China, set in the framework of China's revolution and modernization. Lu Xun and his brother Zhou Zhuren were the founding fathers of the idea of the political importance of children and how that connected with literature tailored for them in the 20s and 30s.

Catalogue of the Public Library of the City of Fall River

This book defines and exemplifies a major genre of modern dramatic writing, termed historiographic metatheatre, in which self-reflexive engagements with the traditions and forms of dramatic art illuminate historical themes and aid in the representation of historical events and, in doing so, formulates a genre. Historiographic metatheatre has been, and remains, a seminal mode of political engagement and ideological critique in the contemporary dramatic canon. Locating its key texts within the traditions of historical drama, self-reflexivity in European theatre, debates in the politics and aesthetics of postmodernism, and currents in contemporary historiography, this book provides a new critical idiom for discussing the major works of the genre and others that utilize its techniques. Feldman studies landmarks in the theatre history of postwar Britain by Weiss, Stoppard, Brenton, Wertebaker and others, focusing on European revolutionary politics, the historiography of the World Wars and the effects of British colonialism. The playwrights under consideration all use the device of the play-within-the-play to explore constructions of nationhood and of Britishness, in particular. Those plays performed within the framing works are produced in places of exile where, Feldman argues, the marginalized negotiate the terms of national identity through performance.

Dramas of the Past on the Twentieth-Century Stage

Mastering the Revels traces the measures taken by the governments of Elizabeth I, James I, and Charles I to regulate the new phenomenon of fixed playhouses and resident playing companies in London, and to censor their plays. It focuses on the Masters of the Revels, whose primary function

was to seek out theatrical entertainment for the court but whose role expanded to include oversight of the players and their playhouses. The book proceeds chronologically, tracking each of the Masters in the period—Edmund Tilney (served 1579-1610), Sir George Buc (1610-22), Sir John Astley (1622-3), and Sir Henry Herbert (1623-1642). Tilney was the first to receive a Special Commission giving him wide-ranging powers over the players. When Buc first became involved is examined here in detail, as is the parallel history of the Children of the Queen's Revels who between 1604 and 1608 staged some of the most scandalous plays of the era. Astley succeeded Buc, but soon sold the office to Herbert, who then served to the closing of the theatres. Manuscripts of plays censored by Tilney, Buc, and Herbert have survived and are examined in detail to assess their concerns. Large parts of Herbert's office-book have also survived, giving detailed insights into his professional life, including interactions with both the court and the players. It reveals the difficulties he faced negotiating recurrent popular pressure for war against Spain, resistance to Archbishop Laud's reforms of the church, and Henrietta Maria's problematic presence as a Catholic queen to Charles I.

Mastering the Revels

Think you know Shakespeare? Think again . . . Was a real skull used in the first performance of Hamlet? Were Shakespeare's plays Elizabethan blockbusters? How much do we really know about the playwright's life? And what of his notorious relationship with his wife? Exploring and exploding 30 popular myths about the great playwright, this illuminating new book evaluates all the evidence to show how historical material—or its absence—can be interpreted and misinterpreted, and what this reveals about our own personal investment in the stories we tell.

30 Great Myths about Shakespeare

This collection addresses key questions in women's theatre history and retrieves a number of previously "hidden" histories of women performers. The essays range across the past 300 years--topics covered include Susanna Centlivre and the notion of intertheatricality; gender and theatrical space; the repositioning of women performers such as Wagner's Muse, Willhelmina Schröder-Devrient, the Comédie Français' "Mademoiselle Mars," Mme. Arnould-Plessey, and the actresses of the Russian serf theatre.

Women, Theatre and Performance

Text and translation of comic plays sheds light on a fascinating era of theatrical production.

Comic Drama in the Low Countries, C.1450-1560

Excerpts from and citations to reviews of more than 8,000 books each year, drawn from coverage of 109 publications. Book Review Digest provides citations to and excerpts of reviews of current juvenile and adult fiction and nonfiction in the English language. Reviews of the following types of books are excluded: government publications, textbooks, and technical books in the sciences and law. Reviews of books on science for the general reader, however, are included. The reviews originate in a group of selected periodicals in the humanities, social sciences, and general science published in the United States, Canada, and Great Britain. - Publisher.

The Saturday Review of Politics, Literature, Science and Art

The central aims of the book is to present, in the form of a collection of papers, a variety of views on NATO from member states "formerly known as new", and to assess in this context the prospects for NATO enlargement. Therefore, the book consists of two parts. The main objective of the first part is to present how NATO is now perceived in Central and South-Eastern Europe. Papers collected here offer an opportunity to reflect on the impact of the enlargements starting from 1999 on NATO functioning and evolution, roles, tasks and capabilities. The issue of how accession has transformed accessioning states will also be discussed. Last but not least, the perspective of "new" members on NATO's future will be presented. The authors of the articles in this part mainly come from those countries that joined the Alliance after the end of the Cold War. The second part is devoted strictly to the topic of enlargement. In this part we asked experts from NATO members (both "old" and "new"), potential candidates and other NATO partners (including Russia, Georgia, Ukraine, Azerbaijan, Sweden, Finland etc.) how they view the future of NATO cooperation with external partners in Europe and the prospects for enlargement of the Alliance.

Book Review Digest

"Containing the public messages, speeches, and statements of the President\

Newcomers No More? Contemporary NATO and the Future of the Enlargement from the Perspective of "Post-Cold War" Members

" The Playful Revolution is an entertaining journal.... exemplary... " --Illusions " The Playful Revolution breaks new ground by documenting developmental theatre in Asia in its current socio-political and economic ethos... " --New Theatre Quarterly "[T]his book is the account of a personal journey through Asia, a written documentary of a quest to find political theatre that really works and that possesses a vitality and passion that the contemporary Western theatre seems to have lost." --from the book In this groundbreaking book, van Erven reports on the liberation theatre movements throughout Asia, which include a diverse collection of creative artists whose politics range from liberal to revolutionary but who all share a common goal of using grass-roots theatre as an agent of liberation.

Public Papers of the Presidents of the United States

"Albert Wertheim's study of Fugard's plays is both extremely insightful and beautifully written... This book is aimed not only at teachers, students, scholars, and performers of Fugard but also at the person who simply loves going to see a Fugard play at the theatre." --Nancy Topping Bazin, Eminent Scholar and Professor Emerita, Old Dominion University Athol Fugard is considered one of the most brilliant, powerful, and theatrically astute of modern dramatists. The energy and poignancy of his work have their origins in the institutionalized racism of his native South Africa, and more recently in the issues facing a new South Africa after apartheid. Albert Wertheim analyzes the form and content of Fugard's dramas, showing that they are more than a dramatic chronicle of South African life and racial problems. Beginning with the specifics of his homeland, Fugard's plays reach out to engage more far-reaching issues of human relationships, race and racism, and the power of art to evoke change. The Dramatic Art of Athol Fugard demonstrates how Fugard's plays enable us to see that what is performed on stage can also be performed in society and in our lives; how, inverting Shakespeare, Athol Fugard makes his stage the world.

The Playful Revolution

In the 1920s an international team of scientists and miners unearthed the richest evidence of human evolution the world had ever seen: Peking Man. After the communist revolution of 1949, Peking Man became a prominent figure in the movement to bring science to the people. In a new state with twin goals of crushing "superstition" and establishing a socialist society, the story of human evolution was the first lesson in Marxist philosophy offered to the masses. At the same time, even Mao's populist commitment to mass participation in science failed to account for the power of popular culture—represented most strikingly in legends about the Bigfoot-like Wild Man—to reshape ideas about human nature. The People's Peking Man is a skilled social history of twentieth-century Chinese paleoanthropology and a compelling cultural—and at times comparative—history of assumptions and debates about what it means to be human. By focusing on issues that push against the boundaries of science and politics, The People's Peking Man offers an innovative approach to modern Chinese history and the history of science.

The Dramatic Art of Athol Fugard

This book recounts the afterlife of the great Golden Age dramatist Pedro Calderón de la Barca in Dutch and German-speaking Europe. The high quality of the German critical and philosophical tradition has led to a far greater appreciation of Calderón outside than inside his native Spain, and it is in the German territories that the playwright's influence has been most remarkable and widespread. Professor Sullivan documents and analyses Calderón's reception and influence on the stage and on playwriting, criticism, philosophy and music in these territories. In addressing his book to students of both the German and the Spanish traditions Professor Sullivan has supplied the necessary background to both cultures and has rendered all quotations into English. The range of material will also make the book important for students of philosophy, comparative drama and German opera.

The People's Peking Man

The Oxford Handbook of Music and Medievalism provides a snapshot of the diverse ways in which medievalism--the retrospective immersion in the images, sounds, narratives, and ideologies of the

European Middle Ages--powerfully transforms many of the varied musical traditions of the last two centuries. Thirty-three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth-century opera to medievalism in contemporary video game music, thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography. While some chapters focus on key medievalist works such as Orff's *Carmina Burana* or Peter Jackson's *Lord of the Rings* films, others explore medievalism in the oeuvre of a single composer (e.g. Richard Wagner or Arvo Pärt) or musical group (e.g. Led Zeppelin). The topics of the individual chapters include both well-known works such as John Boorman's film *Excalibur* and also less familiar examples such as Eduard Lalo's *Le Roi d'Ys*. The authors of the chapters approach their material from a wide array of disciplinary perspectives, including historical musicology, popular music studies, music theory, and film studies, examining the intersections of medievalism with nationalism, romanticism, ideology, nature, feminism, or spiritualism. Taken together, the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism.

The Illustrated sporting & dramatic news

Following the warm reception given to *The Idea of Education*, a volume of papers in this same Rodopi Series, a second conference around similar themes was held at Oxford University and this book is the result. This edited book provides the reader with a fairly representative, coherent and cohesive statement of the 2003 Oxford conference. Quoting the Chancellor of Paris University with regretting that "in the old days ... lectures were more frequent ... but now the time taken for lectures is being spent in meeting and discussions" our keynote Frank McMahon made the profound observation that some of the issues around education have been with us for a surprisingly long time. Notwithstanding the longevity of some questions concerning education, this book details and examines contemporary educational practice and theory and as such it is a very important work.

Calderón in the German Lands and the Low Countries

This major new study presents a political and cultural history of some of Ireland's key national theatre projects from the 1890s to the 1990s. Impressively wide-ranging in coverage, *Theatre and the State in Twentieth-Century Ireland: Cultivating the People* includes discussions on: *the politics of the Irish literary movement at the Abbey Theatre before and after political independence; *the role of a state-sponsored theatre for the post-1922 unionist government in Northern Ireland; *the convulsive effects of the Northern Ireland conflict on Irish theatre. Lionel Pilkington draws on a combination of archival research and critical readings of individual plays, covering works by J. M. Synge, Sean O'Casey, Lennox Robinson, T. C. Murray, George Shiels, Brian Friel, and Frank McGuinness. In its insistence on the details of history, this is a book important to anyone interested in Irish culture and politics in the twentieth century.

The Oxford Handbook of Music and Medievalism

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Contemporary Issues in Education

Drawing on debates from traditional and postmodern thoughts on science and technology, the title builds a new theoretical framework to reconsider science and technology, integrating the opposing viewpoints that either justify science or negate it. As the third volume of a three-volume set that proposes to reconsider science and technology and explores how the philosophy of science and technology responds to an ever-changing world, this final volume seeks to restore the cultural implications of science. Across the six chapters, the authors probe the prospect of a pluralistic scientific culture, including discussions of diversified value choices, the tension between reason and unreason, other binary characteristics of scientific knowledge, including objectivity and uniqueness, universality and locality, as well as the loss, awakening and reconstruction of scientific culture. The authors call for a transformation of scientific culture from a dominant culture to an affirmative one and envision a free and open world of science and technology. The volume will appeal to scholars and students interested

in the philosophy of science and technology, the ideology of scientism and anti-scientism, modernism and postmodernism, Marxist philosophy and topics related to scientific culture.

The Michigan Argonaut

Now available in paperback for the first time this edition of the World Encyclopedia of Contemporary Theatre series examines theatrical developments in Africa since 1945. Entries on thirty-two African countries are featured in this volume, preceded by specialist introductory essays on Anglophone Africa, Francophone Africa, History and Culture, Cosmology, Music, Dance, Theatre for Young Audiences and Puppetry. There are also special introductory general essays on African theatre written by Nobel Prize Laureate Wole Soyinka and the outstanding Congolese playwright, Sony Labou Tansi, before his untimely death in 1995. More up-to-date and more wide-ranging than any other publication, this is undoubtedly a major ground-breaking survey of contemporary African theatre.

The Pall Mall Budget

This anthology consists of ten plays from countries involved in the First World War. It explores the historical development of theatrical conventions and genres and the historical context of social and gender issues.

The National Cyclopaedia of Useful Knowledge

Framed by the publication of *Leviathan* and the 1713 Licensing Act, this collection provides analysis of both canonical and non-canonical texts within the scope of an eighty-year period of theatre history, allowing for definition and assessment that uncouples Restoration drama from eighteenth-century drama. Paying special attention to literary innovation and sociopolitical changes, this book is a valuable tool for scholars of Restoration and eighteenth-century performance, providing groundwork for future research and investigation.

Gaskell's Compendium of Forms

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

Theatre and the State in Twentieth-Century Ireland

How was modern character made or remade at the turn of the twentieth century? *Modern Character: 1888-1905* considers a range of literary and dramatic texts, showcasing the extraordinary efforts of various writers to rethink and reinvent 'human character' during this period. Arguing that many of the most significant breakthroughs happened in the small theatres of Europe in the 1890s, the book's first section demonstrates how the countervailing currents of Naturalism and Symbolism created a vortex in which time-honoured truisms about character consistency, depth, and verisimilitude were jettisoned. Works by Ibsen, Strindberg, Maeterlinck, and Chekhov provide evidence of a searching and critical campaign against assumed models of characterization. The second section turns to contemporary prose narratives, with attention to Knut Hamsun, Oscar Wilde, Joris-Karl Huysmans, Gabriele D'Annunzio, Henry James, George Egerton, Edith Wharton, Kate Chopin, and Joseph Conrad, to ask what writers working in the novel, novella, and short-story forms were doing to contest prevailing expectations about represented persons. Inconsistency, bad faith, fragmentation, and unconscious motives creep into the character spaces of these fictions. Character description recedes and plots disintegrate; a penumbral negativity intrudes just where identification and sympathy might have been achieved. Ultimately, Julian Murphet proposes that the 'modern character' emerging over this decade and a half presents a radical rethinking of a venerable category of narrative and dramatic art, with profound consequences for the coming century.

The Sketch

This new in paperback edition of World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series

format, allowing for cross-referring across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This Encyclopedia is indispensable for anyone interested in the cultures of the Americas or in modern theatre. It is also an invaluable reference tool for students and scholars of a wide range of disciplines including history, performance studies, anthropology and cultural studies.

The Publishers' Trade List Annual

Billboard