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Paris. If you enjoyed *The Empty Space*, you might like John Berger's *Ways of Seeing*, also available in Penguin Modern Classics. 'A brilliant book ... should be read by the many besides the passionate few to whom it will be required reading' Daily Telegraph

An annotated collection of more than 300 unusually interesting and detailed passages includes views by observers from ancient Greece to modern times on acting, directing, make-up, costuming, props, much more.

An essential volume for theater artists and students alike, this anthology includes the full texts of sixteen important examples of avant-garde drama from the most daring and influential artistic movements of the first half of the twentieth century, including Symbolism, Futurism, Expressionism, Dada, and Surrealism. Each play is accompanied by a bio-critical introduction by the editor, and a critical essay, frequently written by the playwright, which elaborates on the play's dramatic and aesthetic concerns. A new introduction by Robert Knopf and Julia Listengarten contextualizes the plays in light of recent critical developments in avant-garde studies. By examining the groundbreaking theatrical experiments of Jarry, Maeterlinck, Strindberg, Artaud, and others, the book foregrounds the avant-garde's enduring influence on the development of modern theater.

The gap between theory and practice in rehearsal is wide. many actors and directors apply theories without fully understanding them, and most accounts of rehearsal techniques fail to put the methods in context. *Systems of Rehearsal* is the first systematic appraisal of the three principal paradigms in which virtually all theatre work is conducted today - those developed by Stanislavsky, Brecht and Grotowski. The author compares each system of the work of the contemporary director who, says Mitter, is the Great Imitator of each of them: Peter Brook. The result is the most comprehensive introduction to modern theatre available.

Originally published in 1968, Jerzy Grotowski's groundbreaking book is available once again. As a record of Grotowski's theatrical experiments, this book is an invaluable resource to students and theater practitioners alike.

Newly adapted for the Anglophone reader, this is an excellent translation of Hans-Thies Lehmann's groundbreaking study of the new theatre forms that have developed since the late 1960s, which has become a key reference point in international discussions of contemporary theatre. In looking at the developments since the late 1960s, Lehmann considers them in relation to dramatic theory and theatre history, as an inventive response to the emergence of new technologies, and as an historical shift from a text-based culture to a new media age of image and sound. Engaging with theoreticians of 'drama' from Aristotle and Brecht, to Barthes and Schechner, the book analyzes the work of recent experimental theatre practitioners such as Robert Wilson, Tadeusz Kantor, Heiner Müller, the Wooster Group, Needcompany and Societas Raffaello Sanzio. Illustrated by a wealth of practical examples, and with an introduction by Karen Jürs-Munby providing useful theoretical and artistic contexts for the book, *Postdramatic Theatre* is an historical survey expertly combined with a unique theoretical approach which guides the reader through this new theatre landscape.

A critical study of the work of Polish theatre director Tadeusz Kantor, which includes an analysis of the corpus of Kantor's work plus a collection of the director's essays. These essays comment on work then in progress, describing how Kantor challenged traditional theatrical forms.

In these intimate diaries, Hall chronicles the eight frenzied years between 1972 and 1980 when he conducted the historic move of the National Theatre from the Old Vic to the South Bank, and then triumphantly consolidated its position as the leading showcase for theatre in Britain. With remarkable candour Hall describes his relationship with Lord Olivier; with actors Paul Scofield, Ralph Richardson, Alec Guinness, John Gielgud, Albert Finney and Peggy Ashcroft; with playwrights Harold Pinter, John Osborne, Samuel Beckett, David Hare, Peter Shaffer and Howard Brenton; and with directors John Schlesinger, John Dexter, Bill Bryden, Christopher Morahan and Jonathan Miller. In his startlingly frank, incisive style, he creates sometimes affectionate, sometimes acid portraits of his friends and enemies, of great actors in rehearsal. In his foreword, Hall casts a critical eye over the state of British theatre today and, through a discussion of politics and the arts in the eighties and nineties, contemplates its future.

"Scrupulously researched, critically acute, and written with care, *Playing Underground* will become a classic account of an era of hard-won free expression." -William Coco "At last---a book documenting the beginnings of Off-Off Broadway theater. *Playing Underground* is an insightful, illuminating, and honest appraisal of this important period in American theater." -Rosalyn Drexler, author of *Art Does (Not!) Exist* and *Occupational Hazard* "An epic movie of an epic movement, *Playing Underground* is a book the world has waited for without knowing it. How precisely it captures the evolution of our revolution! I am amazed by the book's scope and scale, and I bless its author especially for giving two greats, Paul Foster and H. M. Koutoukas, their proper, polar places, and for memorializing such unjustly forgotten masterpieces as Irene Fornes's *Molly's Dream* and Jeff Weiss's *A Funny Walk Home*. Stephen Bottoms's vivid evocation of the grand adventure of Off-Off Broadway has woken and broken my heart. It is difficult to believe that he was not there alongside me to breathe the caffeine-nicotine-alkaloid-steeped air." -Robert Patrick, author of *Kennedy's Children* and *Temple Slave* Few books address the legendary age of 1960s off-off Broadway theater. Fortunately, Stephen Bottoms fills that gap with *Playing Underground*---the first comprehensive history of the roots of off-off Broadway. This is a theater whose

legacy is still felt today: it was the launching pad for many leading contemporary theater artists, including Sam Shepard, Maria Irene Fornes, and others, and it was a pivotal influence on improv comedy and shows like Saturday Night Live. Off-off Broadway groups such as the Living Theatre, La Mama, and Caffe Cino captured the spirit of nontraditional theater with their edgy, unscripted, boundary-crossing subjects. Yet, as Bottoms discovers, there is no one set of truths about off-off Broadway to uncover; the entire scene was always more a matter of competing perceptions than a singular, concrete reality. No other author has managed to illuminate this shifting tableau as Bottoms does. Through interviews with dozens of the era's leading playwrights, performers, directors, and critics, he unearths a countercultural theater movement that was both influential and transforming-yet ephemeral and quintessentially of its moment. *Playing Underground* will be a definitive work on the subject, offering a complete picture of an important but little-studied period in American theater.

This is a new and enlarged edition of Mark Fortier's very successful and widely used essential text for students. *Theory/Theatre* provides a unique and engaging introduction to literary theory as it relates to theatre and performance. Fortier lucidly examines current theoretical approaches, from semiotics, poststructuralism, through cultural materialism, postcolonial studies and feminist theory. This new edition includes: * More detailed explanation of key ideas * New 'Putting it into practice' sections at the end of each chapter so you can approach performances from specific theoretical perspectives * Annotated further reading section and glossary. *Theory/Theatre* is still the only study of its kind and is invaluable reading for beginning students and scholars of performance studies.

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