



ENTRANCES

AN AMERICAN DIRECTOR'S JOURNEY

ALAN SCHNEIDER

An autobiography by the director of *Who's Afraid of Virginia Woolf?* and *The Graduate*

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Entrances An American Directors Journey

Rodney Sharkey



Entrances An American Directors Journey:

Beyond Minimalism Enoch Brater, 1990-12-27 *Beyond Minimalism* explores Beckett's drama of the 70s and 80s examining the ways in which play text and performance merge through the playwright's poetic idiom Beginning with *Not I* and continuing through *Catastrophe* and *What Where* Brater examines the plays not only as texts but also as theater pieces Discussing the technical and aesthetic demands that productions like *Footfalls* and *Rockaby* make on actor director and spectator Brater clarifies the essential relationship between Beckett's achievement in the context of the breakdown of genre performance poetry and the electronic intrusion of the recorded voice as a new theatrical convention In the course of his analysis Brater demonstrates how Beckett's late style in the theater both continues and clarifies the dramatic lyricism that is the hallmark of earlier works such as *Endgame* and *Waiting for Godot* **Beckett: Waiting for Godot** David

Bradby, 2001-11-15 *Waiting for Godot* is a byword in every major world language No other twentieth century play has achieved such global currency His innovations have affected not only the writing of plays but all aspects of their staging In this book David Bradby explores the impact of the play and its influence on acting directing design and the role of theatre in society Bradby begins with an analysis of the play and its historical context After discussing the first productions in France Britain and America he examines subsequent productions in Africa Eastern Europe Israel America China and Japan The book assesses interpretations by actors such as Bert Lahr David Warrilow Georges Wilson Barry McGovern and Ben Kingsley and directors Roger Blin Susan Sontag Sir Peter Hall Luc Bondy Yukio Ninagawa and Beckett himself It also contains an extensive production chronology bibliography and illustrations from major productions *Images of Beckett* James

Knowlson, 2003-09-11 *Essays by Beckett's biographer and friend and hitherto unknown photographs by one of the leading theatre photographers in the field* **Beckett Remembering/Remembering Beckett** Samuel Beckett, 2014-01-02 In life Beckett was notoriously reticent preferring to let his work speak for itself In the first half of this collection he reveals many of his inner thoughts and honest opinions about his life writing friends and colleagues in candid interviews published for the first time in this book He discusses his friendship with James Joyce and his role in the Resistance during the Nazi occupation of France Also included are newly discovered photographs of Beckett as a young boy as a teacher as best man at a friend's wedding and with painter Henri Hayden In the second half friends and colleagues share their memories of Beckett as a schoolboy a teacher a struggling young writer and a sudden success in 1953 with the appearance of *Waiting for Godot* Readers will be enchanted by the poignant remembrances by those who knew him best worked with him most closely or admired him for his enduring influence including actors Hume Cronyn Jean Martin Jessica Tandy and Billie Whitelaw and fellow playwrights and authors Edward Albee Paul Auster E M Cioran J M Coetzee Eug ne Ionesco Edna O'Brien and Tom Stoppard *Audrey Wood and the Playwrights* M. Barranger, 2013-01-07 From Tennessee Williams and Carson McCullers to Arthur Kopit and Brian Friel agent Audrey Wood encouraged and guided the unique talents of playwrights in the Broadway

theatre of her day Her quiet determination and burning enthusiasm brought America's finest mid century playwrights to prominence and altered stage history *Albee: Who's Afraid of Virginia Woolf?* Stephen J. Bottoms, 2000-09-21 A full study of this major contemporary play including an interview with Edward Albee **A Samuel Beckett Chronology** J. Pilling, 2006-04-04 This is the most complete chronological account of Samuel Beckett's life and work with full details of how when and where each work by him came to be written many details of which have only recently come to light and are often not known to scholars working in the field **Some Enchanted Evenings** David Kaufman, 2016-07-12 A fascinating new biography of Mary Martin the girl whose heart belonged to daddy Rodgers and Hammerstein Janet Gaynor and Peter Pan

Damned to Fame James Knowlson, 2004 Damned to Fame is the brilliant and insightful portrait of Nobel Prize winning author Samuel Beckett mysterious and reclusive master of twentieth century literature Professor James Knowlson Beckett's chosen biographer and a leading authority on Beckett vividly re-creates Beckett's life from his birth in a rural suburb of Dublin in 1906 to his death in Paris in 1989 revealing the real man behind the literary giant Scrupulously researched and filled with previously unknown information garnered from interviews with the author and his friends family and contemporaries Knowlson's unparalleled work is the definitive Beckett biography of our time Revisioning Beckett S. E. Gontarski, 2018-05-31 Revisioning Beckett reassesses Beckett's career and literary output particularly his engagement with what might be called decadent modernism Gontarski approaches Beckett from multiple viewpoints from his running afoul of the Irish Censorship of Publications Acts in the 1930s through the 1950s his preoccupations to find literature in the pornography or beneath the pornography his battles with the Lord Chamberlain in the mid 1950s over London stagings of his first two plays and his close professional and personal associations with publishers who celebrated the work of the demimonde Much of that term encompasses an opening to the fullness of human experience denied in previous centuries and much of that has been sexual or decadent As Gontarski shows the aesthetics that emerges from such early career encounters and associations continues to inform Beckett's work and develops into experimental modes that upend literary models and middle class values an aesthetics that furthermore has inspired any number of visual artists to re-vision Beckett **The Dramatic Works of Samuel Beckett** Charles A. Carpenter, 2011-10-13 A selectively comprehensive bibliography of the vast literature about Samuel Beckett's dramatic works arranged for the efficient and convenient use of scholars on all levels

Samuel Beckett and Cinema Anthony Paraskeva, 2017-02-23 In 1936 Samuel Beckett wrote a letter to the Soviet film director Sergei Eisenstein expressing a desire to work in the lost tradition of silent film The production of Beckett's Film in 1964 on the cusp of his work as a director for stage and screen coincides with a widespread revival of silent film in the period of cinema's modernist second wave Drawing on recently published letters archival material and production notebooks Samuel Beckett and Cinema is the first book to examine comprehensively the full extent of Beckett's engagement with cinema and its influence on his work for stage and screen The book situates Beckett within the context of first and second

wave modernist filmmaking including the work of figures such as Vertov Keaton Lang Epstein Flaherty Dreyer Godard Bresson Resnais Duras Rogosin and Hitchcock By examining the parallels between Beckett's methods as a writer-director and particular techniques such as the embodied presence of the camera the use of asynchronous sound and the cross-pollination of theatricality and cinema as well as the connections between his collaborators and the nouvelle vague the book reveals how Beckett's aesthetic is fundamentally altered by his work for the screen and his formative encounters with modernist film culture

Beckett at 100 Linda Ben-Zvi, Angela Moorjani, 2008-01-08 To commemorate the centenary of the birth of Samuel Beckett this book containing twenty-three essays by leading international Beckett scholars rethinks traditional critical assumptions readings and theories concerning the Beckett canon provides new contexts and associations and reassesses his impact on the modern imagination and legacy to future generations

Samuel Beckett's *Waiting for Godot* William Hutchings, 2005-05-30 No modern play in the western dramatic tradition has provoked as much controversy or generated as much diversity of opinion as Samuel Beckett's *Waiting for Godot* Since its initial production in 1953 it has revolutionized the stage through its existentialism and apparent rejection of plot This book is a valuable introduction to the play It begins with a summary of the play and its origins and editions It then explores the play's meaning and the historical and intellectual contexts informing Beckett's work The book then examines Beckett's dramatic art and gives full coverage of the play's performance history A bibliographical essay surveys the most important critical studies

Beckett's Voices / Voicing Beckett, 2021-08-16 Beckett's *Voices* Voicing Beckett uses voice as a prism to investigate Samuel Beckett's work across a range of texts genres and performance cultures Twenty-one contributors all members of the Samuel Beckett Working Group of the International Federation for Theatre Research discuss the musicality of Beckett's voices the voice as absent other the voices of the vulnerable the cinematic voice and enacted voices in performance and media The volume engages not only with Beckett's history and legacy but also with many of the central theoretical issues in theatre studies as a whole Featuring testimonies from Beckett practitioners as well as emerging and established scholars it is emblematic of the thriving and diverse community that is twenty-first century Beckett Studies Contributors Svetlana Antropova Linda Ben-Zvi Jonathan Bignell Llewellyn Brown Julie Campbell Thirthankar Chakraborty Laurens De Vos Everett C Frost S E Gontarski Mariko Hori Tanaka Nicholas E Johnson Kumiko Kiuchi Anna McMullan Melissa Nolan Cathal Quinn Arthur Rose Teresa Rosell Nicol's Jrgen Siess Anna Sigg Yoshiko Takebe Michiko Tsushima

Irish Theater in America John P. Harrington, 2009-02-28 For over 150 years Irish playwrights beginning with Dion Bouicault have been celebrated by American audiences However Irish theater as represented on the American stage is a selective version of the national drama and the underlying causes for Irish dramatic success in America illuminate the cultural state of both countries at specific historical moments *Irish Theater in America* is the first book devoted entirely to the long history of this transatlantic exchange Born out of the conference of the Irish Theatrical Diaspora project this collection gathers together leading

American and Irish scholars in addition to established theater critics Contributors explore the history of Irish theater in America from Harrigan and Hart through some of the greatest and most disappointing Irish tours of America to the most contemporary productions of senior Irish playwrights such as Brian Friel and younger writers such as Martin McDonagh and Conor McPherson Covering the complexity of the relationship between Irish theater and the United States this volume goes beyond the expected analysis of plays to include examinations of company dynamics analysis of audience reception and reviews of production history of individual works Contents include Mick Moloney Harrigan Hart and Braham Irish America and the Birth of the American Musical Nicholas Grene Faith Healer in New York and Dublin Lucy McDiarmid The Abbey Its Helpers and the Field of Cultural Production in 1913 Christina Hunt Mahony The Irish Play Beyond the Generic **Samuel Beckett, W.B. Yeats, and Jack Yeats** Gordon S. Armstrong, 1990 In contrast to the many critics who consider W B Yeats a dominant influence on Beckett's drama this study demonstrates that the two are almost diametrically opposed in their theater and that the real bridge to Beckett's art is to be found in the narrative and pictorial creations of the younger Yeats brother Jack **Party Pieces** Alan W. Friedman, 2007-10-29 Irishness has often meant self dramatization because Ireland is commonly represented and has historically represented itself as a nation of storytellers musicians and virtuoso performers Like many of their characters Joyce and Beckett were superb musicians creators of performance and they sought both to evoke and exhaust the resources and rhythms of language and performance In this groundbreaking work Alan Warren Friedman explores the rich historical and literary backgrounds of this distinctly Irish phenomenon He then explains its cultural significance and discusses the major works of both authors illustrating the diverse ways in which Ireland is enacted Party Pieces offers a distinct contribution to the critical study of Joyce and Beckett Unlike other books on the subject of social performance it places two great modern Irish writers within social and metaphorical conventions that are specifically moored in their Irishness In so doing the author shows how social performances not only impacted the works of Joyce and Beckett but also were central to their creative processes Meticulously researched convincingly argued and clearly written Party Pieces is an ideal reference for scholars of Joyce Beckett and Irish studies **The New Cambridge Companion to Samuel Beckett** Dirk Van Hulle, 2015-01-12 In the past decade there has been an unprecedented upsurge of interest in Samuel Beckett's works The New Cambridge Companion to Samuel Beckett offers an accessible and engrossing introduction to a key set of issues animating the field of Beckett studies today This Companion considers Beckett's lasting significance by addressing a host of relevant topics Written by a team of renowned scholars this volume presents a continuum in Beckett studies ranging from theoretical approaches to performance studies from manuscript research to the study of bilingualism intertextuality late modernism history philosophy ethics body and mind The emphasis on burgeoning critical approaches aids the reader's understanding of recent developments in Beckett studies while prompting further exploration assisted by the guide to further reading **Bowie, Beckett, and Being** Rodney Sharkey, 2024-01-11 Addressing their shared passion for literature art and

music this book documents how Samuel Beckett and David Bowie produce extraordinarily empathetic creative outputs that reflect the experience and the effect of alienation Through an exploration of their artistic practices the study also illustrates how both artists articulate shared forms of human experience otherwise silenced by normative modes of representation To liberate these experiences Bowie and Beckett create alternative theatrical musical and philosophical spaces which help frame the power relations of the psychological verbal and material places we inhabit The result is that their work demonstrates how individuals are disciplined by the implicitly repressive social order of late capitalism while simultaneously offering an informed political alternative In making the injunctions of the social order apparent Beckett and Bowie also transgress its terms opening up new spaces beyond the conventional identities of family nation and gender until both artists finally coalesce in the quantum space of the posthuman

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