

Gore On Stage

G Orfield

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Documentary, Performance and Risk James Lyons, 2019-08-23 Documentary Performance and Risk explores how some of the most significant recent American feature documentaries use performance to dramatically animate major categories of risk The fact that these documentaries do rely on such performance is revealing both in terms of trends in American feature documentary and in relation to the currency of ideas about risk in contemporary Western societies The book takes a detailed look at the performance of risk and demonstrates the rewards of close critical attention to formal composition and performance Covering An Inconvenient Truth Super Size Me Capitalism A Love Story and Jackass The Movie it explores how these high profile films offer up compelling narratives and images of individuals acting on risk The films seek to both confront and control the contours of their environments in ways that reveal much about how a particular set of beliefs about risk and the individual have come to inform our lives This wide ranging analysis of feature documentary is ideal for scholars and postgraduate students studying documentary film film and media studies Gore On Stage John Franceschina, 2004-11-23 It is a generally accepted fact that in the first half of the nineteenth century Catherine Gore became the most prolific if not most popular writer of fashionable novels in England It is less well known that Mrs Gore s 200 volume output included eleven extremely popular if not always critically successful plays performed at all three of the Theatres Royal in London Drury Lane Covent Garden and the Haymarket While several of the plays held the stage in England and the United States well into the second half of the nineteenth century modern critical appraisals of the works have been hampered by the lack of available texts Gore on Stage for the first time provides performance texts of all of Mrs Gore s work for the stage including original cast lists critical responses illustrations and glossaries of foreign words and nineteenth century jargon Students of drama and nineteenth century literature will delight in the intricacies of plot and theatrical effects in this collection of historical melodramas comedies of manners and farces and they will marvel at the contemporary nature of the plays themes trading on a balance of power between male and female characters Women's Theatre Writing in Victorian Britain K. Newey, 2005-11-01 Women's Theatre Writing in Victorian Britain is the first book to make a comprehensive study of women playwrights in the British theatre from 1820 to 1918 It looks at how women playwrights negotiated their personal and professional identities as writers and examines the female tradition of playwriting which dramatises the central experience of women s lives around the themes of home the nation and the position of women in marriage and the family The book also includes an extensive Appendix of authors and plays which will be a useful reference tool for students and scholars in nineteenth century studies and theatre historians Women and Embodied Mythmaking in Irish Theatre Shonagh Hill, 2019-08-29 The rich legacy of women's contributions to Irish theatre is traditionally viewed through a male dominated literary canon and mythmaking thus arguably silencing their work In this timely book Shonagh Hill proposes a feminist genealogy which brings new perspectives to women s mythmaking across the twentieth and twenty

first centuries The performances considered include the tableaux vivants performed by the Inghinidhe na h ireann Daughters of Ireland plays written by Alice Milligan Maud Gonne Lady Augusta Gregory Eva Gore Booth Mary Devenport O Neill Mary Elizabeth Burke Kennedy Paula Meehan Edna O Brien and Marina Carr as well as plays translated adapted and performed by Olwen Four The theatrical work discussed resists the occlusion of women's cultural engagement that results from confinement to idealised myths of femininity This is realised through embodied mythmaking a process which exposes how bodies bear the consequences of these myths while refusing to accept the female body as passive bearer of inscription through the assertion of a creative female corporeality The London Stage 1950-1959 J. P. Wearing, 2014-09-16 Theatre in London has celebrated a rich and influential history and in 1976 the first volume of I P Wearing's reference series provided researchers with an indispensable resource of these productions In the decades since the original calendars were produced several research aids have become available notably various reference works and the digitization of important newspapers and relevant periodicals The second edition of The London Stage 1950 1959 A Calendar of Productions Performers and Personnel provides a chronological calendar of London shows from the first of January 1950 through the 31st of December 1959 The volume chronicles more than 3 100 productions at 52 major central London theatres during this period For each production the following information is provided Title AuthorTheatrePerformersPersonnelOpening and Closing Dates Number of Performances Other details include genre of the production number of acts and a list of reviews A comment section includes other interesting information such as plot description first night reception by the audience noteworthy performances staging elements and details of performances in New York either prior to or after the London production Among the plays staged in London during this decade were Look Back in Anger One Way Pendulum The Birthday Party A Taste of Honey Chicken Soup with Barley Five Finger Exercise The Hostage and Waiting for Godot as well as numerous musical comedies British and American foreign works operas ballets and revivals of English classics A definitive resource this edition revises corrects and expands the original calendar In addition approximately 20 percent of the material in particular information of adaptations and translations plot sources and comment information is new Arranged chronologically the shows are fully indexed by title genre and theatre A general index includes numerous subject entries on such topics as acting audiences censorship costumes managers performers prompters staging and ticket prices The London Stage 1950 1959 will be of value to scholars theatrical personnel librarians writers journalists and historians Crustacean Issues 2 Adrian Wenner, 2017-11-22 First published in 1985 CRC Press is an imprint of Taylor Francis **The London Stage 1940-1949** J. P. Wearing, 2014-08-22 Theatre in London has celebrated a rich and influential history and in 1976 the first volume of J P Wearing s reference series provided researchers with an indispensable resource of these productions In the decades since the original calendars were produced several research aids have become available notably various reference works and the digitization of important newspapers and relevant periodicals The second edition of The London Stage 1940 1949 A Calendar

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