

## Title Theatre Brief Version Edition

As the composer/lyricist for *Godspell*, *Pippin*, *Wicked*, and other musicals, Stephen Schwartz has enjoyed one of the most significant careers in American musical theater for more than four decades. Schwartz has also achieved success on the big screen, contributing to such films as *Enchanted*, *The Prince of Egypt*, and *Pocahontas*. For his work, he has received six Tony nominations, three Grammys, and three Academy Awards. *The Musical Theater of Stephen Schwartz: From Godspell to Wicked and Beyond* is a detailed examination of Schwartz's various projects throughout his career. Musicologist Paul R. Laird discusses at length Schwartz's major shows and also considers his other ventures, such as the music and lyrics for animated features from Disney and Dreamworks. The book focuses on two major aspects of Schwartz's creations: the process of collaboration resulting in a project's completion and a descriptive analysis of his music and lyrics. Laird also describes each show's critical reception and its place in the larger history of musical theater. Based on extensive interviews with Schwartz and a number of his major collaborators, this book provides a rare look into the creation of the composer and lyricist's shows and films. *The Musical Theater of Stephen Schwartz* is intended for fans as well as students and professional researchers in music, theater, and the musical theater. Substantially describes and evaluates 757 of the most important and useful directories, indexes, encyclopedias, handbooks, and other references on theater, dance, and such related arts as puppetry, mime, and magic. Annotation copyright by Book News, Inc., Portland, OR

The quodlibet genre was significant in Viennese theater during the first quarter of the nineteenth century. Quodlibets are important for two reasons: they reflect the ironic intertextuality of Viennese life, and they present a cross-section of music of many genres and styles that was most familiar to the theatergoing audience. This edition includes three works: *Die travestierte Ariadne auf Naxos* (ca. 1799), a one-act melodrama with spoken and sung sections; *Rochus Pumpnickel* (1809), a three-act play with musical numbers; and "Das beliebte Quodlibet" from *Der Eteufel auf Reisen* (1821), a medley that represent different times and styles, tracing the history of the genre. *Ariadne auf Naxos*, a parody of the 1775 Brandes/Benda melodrama, borrows the original text almost completely, but replaces Benda's music with comical melodies drawn from the Vienna Volkstheater and adds a happy ending. *Rochus Pumpnickel*, with a story based on Molière and twenty-seven musical numbers, was the most successful of all the full-length quodlibet plays; the high-brow periodical *Der Sammler* paid it the back-handed compliment of saying that its author "writes for the box office, not for immortality." With music ranging from Mozart and Haydn to Méhul, Salieri, Weigl, Wenzel Müller, and anonymous folksong, it offers a rich assortment of material familiar and unfamiliar to modern scholars. Dance music plays a significant role, so this play also opens a window on the Viennese dance world. The medley "Das beliebte Quodlibet" combines opera, folksong, and Tyrolean folk song into a quasi-political jab at the police state. The edition provides literal English translations of all the texts, and the two full-length works also include performable translations underlaid in the music. An extensive commentary section identifies musical sources and discusses how pieces are reinterpreted in their new contexts.

William D Howarth sets *Le Mariage de Figaro* and Beaumarchais's other dramatic works in the broad historical context of pre-revolutionary France, providing a unique and authoritative study of the dramatist and his plays. He presents detailed analyses of the plays themselves, discussing their critical receptions, their influence on drama of the period and their legacy. Included is a discussion of the operatic adaptations: Mozart's *Mariage de Figaro* and Rossini's *Le Barbier de Seville*. The author also provides analyses of sketches and fragments only recently re-discovered. *Beaumarchais and the Theatre* is a comprehensive and much needed study of one of the most significant playwrights of the turbulent eighteenth century. It is invaluable reading for students of theatre history.

Over 300 entries arranged by their theatrical origins provides an overview and critical commentary of each film and highlights similarities and differences to the source play.

This study of the origins of film looks at the relations between early cinema and 19th century theatre, examining how film-makers in Europe and America assimilated and adapted 19th century theatrical and acting styles.

Trained in Russia, Zeitlin (1884–1930) was an accomplished composer, conductor, performer, and pedagogue. In writing *Palestina*, Zeitlin, as he had done during his entire career, was fulfilling the goals of the Society for Jewish Folk Music, which he joined in 1908 while still a student at the St. Petersburg Conservatory: to compose and perform works of art music on motivic material drawn from Jewish cantillation, liturgy, and folk song. In addition to employing two modes central to Jewish music and several Jewish tunes, in *Palestina* Zeitlin actually imitates the shofar calls heard in the synagogue before and during Rosh Hashanah and at the conclusion of Yom Kippur. This edition includes an extensive essay on the composer and on the themes and structure of *Palestina*, with insights into the Capitol Theatre and the role of music in picture palaces of this era.

*The Five Continents of Theatre* undertakes the exploration of the material culture of the actor, which involves the actors' pragmatic relations and technical functionality, their behaviour, the norms and conventions that interact with those of the audience and the society in which actors and spectators equally take part.

Representative selections from Restoration and eighteenth-century drama, comedy, satire, tragedy, and farce are prefaced by descriptions of the theaters, acting styles, methods of play production, and audiences.

Professor Nicoll's book is a rewritten and much enlarged version of his little study, *The English Stage* published in 1928.

*Hamlet* remains the most-studied of all Shakespeare's great tragedies. This collection of newly-commissioned essays gives readers an overview of past critical views of the play as well as new writing about the play from today's leading scholars. The range of perspectives offered makes the book an invaluable companion to anyone studying the play at an advanced level. The final chapter on learning and teaching resources is particularly useful as a guide for further study.

American Book Publishing Record  
British Dramatists from Dryden to Sheridan  
SIU Press

Includes information about playwrights, important actors and directors, theaters, companies, movements, events, technology, and other aspects of theater.

Charles Lutwidge Dodgson—known better by his pseudonym, Lewis Carroll—was a 19th century English logician, mathematician, photographer, and novelist. He is especially remembered for his children's tale *Alice's Adventures in Wonderland* and its sequel, *Through the Looking Glass*. By the time of Dodgson's death in 1898, *Alice* (the integration of the two volumes) had become the most popular children's book in England. By the time of his centenary in 1932, it was perhaps the most famous in the world. This book presents a complete catalogue of Dodgson's personal library, with attention to every book the author is known to have owned or read. Alphabetized entries fully describe each book, its edition, its contents, its importance, and any particular relevance it might have had to Dodgson. The library not only provides a plethora of fodder for further study on

Dodgson, but also reflects the Victorian world of the second half of the 19th century, a time of unprecedented investigation, experimentation, invention, and imagination. Dodgson's volumes represent a vast array of academic interests from Victorian England and beyond, including homeopathic medicine, spiritualism, astrology, evolution, women's rights, children's literature, linguistics, theology, eugenics, and many others. The catalogue is designed for scholars seeking insight into the mind of Charles Dodgson through his books.

This familiar guide to information resources in the humanities and the arts, organized by subjects and emphasizing electronic resources, enables librarians, teachers, and students to quickly find the best resources for their diverse needs.

This text is an introduction to the full range of standard reference tools in all branches of English studies. More than 10,000 titles are included. The Reference Guide covers all the areas traditionally defined as English studies and all the field of inquiry more recently associated with English studies. British and Irish, American and world literatures written in English are included. Other fields covered are folklore, film, literary theory, general and comparative literature, language and linguistics, rhetoric and composition, bibliography and textual criticism and women's studies.

Even for scholars who have devoted their careers to the early modern theatre, the name John Lowin may not instantly evoke recognition-until now, the actor's life and contribution to the theatre of the period has never been the subject of a full-length publication. In this study, Barbara Wooding provides a comprehensive overview of the life and times of Lowin, a leader of the King's Men's Company and one of the greatest actors of the seventeenth century. She examines his involvement in the Jacobean/Caroline world as performer, citizen and company manager, and contextualizes his life and career within the socio-economic and political framework of the period. Although references to him in the archives are patchy and sporadic, information about his activities within the King's Men's Company is well documented. In the course of analysing less familiar plays of the period and the characters Lowin played in them, Wooding supplements critical understanding of the scope and range of Caroline drama. Because Lowin's career burgeoned after Shakespeare's and Burbage's death, his life in Southwark and his career with the same company furnishes the opportunity for an examination of the changing status of actors, and the exercising of their skills within the drama of the later playhouse period.

This interdisciplinary volume analyzes previously understudied sources from nineteenth- and twentieth- century France and the Francophone world and situates them in their social, cultural and political contexts.

This lively introduction to theatre offers equal measures of appreciation of theatrical arts, history of performance, and descriptions of the collaborative theatrical crafts. The author's enthusiasm for and knowledge of the current theatre, highlighted by contemporary production shots from around the world, put the students in the front row. The text includes extensive excerpts from seven plays: Prometheus Bound, Oedipus Tyrannos, The York Cycle, Romeo and Juliet, The Bourgeois Gentleman, The Three Sisters, and Happy Days.

Although many opera dictionaries and encyclopedias are available, very few are devoted exclusively to operas in a single language. In this revised and expanded edition of *Operas in English: A Dictionary*, Margaret Ross Griffel brings up to date her original work on operas written specifically to an English text (including works both originally prepared in English, as well as English translations). Since its original publication in 1999, Griffel has added nearly 800 entries to the 4,300 from the original volume, covering the world of opera in the English language from 1634 through 2011. Listed alphabetically by letter, each opera entry includes alternative titles, if any; a full, descriptive title; the number of acts; the composer's name; the librettist's name, the original language of the libretto, and the original source of the text, with the source title; the date, place, and cast of the first performance; the date of composition, if it occurred substantially earlier than the premiere date; similar information for the first U.S. (including colonial) and British (i.e., in England, Scotland, or Wales) performances, where applicable; a brief plot summary; the main characters (names and vocal ranges, where known); some of the especially noteworthy numbers cited by name; comments on special musical problems, techniques, or other significant aspects; and other settings of the text, including non-English ones, and/or other operas involving the same story or characters (cross references are indicated by asterisks). Entries also include such information as first and critical editions of the score and libretto; a bibliography, ranging from scholarly studies to more informal journal articles and reviews; a discography; and information on video recordings. Griffel also includes four appendixes, a selective bibliography, and two indexes. The first appendix lists composers, their places and years of birth and death, and their operas included in the text as entries; the second does the same for librettists; the third records authors whose works inspired or were adapted for the librettos; and the fourth comprises a chronological listing of the A–Z entries, including as well as the date of first performance, the city of the premiere, the short title of the opera, and the composer. Griffel also include a main character index and an index of singers, conductors, producers, and other key figures.

*Publics and Counterpublics* revolves around a central question: What is a public? The idea of a public is a cultural form, a kind of practical fiction, present in the modern world in a way that is very different from other or earlier societies. Like the idea of rights, or nations, or markets, it can now seem universal. But it has not always been so. Publics exist only by virtue of their imagining. They are a kind of fiction that has taken on life, and very potent life at that. Publics have some regular properties as a form, with powerful implications for the way our social world takes shape; but much of modern life involves struggles over the nature of publics and their interrelation. There are ambiguities, even contradictions in the idea of a public. As it is extended to new contexts and media, new polities and rhetorics, its meaning can be seen to change, in ways that we have scarcely begun to

appreciate. By combining historical analysis, theoretical reflection, and extended case studies, *Publics and Counterpublics* shows how the idea of a public works as a formal device in modern culture and traces its implications for contemporary life. Michael Warner offers a revisionist account at the junction of two intellectual traditions with which he has been associated: public-sphere theory and queer theory. To public-sphere theory, this book brings a new emphasis on cultural forms, and a new focus on the dynamics of counterpublics. To queer theory, it brings a new way of seeing how queer culture (among other examples) is shaped by the counterpublic environment.

Examines Shakespeare's influence and popularity in all aspects of eighteenth-century literature, culture and society.

*Women Writers Dramatized* includes the dramatizations of canonical works by authors such as Jane Austen, George Eliot, Mary Shelley, Harriet Beecher Stowe, as well as lesser-known authors about whom little - and in some cases virtually no - prior scholarly work has been done, contributing to the study of long-forgotten or largely ignored female writers like Frances Trollope, Elioda Broughton, Sydney Owenson and Jane Porter. The volume catalogues stage adaptations, TV, radio and film dramatizations, as well as extravaganzas, burlesques, and pantomimes of narrative works.

*Material Philology and the study of Renaissance Latin literature* *Neo-Latin Philology: Old Tradition, New Approaches* explores the question whether the approaches developed in the so-called New or Material Philology can be applied to the study of Renaissance Latin literature. Two contributions in this volume focus on theoretical issues, the first presenting a critical assessment of the debate on New Philology in the 1990s, the second providing some guidelines for researchers of the materiality of sources. The remaining seven contributions discuss various ways in which the material presentation in either manuscript or print played a part in the interpretation of a variety of texts, including Basinio of Parma's *Hesperis*, Niccolò Perotti's *Cornu copiae*, some poems by Janus Secundus, a commentary on Horace's *Ars poetica*, Otto Venius' *Emblemata Horatiana*, Johann Lauberg's play *Pompejus Magnus*, and the *Alithinologia* by John Lynch. Contributors Haijo Westra (University of Calgary), H. Wayne Storey (Indiana University, Bloomington), Christoph Pieper (Leiden University), Marianne Pade (Academy of Denmark, Rome), David Rijser (University of Amsterdam), Werner J.C.M. Gelderblom (Radboud University Nijmegen), Marc van der Poel (Radboud University Nijmegen), Tom Deneire (Antwerp University Library), Nienke Tjoelker (Ludwig Boltzmann Institute for Neo-Latin Studies, Innsbruck)

In de nabije toekomst maken jongeren de straten onveilig. Een van de bendeleiders wordt opgepakt maar maakt ook in detentie amok. De overheid besluit tot een wetenschappelijk experiment: geweld moet hem wezensvreemd worden. Maar niet alles verloopt volgens plan. Dit legendarische boek gaat over de vrije wil, puberteit en genetische dispositie voor misdaad en geweld. Maar ook over wanhoop, sadisme en fascisme. En wraak. Veel grotere thema's zijn er niet. Met zijn nadsat, een sociolect dat de hoofdpersonen onderling spreken, schiep Burgess bovendien een straattaal van teenagers gone bad. Ultrageweld is van alle tijden. Lees en huiver. Vijftig jaar na publicatie van het origineel verschijnt eindelijk de Nederlandse vertaling die de roman verdient. Hun grote staat van dienst, hun virtuositeit, hun taalgevoel en hun inventiviteit maken Harm Damsma en Niek Miedema tot de ideale vertalers van *A Clockwork Orange*.

This is a book for all those who have been absorbed and moved by *Brief Encounter* in the seventy or so years since its first appearance. It explores the central relationship of the film, where two people who fall unexpectedly in love come to realise that there is more to life than self-gratification. Mores have undoubtedly changed, for better or worse, but that essential moral choice has never lost its power. While acknowledging this, the book goes further in an effort to account for the way the film has passed into the wider culture. People born decades after its first appearance are now adept at picking up references to it, whether a black-and-white scene in a much later film or a passing joke about a bald man in a barber's shop.

Richard Abel's magisterial new book radically rewrites the history of French cinema between 1896 and 1914, particularly during the years when Pathé-Frères, the first major corporation in the new industry, led the world in film production and distribution. Based on extensive investigation of rare archival films and documents, and drawing on recent social and cultural histories of turn-of-the-century France and the United States, his book provides new insights into the earliest history of the cinema. Abel tells how early French film entertainment changed from a cinema of attractions to the narrative format that Hollywood would so successfully exploit. He describes the popular genres of the era—comic chases, trick films and féeries, historical and biblical stories, family melodramas and grand guignol tales, crime and detective films—and shows the shift from short subjects to feature-length films. Cinema venues evolved along with the films as live music, color effects, and other new exhibiting techniques and practices drew larger and larger audiences. Abel explores the ways these early films mapped significant differences in French social life, helping to produce thoroughly bourgeois citizens for Third Republic France. The *Ciné Goes to Town* recovers early French cinema's unique contribution to the development of the mass culture industry. As the one-hundredth anniversary of cinema approaches, this compelling demonstration of film's role in the formation of social and national identity will attract a wide audience of film scholars, social and cultural historians, and film enthusiasts.

Designed for courses in beginning or intermediate acting, this text is a contemporary, personal, and provocative resource for students who strive to become great—not merely good—performers.

*Lost Plays in Shakespeare's England* examines assumptions about what a lost play is and how it can be talked about; how lost plays can be reconstructed, particularly when they use narratives already familiar to playgoers; and how lost plays can force us to reassess extant plays, particularly through ideas of repertory studies.

The Historical Dictionary of American Theater: Beginnings covers the history of early American Theatre through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 1000 cross-referenced entries on actors and actresses, directors, playwrights, producers, genres, notable plays and theatres. This book is an excellent access point for students, researchers, and anyone wanting to know more about the early American Theater.

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