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The Oxford Handbook of Adaptation Studies - Thomas Leitch
2017-03-17

This collection of forty new essays, written by the leading scholars in adaptation studies and distinguished contributors from outside the field, is the most comprehensive volume on adaptation ever published. Written to appeal alike to specialists in adaptation, scholars in allied fields, and general readers, it hearkens back to the foundations of adaptation studies a century and more ago, surveys its ferment of activity over the past twenty years, and looks forward to the future. It considers the very different problems in adapting the classics, from the Bible to *Frankenstein* to Philip Roth, and the commons, from online mashups and remixes to adult movies. It surveys a dizzying range of adaptations around the world, from Latin American telenovelas to Czech cinema, from Hong Kong comics to *Classics Illustrated*, from Bollywood to zombies, and explores the ways media as different as radio, opera, popular song, and videogames have handled adaptation. Going still further, it examines the relations between adaptation and such intertextual practices as translation, illustration, prequels, sequels, remakes, intermediality, and transmediality. The volume's contributors consider the similarities and differences between adaptation and history, adaptation and performance, adaptation and revision, and textual and biological adaptation, casting an appreciative but critical eye on the theory and practice of adaptation scholars--and, occasionally, each other. The *Oxford Handbook of Adaptation Studies* offers specific suggestions for how to read, teach, create, and write about adaptations in order to prepare for a world in which adaptation, already ubiquitous, is likely to become ever more important.

A Social History of British Performance Cultures 1900-1939 - Maggie B. Gale
2019-12-16

This book provides a new social history of British performance cultures in the early decades of the twentieth century, where performance across stage and screen was generated by dynamic and transformational industries. Exploring an era book-ended by wars and troubled by social unrest and political uncertainty, *A Social History of British Performance Cultures 1900-1939* makes use of the popular material cultures produced by and for the industries - autobiographies, fan magazines and trade journals, as well as archival holdings, popular sketches, plays and performances. Maggie B. Gale looks at how the performance industries operated, circulated their products and self-regulated their professional activities, in a period where enfranchisement, democratization, technological development and legislation shaped the experience of citizenship. Through close examination of material evidence and a theoretical underpinning, this book shows how performance industries reflected and challenged this experience, and explored the ways in which we construct our 'performance' as participants in the public realm. Suited not only to scholars and students of British theatre and theatre history, but to general readers as well, *A Social History of British Performance Cultures 1900-1939* offers an original intervention into the construction of British theatre and performance histories, offering new readings of the relationship between the material cultures of performance, the social, professional and civic contexts from which they arise, and on which they reflect.

Theatre Across Oceans - Nic Leonhardt
2021-09-15

Theatre Across Oceans: Mediators Of Transatlantic Exchange allows the reader to enter and understand the infrastructural 'backstage area' of global cultural mobility during the years between 1890 and 1925. Located within the research fields of global history and theory, the geographical focus of the book is a transatlantic one, based on the active exchange in this phase between North and South America and Europe. Emanating from a rich body of archival material, the study argues that this exchange was essentially facilitated and controlled by professional theatrical mediators (agents, brokers), who have not been sufficiently researched within theatre or historical studies. The low visibility of

mediators in the scientific research is in diametrical contrast to the enormous power that they possessed in the period dealt with in this book.

Women's Playwriting and the Women's Movement, 1890-1918 - Anna Farkas
2019-05-13

The influence of the women's movement has long been a scholarly priority in the study of British women's drama of the late nineteenth and early twentieth centuries, but previous scholarship has largely clustered around two events: the New Woman in the 1890s and the suffrage campaign in the years before the First World War. *Women's Playwriting and the Women's Movement, 1890-1918* is the first designated study of British women's drama from a period of exceptional productivity and innovation for female playwrights. Both the British theatre and women's position within British society underwent fundamental changes in this period, and this book shows how female dramatists carefully negotiated their position in the heated debates about women's rights that occurred at this time, while staking out a place for themselves in an evolving theatrical landscape. Farkas also identifies the women's movement as a key influence on the development of female-authored drama between 1890 and 1918, but argues that scholarly prioritizing of the "radicalism" of work associated with the New Woman and the suffrage campaign has had a distorting effect in the past. Ideal for scholars of British and Victorian theatre, *Women's Playwriting and the Women's Movement, 1890-1918* offers a new perspective which emphasizes the complexity of women playwrights' engagement with first-wave feminism and links it to the diversification of the British theatre in this period.

The Cambridge Companion to Victorian and Edwardian Theatre - Kerry Powell
2004-02-19

This 2004 Companion is designed for readers interested in the creation, production and interpretation of Victorian and Edwardian theatre, both in its own time and on the contemporary stage. The volume opens with a brief overview and introduction surveying the theatre of the time followed by an essay contextualizing the theatre within the frame of Victorian and Edwardian culture as a whole. Succeeding chapters examine specific aspects of performance, production, and theatre, including the music, the actors, stagecraft and the audiences themselves; plays and playwriting and issues of class and gender are also explored. Chapters also deal with comedy, farce and melodrama, while other essays bring forward new topics and approaches that cross the boundaries of traditional investigation, including analysis of the economics of theatre and of the theatricality of personal identity.

The Oxford Companion to Theatre and Performance - Dennis Kennedy
2010-08-26

"This Companion is a concise and updated version of *The Oxford encyclopedia of theatre and performance* (2 volumes, 2003)"--Pref.

The Oxford Handbook of the Georgian Theatre 1737-1832 - Julia Swindells
2014-01-16

The Oxford Handbook of the Georgian Theatre 1737-1832 provides an essential guide to theatre in Britain between the passing of the Stage Licensing Act in 1737 and the Reform Act of 1832 — a period of drama long neglected but now receiving significant scholarly attention. Written by specialists from a range of disciplines, its forty essays both introduce students and scholars to the key texts and contexts of the Georgian theatre and also push the boundaries of the field, asking questions that will animate the study of drama in the eighteenth and early nineteenth centuries for years to come. The Handbook gives equal attention to the range of dramatic forms — not just tragedy and comedy, but the likes of melodrama and pantomime — as they developed and overlapped across the period, and to the occasions, communities, and materialities of theatre production. It includes sections on historiography, the censorship and regulation of drama, theatre and the Romantic canon, women and the stage, and the performance of race and empire. In doing so, it shows the centrality of theatre to Georgian culture and politics, and paints a

picture of a stage defined by generic fluidity and experimentation; by networks of performance that spread far beyond London; by professional women who played pivotal roles in every aspect of production; and by its complex mediation of contemporary attitudes of class, race, and gender.

Subscription Theater - Matthew Franks 2020-08-28

Subscription Theater asks why turn-of-the-century British and Irish citizens spent so much time, money, and effort adding their names to subscription lists. Shining a spotlight on private play-producing clubs, public repertory theaters, amateur drama groups, and theatrical magazines, Matthew Franks locates subscription theaters in a vast constellation of civic subscription initiatives, ranging from voluntary schools and workers' hospitals to soldiers' memorials and Diamond Jubilee funds. Across these enterprises, Franks argues, subscribers created their own spaces for performing social roles from which they had long been excluded. Whether by undermining the authority of the Lord Chamberlain's Examiner of Plays and London's commercial theater producers, or by extending rights to disenfranchised women and property-less men, a diverse cast of subscribers including typists, plumbers, and maids acted as political representatives for their fellow citizens, both inside the theater and far beyond it. Citizens prized a "democratic" or "representative" subscription list as an end in itself, and such lists set the stage for the eventual public subsidy of subscription endeavors. Subscription Theater points to the importance of printed ephemera such as programs, tickets, and prospectuses in questioning any assumption that theatrical collectivity is confined to the live performance event. Drawing on new media as well as old, Franks uses a database of over 23,000 stage productions to reveal that subscribers introduced nearly a third of the plays that were most frequently revived between 1890 and the mid-twentieth century, as well as nearly half of all new translations, and they were instrumental in staging the work of such writers as Shaw and Ibsen, whose plays featured subscription lists as a plot point or prop. Although subscribers often are blamed for being a conservative force in theater, Franks demonstrates that they have been responsible for how we value audience and repertoire today, and their history offers a new account of the relationship between ephemera, drama, and democracy.

Victorian Pantomime - J. Davis 2010-08-11

Featuring contributions by new and established nineteenth-century theatre scholars, this collection of critical essays is the first of its kind devoted solely to Victorian pantomime. It takes us through the various manifestations of British pantomime in the Victorian period and its ambivalent relationship with Victorian values.

Theatre and the City - Jen Harvie 2009-06-02

How can an understanding of theatre in the city help us make sense of urban social experience? *Theatre & the City* explores how relationships between theatre, performance and the city affect social power dynamics, ideologies and people's sense of identity. The book evaluates both material conditions (such as architecture) and performative practices (such as urban activism) to argue that both these categories contribute to the complex economies and ecologies of theatre and performance in an increasingly urbanised world. Foreword by Tim Etchells.

The Oxford Handbook of Charles Dickens - Robert L. Patten 2018-09-13

The Oxford Handbook of Charles Dickens is a comprehensive and up-to-date collection on Dickens's life and works. It includes original chapters on all of Dickens's writing and new considerations of his contexts, from the social, political, and economic to the scientific, commercial, and religious. The contributions speak in new ways about his depictions of families, environmental degradation, and improvements of the industrial age, as well as the law, charity, and communications. His treatment of gender, his mastery of prose in all its varieties and genres, and his range of affects and dramatization all come under stimulating reconsideration. His understanding of British history, of empire and colonization, of his own nation and foreign ones, and of selfhood and otherness, like all the other topics, is explained in terms easy to comprehend and profoundly relevant to global modernity.

The Oxford Handbook of the British Musical - Robert Gordon 2016-11-21

The Oxford Handbook of the British Musical provides a comprehensive academic survey of British musical theatre offering both a historical account of the musical's development from 1728 and a range of in-depth critical analyses of the unique forms and features of British musicals, which explore the aesthetic values and sociocultural meanings of a tradition that initially gave rise to the American musical and later challenged its modern pre-eminence. After a consideration of how John Gay's *The Beggar's Opera* (1728) created a prototype for eighteenth-

century ballad opera, the book focuses on the use of song in early nineteenth century theatre, followed by a sociocultural analysis of the comic operas of Gilbert and Sullivan; it then examines Edwardian and interwar musical comedies and revues as well as the impact of Rodgers and Hammerstein on the West End, before analysing the new forms of the postwar British musical from *The Boy Friend* (1953) to *Oliver!* (1960). One section of the book examines the contributions of key twentieth century figures including Noel Coward, Ivor Novello, Tim Rice, Andrew Lloyd Webber, director Joan Littlewood and producer Cameron Macintosh, while a number of essays discuss both mainstream and alternative musicals of the 1960s and 1970s and the influence of the pop industry on the creation of concept recordings such as *Jesus Christ Superstar* (1970) and *Les Misérables* (1980). There is a consideration of "jukebox" musicals such as *Mamma Mia!* (1999), while essays on overtly political shows such as *Billy Elliot* (2005) are complemented by those on experimental musicals like *Jerry Springer: the Opera* (2003) and *London Road* (2011) and on the burgeoning of Black and Asian British musicals in both the West End and subsidized venues. The Oxford Handbook of the British Musical demonstrates not only the unique qualities of British musical theatre but also the vitality and variety of British musicals today.

Theatre and Governance in Britain, 1500-1900 - Tony Fisher 2017-06-16

This book begins with a simple observation - that just as the theatre resurfaced during the late Renaissance, so too government as we understand it today also began to appear. Their mutually entwining history was to have a profound influence on the development of the modern British stage. This volume proposes a new reading of theatre's relation to the public sphere. Employing a series of historical case studies drawn from the London theatre, Tony Fisher shows why the stage was of such great concern to government by offering close readings of well-known religious, moral, political, economic and legal disputes over the role, purpose and function of the stage in the 'well-ordered society'. In framing these disputes in relation to what Michel Foucault called the emerging 'art of government', this book draws out - for the first time - a full genealogy of the governmental 'discourse on the theatre'.

Staging Beckett in Great Britain - David Tucker 2016-06-30

Beckett's relationship with British theatre is complex and underexplored, yet his impact has been immense. Uniquely placing performance history at the centre of its analysis, this volume examines Samuel Beckett's drama as it has been staged in Great Britain, bringing to light a wide range of untold histories and in turn illuminating six decades of drama in Britain. Ranging from studies of the first English tour of *Waiting for Godot* in 1955 to Talawa's 2012 all-black co-production of the same play, *Staging Samuel Beckett in Great Britain* excavates a host of archival resources in order to historicize how Beckett's drama has interacted with specific theatres, directors and theatre cultures in the UK. It traces production histories of plays such as *Krapp's Last Tape*; presents Beckett's working relationships with the Royal Court, Riverside and West Yorkshire Playhouse, as well as with directors such as Peter Hall; looks at the history of Beckett's drama in Scotland and how the plays have been staged in London's West End. Production analyses are mapped onto political, economic and cultural contexts of Great Britain so that Beckett's drama resonates in new ways, through theatre practice, against the complex contexts of Great Britain's regions. With contributions from experts in the fields of both Beckett studies and UK drama, including S.E. Gontarski, David Pattie, Mark Taylor-Batty and Sos Eltis, the volume offers an exceptional and unique understanding of Beckett's reception on the UK stage and the impact of his drama within UK theatre practices. Together with its sister volume, *Staging Samuel Beckett in Ireland and Northern Ireland* it will prove a terrific resource for students, scholars and theatre practitioners.

"Don't Forget The Pierrots!" The Complete History of British Pierrot Troupes & Concert Parties - Tony Lidington 2022-09-30

This volume is the first authoritative historical textbook to look at the origins, development and evolution of seaside pierrot troupes and concert parties and their popular performance heritage. It will provide, for the first time, a definition of the pierrot troupe and its evolution from the roots of European popular traditions such as the *commedia dell'arte* and minstrelsy, to links between music hall and contemporary popular culture. Tony Lidington will explore how pierrot troupes grew from a single idea into a major international cultural industry and how it boosted morale and national identity during the two World Wars, before sublimating into contemporary pop music and comedy. Tony's continuing practice as research provides an experiential framework for the historical and ethnographic analysis of the form. This book will be of vital

interest to students, researchers, and performers of outdoor (al fresco) arts, clowning and comedy, minstrelsy, vernacular music-making and music hall.

The Cambridge Economic History of Modern Britain - Roderick Floud
2014-10-09

A new edition of the leading textbook on the economic history of Britain, Volume 2 re-examines Britain's economic growth and decline during the twentieth century.

The Methuen Drama Handbook of Theatre History and Historiography - Claire Cochrane 2019-10-31

The Methuen Drama Handbook of Theatre History and Historiography is an authoritative guide to contemporary debates and practices in this field. The book covers the key themes and methods that are current in theatre history research, with a particular focus on expanding the object of study to include engagement with theatre and performance practices and the development of theatre histories around the world. Central to the book are eighteen specially commissioned essays by established and emerging scholars from a wide range of international contexts, whose discussion of individual case studies is predicated on their understanding and experience of their 'local' landscape of theatre history. These essays reveal where important work continues to be done in the field and, most valuably, draws on academic contexts beyond the Western academy to expand our knowledge of the exciting directions that such an approach opens up. Prefaced by an introduction tracing the development of the discipline of theatre history and changing historiographical approaches, the Handbook explores current issues pertaining to theatre and performance history research, as well as providing up to date and robust introductions to the methods and historiographic questions being explored by researchers in the field. Featuring a series of essential research tools, including a detailed list of resources and an annotated bibliography of key texts, this is an indispensable scholarly handbook for anyone working in theatre and performance history and historiography.

Children and Theatre in Victorian Britain - A. Varty 2007-12-14

The cult of the child performer was a significant emergence of the Victorian age. Fierce public debate and lasting legislation grew out of the conflict between a desire for juvenile display and a determination to stop exploitation. This study explores the social and artistic context of their lives and their developing professionalism as actors.

The Cambridge Economic History of Modern Britain: Volume 2, Growth and Decline, 1870 to the Present - Roderick Floud 2014-10-09

A new edition of the leading textbook on the economic history of Britain since industrialization. Combining the expertise of more than thirty leading historians and economists, Volume 2 tracks the development of the British economy from late nineteenth-century global dominance to its early twenty-first century position as a mid-sized player in an integrated European economy. Each chapter provides a clear guide to the major controversies in the field and students are shown how to connect historical evidence with economic theory and how to apply quantitative methods. The chapters re-examine issues of Britain's relative economic growth and decline over the 'long' twentieth century, setting the British experience within an international context, and benchmark its performance against that of its European and global competitors. Suggestions for further reading are also provided in each chapter, to help students engage thoroughly with the topics being discussed.

Theatre and Celebrity in Britain 1660-2000 - Mary Luckhurst
2005-10-18

Theatre has always been a site for selling outrage and sensation, a place where public reputations are made and destroyed in spectacular ways. This is the first book to investigate the construction and production of celebrity in the British theatre. These exciting essays explore aspects of fame, notoriety and transgression in a wide range of performers and playwrights including David Garrick, Oscar Wilde, Ellen Terry, Laurence Olivier and Sarah Kane. This pioneering volume examines the ingenious ways in which these stars have negotiated their own fame. The essays also analyze the complex relationships between discourses of celebrity and questions of gender, spectatorship and the operation of cultural markets.

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.

Theatricality - Tracy C. Davis 2003

This collection of specially-commissioned, accessible, essays explores that element of performance theory known as theatricality. Six case studies use historically specific circumstances to illustrate how and why the concept of theatricality was and is used. Topics discussed include early use of the term; employment of 'theatricality' by a number of other disciplines to describe events; non-Western interpretation of theatricality; and its use when discussing and analyzing political and cultural events and philosophies. The book provides a first-step guide for those discovering the complex yet rewarding world of performance theory.

The Oxford Encyclopedia of British Literature - David Scott Kastan
2006-03-03

From folk ballads to film scripts, this new five-volume encyclopedia covers the entire history of British literature from the seventh century to the present, focusing on the writers and the major texts of what are now the United Kingdom and the Republic of Ireland. In five hundred substantial essays written by major scholars, the Encyclopedia of British Literature includes biographies of nearly four hundred individual authors and a hundred topical essays with detailed analyses of particular themes, movements, genres, and institutions whose impact upon the writing or the reading of literature was significant. An ideal companion to The Oxford Encyclopedia of American Literature, this set will prove invaluable for students, scholars, and general readers. For more information, including a complete table of contents and list of contributors, please visit www.oup.com/us/eb1

New Readings in Theatre History - Jacky Bratton 2003-11-27

Over the last two hundred years some important ways of understanding theatre history have been undervalued or ignored by scholars. Leading theatre historian Jacky Bratton employs new approaches to examine and challenge this development and to discover how theatre history has been chronicled and how it is interpreted. Using a series of case studies from nineteenth-century British theatre, Bratton examines the difference between the existence of 'the drama' (plays and play literature) and 'the stage' (performance, theatre building, and attendance). By rejecting literary history, Bratton experiments with other ways of analysing the past, and the ways that have actually seemed relevant to the people on stage. This book suggests new histories: of theatrical story-telling, of performing families, and of the disregarded dramatic energy of Victorian entertainment. As a result, we gain a new perspective on theatre history, not only for the Romantic and Victorian periods, but for the discipline overall.

Bringing Down the House - Olivia Turnbull 2008

Review: "Between 1979 and 1997 over a quarter of Britain's regional theatres closed down. Those that survived found themselves constantly on the brink, forced to reduce their programmes radically and to go dark for extended periods of time. Bringing Down the House: The Crisis in Britain's Regional Theatres delves into how and why this crisis occurred, and examines the long-term effects on Britain's theatre industry by revealing problems that extend beyond the Conservative government's scant regard for the arts, right back to the Second World War." "By probing the history of regional theatres from the introduction of state funding, Turnbull unearths a catalogue of recurring problems that ensured the fabric of British theatre was historically fragile. Between the foundation of the Arts Council in 1945 and the Conservatives' victory in 1979, unresolved issues about the nature of regional theatre and the basis for allocating funds made it difficult for theatres to adapt successfully to changing times. Turnbull explores why theatres were so ill equipped to deal with Thatcherism and asks what, if anything, was done under Blair to address the situation. An important and timely read for theatre and cultural history scholars alike, Bringing Down the House interrogates the history and politics of regional theatre."--BOOK JACKET

The Oxford Handbook of British Romanticism - David Duff 2018

This Handbook provides a comprehensive overview of British Romantic literature and an authoritative guide to all aspects of the movement including its historical, cultural, and intellectual contexts, and its connections with the literature and thought of other countries. All the major Romantic writers are covered alongside lesser known writers.

The Politics of Romantic Theatricality, 1787-1832 - D. Worrall
2007-04-12

This book sets out the political and cultural conditions regulating

dramatic writing during an era of censorship and monopolistic royal theatres. Using a range of plays and manuscripts, it argues for the centrality of burletta, the theatrical locus of the attacks on the Cockney school of poetry and the vitality of the metropolitan dramatic scene. *Copyright and the Value of Performance, 1770-1911* - Derek Miller 2018-08-16

Explores the development of nineteenth-century performance copyright laws which shape how we define and value drama and music.

Theatre Symposium, Vol. 22 - David S. Thompson 2014-10-30

The eleven original essays in Volume 22 of Theatre Symposium examine facets of the historical and current business of theatre.

The Making of the West End Stage - Jacky Bratton 2011-10-13

All roads lead to London - and to the West End theatre. This book presents a new history of the beginnings of the modern world of London entertainment. Putting female-centred, gender-challenging managements and styles at the centre, it redraws the map of performance history in the Victorian capital of the world. Bratton argues for the importance in Victorian culture of venues like the little Strand Theatre and the Gallery of Illustration in Regent Street in the experience of mid-century London, and of plays drawn from the work of Charles Dickens as well as burlesques by the early writers of Punch. Discovering a much more dynamic and often woman-led entertainment industry at the heart of the British Empire, this book seeks a new understanding of the work of women including Eliza Vestris, Mary Ann Keeley and Marie Wilton in creating the template for a magical new theatre of music, feeling and spectacle.

Photography, Early Cinema and Colonial Modernity - Robert Dixon 2013-11-15

'Photography, Early Cinema and Colonial Modernity' is not a biography of Frank Hurley the man; it is instead an examination of the social life of the many marvellous and meaningful things he made as a professional photographer and film maker. The focus of this volume surrounds the media events that encompassed these various creations - what Hurley called his 'synchronized lecture entertainments'. These media events were at once national and international; they involved Hurley in an entire culture industry that was constantly in movement along global lines of travel and communication. This raises complex questions both about the authorship of Hurley's photographic and filmic texts - which were often produced and presented by other people - and about their ontology, as they were often in a state of reassemblage in response to changing market opportunities. This unique study re-imagines, from inside the quiet and stillness of the archive, the prior social life enjoyed by Hurley's creations amidst the complicated topography of the early twentieth century's rapidly internationalizing mass-media landscape. As a way to conceive of that space, and of the social life of the people and things within it, this study uses the concept of 'colonial modernity'.

Theatre and Music in Manila and the Asia Pacific, 1869-1946 - meLê yamomo 2018-07-20

This book examines the intersection between sound and modernity in dramatic and musical performance in Manila and the Asia-Pacific between 1869 and 1948. During this period, tolerant political regimes resulted in the globalization of capitalist relations and the improvement of transcontinental travel and worldwide communication. This allowed modern modes of theatre and music consumption to instigate the uniformization of cultural products and processes, while simultaneously fragmenting societies into distinct identities, institutions, and nascent nation-states. Taking the performing bodies of migrant musicians as the locus of sound, this book argues that the global movement of acoustic modernities was replicated and diversified through its multiple subjectivities within empire, nation, and individual agencies. It traces the arrival of European travelling music and theatre companies in Asia which re-casted listening into an act of modern cultural consumption, and follows the migration of Manila musicians as they engaged in the modernization project of the neighboring Asian cities.

Peculiarities of Liberal Modernity in Imperial Britain - Simon Gunn 2011-05-15

In this wide-ranging volume, leading scholars across several disciplines--history, literature, sociology, and cultural studies--investigate the nature of liberalism and modernity in imperial Britain since the eighteenth century. They show how Britain's liberal version of modernity (of capitalism, democracy, and imperialism) was the product of a peculiar set of historical circumstances that continues to haunt our neoliberal present.

Twentieth-Century British Theatre - Claire Cochrane 2011-10-27

In this book, Claire Cochrane maps the experience of theatre across the

British Isles during the twentieth century through the social and economic factors which shaped it. Three topographies for 1900, 1950 and 2000 survey the complex plurality of theatre within the nation-state which at the beginning of the century was at the hub of world-wide imperial interests and after one hundred years had seen unprecedented demographic, economic and industrial change. Cochrane analyses the dominance of London theatre, but redresses the balance in favour of the hitherto marginalised majority experience in the English regions and the other component nations of the British political construct. Developments arising from demographic change are outlined, especially those relating to the rapid expansion of migrant communities representing multiple ethnicities. Presenting fresh historiographic perspectives on twentieth-century British theatre, the book breaks down the traditionally accepted binary oppositions between different sectors, showing a broader spectrum of theatre practice.

Modern British Playwriting: the 80s - Jane Milling 2012-12-20

A critical study of the theatre produced in the 1980s with an in-depth analysis of the work of four key playwrights from the decade.

Mozart's "The Marriage of Figaro" Adapted for Covent Garden, 1819 - Henry Rowley Bishop 2012-01-01

London's West End - Rohan McWilliam 2020-09-25

How did the West End of London become the world's leading pleasure district? What is the source of its magnetic appeal? How did the centre of London become Theatreland? London's West End, 1800-1914 is the first ever history of the area which has enthralled millions. The reader will discover the growth of theatres, opera houses, galleries, restaurants, department stores, casinos, exhibition centres, night clubs, street life, and the sex industry. The area from the Strand to Oxford Street came to stand for sensation and vulgarity but also the promotion of high culture. The West End produced shows and fashions whose impact rippled outwards around the globe. During the nineteenth century, an area that serviced the needs of the aristocracy was opened up to a wider public whilst retaining the imprint of luxury and prestige. Rohan McWilliam tells the story of the great artists, actors and entrepreneurs who made the West End: figures such as Gilbert and Sullivan, the playwright Dion Boucicault, the music hall artiste Jenny Hill, and the American Harry Gordon Selfridge who wanted to create the best shop in the world. At the same time, McWilliam explores the distinctive spaces created in the West End, from the glamour of Drury Lane and Covent Garden, through to low life bars and taverns. We encounter the origins of the modern star system and celebrity culture. London's West End, 1800-1914 moves from the creation of Regent Street to the glory days of the Edwardian period when the West End was the heart of empire and the entertainment industry. Much of modern culture and consumer society was shaped by a relatively small area in the middle of London. This pioneering study establishes why that was.

Popular Musical Theatre in London and Berlin - Len Platt 2014-09-25

In the decades before the Second World War, popular musical theatre was one of the most influential forms of entertainment. This is the first book to reconstruct early popular musical theatre as a transnational and highly cosmopolitan industry that included everything from revues and operettas to dance halls and cabaret. Bringing together contributors from Britain and Germany, this collection moves beyond national theatre histories to study Anglo-German relations at a period of intense hostility and rivalry. Chapters frame the entertainment zones of London and Berlin against the wider trading routes of cultural transfer, where empire and transatlantic song and dance produced, perhaps for the first time, a genuinely international culture. Exploring adaptations and translations of works under the influence of political propaganda, this collection will be of interest both to musical theatre enthusiasts and to those interested in the wider history of modernism.

The Broadview Anthology of Romantic Drama - Jeffrey N. Cox 2003-02-05

The London theatres arguably were the central cultural institutions in England during the Romantic period, and certainly were arenas in which key issues of the time were contested. While existing anthologies of Romantic drama have focused almost exclusively on "closet dramas" rarely performed on stage, The Broadview Anthology of Romantic Drama instead provides a broad sampling of works representative of the full range of the drama of the period. It includes the dramatic work of canonical Romantic poets (Samuel Coleridge's Remorse, Percy Shelley's The Cenci, and Lord Byron's Sardanapalus) and important plays by women dramatists (Hannah Cowley's A Bold Stroke for a Husband, Elizabeth Inchbald's Every One Has His Fault, and Joanna Baillie's Orra).

It also provides a selection of popular theatrical genres—from melodrama and pantomime to hippodrama and parody—most popular in the period, featuring plays by George Colman the Younger, Thomas John Dibdin, and Matthew Gregory Lewis. In short, this is the most wide-ranging and comprehensive anthology of Romantic drama ever published. The introduction by the editors provides an informative overview of the drama and stage practices of the Romantic Period. The anthology also provides copious supplementary materials, including an

Appendix of reviews and contemporary essays on the theater, a Glossary of Actors and Actresses, and a guide to further reading. Each of the ten plays has been fully edited and annotated.

The Economics of the British Stage 1800-1914 - Tracy C. Davis
2007-06-21

A comprehensive study of economic theory in relation to the development of nineteenth-century British theatre.