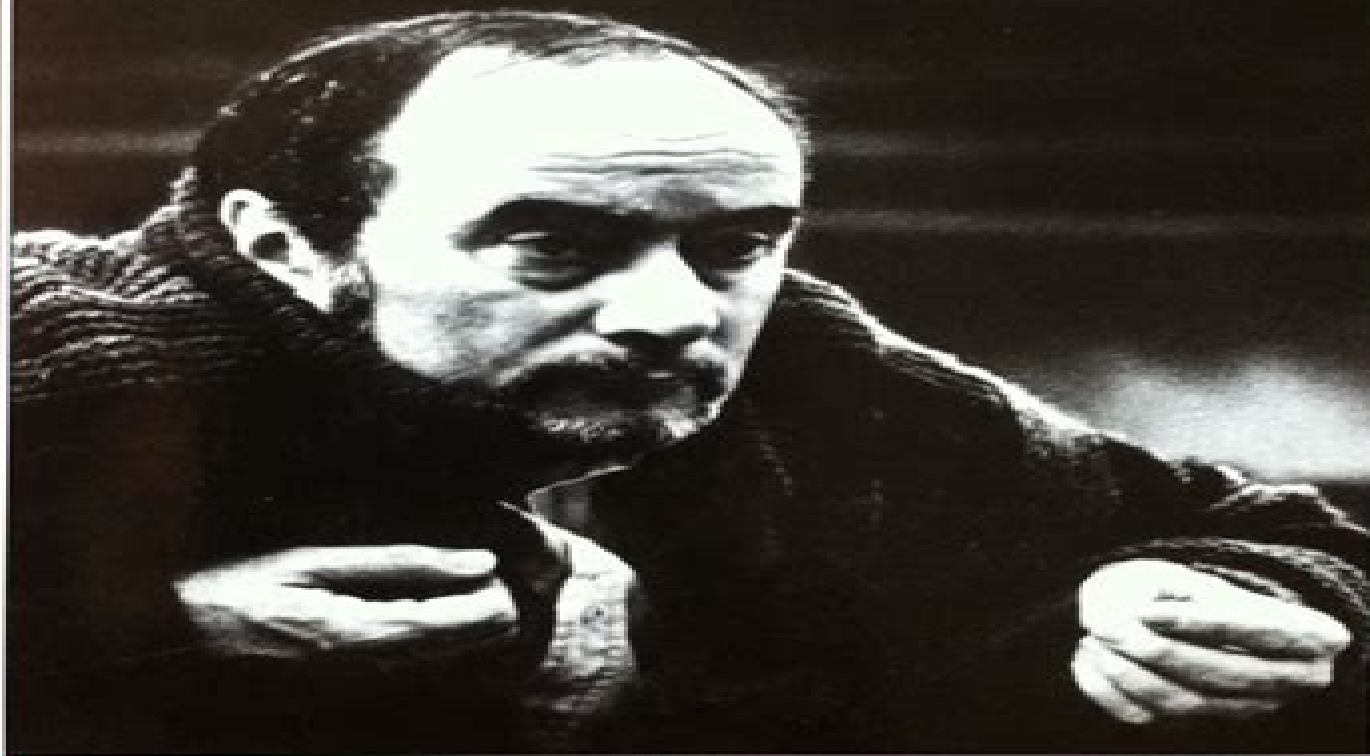


JOHN DEXTER

THE HONOURABLE BEAST

A POSTHUMOUS AUTOBIOGRAPHY



'Fury for perfection makes me difficult to work with. The pressure that people feel is merely the afterburn of the blast off. They have no right to stand too close unless they are insured against fire.'

John Dexter

The Honourable Beast A Posthumous Autobiography

John Osborne



The Honourable Beast A Posthumous Autobiography:

The Honourable Beast John Dexter, 1993 John Dexter, a monster of the rehearsal room, was one of the great directors of theatre and opera. At the Royal Court and National Theatre in London in the West End and on Broadway he worked with the cream of the British and American theatres. For seven groundbreaking, turbulent years he was the creative power at the Metropolitan Opera where he staged both 19th and 20th century repertory. Well known as an outspoken correspondent and candid diarist, Dexter kept detailed production notebooks. He was embarked on a book when he died in 1990; out of this material has come this posthumous autobiography called after one of his favourite nicknames, the Honourable Beast. This is a director's life: strong minded, passionate, often wickedly funny and always committed to a particular vision of the theatre. Dexter's correspondents and collaborators include Laurence Olivier and Joan Plowright, Arnold Wesker, Peter Shaffer, Michael Gambon, Anthony Hopkins, Peter Hall, Paul Scofield, Simon Callow, Alec McCowen, Diana Rigg, Richard Burton, Eileen Atkins, Tom Stoppard, Kenneth Tynan, Lindsay Anderson, John Osborne, Alan Jay Lerner, Stephen Sondheim, Doris Lessing, Rolf Liebermann, Teresa Stratas, Franco Zeffirelli, Regine Crespin, David Hockney, Rudolf Nureyev and Maria Callas. In these pages Dexter's theatre lives on. **David Hockney** Christopher Simon Sykes, 2014-11-11

In this fascinating and entertaining second volume, Christopher Simon Sykes explores the life and work of Britain's most popular living artist, David Hockney. He is one of the most influential and best loved artists of the twentieth century. His career has spanned and epitomized the art movements of the past five decades. Picking up Hockney's story in 1975, this book finds him flitting between Notting Hill and California, where he took inspiration for the swimming pool series of paintings, creating acclaimed set designs for operas around the world and embracing emerging technologies: the Polaroid camera and fax machine in the seventies and eighties, and most recently the iPad. Hockney's boundless energy extends to his personal life too, and this volume illuminates the glamorous circles he moves in, as well as his sometimes turbulent relationships. Christopher Simon Sykes has been granted exclusive and unprecedented access to Hockney's paintings, notebooks and diaries, and a great number of them are reproduced here. Featuring interviews with family, friends and Hockney himself, this is a lively and revelatory account of an acclaimed artist and an extraordinary man. *The Royal Court Theatre and the Modern Stage* Philip Roberts, 1999-11-25

An account of the leading forum of the modern stage includes a Foreword by former Director of the Royal Court, Max Stafford Clark. **The National Theatre Story** Daniel Rosenthal, 2013-11-07 Winner of the STR Theatre Book Prize 2014. The National Theatre Story is filled with artistic, financial and political battles, onstage triumphs and the occasional disaster. This definitive account takes readers from the National Theatre's 19th century origins through false dawns in the early 1900s and on to its hard fought inauguration in 1963. At the Old Vic, Laurence Olivier was for ten years the inspirational Director of the NT Company, before Peter Hall took over and in 1976 led the move into the National's concrete home on the South Bank. Altogether the NT has staged more than 800 productions, premiering some of the 20th and 21st centuries most popular and

controversial plays including *Amadeus* *The Romans in Britain* *Closer* *The History Boys* *War Horse* and *One Man Two Guvnors* Certain to be essential reading for theatre lovers and students *The National Theatre Story* is packed with photographs and draws on Daniel Rosenthal's unprecedented access to the National Theatre's own archives unpublished correspondence and more than 100 new interviews with directors playwrights and actors including Olivier's successors as Director Peter Hall Richard Eyre Trevor Nunn and Nicholas Hytner and other great figures from the last 50 years of British and American drama among them Edward Albee Alan Bennett Judi Dench Michael Gambon David Hare Tony Kushner Ian McKellen Diana Rigg Maggie Smith Peter Shaffer Stephen Sondheim and Tom Stoppard ***The French Actress and Her English Audience*** John Stokes, 2005-02-17 A detailed study of how French actresses were received by English audiences ***The Routledge Companion to Jacques Lecoq*** Mark Evans, Rick Kemp, 2016-09-13 *The Routledge Companion to Jacques Lecoq* presents a thorough overview and analysis of Jacques Lecoq's life work and philosophy of theatre Through an exemplary collection of specially commissioned chapters from leading writers specialists and practitioners it draws together writings and reflections on his pedagogy his practice and his influence on the wider theatrical environment It is a comprehensive guide to the work and legacy of one of the major figures of Western theatre in the second half of the twentieth century In a four part structure over fifty chapters the book examines The historical artistic and social context out of which Lecoq's work and pedagogy arose and its relation to such figures as Jacques Copeau Antonin Artaud Jean Louis Barrault and Dario Fo Core themes of Lecoq's International School of Theatre such as movement play improvisation masks language comedy and tragedy investigated by former teachers and graduates of the School The significance and value of his pedagogical approaches in the context of contemporary theatre practices The diaspora of performance practice from the School from the perspective of many of the most prominent artists themselves This is an important and authoritative guide for anyone interested in Lecoq's work

Shakespeare in the Theatre: The National Theatre, 1963-1975 Robert Shaughnessy, 2018-05-17 The National Theatre's years at the Old Vic were the most Shakespearean period in its history one which included Laurence Olivier's *Othello* and *Shylock* a radical all male *As You Like It* the Berliner Ensemble's *Coriolanus* and Tom Stoppard's classic offshoot *Rosencrantz and Guildenstern are Dead* Drawing extensively upon the company archives this book tells the interlinked stories of the National's relationship with Shakespeare through a series of production case studies Between them these illuminate Olivier's significance as actor and director the National's pioneering accommodation of European theatre practitioners and its ways of engaging Shakespeare with the contemporary ***The Toughest Show on Earth*** Joseph Volpe, Charles Michener, 2009-02-19 *The Toughest Show on Earth* is the ultimate behind the scenes chronicle of the divas and the dramas of New York's Metropolitan Opera House by the remarkable man who rose from apprentice carpenter to general manager Joseph Volpe gives us an anecdote filled tour of more than four decades at the Met an institution full of vast egos and complicated politics With stunning candor he writes about the general managers he worked under his embattled rise to

the top the maneuverings of the blue chip board and his masterful approach to making a family of such artist stars as Luciano Pavarotti Plácido Domingo Teresa Stratas and Renee Fleming and such visionary directors as Franco Zeffirelli Robert Wilson and Julie Taymor Intimate and frank The Toughest Show on Earth is not only essential for music lovers but for anyone who wants to understand the inner workings of the culture business [Razzle Dazzle](#) Michael Riedel, 2016-10-11 A revered and provocative theater observer presents a grand history of the producers directors actors and critics battling for creative and financial control of Broadway Front jacket flap **John Osborne** Peter Whitebrook, 2015-10-21 This book has been nominated for both the Sheridan Morley Prize for biography and the Theatre Book Prize A story of a man whose star rose very quickly and very early and fell slowly and inexorably A story of a man who knew himself perhaps too well but not particularly wisely It is exhilarating perplexing and tragic This new biography offers the most rounded portrait of Osborne yet seen By embedding him in a social and cultural as well as a biographical context Whitebrook presents Osborne in a way that has not been attempted before It is the first book to properly explore the importance of his early collaborative work with Anthony Creighton his lasting friendship with Pamela Lane and his deep spiritual beliefs It reveals the autobiographical background to Look Back in Anger and Watch It Come Down and places his literary achievement within a quintessentially English tradition Seldom has a dramatist so compulsively revealed so much of himself his flaws his anxieties his passion and his hatred as John Osborne His was a dazzlingly high octane performance and in a succession of increasingly ambitious plays written during the 50s and 60s he was able to unite a profound intuitive intelligence with a caustically honest depth of feeling By refusing to submit to caution he laid bare in some of the most poetic and incendiary language heard in the 20th century theatre not only his own struggles and contradictions but those of the era Almost single handedly he made the theatre important again Catapulted from obscurity to being the icon of his age when he was only twenty five Osborne was at the height of his fame equally celebrated and derided as the Angry Young Man John Osborne Anger is not about examines his fractious often chaotic personal life against the social and political background of his times It provides an invigorating insight into his complex often anguished personality and a fresh critical assessment of his writing A vivid account not only of what it was like to be John Osborne loyal and generous scathing and brutal but what it was like to be so restlessly a creative artist in the latter 20th century Click here to read an exclusive extract in The Independent **Grand Opera** Charles Affron, Mirella Jona Affron, 2014-09-22 A history of the Metropolitan Opera in New York City traces the offstage and onstage workings of the institution surveying notable composers actors and performances since 1883 **The Many Lives of Galileo** Dougal McNeill, 2005 The Many Lives of Galileo is a Marxist study of the development of Bertolt Brecht's great play Galileo on the English stage Tracing various translations of Brecht's original and the historical and political moments surrounding these translations Dougal McNeill examines how across the distances of culture history and language The Life of Galileo has come to figure so prominently in the life of English language theatre The translations and productions of Galileo by Charles

Laughton Howard Brenton and David Hare are examined in a method combining close reading with an attention to broader social contexts with an eye to uncovering their implications for drama in performance Brecht valued re creation re invention and re telling as much as creation itself In this book the author applies Brecht s aesthetic to translations of his own work following Laughton Brenton and Hare as they set themselves the task of rewriting Brecht and in the process use him to comment on their own eras *Biography* ,1997 An interdisciplinary quarterly

Movement Directors in Contemporary Theatre Ayse Tashkiran,2020-06-11 When directors understand the value of a movement director they remove any sense of hierarchy within the room and place movement directors firmly by their side for they are and should be their co pilot navigating and creating the world of the play Joan Iyiola Movement directors work with the physical living bodies at the heart of theatre productions creating movement languages with actors and directors Through a series of in depth interviews with leading theatre practitioners Ayse Tashkiran charts the growth of the movement director in contemporary theatre The voices of Jane Gibson Sue Lefton Kate Flatt Toby Sedgwick Si n Williams Struan Leslie Ellen Kane Peter Darling Steven Hoggett Ann Yee Imogen Knight and Shelley Maxwell explore processes of creativity collaboration and innovation for the moving body in performance The conversations open up Growth of movement direction through the 20th century New insights into embodied theatre practice Diverse movement approaches and creative preparation Physical trainings and influences Working methods with directors and actors in the rehearsal room Movement for actors in opera film television and musical theatre Relationships between movement direction and theatre choreography Potential future developments in the field

Inside the Royal Shakespeare Company Colin Chambers,2004-02-24 This is the inside story of the Royal Shakespeare Company a running historical critique of a major national institution and its location within British culture as related by a writer who is uniquely placed to tell the tale It describes what happened to a radical theatrical vision and explores British society s inability to sustain that vision Spanning four decades and four artistic directors Inside the Royal Shakespeare Company is a multi layered chronicle that traces the company s history offers investigation into its working methods its repertoire its people and its politics and considers what the future holds for this bastion of high culture now in crisis Inside the Royal Shakespeare Company is compelling reading for anyone who wishes to explore behind the scenes and consider the changing role of theatre in modern cultural life It offers a timely analysis of the fight for creative expression within any artistic or cultural organisation and a vital document of our times *John Osborne* Patricia D. Denison,1997 First Published in 1997 Routledge is an imprint of Taylor Francis an informa company

Damn You England John Osborne,2014-10-30 Well known playwright and acerbic wit John Osborne was a man of trenchant opinions which he was unafraid to express Ranging from his infamous 1961 letter to Tribune which provides the book with its title to columns written in the last decade of his life the prose on offer here bear witness to the rage fury and great tenderness that inspired so much of his work *Othello (Second Edition)* (Norton Critical Editions) William Shakespeare,2017 I wanted an edition of Othello that had the necessary footnotes

background material and a good selection of recent critical articles that would be accessible to students and would spark class discussions This was it Deborah Montuori Shippensburg University This Norton Critical Edition includes The First Folio text 1623 An introduction explanatory footnotes note on the text and textual notes by Edward Pechter Fifteen illustrations Giraldi Cinthio's sixteenth century story in its entirety which Shakespeare used for both the plot and many details of Othello A generous selection of interpretive responses to Othello from its origins to the present day including new to the Second Edition those by Stanley Cavell and Lois Potter Edward Pechter's popular theatrical and critical overview of Othello has been significantly expanded An updated Selected Bibliography *New Theatre Quarterly 35: Volume 9, Part 3* Clive Barker, Simon Trussler, 1993-10-14 Provides an international forum for the discussion of topics of current interest in theatre studies This issue includes articles on women and theatre in Spain Sarah Bernhardt in Vaudeville Giorgio Strehler's Faust project Deborah Levy in interview and social space in ancient theatre *Molto Agitato* Johanna Fiedler, 2003-09-09 If the opera world is full of intrigue double meanings and devious dramatics then no place exemplifies this more than the world famous Metropolitan Opera where politics ambition and oversized egos have traditionally taken center stage along with some of the world's richest music Drawing on her fifteen years as its press representative Johanna Fiedler explodes the traditional secrecy that surrounds the Met in this wonderfully entertaining account of its tumultuous history Fiedler chronicles the Met's early days as a home for legends like Toscanini Mahler and Caruso and gives a fascinating account of the middle years when haughty blue bloods battled stubborn administrators for control of a company that would emerge as America's premiere opera house She takes us behind the grand gold curtain stage in more recent years as well showing how musical superstars like Luciano Pavarotti Plácido Domingo and Kathleen Battle have electrified performances and scandalized the public But most revelatory are Fiedler's portrayals of James Levine and Joseph Volpe and their practically parallel ascendancies Levine rising from prodigy to artistic director Volpe advancing from stagehand to general manager and their once strained relationship Weaving together the personal economic and artistic struggles that characterize the Met's long and vibrant history *Molto Agitato* is a must read saga of power wealth and above all great music

Reviewing **The Honourable Beast A Posthumous Autobiography**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**The Honourable Beast A Posthumous Autobiography**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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