

BOMB



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and film!

edited by betsy sussler

the best of BOMB magazine's interviews with
playwrights, actors and directors

Speak Theater And Film

Luigi Pirandello



Speak Theater And Film:

Pirandello and Film Nina daVinci Nichols, 1995-01-01 Italian playwright Luigi Pirandello 1867 1936 is one of the preeminent figures of the modern European theater His masterpiece *Six Characters in Search of an Author* set loose a riot during its first performance in Rome in 1921 This play about six unfortunate characters abandoned by their author in the middle of a tawdry drama is an unsettling supremely self conscious work that is ultimately about theatrical artifice and artistic creation itself Pirandello and Film examines Pirandello s many efforts none of them finally successful to transform *Six Characters* into a movie The authors examine Pirandello s views on film and its relation to theater his varying approaches to creating a film adaptation of *Six Characters* and the efforts of directors and film moguls in Germany and Hollywood to fashion a cinematic version of the play The book also presents an array of important documents including some that have never before appeared in English a Prologue or prose sketch for a 1926 film a Scenario a more detailed prose sketch prepared by Pirandello and Adolph Lantz in the late 1920s for a German film version of *Six Characters* an English language film sketch written in 1935 by Pirandello and Saul Colin and a letter from Max Reinhardt and the German emigri Hollywood film director Joseph von Sternberg to Saul Colin regarding the proposed film treatment of the play These documents together with the authors critical text provide a detailed portrait of Pirandello s developing view of film as an appropriate medium for his revolutionary dramatic innovations Nina daVinci Nichols a professor of English at Rutgers University is the author of *Ariadne s Lives* *Man Myth Monument* and two novels *Moiras Room* and *Child of the Night* Jana O Keefe Bazzoni an associate professor of speech at Baruch College has published articles in *The Luigi Pirandello Companion* *Performing Arts Journal* and *Modern Drama* Maurice Charney a professor of English at Rutgers University is the author of *All of Shakespeare Comedy* *High and Low* and *Sexual Fiction*

The Theatre and Films of Conor McPherson Eamonn Jordan, 2019-02-21 The spellbinding premiere of *The Weir* at the Royal Court in 1997 was the first of many works to bring Conor McPherson to the attention of the theatre going public Acclaimed plays followed including *Shining City* *The Seafarer* *The Night Alive* and *Girl from the North Country* garnering international acclaim and being regularly produced around the globe McPherson has also had significant successes as a theatre director film director and screenwriter most notably with his award winning screenplay for *I Went Down* This companion offers a detailed and engaging critical analysis of the plays and films of Conor McPherson It considers issues of gender and class disparity violence and wealth in the cultural and political contexts in which the work is written and performed as well as the inclusion of song sound the supernatural religious and pagan festive sensibilities through which initial genre perceptions are nudged elsewhere towards the unconscious and ineffable Supplemented by a number of contributed critical and performance perspectives including an interview with Conor McPherson this is a book to be read by theatre audiences performance makers and students who wish to explore contextualize and situate McPherson s provocative exquisite and generation defining writings and performances

Speaking in Images Michael Berry, 2005 Interviews with Ang Lee Crouching Tiger Hidden Dragon and other Chinese directors about their work the ways it has impacted both on the film industry in China as well as on the world scene How Machines Came to Speak Jennifer Petersen, 2022-01-24 In How Machines Came to Speak Jennifer Petersen constructs a genealogy of how legal conceptions of speech have transformed over the last century in response to new media technologies Drawing on media and legal history Petersen shows that the legal category of speech has varied considerably evolving from a narrow category of oratory and print publication to a broad abstract conception encompassing expressive nonverbal actions algorithms and data She examines a series of pivotal US court cases in which new media technologies such as phonographs radio film and computer code were integral to this shift In judicial decisions ranging from the determination that silent films were not a form of speech to the expansion of speech rights to include algorithmic outputs courts understood speech as mediated through technology Speech thus became disarticulated from individual speakers By outlining how legal definitions of speech are indelibly dependent on technology Petersen demonstrates that future innovations such as artificial intelligence will continue to restructure speech law in ways that threaten to protect corporate and institutional forms of speech over the rights and interests of citizens Theatrical Translation and Film Adaptation Phyllis Zatlin, 2005-10-12 Translation and film adaptation of theatre have received little study In filling that gap this book draws on the experiences of theatrical translators and on movie versions of plays from various countries It also offers insights into such concerns as the translation of bilingual plays and the choice between subtitling and dubbing of film *Voicing the Text* Petra Ragnerstam, 2016-08-17 Why is voice so important to us How does the concept of voice encompass such disparate practices as vocal sound marks on a page identity production and the execution of power With these questions in mind this book studies voice as both a textual and a bodily phenomenon By using both drama and film and by exploring the translation between the two this study shows that voice can be placed in a grid where the subject body language and power interconnect in ways that question established ideas concerning voice what it is and what it can do The book investigates how voice as an expression of the individual subject is central in the fight for power in plays such as *The Crucible* by Arthur Miller Amiri Baraka's *Dutchman* and Ntosake Shange's *for colored girls who have considered suicide where voice is seen as fundamental for political action* However it also questions the seemingly failsafe connection between voice and the subject In Eugene O'Neill's *Strange Interlude* the relation between voice and thought is neither harmonious nor given and thus voice becomes something other than an expression of subjective interiority The discussion of Clare Booth's *The Women* highlights how voice in ironic discourse disrupts notions of intentionality subjectivity and power in ways that destabilize preconceived notions of voice Lastly the chapter on David Mamet's *Glengarry Glen Ross* asks if voice really can empower the subject in an age where processes of reification have invaded the subject's consciousness including the ability to communicate **Stage Voices** Steve Capra, 2023-11-22 Theaters worldwide have exhibited a bewildering array of form style tone and subject in the late 20th and

the early 21st centuries and this range of work has been determined largely by its directors This book documents this procession of theatre in interviews with 28 directors who ve been most recognized and influential on the global stage Their ideas are varied even dissonant indicating the protean nature of theatre and the rich weave of work that s made our theater so rewarding Interviewees include Judith Malina Ping Chong Julie Taymor and Robert Icke among others who have defined modern theater

Stage and Screen Bert Cardullo,2011-11-17 Classic and new essays examining the historical cultural and aesthetic relationships between theater and film

Luigi Pirandello in the Theatre Susan Bassnett,Jennifer Lorch,2014-03-18 First Published in 1993 Contemporary Theatre Studies is a book series of special interest to everyone involved in theatre This collection of documents is the first attempt in English to bring together a body of material on Luigi Pirandello as multi faceted man of the theatre Because relatively few of his works have been easily available to English language readers he is thought of most frequently as a playwright the author of Six Characters in Search of an Author and Henry IV in particular and his contribution to theatre both in theory and in practice has tended to be overlooked Emphasising his role as a director the book traces the rise and fall of his own theatre company the Teatro d Arte where he struggled to instil new practices and comments on Pirandello s attempts during the years of Fascism to give Italy a national theatre in a European context

Screening the Stage Bert Cardullo,2006 This book examines the historical cultural and aesthetic relationships between theater and film As we enter the 21st century almost all artists students and critics working in theater will have had earlier and greater exposure to film than to theater In fact film has become central to the way in which we perceive and formulate stories images ideas and sounds At the same time film and video occupy an increasingly significant place in theater study both for the adaptation of plays and for the documentation and preservation of theatrical performances Yet far too often theater and film artists as well as educators make the jump from one medium to the other without being fully aware of the ways in which the qualities of each medium affect content and artistic expression This book is intended to fill such a gap by providing a theoretical and practical foundation for understanding the effect that film and drama have had and continue to have on each other s development Moreover this study provides a history of the relationship between drama and cinema starting with the pre cinematic late 19th century impulse towards capturing spectacular action on the stage and examining the artistic and commercial interaction between movies and plays both in popular and experimental work throughout the 20th century Important subjects treated in this book include stage versus screen acting the adaptation process itself the theatrical as well as the cinematic avant garde and the portability or adaptability of dramatic character

Arts & Decoration ,1921 The Illustrated London News ,1929 The History of British Literature on Film, 1895-2015

Greg M. Colón Semenza,Bob Hasenfratz,Robert J. Hasenfratz,2017-01-26 From The Death of Nancy Sykes 1897 to The Hobbit The Battle of the Five Armies 2014 and beyond cinematic adaptations of British literature participate in a complex and fascinating history The History of British Literature on Film 1895 2015 is the only comprehensive narration of cinema s

100 year old love affair with British literature Unlike previous studies of literature and film which tend to privilege particular authors such as Shakespeare and Jane Austen or particular texts such as Frankenstein or particular literary periods such as Medieval this volume considers the multiple functions of filmed British literature as a cinematic subject in its own right one reflecting the specific political and aesthetic priorities of different national and historical cinemas In what ways has the British literary canon authorized and influenced the history and aesthetics of film and in what ways has filmed British literature both affirmed and challenged the very idea of literary canonicity Seeking to answer these and other key questions this indispensable study shows how these adaptations emerged from and continue to shape the social artistic and commercial aspects of film history

Gestural Imaginaries Lucia Ruprecht,2019-06-04 Gestural Imaginaries offers a new interpretation of European modernist dance by addressing it as guiding medium in a vibrant field of gestural culture that ranged across art and philosophy The American Theatrical Film John C. Tibbetts,1985 This book provides needed information on the collaborations between filmmakers and theater personnel before 1930 and completes our understanding of how two art forms influenced each other It begins with the vaudeville and faerie dramas captured in brief films by the Edison and Biograph companies follows the development of feature length Sarah Bernhardt and James O'Neill films after 1912 examines the formation of theater film combination companies in 1914-15 and details later collaborations during the talking picture revolution of 1927 Includes detailed analyses of important theatrical films like *The Count of Monte Cristo* *The Virginian* *Coquette* and *Paramount on Parade* *Shoot!* Luigi Pirandello,2005 Publisher Description *Approaches to Teaching the Works of Anton Chekhov* Michael C. Finke,Michael Holquist,2016-02-01 Offers pedagogical techniques for teaching Anton P Chekhov's plays and short stories in the college classroom in relation to creative writing translation adaptation stage history film performance Facebook postmodernity and Tennessee Williams Includes information on editions reference works biographies and online resources Gives syllabus suggestions for undergraduate and graduate courses

Motion-picture Films United States. Congress. House. Committee on Interstate and Foreign Commerce,1936 New Theatre Quarterly 42: Volume 11, Part 2 Clive Barker,Simon Trussler,1995-08-10 New Theatre Quarterly provides a valuable international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning It shows that theatre history has a contemporary relevance **The American Mercury** Henry Louis Mencken,1928

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