

Changing Room Sex Drag And Theatre

A Cultural History of Theatre in the Age of Empire - Christopher B. Balme 2017

A Cultural History of Theatre' presents an authoritative survey from ancient times to the present. The set of six volumes covers a span of 2,500 years, tracing the complexity of the interactions between theatre and culture: 1. 'A Cultural History of Theatre in Antiquity' (500 BC - 1000 AD) 2. 'A Cultural History of Theatre in the Middle Ages' (1000 - 1400) 3. 'A Cultural History of Theatre in the Early Modern Age' (1400 - 1650) 4. 'A Cultural History of Theatre in the Age of Enlightenment' (1650 - 1800) 5. 'A Cultural History of Theatre in the Age of Empire' (1800 - 1920) 6. 'A Cultural History of Theatre in the Modern Age' (1920 - 2000+).

The Changing Room - Laurence Senelick
2002-09-11

The answers to these questions - and much, much more - are to be found in *The Changing Room*, which traces the origins and variations of theatrical cross-dressing through the ages and across cultures. It examines: * tribal rituals and shamanic practices in the Balkans and Chinese-Tibet * the gender-bending elements of Greek and early Christian religion * the homosexual appeal of the boy actor on the traditional stage of China, Japan and England * the origins of the dame comedian, the principal boy, the glamour drag artiste and the male impersonator * artists such as David Bowie, Boy George, Charles Ludlam, Dame Edna Everage, Lily Savage, Candy Darling, Julian Clary and the New York Dolls. Lavishly illustrated with unusual and rare pictures, this is the first ever cross-cultural study of theatrical transvestism. It is a must for anyone interested in cross-dressing, theatre, and gender.

The American Stage: Writing on Theater from Washington Irving to Tony Kushner (LOA #203) - Lawrence Senelick 2010-04-15

Here is the story, told firsthand through electric, deeply engaged writing, of America's living theater, high and low, mainstream and experimental. Drawing on history, criticism,

memoir, fiction, poetry, and parody, editor Laurence Senelick presents writers with the special knack "to distill both the immediate experience and the recollected impression, to draw the reader into the charmed circle and conjure up what has already vanished." Through the words of playwrights and critics, actors and directors, and others behind the footlights, the entertainments and high artistic strivings of successive eras come vividly, sometimes tumultuously, to life. Observers from Washington Irving and Fanny Trollope to Walt Whitman and Mark Twain evoke the world of the nineteenth-century playhouse in all its raucous vitality. Henry James confesses his early enthusiasm for playgoing; Willa Cather reviews provincial productions of *Uncle Tom's Cabin* and *Antony and Cleopatra*. The increasing diversity and ambition of the American theater is reflected in Hutchins Hapgood's account of New York's Yiddish theaters at the turn of the century, Carl Van Vechten's review of the Sicilian actress Mimi Aguglia, Alain Locke's comments on the emerging African-American theater in the 1920s, and Ezra Pound's response to James Joyce's play *Exiles* and theatrical modernism. Enthusiasts for the New Stagecraft, such as Lee Simonson and Djuna Barnes, are matched by champions of pop culture such as Gilbert Seldes and Fred Allen. S. J. Perelman lampoons Clifford Odets; Edmund Wilson acclaims Minsky's *Burlesque*; Harold Clurman explains Stanislavski's *Method*; Gore Vidal dissects the compromises of commercial playwriting. A host of playwrights—among them Thornton Wilder, Arthur Miller, Tennessee Williams, Lorraine Hansberry, Edward Albee, Wendy Wasserstein, David Mamet, and Tony Kushner—are joined by such renowned critics as Stark Young, George Jean Nathan, Brooks Atkinson, and Eric Bentley. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best

and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

The Chekhov Theatre - Laurence Senelick 1997

Many now consider Chekhov a playwright equal to Shakespeare. Senelick studies how his reputation evolved, and how the presentation of his plays varied and altered from their initial productions in Russia to recent postmodern deconstructions.

Gender in Performance - Laurence Senelick 1992

Anton Chekhov - Laurence Senelick 1985

Sports Plays - Eero Laine 2021-08-19

Sports Plays is a volume about sports in the theatre and what it means to stage sports. The chapters in this volume examine sports plays through a range of critical and theoretical approaches that highlight central concerns and questions both for sports and for theatre. The plays cut across boundaries and genres, from Broadway-style musicals to dramas to experimental and developmental work. The chapters examine and trouble the conventions of staging sports as they open possibilities for considering larger social and cultural issues and debates. This broad range of perspectives make the volume a compelling resource for students and scholars of sport, theatre, and performance studies whose interests span feminism, sexuality, politics, and race.

Plays International - 2000

Theatre History Studies - 2007

Three Plays by Mae West - Lillian Schlissel 2013-01-11

Mae West, wise-cracking vaudeville performer, was one of the most controversial figures of her era. Rarely, however, do people think of Mae West as a writer. In *Three Plays By Mae West*, Lillian Schlissel brings this underexplored part of West's career to the fore by offering for the first time in book form, three of the plays West

wrote in the 1920s--*Sex* (1926), *The Drag* (1927) and *Pleasure Man* (1928). With an insightful introduction by Schlissel, this book offers a unique look into to the life and early career of this legendary stage and screen actress.

The Final Curtain: the Art of Dying on Stage - Laurence Senelick 2022-05-17

This is a book about dying, or, more accurately, about the representation of dying in the theatre. Its chief concern is how actors undertook to translate words and concepts into forms legible and significant to an audience. It deals with the ways in which playwrights wrote about death and attitudes towards death in their cultures. Nevertheless, the emphasis is on the practice of acting. Before the nineteenth century, when death began to be confined behind closed doors, it was widely available as a spectacle. Death and the suffering that preceded it were in plain sight; no effort was made to hide the diseased and moribund. The absence of medical means of alleviating pain or of hygienic measures meant that the most distressing and abhorrent aspects of dying were out in the open. The contempt for human life shown by the law-courts and the death penalty for the slightest offence occasioned frequent and enthusiastically attended public executions. In addition, the Church and religion generally hoped, through elaborate rites and ceremonies, both before and after death, to invest it with an edifying value that could be extended for the greater good. The sacred and social ceremony makes a transition into an aesthetic and political performance, marking a more modern frame of mind.

Neoclassic decorum eschewed such displays; and, after a heyday of spectacular dying on the nineteenth-century stage, critics again began to insist on more moderate displays. This conformed to the growing emphasis on mental processes and psychological complexity.

However, it runs counter to the theatre's need for high color, extreme situations and fanciful invention. Denied house-room in literary drama, these desiderata found a welcome haven in the various manifestations of performance art.

Queer Dramaturgies - Alyson Campbell 2016-01-26

This international collection of essays forms a vibrant picture of the scope and diversity of contemporary queer performance. Ranging

across cabaret, performance art, the performativity of film, drag and script-based theatre it unravels the dynamic relationship performance has with queerness as it is presented in local and transnational contexts.

Just One of the Boys - Gillian M Rodger
2018-01-04

Female-to-male crossdressing became all the rage in the variety shows of nineteenth century America, and began as the domain of mature actresses who desired to extend their careers. These women engaged in the kinds of raucous comedy acts usually reserved for men. Over time, as younger women entered the specialty, the comedy became less pointed, and came to center on the celebration of male leisure and fashion. Gillian M. Rodger uses the development of male impersonation from 1820 to 1920 to illuminate the history of the variety show. Exploding notions of high- and lowbrow entertainment, Rodger looks at how both performers and forms consistently expanded upward toward respectable "and richer" audiences. At the same time, she illuminates a lost theatrical world where women made fun of middle class restrictions even as they bumped up against rules imposed in part by audiences. Onstage, the actresses' changing performance styles reflected gender construction in the working class and shifts in class affiliation by parts of the audiences. Rodger observes how restrictive standards of femininity increasingly bound male impersonators as new gender constructions allowed women greater access to public space while tolerating less independent behavior from them.

American Theatre - 2002

Queering Drag - Meredith Heller 2020-01-21
Theatrical gender-bending, also called drag, is a popular form of entertainment and a subject of scholarly study. However, most drag studies do not question the standard words and ideas used to convey this performance genre. Drawing on a rich body of archival and ethnographic research, Meredith Heller illuminates diverse examples of theatrical gender-bending: male impersonation in variety and vaudeville (1860-1920); the "sexless" gender-bending of El Teatro Campesino (1960-1980); queer butch acts performed by black nightclub singers, such as

Stormé DeLarverie, instigator of the Stonewall riots (1910-1970); and the range of acts that compose contemporary drag king shows. Heller highlights how, in each case, standard drag discourses do not sufficiently capture the complexity of performers' intents and methods, nor do they provide a strong enough foundation for holistically evaluating the impact of this work. *Queering Drag* offers redefinition of the genre centralized in the performer's construction and presentation of a "queer" version of hegemonic identity, and it models a new set of tools for analyzing drag as a process of intents and methods enacted to effect specific goals. This new drag discourse not only allows for more complete and accurate descriptions of drag acts, but it also facilitates more ethical discussions about the bodies, identities, and products of drag performers.

Jacques Offenbach and the Making of Modern Culture - Laurence Senelick 2017-09-21

Offenbach's operas were a significant force for cultural change, both in his own time and in the decades to follow. In this book, Laurence Senelick demonstrates the ways in which this musical phenomenon took hold globally, with Offenbach's work offering an alternative, irreverent, sexualized view of life which audiences found liberating, both personally and socially. In the theatre, the composer also inspired cutting-edge innovations in stagecraft and design, and in this book, he is recognized as a major cultural influence, with an extensive impact on the spheres of literature, art, film, and even politics. Senelick argues that Offenbach's importance spread far beyond France, and that his provocative and entertaining works, often seen as being more style than substance, influenced numerous key artists, writers, and thinkers, and made a major contribution to the development of modern society.

Before We Were Trans - Kit Heyam
2022-06-23

'A beautiful, brilliant, lively book that weaves together fascinating and moving examples with thoughtful analysis. Both heartfelt and rigorous, entertaining and scholarly, *Before We Were Trans* invites us to expand our sense of communities - past and present - in welcoming ways, rather than contracting them and policing their borders' MEG-JOHN BARKER, author of

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Gender: A Graphic Guide 'Celebrates trans history, whilst acknowledging the reality of what it means to live within our community with joy and kindness. In-depth research and personal stories tie Before We Were Trans up into a true treat for the mind' JAMIE WINDUST, author of In Their Shoes Across the world today, people of all ages are doing fascinating, creative, messy things with gender. These people have a rich history - but one that is often left behind by narratives of trans lives that focus on people with stable, binary, uncomplicated gender identities. As a result, these stories tend to be recent, binary, stereotyped, medicalised and white. Before We Were Trans is a new and different story of gender, that seeks not to be comprehensive or definitive, but - by blending culture, feminism and politics - to widen the scope of what we think of as trans history by telling the stories of people across the globe whose experience of gender has been transgressive, or not characterised by stability or binary categories. Transporting us from Renaissance Venice to seventeenth-century Angola, from Edo Japan to North America, the stories this book tells leave questions and resist conclusions. They are fraught with ambiguity, and defy modern Western terminology and categories - not least the category of 'trans' itself. But telling them provides a history that reflects the richness of modern trans reality more closely than any previously written. Before We Were Trans is a history and celebration of gender in all its fluidity, ambiguity and

complexity.

Gender and the Second World War - Corinna Peniston-Bird 2017-09-16

Showing how gender history contributes to existing understandings of the Second World War, this book offers detail and context on the national and transnational experiences of men and women during the war. Following a general introduction, the essays shed new light on the field and illustrate methods of working with a wide range of primary sources.

Drag - Jacob Bloomfield 2023

A rich and provocative history of drag's importance in modern British culture. Drag: A British History is a groundbreaking study of the sustained popularity and changing forms of male drag performance in modern Britain. With this book, Jacob Bloomfield provides fresh perspectives on drag and recovers previously neglected episodes in the history of the art form. Despite its transgressive associations, drag has persisted as an intrinsic, and common, part of British popular culture--drag artists have consistently asserted themselves as some of the most renowned and significant entertainers of their day. As Bloomfield demonstrates, drag was also at the center of public discussions around gender and sexuality in the nineteenth and twentieth centuries, from Victorian sex scandals to the "permissive society" of the 1960s. This compelling new history demythologizes drag, stressing its ordinariness while affirming its important place in British cultural heritage.

The Changing Room - 1973

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