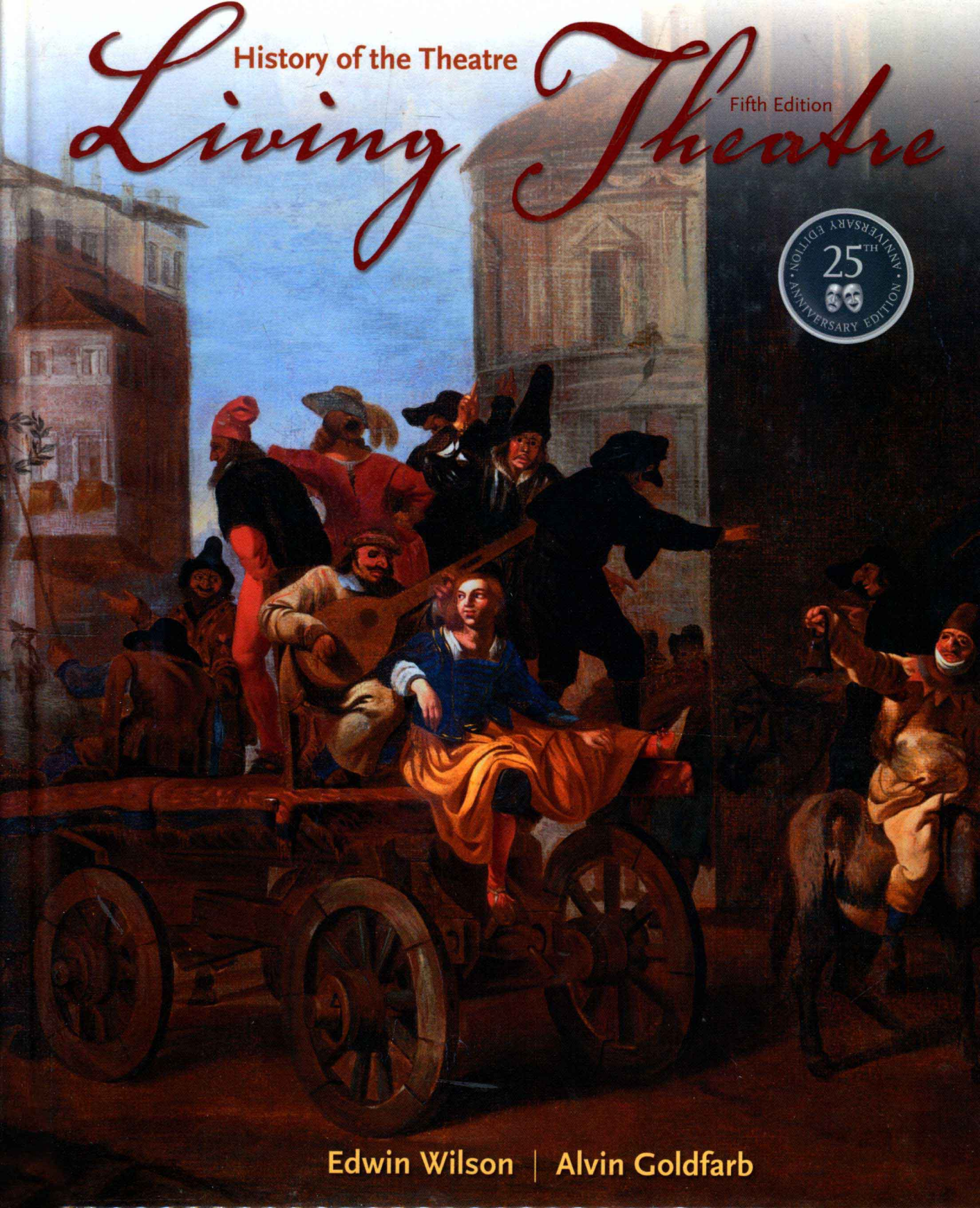


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Fifth Edition

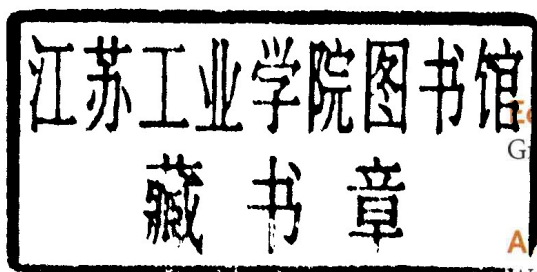


Edwin Wilson | Alvin Goldfarb

Living Theatre

HISTORY OF THE THEATRE

Fifth Edition



Edwin Wilson

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Arvin Goldfarb

Western Illinois University



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San Francisco St. Louis Bangkok Bogotá Caracas Kuala Lumpur
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ABOUT THE AUTHORS

Edwin Wilson, as teacher, author, director, and critic, has worked in many aspects of theatre. Educated at Vanderbilt University, the University of Edinburgh, and Yale University, he received a master of fine arts degree from the Yale Drama School, as well as the first doctor of fine arts degree awarded by Yale. He has taught at Yale, Hofstra, Vanderbilt, Hunter College, and the CUNY Graduate Center. At Hunter he served as chair of the Department of Theatre and Film and head of the graduate theatre program. At CUNY he has been Executive Director of the Martin E. Segal Theatre Center.

From 1972 to 1994 he was the theatre critic of *The Wall Street Journal*. He is the author of *The Theater Experience* and a coauthor, with Alvin Goldfarb, of *Theater: The Lively Art*, as well as coeditor of *The Anthology of Living Theater*, all published by McGraw-Hill. He edited and wrote the introduction for *Shaw on Shakespeare*, a new edition of which appeared in 2002. He has been a member of the New York Drama Critics Circle, of which he served as president, and has been on the selection committees of the Pulitzer Prize in drama and the Tony awards. He serves on the board of the Susan Smith Blackburn Prize and the John Golden Fund and for many years served on the board of the Theatre Development Fund, of which he was president for two terms.

Alvin Goldfarb is president and professor of theatre at Western Illinois University. Dr. Goldfarb also served as vice president and holds a Ph.D. in theatre history from the City University of New York and a master's degree from Hunter College.

He is the coauthor of *Theater: The Lively Art* and coeditor of *The Anthology of Living Theater* with Edwin Wilson. Dr. Goldfarb is also the coeditor, with Rebecca Rovit, of *Theatrical Performance during the Holocaust: Texts, Documents, Memoirs*, which was a finalist for the National Jewish Book Award. He has published numerous articles and reviews in scholarly journals and anthologies.

Dr. Goldfarb served as a member of the Illinois Arts Council and president of the Illinois Alliance for Arts Education. He has received service awards from the latter organization as well as from the American College Theatre Festival. Dr. Goldfarb also received an Alumni Achievement Award from the City University of New York Graduate Center's Alumni Association.

TO THE MEMORY OF OUR PARENTS

PREFACE

By definition, any history is a chronicle—a recapitulation or reconstruction of events from the past. It cannot, therefore, be a contemporary, spontaneous occurrence. And yet, that is precisely what theatre is—an event that exists not in the past but in the present. In fact, theatre exists only at the moment when it occurs. The essence of theatre is an immediate exchange between the audience and what unfolds onstage: performances, words of a text, and visual effects of sets, lights, and costumes.

The first challenge, therefore, of writing histories of theatre is to bring theatre from the past to life today. In *Living Theatre*, we have taken a number of steps to achieve this. The fifth edition of *Living Theatre* retains all the features that have been well received by students and professors in the past. At the same time, it represents an important advance over the previous editions by adding a number of significant elements.

ORGANIZATION

Each theatrical era is set in a broad social, political, and economic context. The opening section of each chapter establishes the framework for theatre practitioners: playwrights, performers, managers, architects, and designers.

The different approaches with respect to how history should be viewed and analyzed—revisionism, feminism, deconstructionism, multiculturalism, semiotics, Marxism, and postmodernism—are carefully presented in the Introduction, and noted where appropriate in the text.

FEATURES

Biographical sections are an integral part of the text. These highlight the artists who created theatre, and provide students with interesting information that makes these individuals come alive. A photograph or painting of the person highlighted is included at the start of each section. Where possible, production photos are also included to further bring these artists' work to life.

Debates in Theatre History are boxes designed to help foster critical thought, and give students an awareness of the ever-changing nature of theatre history. In these boxes we focus on some point of disagreement among scholars and historians, to underscore the fact that no single view of history should be taken as immutable.

Maps are presented in many chapters, in recognition of the importance of geographical context. Along with maps of the important theatre sites of Europe, we also include a map depicting the theatrical centers of Asia.

Appendixes include our glossary of theatrical terms, a pronunciation guide, and an updated bibliography.

Online Learning Center. Visit www.mhhe.com/livingtheatre5 for a wealth of instructor and student resources, including an instructor's manual, test bank, interactive timeline, glossary, multiple choice quizzes, and more.

NEW TO THE FIFTH EDITION

NEW DESIGN

The most obvious change in this fifth edition is the new design, which for the first time incorporates full color throughout the text. This is an important change, as it enables us to bring the world of theatre even closer to students. As always, we have chosen photographs that not only illustrate the concepts discussed but also are beautiful, lively, and indicative of the vibrancy of theatre. The full-color design showcases the photos better than ever before. In addition, the new design was carefully crafted not just to be attractive, but to make this text even more user-friendly. Signature elements of the text, such as the biography sections and *Debates in Theatre History*, are easily recognizable but do not break away from the conversational flow of the prose. In recognizing the visual world today's students live in, we are pleased to present a text that is so appealing, accessible, and useful in its design.

CONTENT

In Part One, we've included more information on historiography. Also, in light of new research, we've increased our coverage of theatre's origins.

In Part Four, we've updated Chapter 15 to include recent trends in the contemporary theatre of the United States. Also, Chapter 16 has been retitled "Global Theatres." We've added coverage of Canadian and Australian theatre, and we have enhanced our coverage of Latin American theatre.

In addition to the specific changes listed above, the fifth edition has been revised and updated throughout. We have taken special care to highlight the important contributions made by women and minority playwrights, actors, and directors. The latest research, new approaches to studying history, and new theories have been taken note of and explained.

MILESTONES

With this new feature, we've revised and improved on an idea that was first presented in the fourth edition. The *Milestones* at the end of each chapter serve as a visual sum-

mary and a contextual reference for students. These can be used like timelines at the end of each chapter, for summary and review. The thumbnail photos embedded in them depict important people and events from both theatre and the cultural and historical world of each time period. These will help today's visually oriented students review and remember the important figures and events from each period.

ACKNOWLEDGMENTS

Retained from earlier editions is the excellent material provided by Professor James V. Hatch on African American theatre. For the information in the chapter on Asian theatre, we are deeply indebted to Professors J. Thomas Rimer and Samuel Leiter. Much of the original biographical information was developed by Dr. Rita Plotnicki, Professor J. K. Curry, Thom Thomas, Michelle Sullivan, and Susan Tenneriello. For most of the African American figures, material was furnished by George C. Wolfe. Ann Haugo contributed invaluable information on Native American theatre, and Angie Balsamo provided additional information on Latin American theatre, as well as some updates to Chapters 15 and 16. Edward Dee compiled a comprehensive list of plays for each period. The pronunciation guide was compiled by Kurt Taroff.

There is no way we can adequately express our gratitude to two people who have added in such an incalculable way to the creation of our books, including this edition of *Living Theatre*. The incomparable, inspired, indefatigable Inge King has located and helped select each one of thousands of photographs and illustrations that has appeared in twenty four editions of our books. As far as we are concerned, she is the best photo editor and researcher on the planet. Equally, we wish to thank Susan Gamer, copy editor supreme. Again, she has worked on many editions of our books and her work is always exceptional, in fact, unbelievable in its thoroughness, insight, and intelligence. At the same time, Susan Tenneriello, as so often before, has proved invaluable in preparing the index. At McGraw-Hill, we offer sincere thanks for our hardworking team: our development editor, Caroline Ryan; our production editor, Brett Coker; our designer, Marianna Kinigakis; and our sponsoring editor, Chris Freitag.

We are grateful for the important contributions of all of our instructor reviews over the course of five editions. We thank the following people for their advice and suggestions during the development of the fifth edition of *Living Theatre*:

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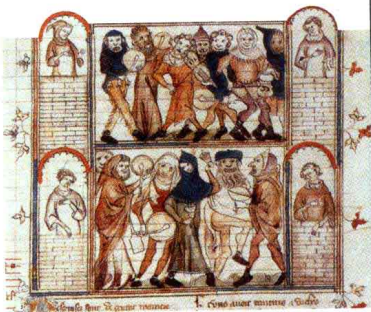
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