

## The Wooster Group Work Book

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The Wooster Group HAMLET CLIP 2012

The Art of the Rehearsal - Interview with Rachel Chavkinfrom the archives - Peter Sellars on The Wooster Group (1987) [06.19.15] The Stellenbosch Mafia with Pieter du Toit from the archives - MS 131 visual book report (2005) [11.22.16] **How to Write and Map Out Your Book from the archives - Spalding Gray - POINT JUDITH (1979) [03.30.11] The Art of the Rehearsal - Interview with Elizabeth LeCompte The Wooster Group's EARLY SHAKER SPIRITUALS at St. Ann's Warehouse -- Trailer Wooster Group performs Tennessee William's Vieux Carré** **The Wooster Group Work Book**

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The Wooster Group Work Book. by Andrew Quick © 2007 "The Wooster Group Work Book accesses, often for the first time, the company's rehearsal methods and source materials, as well as the creative thinking and reflections of director Elizabeth LeCompte and her main artistic collaborators. Focusing on five performance pieces, FRANK DELL'S THE TEMPTATION OF ST.

**Books | THE WOOSTER GROUP**

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**The Wooster Group Work Book by Andrew Quick**

Andrew Quick is author of The Wooster Group Work Book, a series of remarkable insights into the working practices of one of the world's leading performance companies. The Wooster Group has consistently challenged audiences and critics alike with their extraordinary performance works, many of which are now recognised as 'classics' of the contemporary stage.

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RADIO-AUDIO. LOVE SONGS (CD - 2002) THE PEGGY CARSTAIRS REPORT (radio play - 2002) RACINE'S PHÈDRE (radio play - 2000) THE EMPEROR JONES (radio play - 1998) Each radio piece was a BBC Radio 3 Broadcast for a Festival Radio Production

**Work | THE WOOSTER GROUP**

The group's video artist, Irfan Brkovic, returned from Tuzla, Bosnia, and is back in the room with us after two weeks of quarantine. Please Donate Help us complete THE MOTHER, Brecht's singular critique of capitalism.

**THE WOOSTER GROUP**

The Wooster Group work book. [Andrew Quick; Arts & Humanities Research Council (Great Britain);] -- "This book accesses, often for the first time, the company's rehearsal methods and source materials, as well as the creative thinking and reflections of director Elizabeth LeCompte and her main ...

**The Wooster Group work book (Book, 2007) [WorldCat.org]**

Wooster Group director Elizabeth LeCompte describes how the framing device applied to Chekhov's Three Sisters in Brace Upland Fish Story drew on a documentary about an itinerant troupe of traditional Japanese geinin performers reduced to putting on ropey productions for tourists. The device echoed Donna Sierra and the del Fuegos dance troupe in LSD and the vagabond magicians in Frank Dell's ...

**The Wooster Group Work Book | Times Higher Education (THE)**

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The Wooster Group owns and operates it as a shareholder in the Grand Street Artists Co-op, which was originally established as part of the Fluxus art movement in the 1960s. Before the formation of The Wooster Group, The Performance Group, under the direction of Richard Schechner, developed and produced work at the Garage.

**History | THE WOOSTER GROUP**

Forming the heart of The Wooster Group's website, these films act as windows into every nook and cranny of the company's day-to-day life, as well as a marketing tool when the need arises. A patchwork of content from fragments of rehearsal, a chat with an intern, abstract shots of lighting desks or audience reactions, each video gives the viewer an ever growing history of shared experiences ...

**The Wooster Group – Theatre Workbook**

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**Theatre Trailers – lost the plot? – Theatre Workbook**

Written for The Stage For experimental theatre troupe The Wooster Group, maintaining an up-to-date and relevant online presence is crucial. Artistic director Elizabeth LeCompte talks to Honour Bayes about keeping the company's internet persona alive and engaging a wider audience via its video 'dailies'. On Christmas Day in 1990, Tim Berners-Lee turned an international community...

This book accesses, often for the first time, the company's rehearsal methods and source materials, as well as the creative thinking and reflections of director Elizabeth LeCompte.

Through interviews and descriptions of methodology, Breaking the Rules captures the essence of major works by the internationally acclaimed avant-garde company.

The Oxford Handbook of Dance and Theater collects a critical mass of border-crossing scholarship on the intersections of dance and theatre. Taking corporeality as an idea that unites the work of dance and theater scholars and artists, and embodiment as a negotiation of power dynamics with important stakes, these essays focus on the politics and poetics of the moving body in performance both on and off stage. Contemporary stage performances have sparked global interest in new experiments between dance and theater, and this volume situates this interest in its historical context by extensively investigating other such moments: from pagan mimes of late antiquity to early modern archives to Bolshevik Russia to post-Sandinista Nicaragua to Chinese opera on the international stage, to contemporary flash mobs and television dance contests. Ideologically, the essays investigate critical race theory, affect theory, cognitive science, historiography, dance dramaturgy, spatiality, gender, somatics, ritual, and biopolitics among other modes of inquiry. In terms of aesthetics, they examine many genres such as musical theater, contemporary dance, improvisation, experimental theater, television, African total theater, modern dance, new Indian dance theater aesthetics, philanthroproductions, Butoh, carnival, equestrian performance, tanztheater, Korean Talchum, Nazi Movement Choirs, Lindy Hop, Bomba, Caroline Masques, political demonstrations, and Hip Hop. The volume includes innovative essays from both young and seasoned scholars and scholar/practitioners who are working at the cutting edges of their fields. The handbook brings together essays that offer new insight into well-studied areas, challenge current knowledge, attend to neglected practices or moments in time, and that identify emergent themes. The overall result is a better understanding of the roles of dance and theater in the performative production of meaning.

Bertolt Brecht's play The Mother is freely adapted from Gorky's world-famous novel of the same name. Brecht tells the story of a working-class mother who is drawn into the struggle for a Bolshevik revolution; in the character of Pelagea Vlassova, the mother of the title, Brecht draws a richly human figure who emerges as the single entirely positive major hero in all of Brecht's dramatic works. This edition has an extensive introduction by the translator, Lee Baxandall, which gives a detailed history of the play and its first production. In addition, there are twenty-five pages of notes by Brecht himself.

This is the first collection of critical essays to appear about the Wooster Group. Since the 1970s this groundbreaking, New York-based performance company has led the way in crystallizing the conditions of contemporary stage practice at the intersection of several cultural and artistic traditions. As demonstrated by the assembled critics, each of them an authority in the field, these traditions extend into the past as well as into the future, through the Wooster Group's impact on the latest generation of performance artists. The company's consequent institutionalization is posited and challenged in the essays constituting Part I of the collection. Part II tackles the work-in-progress, mapping its idiomatic stage vocabulary and providing case studies, ranging from Frank Dell's The Temptation of St. Antony to To You, The Birdie! (Phèdre). Part III presents productions by kindred artists such as Elevator Repair Service, the Builders Association, Cannon Company, and Richard Maxwell. Lavishly illustrated with photographs, this collection should prove invaluable to anyone with an interest in the current theatrical scene and its place in the wider institutional, artistic, and historical contexts.

From 1974 to 1994, Ron Vawter was a staple of New York's downtown theater scene, first with the Performance Group and later as a founding member of the Wooster Group. Ron Vawter's Life in Performance is the first book focused on this incomparable actor's specific contributions to ensemble theater, while also covering his solo projects. Through a combination of archival research and oral testimony--including interviews with Willem Dafoe, Spalding Gray, Elizabeth LeCompte, Gregory Mehrtens, Richard Schechner, and Marianne Weems--Vawter emerges as an unsung innovator whose metamorphosis from soldier to avant-garde star was hardly accidental. Theresa Smalec reconstructs Vawter's years in amateur theater, his time in the National Guard, and his professional body of work. Partly recuperative history, Ron Vawter's Life in Performance explores the complex intersections of individual and group biography. It also offers a unique perspective on an era that spanned from the Vietnam War to the AIDS crisis, putting Vawter's own activism at the forefront. This volume's broad historical and cultural reach, coupled with its careful study of a beloved yet enigmatic performer, will make it a tremendous resource for theater scholars and practitioners.

Born out of the journals the playwright kept at the time, Tennessee Williams's Vieux Carré is not emotion recollected in tranquility, but emotion re-created with all the pain, compassion, and wry humor of the playwright's own 1938-39 sojourn in the New Orleans French Quarter vividly intact. The drama takes it form from the shifting scenes of memory, and Williams's surrogate self invites us to focus, in turn, on the various inhabitants or his dilapidated rooming house in the Vieux Carré: the comically desperate landlady, Mrs. Wire; Jane, a properly brought-up young woman from New York making at last grab at pleasure with Tye, the vulgar but appealing strip-joint barker; two decayed gentlewomen politely starving in the garret; and the dying painter Nightingale, who tries to teach the young writer something about love--both of the body and of the heart. This is a play about the education of the artist, and education in loneliness and despair, in giving and not giving, but most of all in seeing, hearing, feeling, and learning that "writers are shameless spies," who pay dearly for their knowledge and who cannot forget. Building on two decades of Williams scholarship since Vieux Carré was originally published, Robert Bray, editor of The Tennessee Williams Annual Review, has provided a new introduction for this edition, giving the most authoritative account yet of its background and genesis.

What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? The Routledge Companion to Theatre and Performance offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey, to directors Vsevolod Meyerhold and Robert Wilson, megamusicals , postdramatic theatre and documentation. Each entry includes crucial historical and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. The Routledge Companion to Theatre and Performance is a perfect reference guide for the keen student.

The first in-depth look at Peter Sellars, the avant-garde director whose Shakespeare productions have polarized communities and critics. Through extensive interviews and archival work, leading Shakespearean Ayanna Thompson takes readers on a journey through experimental theatre and the tensions that arise between innovation and accessibility. An iconoclastic figure who inspires strong reactions both personally and professionally, Peter Sellars continues to amaze and confound. This book takes readers inside his world for the first time.

This book considers the hundred years of re-writes of Anton Chekhov's work, presenting a wide geographical landscape of Chekhovian influences in drama. The volume examines the elusive quality of Chekhov's dramatic universe as an intricate mechanism, an engine in which his enigmatic characters exist as the dramatic and psychological ciphers we have been de-coding for a century, and continue to do so. Examining the practice and the theory of dramatic adaptation both as intermedial transformation (from page to stage) and as intramedial mutation, from page to page, the book presents adaptation as the emerging genre of drama, theatre, and film. This trend marks the performative and social practices of the new millennium, highlighting our epoch's need to engage with the history of dramatic forms and their evolution. The collection demonstrates that adaptation as the practice of transformation and as a re-thinking of habitual dramatic norms and genre definitions leads to the rejuvenation of existing dramatic and performative standards, pioneering the creation of new traditions and expectations. As the major mode of the storytelling imagination, adaptation can build upon and drive the audience's horizons of expectations in theatre aesthetics. Hence, this volume investigates the original and transformative knowledge that the story of Chekhov's drama in mutations offers to scholars of drama and performance, to students of modern literatures and cultures, and to theatre practitioners worldwide.

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