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performing the socialist state offers an innovative account of the origins evolution and legacies of key trends in twentieth century chinese theater instead of seeing the republican high socialist and postsocialist periods as radically distinct it identifies key continuities in theatrical practices and shared aspirations for the social role and artistic achievements of performance across eras xiaomei chen focuses on the long and remarkable careers of three founders of modern chinese theater and film tian han hong shen and ouyang yuqian and their legacy which helped shape theater cultures into the twenty first century they introduced western plays and theories adapted traditional chinese operas and helped develop a tradition of leftist theater in the republican period that paved the way for the construction of a socialist canon after 1949 chen investigates how their visions for a free democratic china fared in the initial years after the founding of the people s republic briefly thriving only to founder as artists had to adapt to the communist party s demand to produce ideologically correct works bridging the faith play and antiparty plays of the 1950s the red classics of the 1960s and their reincarnations in the postsocialist period she considers the transformations of the depictions of women peasants soldiers scientists and revolutionary history in plays operas and films and examines how the market economy collective memories star culture social networks and state sponsorship affected dramatic productions countering the view that state interference stifles artistic imagination chen argues that theater professionals have skillfully navigated shifting ruling ideologies to create works that are politically acceptable yet aesthetically ingenious emphasizing the power dynamics and complexities of chinese performance cultures performing the socialist state has implications spanning global theater comparative literature political and social histories and

chinese cultural studies

best known for his plays *six degrees of separation* and *the house of blue leaves* john guare is a major figure in the contemporary american theater other notable works by guare include *bosoms and neglect* *landscape of the body* and the *lydie breeze* series his career began with off off broadway experimentation in the sixties and continues through the present in that time guare has created many imaginative eccentric plays that reflect the chaos violence and loneliness of life in our time he frequently combines outrageous farce with painfully serious subject matter this sourcebook is both a convenient reference and a resource for further investigation of guare s works the volume chronicles his achievements with a chronology and biographical essay it also includes summaries of his published and unpublished plays overviews of the critical reception of each work production credits a primary bibliography of dramatic and nondramatic writings and extensive annotated bibliographies of reviews and other secondary material

this volume offers a path breaking reassessment of xu bing s oeuvre by analyzing the diverse cultural environments in which his work has developed since the book from the sky it contains three lecture transcripts and eight art historical essays these explore themes such as xu s animal works audience participation new ink prints realism socialist spectacle and word play a critical question addressed in this volume is what carries art to a global level beyond regional histories and cultural symbols absorbing critical essays on contemporary chinese aesthetics addressing the social context and philosophical concerns that underlie xu bing s key works the authors analyze xu s art shedding light on the tangled history of socialism and neoliberalism in the post mao period prof dr lothar ledderose senior professor institute of east asian art universität heidelberg

this book the first full length study of guare s theater will make his plays more accessible through an examination of the often unnerving type of black comedy that makes his plays work

this in depth and original study examines 100 productions and analyses why george abbott s name became synonymous with the golden age of broadway what did abbott contribute how did he work how did he innovate the industry how did he survive so long all of these inquiries and more lead to the most fundamental question of all what exactly was the famous abbott touch for sixty years george abbott was a vital force in the american theatre as an actor playwright director librettist play doctor and producer he laid his touch on approximately 100 new york productions from the *pajama game* and *damn yankees* through to *once upon a mattress* and *a funny thing happened on the way to the forum* spanning this incredible figure s work chronologically each chapter of the *abbott touch* examines a period of creativity in his life culminating in how he became the famous multi hyphenate artist he is now celebrated as beginning with his early career in 1913 through to his work on the 1994 revival of *damn yankees* this book analyses his key contributions to his primary works all of which have relied on his genius the first study of its kind the *abbott touch* provides key insights into the working life of one of the 20th century s most prolific theatre practitioners as well as a vital history for theatre scholars and fans alike

bing crosby no performer will ever be remembered with more affection for over forty years this golden voiced crooner delighted the world with his easy charm and graceful style he made white christmas a holiday tradition his road movies with bob hope and dorothy lamour are classics of zany comedy he raised spirits during the depression entertained our soldiers during the war and consistently reassures us that life is a joy and the virtue will be rewarded bing s popularity has endured through three generations and no one remembers him with more affection than author journalist bob thomas in this joyous memoir of crosby s career and life you can share again the special moments of the great bing crosby s remarkable career filled with many rare photographs and anecdotes of bing his family and friends and featuring an illustrated filmography and a list of his greatest hits the one and only bing is an admiring tribute to an unparalleled singer a fine actor and a great man

play which gives a penetrating insight into the tension of post war france

a pivotal twentieth century composer samuel barber earned a long list of honors and accolades that included two pulitzer prizes for music and the public support of conductors like arturo toscanini serge koussevitzky and leonard bernstein barber s works have since become standard concert repertoire and continue to flourish across high art and popular culture acclaimed biographer howard pollack aaron copland george gershwin offers a multifaceted account of barber s life and music while placing the artist in his social and cultural milieu born into a musical family barber pursued his artistic ambitions from childhood pollack follows barber s path from his precocious youth through a career where from the start the composer consistently received prizes fellowships and other recognition stylistic analyses of works like the adagio for strings the violin concerto knoxville summer of 1915 for voice and orchestra the piano concerto and the operas vanessa and antony and cleopatra stand alongside revealing accounts of the music s commissioning performance reception and legacy throughout pollack weaves in accounts of barber s encounters with colleagues like aaron copland and francis poulenc performers from eleanor steber and leontyne price to vladimir horowitz and van cliburn patrons admirers and a wide circle of eminent friends and acquaintances he also provides an eloquent portrait of the composer s decades long relationship with the renowned opera composer gian carlo menotti informed by new interviews and immense archival research samuel barber is a long awaited critical and personal biography of a monumental figure in twentieth century american music

a rich slice of americana this book speaks the uninhibited racy story of an italian kid who came up off the streets of new orleans with a battered brass cornet and turned it into a horn of gold but here s how bing crosby tells it in his foreword to say that wingy writes the story of jazz with authority is pure understatement he has lived jazz from the minute he was born in the cradle of jazz new orleans he is without doubt the most colorful character in music business and when he speaks thereon he knows whereof he speaks however if you are looking for a history of jazz this is not the tome for you and thanks for that for instead wingy has told the story of jazz as it happened to him told it in colorful intimate knowledge and rollicking style the big names of jazz and music business are all here but you see them as wingy saw them not as characters in a compendium of history i have enjoyed this book

for its humor for its revelations of inside jazz for its homely philosophies wingy was born to blow a horn and blow a horn he did even though he had to overcome a cruel handicap suffer hard times and years of discouragement to accomplish his ambition believe me after you have read trumpet on the wing you ll agree that if anybody has a right to blow his own horn it s my boy wingy manone big names and little names wingy treats them one and the same either they had it or they didn t but always it was the music that counted and told how big a man really was dust jacket

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