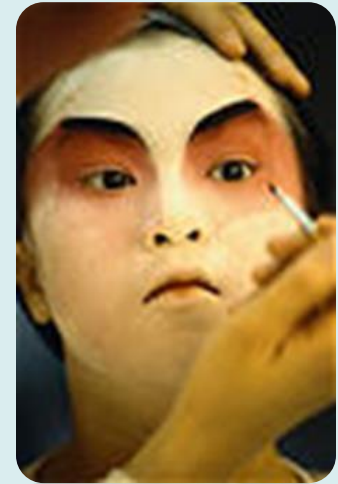


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Sarah Albertson with Eve Hinkley

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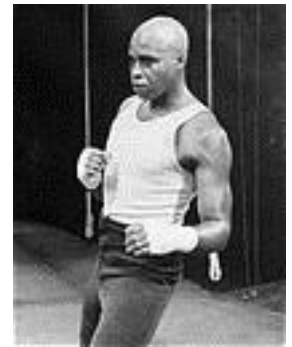
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- Japanese Theatre
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- Design costumes for Elizabethan play (other than Shakespeare)
- Brecht's Epic Theatre
- Political satire
- Alfred Hitchcock
- Shakespeare: role of clowns and comic relief
- Design set & costumes for ***Alice in Wonderland***
- Connection between theatre and people with disabilities (other cultures)
- Traditional Mexican Theatre
- Guillermo del Toro (uncle)
- Baz Luhrmann
- Transvestites in theatre: history, different cultures
- Masks, create set design, performance of scene...

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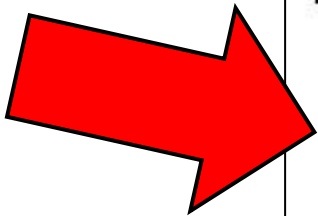
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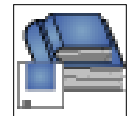


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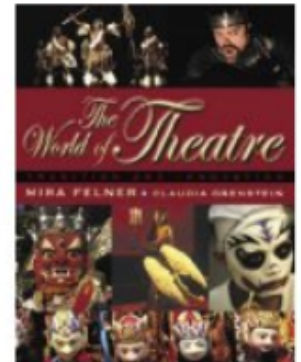
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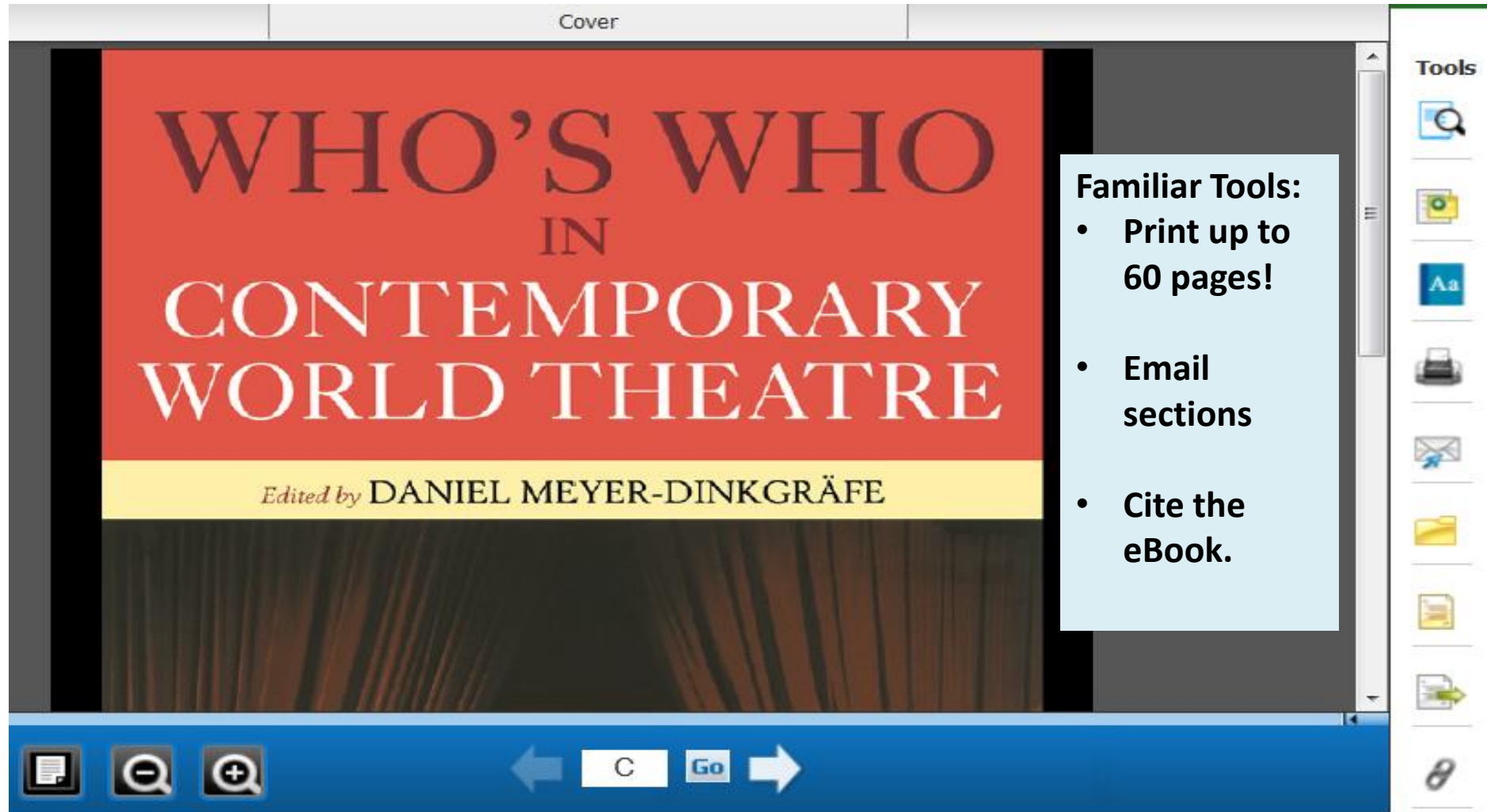
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Journal for Early Modern Cultural Studies 7.1 (Spring-Summer 2007): p33-54.

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articles

MOLIÈRE, *COMMEDIA DELL'ARTE*, AND THE QUESTION OF INFLUENCE IN EARLY MODERN EUROPEAN THEATRE

The notion that the *commedia dell'arte* and Molière have something to do with each other is hardly a new one. As a performer, Molière was compared more than once in his lifetime to contemporary Italian actors—sometimes perhaps as a compliment, at other times as an accusation of plagiarism. As a playwright, his regular use of Italian models was perhaps first systematically highlighted by Luigi Riccoboni, in the early eighteenth century.¹ Riccoboni might have been biased, being himself a practitioner of *comédie italienne* in Paris; but the subject has never gone away since, and for most commentators it is now just a commonplace that Molière lived and worked cheek by jowl with Italian actors, had Italian playscripts in his personal library, and was subject therefore to a steady stream of influence from Italian dramatic material. It might be supposed, then, that the subject has now been covered, and that there is no more to say. In fact, close examination of relevant material suggests that much remains to be researched and understood. In 1999 the Swiss scholar Claude Bourqui published a hugely impressive survey of Molière's sources,² which gives the impression of being definitive; but Bourqui himself insisted in his own introduction to that volume that there is more work still to be done on Italian material in particular. He suggests (on p. 10) that surviving scenarios of Italian improvised theatre

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Vol. 26, Nos. 5/6, October/December 2007, pp. 511–527

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The Tradition of *Luogu Dianzi* (Percussion Classics) and Its Signification in Contemporary Music

Nancy Yunhwa Rao

From the decades around the beginning of the twenty-first century, contemporary Chinese composers' music performed in various concert halls has exhibited a great debt to the expressive power of music gestures from Beijing opera, including the opera tradition's percussion classics (luogu dianzi). In these modern compositions, luogu dianzi are often


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New York Times (1857-1922); Dec 11, 1900;

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pg. 6

CONSTANT COQUELIN AS THE GASCON

Bernhardt Acts Roxane in Ros- tand's Play for the First Time.

“Cyrano De Bergerac” in French at
the Garden Theatre—A Fine Per-
formance of a Great Play—
Other Dramatic Topics.

sentation, apart from the acting of the two stars, was capable, but not brilliant.

The scenic outfit was adequate, but not as elaborate and handsome as that Mr. Mansfield gave to the play, while the management of the lights and the thousand-and-one little details of mechanical stage business, which are done best when the spectator does not realize that they are done at all, were not looked after nearly as well as they were in “L'Aiglon.” In fact, it was clearly a Porte St. Martin and not a Théâtre Bernhardt production.

The audience was large, but there was no such crowd as at the opening of the engagement, and there were a few vacant seats here and there in remote parts of the house. But in quality the audience was exceptional. Fashionable society was largely and brilliantly represented, and there were many men and women of some note in the house whom one does not habitually see at theatrical first nights.

Naturally such an audience gave gratifying

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- Internet Broadway Database
- <http://www.ibdb.com>

Website Articles and resources

- Justin's Drama and Theatre Links (set design, costume...)
- <http://www.theatrelinks.com>
- Noh Plays (English and Japanese)
- <http://etext.lib.virginia.edu/japanese/noh/>
- Theatre History on the Web
- <http://www.videoccasions-nw.com/history/jack.html>
- Playbill
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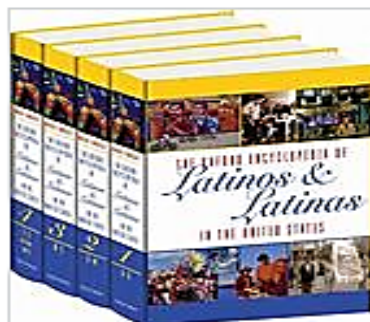
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Author: Suzanne Oboler

Publisher: New York: Oxford University Press, 2005.

Edition/Format: 1 volume, 1000 pages, hardcover

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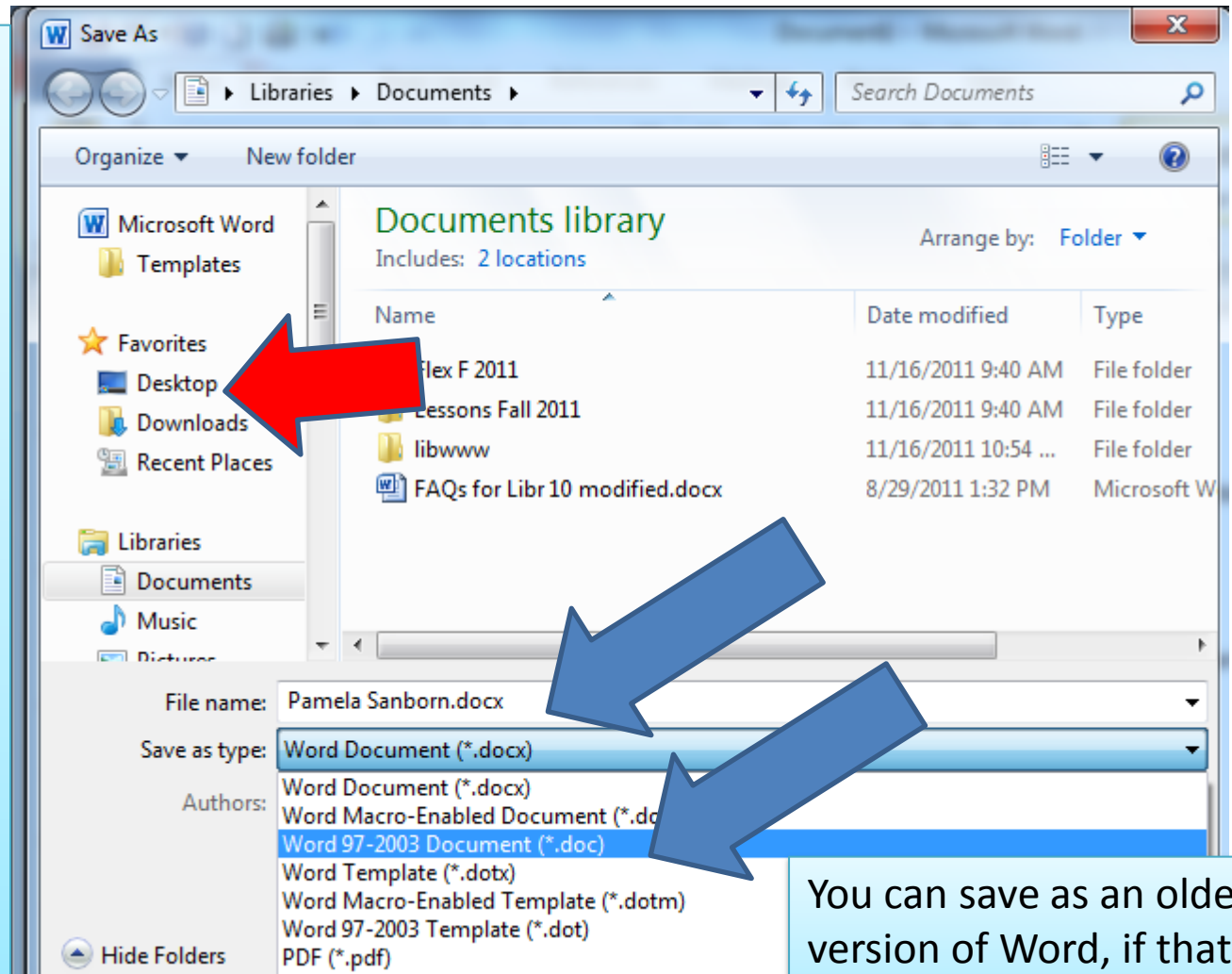
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