

Chapter 1 : Herbert Mason - Wikipedia

The London Stage will be of value to scholars, theatrical personnel, librarians, writers, journalists, and historians. Preview this book» What people are saying - Write a review.

"High and Popular Culture" features a wide range of primary sources related to the arts in the Victorian era, from playbills and scripts to operas and complete scores. D7 H25 An analytical record of all plays, extinct or lost, chronologically arranged and indexed by authors, titles and dramatic companies. F5 also available online through the Internet Archive. Jacobean and Caroline Stage Call Number: B4 7 vols v. Dramatic companies and players. Appendixes to volume VI; general index. Elizabethan Stage Call Number: Compiled from the playbills, newspapers and theatrical diaries of the period Call Number: G72 L65 London Stage, L6 W37 2 vols London Stage, L6 W38 2 vols London Stage, L6 W 2 vols London Stage, L This work covers texts and records of dramatic activity for sites in Britain from Roman times to Grouped in sections - Texts listed chronologically; Records are classified by county, site, and date; Doubtful Texts and Records - entries summarize the contents of each record. This is a survey of almost every type of literary and historical record, document, and work: Brought together are works in several normally unrelated fields: Roman theatre in Britain; medieval drama; court revels of the Tudors and of their predecessors in England and Scotland; and finally Latin and Greek drama as played in Oxford and Cambridge colleges. An introduction outlines the history of early drama in Britain. Appendixes include indexes of about towns or patrons with travelling players, complete with rough itineraries; about playwrights; and about playing places and buildings.

Chapter 2 : Herbert Mundin - Wikipedia

The second edition of The London Stage A Calendar of Productions, Performers, and Personnel provides a chronological calendar of London shows from January through December The volume chronicles more than 4, productions at 51 major central London theatres during this period.

It was later renamed Samuel Mason Ltd specialising in bar equipment. Mason was apprenticed in the family brass foundry prior to beginning his career as an actor in about 1914. He joined the army about two months after marrying a chorus girl Daisy Fisher. On 17 November he received his commission as a temporary Second Lieutenant. The 59th machine gun company had 16 machine guns and about 100 men. About half the men died in the battle. While his unit was waiting in line, he occupied himself doing a self-portrait using oil paints, which were presumably left by a French officer in the trench. Mason spent the whole four years in the Western Front, and was awarded the Mons Star "the medal of those who were in it at the beginning. Career[edit] Stage career in London"27 [edit] After the war Mason resumed his career in the Theatre. In the 1920s he stage directed and stage managed many stage revues at Vaudeville Theatre including Yes! During the performance at Vaudeville Theatre he was one of the proprietors. The producer Michael Balcon mentions in his memoir, that he "told [Mason] to take the script [for I was a Spy] to Belgium, find Mrs McKenna, and get her to approve [the script] by page" and Mason came back "with every page approved. Mason worked with Saville on Evergreen as a Unit Manager. During filming for East Meets West a group of film extras went on a strike however Mason successfully resolved it "by offering each extra an additional pound and a blanket. The film starred Rex Harrison and was the film debut for Megs Jenkins, who had a small role. Mason changed his pace from perky musicals to dark drama with A Window in London Lady in Distress about a man who believes he has witnessed a murder from a passing train. However his films became lighter again including Back-Room Boy "a comedy set in a lighthouse starring Arthur Askey. Robert Murphy describes the film as "the funniest if the least original of the Askey comedies" in his book Realism and Tinsel. They brought it and originally planned to convert it into an upmarket hotel. However, when the war broke out in 1914, Cuffnells was requisitioned by the army. By the time the war ended it was in such poor condition that it had to be demolished. However he was awarded a medal for his services as a member of the Home Guard. Despite moving into film making Mason continued to work in the theatre on some occasions. Mason did not fly with the crew. Mason directed and produced the musical comedy Flight from Folly, which was his last directorial credit. His career as Film Director known in Italy are only two films: East in Revolt original title: Strange Boarders in It was a comedy about a wife who tries to win back her philandering husband by taking a lover. When it opened it did very well but then one reviewer came to the play drunk. He wrote an unpleasant review and it folded up after only three weeks. Vivien Leigh who is best known for her leading role in Gone with the Wind made her film debut in an uncredited role as a schoolgirl. Charles Allen Oakley mentions in his book that, "The post-war era ended for the British cinematograph industry almost indeterminately during and It is a moving snapshot of a war weary country coming alive" an unrecognised classic and undiscovered sociological resource. On 20 May, Herbert Mason died in London at the age of 47. Mason first met his future wife when they were both in a play about David Garrick with him taking the lead. On 9 May the partnership was dissolved and Mason continued the business alone under Samuel Mason Ltd. Today Harry Mason Ltd specialises in cellar equipment and beer. She survived him with their daughter and son - Jocelyn Mason and Michael Mason b. Mason was a keen fisherman and very interested in birds. He was a good artist he once did a self-portrait of himself as a clown during the First World War and was very stylish in his own dress and got many of his clothes from Hawes and Curtis. Through Billy Cotton, the band leader a friend of his who was also an amateur racing driver, he took an active interest in cars and car racing. Legacy[edit] Currently Dr.

Chapter 3 : Jack Hulbert - Wikipedia

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Includes a chronological list of texts, a list of sites, and an index of playing companies, playwrights, and playing places. Hatcher Graduate Reference Room: B61 Publication Date: Oxford University Press, Arranged chronologically, this book documents each theatre season from B67 Publication Date: Includes Broadway and Off-Broadway offerings. N5 H57 Publication Date: Includes all non-musical Broadway productions, virtually all Off-Broadway shows, and a selection of Off-Off-Broadway offerings. A43 Publication Date: Provides historical background, personnel, repertory, and bibliographies for American theatre companies formed between and Appendices include a chronology of companies, companies by state, and an index of people and plays. A44 Publication Date: Same coverage as above, but for A54 Publication Date: D7 H25 Publication Date: N5 O23 Publication Date: Columbia University Press, A comprehensive history of New York theatre covering the years through Provides an overview of the season on and Off-Broadway and essays on the best plays of the year. Includes a listing of plays produced on, Off-, and Off-Off-Broadway, with a cast list, production credits, dates, and brief overview of each, as well as new professional productions listed by state and lists of awards, longest-running plays, etc. L36 Publication Date: University of Toronto Press, N5 L Publication Date: Attempts to provide a description of every legitimate theatrical production given in the New York professional theatre during the s. Arranged alphabetically by work. Appendices include a calendar of productions, play categories genre, subject matter, etc. Same coverage as above, but for the s. The Internet Off-Broadway Database free online Includes complete Off-Broadway seasons from the present back to , as well as notable productions from earlier years. Includes dates, theatre, and credits for each production. Allows searching by show title, name, role, award, theatre, and date. Southern Illinois University Press, Compiled from the playbills, newspapers and theatrical diaries of the period. L6 W37 Publication Date: Provides a chronological listing of the plays and players on the London stage for the given decade. Entries include title, genre, number of acts, author, theatre, date and length of run, performers, production staff, and references to reviews. Includes an index to plays and performers. L6 W38 Publication Date: L6 W Publication Date: Available full text through Hathi Trust. Provides a chronological listing of plays opening in the given season, with cast lists, production credits, and a brief synopsis for each. L6 M85 Publication Date: Jul 19,

Chapter 4 : Relic Heritage Number Performers For Sale - Farm Equipment For Sale

The London Stage A Calendar of Productions, Performers, and Personnel (J. P. Wearing) at calendrierdelascience.com Theatre in London has celebrated a rich and influential history, and in the first volume of J. P. Wearing's reference series provided researchers with an indispensable resource of these productions.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: In *Romeo and Juliet* she develops a larger use of the parodic technique by applying historical criticism also and demonstrating how the apothecary has an emblematic relationship to the iconographic tradition of Despair. These scenes, she points out, regularly parody larger issues, but in *Twelfth Night* Shakespeare employs the parody principle throughout the entire subplot, so that "there is a sense of. As the subplot is used to parallel in *Twelfth Night*, so Polonius is used as a character parallel in *Hamlet*. She sees in later plays similar character parodying between Imogen and Cloten, both of whom wander through the Welsh woods in borrowed clothes, and Caliban and Ferdinand, the two men Miranda has seen in her life, other than her father. Hartwig has balanced a certain bent toward introspective formalism with an understanding of prevalent scholarly opinion. A *Calendar of Plays and Players*. The past is a foreign country: True, always, but for certain territories it is extraordinarily hard to get visas. The instruments, code-named "Hogan," are at hand, the results are in. The twentieth century has until recently been far less accessible than the eighteenth. Wearing forges on with the fourth of his series of calendars which furnish a chronological listing of plays and players on the London stage from to the present. It is an immense undertaking, carried out at a phenomenal rate. In the decade under review, the number of London theatres has risen to This calendar chronicles 3, productions for a total of over , performances. Here, arranged chronologically, are the productions. The frame of information contains title, genre, number of acts, author, theatre, date and length of run, performers, production staff, and a short bibliography of reviews. Amateur and private performances are omitted. You are not currently authenticated. View freely available titles:

Chapter 5 : The London Stage : J. P. Wearing :

The London Stage will be of value to scholars, theatrical personnel, librarians, writers, journalists, and historians. Review: Opening a new or revised reference work is like opening an unearthed treasure.

Chapter 6 : Playbills and Programs

These highly praised day-by-day calendars of plays produced at the major London theatres cover all the big productions and names, revivals of the classics, and opera and ballet productions.

Chapter 7 : Theatre History - Reference Books - Theatre - UVM Libraries Research Guides at UVM Libraries

The London Stage 2nd Edition by J. P. Wearing and Publisher Rowman & Littlefield Publishers. Save up to 80% by choosing the eTextbook option for ISBN: ,

Chapter 8 : The London Stage " | J.P. Wearing

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