

Chapter 1 : The Ridiculous Theatrical Company - GVSHP | Preservation | Off the Grid

THE PLAYS OF RONALD TAVEL A Survey Bonnie Marranca Ronald Tavel is somewhat unique among his off-off Broadway contemporaries because he worked in films before he turned to the theatre. He wrote, and sometimes directed and acted in, numerous films for Andy Warhol in the period

Additional Information In lieu of an abstract, here is a brief excerpt of the content: He wrote, and sometimes directed and acted in, numerous films for Andy Warhol in the period But Tavel is bestknown to most audiences as a founder of the Play-House of the Ridiculous, which presented sixof his plays from until its demise in In the last twelve years Tavel has written over twenty plays, but they fall generally into three categories. Perhaps the most characteristic Tavellian device is his anarchic use of language which is suigeneris in American drama. Tavel is a master punster and spinner of the multiple entendre in Gorilla Queen and Arenas of Lutetia, especially ; healso revels in sexual word play most often generating homosexual imagery , spoonerisms, obscenities, literary conceit, distorted references to Shakespeare, allusions to grade-B movies, popular songs and advertising slogans. A highly self-conscious dramatist, he devises a glorious 55 alchemy of words to undercut all literary, political, psychological, cultural and sexual categories. In the Camp genre especially, the plays require extravagant costumes and sets and a broad acting style to draw out the performance-oriented texts. The actors are called upon to exhibit an exuberant, to say the least, flair for tacky glamour and schlock imagery culled from the icons and images of Western society and its entertainments. The Ridiculous reflects the modernist-particularly Dadaist-pre-occupation with pop culture. It is consciously "bad" art raised to the level of an aesthetic category. The Ridiculous is an exaggerated politics of consciousness whose narcissistic stance could only have been taken by artists who felt themselves manipulated by, yet at the same time outside, and critical of, the American cultural mainstream. He resurrects the past in order to create a dialogue with it. His is quotation art, drawn from the "high" and "low" forms of Western culture -both are equal in the Ridiculous. It is iconographic montage built on the inversion of romantic and heroic images fed to us by Western culture-myth demythologized. The plays move continuously toward structures of unmasking or stripping away Shower, Screen Test, The Life of Lady Godiva, Bigfoot, GazelleBoy , their characters fragmented, uncertain personalities in a world which has no temporal, spatial or human logic. It posits a utopian, pansexual society peopled by pre-socialized beings. The Ridiculous is a lovehate affair with women, exhibiting an infatuation with their seductive power, but it is artists making fun of what they are afraid of. So there is a certain sense of uptightness about women in the Ridiculous theatre over the last dozen years. Conversely, when the Ridiculous began recently to move into television, rock music, and the world of fashion, it was able to do so in a more liberating

Chapter 2 : Bonnie Marranca - Professor of Theater - Eugene Lang College of Liberal Arts

Plays and documents by Jack Smith, Ronald Tavel, Kenneth Bernard, Charles Ludlam. Animations: A Trilogy for Mabou Mines by Lee Breuer, Edited by Bonnie Marranca and Gautam Dasgupta, with an Introduction by Bonnie Marranca.

What the critics had to say Ronald Tavel is my favorite American writer. The creative force behind it is Ronnie Tavel, who wrote the script and plays the role of the Stage Manager. The Rockefeller Foundation Stipend in Playwriting The National Endowment for the Arts Fellowship in creative writing The Rockefeller Foundation Stipend in Playwriting , , , The Brooklyn Academy of Music poetry commission. Warhol and the Sixties, was created on the computer: There remained the writing of fill-ins that hopefully would link them. As the reviewers noted, they don. The result is choppy and disconnected, and a subtle illogic pervades the entire book. This is to say nothing of the many pages lifted from articles and interviews without credit, the faulty research, the innumerable factual errors and contradictions, the invasions of privacy and blatant violations of copyright. Watson has little or no idea of what The Ridiculous is and thinks nothing of describing Warhol films he has never seen. When approached pre-publication with suggestions to amend many of the mistakes, he ignored them. Some years ago, Watson sponsored a presentation of Ridiculous Theatre in the West Village in which he entoned Tavel name. When the enormity of this was called to his attention, he decided, pridefully, to stick to his guns and rewrite history rather than admit to outrageous error. Bonnie Marranca has a similar problem. Her opportunistic book, Theater of The Ridiculous is a model of non-research and historical inaccuracy. Her second edition of the self-published book compounds the misconceptions. They invited Marranca and her husband Gautam Dasgupta to participate. The two appeared without a paper to deliver and, according to Haas and Siegel, had nothing coherent to say. Marranca had spoken to Ronald Tavel shortly before the conference, but did not mention it. She was also in contact with his agent at the time who handled many playwrights; and who, as a matter of course, always knew her clients whereabouts. Frustrated by Marranca apparent ignorance and total lack of acceptable scholarship, and hoping to get a clearer picture of the movement, Matthias Haas asked Marranca where Tavel was now. The tome was initially published in England. Informed that Americans lacked the patience and intelligence to read such a long book, Bockris did not hesitate to cut it by almost half for the Stateside publication, and earned the critical observation: The art of the American sixties was indeed light-years ahead of where American art is now. But if publishers leave it to the likes of Watson, Marranca, Bockris, and Dalton, we shall never know why. The Interviewer Interviewed A General Disclaimer Inevitably, this incompetent grave excavating would take a swing at TV and film with their more mechanized methods of distortion. The TV documentary has been formulated into sight-and-sound bytes of interrogated heads, interspersed with tmosphericroll shots of buildings pertinent to the matter or not , neighborhoods, news-clips, supposed acquaintances, musing critics, sideliners, and cemeteries. The filmmakers often start with a subject, arbitrary but for the possibility that they might be able to raise funds for an entertainment related to such a subject; and the hope that with sufficient footage of uthoritiesaddressing themselves to that in this case artist, they, the filmmakers, will come up with a theme, a theory, or an argument, which may not be relevant to that artist yet appear to summarize him as if we could claim to know what goes on in other people minds. They cut and paste phrases from the speakerssentences, and, radically rearranging their order, try to sustain a tenable coherence. But, so far, pretending or believing! The only results audiences can be assured of are that anything of depth or insight, which an observer has managed to assert, will be deleted; that the film has only an inadvertent chance of squeezing beyond the producers question-askers and editorsunderstanding of the artist and his times; and that it is fortunate if their features are marginally interesting. Since, for better or worse, and like it or not, at the present moment Andy Warhol is history most famous and influential artist and not a day can pass in the States without your being able to read his name in the papers or hear it on the radio or TV, we are guaranteed a continual sprinkling, or dump, of spots and docs on him. It currently accessed on the Internet or DVDs. I was flown to New York from New Orleans, dressed in the cord-collared outfit I most commonly wore in Factory flicks, and interviewed at length both sitting on a traveling trunk and walking about. MIRROR major contribution is that it was filmed early

enough for most of its participants, with the exception of Billy Linich and Taylor Mead, to more or less resemble what they looked like in their Factory days. It would also loosely suggest the cast-list for which of the critics, biographers, and Factory survivors were to appear in future Warhol docs. Whether this is because they are articulate, photogenic, or have few obvious axes to grind is hard to say. Still, as directed by a pioneering Keith Griffiths, J. They haven't found their sea legs as yet. Koch perpetuates the superficiality that the films are voyeuristic; Hoberman that they are conceptual and so can be read about rather than seen; a deeply involved and always attractive Amy Taubin indulges in some unrelated Freudianisms; the charismatic and gray-bearded Billy Name Linich makes sweeping generalities and so on. Griffiths, who hadn't seen most of the films, doesn't know what questions to ask. So what the interviewees say must be taken with a carton of Morton Salt. Important to note is that any number of persons crucially connected to Warhol declined to go on camera then, and still won now. Chris Rodley produced the confusion, a woman who theorized that Andy was aphasic: As production got under way, the Andy Warhol Festival Week was announced in Moscow, and Rodley went there determined to make that excitement the background to her film, aphasia getting lost in the scuttle. So did the Festival, perhaps because the city of Moscow asked big bucks or the sponsoring American State Department didn't cotton to the lady horning in. The artist family roots are traced to what is now Russian Ukraine, hence the Soviet interest in a son who made more than good in America. Chris Rodley had intended to host and lens me in London, but when plans were switched to shoot in Moscow and she discovered I was slated to appear at its museums, galleries, and schools, thought to cut on production costs by nailing me gratis there although I already gone to London, after appearances in Berlin and Zurich, to make my Russian visa, as prearranged. An argument broke out in Moscow Film Museum re this connivance. Rodley begrudgingly gave in and literally opened her loaded purse. Nevertheless, although I was in a state over this scam and so in fine fettle to deliver a furious interview, she subsequently took her revenge: The contrast between what I look like in, merely tense, and in a fury in is startling au moins dire. When I was a kid, my neighbors used to moan: Burns approached me with his angle, his belief that Andy is the representative personality of the second half of the 20th Century that that entire period is culturally reflected in Warhol. The movie took years to make and was 3. I dutifully considered Burns' stated evaluation and furnished the reasons why some have labeled Warhol the Father of Deconstruction, what deconstructionism is, why its program is desirable, and how it has altered every human discipline. Naturally, whatever I testified to in this area was dropped, and Burns favored us with yet another biopic: It closely suggests that he died for our sins. If you're thinking along those lines, wouldn't the opposite be more appropriate: Still, I manage to preside, especially in the last two hours. And it is to Mr. Of course, a thin fraction of what I said will surface in the series, but the enthusiastic young crew, shrewdly helmed by Ted Kim, my actual interviewer, assured me that the entire five hours will be preserved on Betamax, stored in Paramount archives, and unlocked for future researchers. Photographer Kevin Kushel portraits of me were made during this uninterrupted inquisition. The Internet has recently been bombarded with contentious propaganda, largely to the purpose of defaming performance-artist Penny Arcade and critic J. The notices declare that both are illegally withholding his later still-photography, rightfully the property of Smith's surviving sister, from documentary movie exploitation and the establishing of a Smith museum. In the 60s, Smith held the reins on an empire that rivaled Andy's Factory. We learn that he received a lifelong monthly check from his RN-mother: There is no sense of his galvanizing charisma, his psychotically painstaking attention to detail, his self-described adness and insulation, his intriguing manifesto that a work of art may be started but never finished. Thousands of revealing feet of footage of his world-famous stars and coworkers including Mario and Agosto Machado in current drag and the heartbreaking struggle to articulate in a Parisian bar of the late international actress Tina Aumont, the only daughter of Smith's idol, Maria Montez were dropped during the mindless editing and re-editing; and by the time we see a stock shot of snow-swept lower Broadway, according to first-nighter, fashion designer and magazine layout-man Silvano Nova, the groaning audience realizes this flicker is going nowhere. My own outtakes include more than three hours of musings shot in a Bangkok beer garden, musically scored with the cackling opinions of rare local birds during their feuding season; and two further hours in my chaotic, tellingly-wallpapered and cluttered Thai apartment. These recollections and analyses of Smith's life and devotion to Maria Montez, lensed on December 3, , were

replaced by seconds-long extraneous asides clipped from an ill lit session the following November in Jordan lower Manhattan loft. In them, you see the tension trenched in my face as I slowly realize I am being fed responses to fill in the gaps in a clichébiopic; and that my previous thoughts in an appropriately exoticSmith setting are about to end up, as Smith would snigger, on the cutting room floor. It was my emptiest interview in 41 years of being interviewed. This is not to denigrate the Manhattan crew, a group of talented and committed art and movie devotees, and past experts on the complex mysteries of the computer. After seeing it myself, I wondered if I weren fortunate. Peralta has since amended this. Referring to Mary Jordan, the theorist Douglas Crimp summarized the effort in five simple words: Messerli received more advance orders for a proposed anthology of my screenplays than for any of the thousands of books his three non-royalty-paying and IRS-dodging companies have printed. Lacking the competence to assemble this collection and his contract five-years expired, my relationship with him was dissolved. Apparently frustrated by his own ineptitude, and no novice at scams, Messerli took the dangerous step of borrowing my authorship. The only other Ronald Tavel in the world is in the Indiana legislative. He is not an authority on folk songs and hardly looks like Messerli. So am I becoming a brand name or just on the way to my lawyer? Since the above and as of this writing mid Ie been interviewed in Thailand and on trips to Germany and the U. Incrementally, the interviewers display signs of the ineptitude I discuss David Kaufman writing on *The Ridiculous*, a genre he hasn the wherewithal to define, is a strong case in point ; thinly disguised venality; an heraldic, homophobic revisionism; and bleak, insatiable curiosity. A fact that needs to be stated and restated is that the Warhol films are amongst the most discussed of all time, and the least seen.

Chapter 3 : Bonnie Marranca | The New School University - calendrierdelascience.com

Bonnie Marranca - Professor of Theater - Eugene Lang College of Liberal Arts Plays for the End of the Century, ed. Baltimore, MD: Charles Ludlam, Ronald Tavel.

Chapter 4 : Books by Bonnie Marranca (Author of A Slice of Life)

Auto Suggestions are available once you type at least 3 letters. Use up arrow (for mozilla firefox browser alt+up arrow) and down arrow (for mozilla firefox browser alt+down arrow) to review and enter to select.

Chapter 5 : Writings " Bonnie Marranca

Theatre of the Ridiculous has 1 rating and 0 reviews. This book contains Ronald Tavel's play The Life of Lady Godiva, Charles Ludlam's play Stage Blood.

Chapter 6 : Conversations with Meredith Monk

The theater of the ridiculous, which flourished in the s and 70s, is marked by a willfully exaggerated style, parodic intent, and irony laced with the grotesque. This collection features three plays by Jack Smith, Kenneth Bernard, and Ronald Tavel, as well as essays on their theater.

Chapter 7 : "Culture, Crisis, and Community: Christianity in North American Drama a" by John Sebestyen

Preface to the edition --Introduction to the edition --The theatre of Jack Smith / J. Hoberman --Rehearsal for the destruction of Atlantis / Jack Smith --The plays of Ronald Tavel / Bonnie Marranca --The life of Lady Godiva / Ronald Tavel --Theatre and the ridiculous: a conversation with Charles Ludlum / Gautam Dasgupta --Stage blood.

Chapter 8 : Holdings : Theatre of the ridiculous / | York University Libraries

-- Bonnie Marranca, from *Theatre of the Ridiculous* As a theatrical form, the "ridiculous" thrived in the s and early s, playfully subverting dramatic and social convention in its mix of camp, role-playing, literary and filmic allusions -- and anticipating the current interest in gender, cross-dressing, and popular culture.

Chapter 9 : Bonnie Marranca - Wikipedia

ORILLA QUEEN is the craziest play I have ever seen, and that includes other plays by Ronald Tavel It is beyond art, beyond obscenity, beyond belief./strong> - Michael Smith, *The Best of Off-Off Broadway* (E.P. Dutton & Co.