

The Fervent Years Group Theatre And The Thirties

The Fervent YearsRagged IndividualismThe Group TheatreThe Fervent Years, the Story of the Group Theatre and the Thirties, by Harold Clurman ...New York ModernThe Fervent YearsLee J. CobbTomorrowEncyclopaedia BritannicaThe American Club of Paris Year-bookThe NationTransactions of the Woolhope Naturalists' Field ClubThe Creative SpiritDumbocracy in AmericaClifford Odets, PlaywrightOdets, the PlaywrightSubject Catalogue; Final Cumulation, 1964-1967Bibliographic Guide to Theatre ArtsTown & CountryThe Snow-Church Company's Legal and Banking Year Book Harold Clurman Gholamreza Sami Mark Connelly Harold Clurman William B. Scott Harold Clurman Donald Dewey Eileen Jeanette Garrett American Club of Paris Woolhope Naturalists' Field Club Stephanie Arnold Robert Sanford Brustein Gerald Clifford Weales Gerald Clifford Weales Ontario New Universities Library Project New York Public Library. Research Libraries William L. Stewart

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this book offers a study of the portrayal of america in selected social and political plays of the 1930s and a scrutiny

of the intellectual response of the playwrights to the american way of life in the light of socio political and economic issues in that decade

this book examines the history and influence of the group theatre the most significant acting company in america founded during the great depression the group presented the first plays of clifford odets sidney kingsley and william saroyan and launched the careers of franchot tone john garfield elia kazan lee j cobb karl malden martin ritt and luther adler the intense realism of their performances inspired generations of writers actors and directors in both theater and film after the group closed its former members directed or produced the broadway plays brigadoon a streetcar named desire death of a salesman camino real bus stop the music man equus and yentl in hollywood group alumni produced directed or starred in the award winning films on the waterfront east of eden twelve angry men hud fail safe 1776 serpico network norma rae and the verdict four of the nation s best known acting teachers lee strasberg sanford meisner robert lewis and stella adler came from the group the studios they established remain the most highly regarded acting schools in the world with venues on four continents

handsomely illustrated and engagingly written new york modern documents the impressive collective legacy of new york s artists in capturing the energy and emotions of the urban experience

the group theatre was perhaps the most significant experiment in the history of american theater producing plays that reflected topical issues of the decade and giving a creative chance to actors directors and playwrights who were either fed up with or shut out of commercial theater the group remains a permanent influence on american drama despite its brief ten year life it was here that method acting native realism and political language had their tryouts in front of audiences who anticipated indeed demanded a departure from the broadway show biz tradition in this now classic account harold clurman founder of the group theatre and a dynamic force as producer director critic for fifty years here re creates history he helped make with lee strasberg elia kazan irwin shaw clifford odets cheryl crawford morris carnovsky and william saroyan stella adler contributed a new introduction to this edition which remembers clurman the thirties and the heady atmosphere of a tumultuous decade

for many of his theater contemporaries lee j cobb 1911 1976 was the greatest actor of his generation in hollywood he became the definitive embodiment of gangsters psychiatrists and roaring lunatics from 1939 until his death cobb contributed riveting performances to a number of films including boomerang on the waterfront the brothers karamazov 12 angry men and the exorcist but for all of his conspicuous achievements in motion pictures cobb s name is most identified with the character willy loman in the original stage production of arthur miller s death of a salesman 1949 directed by elia kazan cobb s broadway performance proved to be a benchmark for american theater in lee j cobb characters of an actor donald dewey looks at the life and career of this versatile performer from his lower east side roots in new york city where he was born leo jacob to multiple accolades on stage and the big and small screens cobb s life proved to be a tumultuous rollercoaster of highs and lows as a leading man of the theater he gave a number of compelling performances in such plays as golden boy and king lear for the hollywood studios cobb fit the description of the character actor no one better epitomized the performer who suddenly appears on the screen and immediately grabs the audience s attention during his forty five year career there wasn t a significant star from humphrey bogart and james stewart to paul newman and clint eastwood with whom he didn t work cobb was also followed by controversy he appeared before the house un american activities committee in the 1950s and was a witness to a movie set murder case in the 1970s through it all he never lost his taste for fast cars and gin rummy a bear of a man with a voice that equally accommodated growls and sibilant sympathies cobb was undeniably an actor to be reckoned with in this fascinating book dewey captures all of the drama that surrounded cobb both on screen and off

provides coverage of the wide range of contemporary theatre and includes scripts of five plays august wilson s joe turner s come and gone wakako yamauchi s and the soul shall dance tony kushner s angels in america marsha norman s getting out and sam shepard s buried child

the theatre as mirror of our peculiar politics this is the theme of robert brustein s engaging new collection of writings no theatre critic in america is more informed by ideas than mr brustein and no critic does a better job of relating theatre to the larger culture here in essays reviews and profiles some of them appearing for the first time mr brustein uses the prism of the american theatre to explore the motivating impulses behind galloping political

correctness

not a conventional biography clifford odets mixes criticism with narrative and tells the story of one of america s most powerful and sensitive playwrights in terms of his work not a conventional critical study this book provides the social and political context in which the reader can see odets indisputably the american playwright of the 1930 s odets the successful playwright invading hollywood and finally odets the ambiguous man torn between art and commerce between risk and security this brilliant study provides the fullest and most distinguished analysis of the playwright to date although his work is uneven and none of it flawed odets turned out a remarkable body of plays which testify to his self awareness as a dramatist who attempted to make art out of the ordinary celebrated as a playwright who caught the moment odets transcended that label in plays that are as timeless as they were once contemporary that the young odets has the profound force of a representative man is best illustrated in the use other writers made of him and his plays a long chapter on awake and sing establishes the themes the characters and the language that odets used in the bulk of his work and the chapters that follow clock the variations from play to play the author offers particularly sympathetic examinations of plays like paradise lost and night music that have been too long passed over as minor odets mr weales sees odets as both playwright and celebrity and traces the confusion and pain in the conflict of the two selves what emerges from this critical biography is a portrait of a troubled man and a very creative playwright the body of whose work can stand alongside the best that the american theatre has produced as the author remarks in his afterword odet s plays have a way of being less than what the perfectionist in us wants them to be but they are a great deal more than they seem to the jaundiced eye publisher

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Introduction

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