Article Preview:

Over thirty years ago, John Russell Taylor coined the term "New Wave" to describe what seemed at the time a remarkable renaissance in British theater, ushered in by a group of young upstarts, all following in the "revolutionary" path blazed by Jimmy Porter, the vital but disaffected "hero" of John Osborne's Look Back in Anger (1956). More than twenty-five new playwrights appeared in Taylor's quickly outdated "guide to the new British drama" (Anger and After [1962]); The Second Wave (1971) followed, adding to the "revolution" some thirty new (male) dramatists, and establishing a sense of generational change in the theater still used by scholars today. Following a slightly different tack, John Elsom's Post-War British Theatre (1976) combined the requisite survey of important playwrights, productions, and theater companies with a closer look at the economic situation of the British theater industry and broader changes in theatrical climate to which the abolition of stage censorship, the proliferation of alternative stages, and the founding of the National Theatre gave rise. Since Taylor, the clustering of playwrights into generational waves has given way to more detailed and focused studies of particular playwrights, directors, and companies; and since Elsom, separate histories of "alternative" and "mainstream" theaters have been written, the overlapping boundaries between "fringe," "commercial," and "national" theaters far easier to see. I would begin by suggesting that as the picture of postwar British theater gets expanded and filled in, a scholarly consensus about its origins and lines of development now reigns, keeping the basic shape, major figures, and cultural signposts a little too firmly in place.

How much has actually changed in the last thirty years, and how valuable those changes have been, is still open to debate. While many playwrights associated with seventies alternative theater now have successful main-stage careers, fewer venues for new work exist than ever before, and a good deal seems merely to have vanished. So well has the Conservative government's disinvestment policies worked that a generation of students now exists for whom vital theater of any kind may seem a fitting subject for history books. Such is the audience for whom Stephen Lacey's British Realist Theatre: The New Wave in Its Context, 1956-1965 is written, given its concern with reiterating a cultural context that has begun to fade from view. Deliberately keeping the old "New Wave" terminology, Lacey returns to the major playwrights -- with accurate and interesting takes on Shelagh Delaney, Arnold Wesker, Brendan Behan, John Arden, Harold Pinter, and Edward Bond -- as well as their venues and directors -- George Devine and William Gaskill at the Royal Court, Littlewood's Theatre Workshop, Wesker's Centre 42 -- making important connections to writers of different genres (the Movement poets and novelists of the 1950s) and in different mediums (television and film). What gives substance to the retrospective analysis of particular work, however, is Lacey's re-creation of the cultural and critical debates that now frame their significance. Lacey argues that the nine-year period 1956-1965 marked a significant shift in the...
The British "New Wave" of dramatists, actors and directors in the late 1950s and 1960s created a defining moment in post-war theatre. This text is an introduction to the New Wave, providing the historical and cultural background of this era. Drawing upon contemporary sources as well as the plays themselves, Stephen Lacey considers the plays’ influences, their impact and their critical receptions. The playwrights discussed include: Edward Bond, John Osborne, Shelagh Delaney and Harold Pinter. About the Author. Stephen Lacey is a Lecturer in Drama at the University of Reading. Pro Unarguably, the period of 1956-1965 was a defining moment in post-war British theatre history, in which new possibilities arose for a contemporary and engaged drama. Drawing on a range of sources, Stephen Lacey argues that the new theatre should be seen in relation to other developments in post-war culture and politics, including social science, the novel and cinema. The new theatre was regarded as a realist theatre, dramatising the social experience of a working-class under threat from the new prosperity. However, despite the currency of the term, 'realism' in the period is imperfect. By Stephen Lacey. London and New York: Routledge, 1995. Pp. x + 206. £35; £11.99. Steve Nicholson (a1). COPYRIGHT: © International Federation for Theatre Research 1996. Recommend this journal. Email your librarian or administrator to recommend adding this journal to your organisation's collection. Polecaj historie. Black British Theatre: A Transnational Perspective. This thesis examines post-war black British theatre through a transnational lens. The New Testament in Antiquity: A Survey of the New Testament within Its Cultural Context [Hardcover ed.] 0310244951, 9780310244950. The New Testament in Antiquity is a textbook for college and seminary students penned by three evangelical scholars with. 191 82 21MB Read more. Czech new wave filmmakers in interviews 9780786417209, 078641720X. 119 94 68MB Read more. The Realist. Better alone than in bad company. That's Clarissa Sullivan's new philosophy. No more bad relationships. No more dead The British New Wave is a style of films released in Great Britain between 1959 and 1963. The label is a translation of Nouvelle Vague, the French term first applied to the films of François Truffaut, and Jean-Luc Godard among others. The British New Wave was characterised by many of the same stylistic and thematic conventions as the French New Wave. Usually in black and white, these films had a spontaneous quality, often shot in a pseudo-documentary (or cinéma vérité) style on real locations and with