

Ralph Richardson Meriel Forbes Sybil Thorn

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Adapted from RC Sherriff's West End hit, this was Ralph Richardson's sole venture as a film director, and a pretty fair job he makes of it, too. He also re-creates his stage role as the timid bank ...

Home at Seven

1967 television adaptation of P.G. Wodehouse's Blandings saga, starring Ralph Richardson as Clarence, the 9th Earl of Emsworth Clarence, the 9th Earl of Emsworth, abides at Blandings Castle. He shares ...

Blandings Castle

Bank clerk Richardson returns home from work to quiet suburbia at his usual time, only to be told by his wife (Leighton) that he's been missing for 24 hours. Suffering from apparent amnesia ...

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A captivating compilation of two hundred intimate letters provides a candid portrait of one of the finest actors of the twentieth century, chronicling his eight-decade career, his personal life and love affairs, his homosexuality, his thoughts about his contemporaries and colleagues, and his most personal feelings. Reprint.

Theatre Australia (Un)limited tells a truly national story of the structures of post-war Australian theatre: its artists, companies, financial and policy underpinnings. It gives an inclusive analysis of three 'waves' of Australian theatrical activity after 1953, and the types of organisations which grew up to support and maintain them. Subsidy, repertoire patterns, finances and administration, theatre buildings, companies, festivals and notable productions of the commercial, mainstream and alternative Australian theatre are examined state by state, and changes to governmental policy analysed. Theatrical forms comprise not only spoken-word drama, but also music theatre, comedy, theatre-restaurant, circus, puppetry, community theatre in several forms and new mixed-media genres: physical theatre, circus, visual theatre and contemporary performance. Theatre Australia (Un)limited is the first comprehensive overview of the fortunes of Australian theatre as a national enterprise, providing the industrial analysis of the 'three waves' essential for the understanding of the New Wave and of contemporary drama.

Outside the theatrical profession Sybil Thorndike is no longer the household name she once

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was; she has become a historical figure. Yet her combative, inspiring life, her passionate concern for the state of the world as well as for her art, resonates with any age. As the actor Michael Macliammóir put it: 'Essentially English, she is yet nationless; essentially of her period, she is yet timeless.'

This volume features over 250,000 words and more than 125 photographs identifying and defining theatre in more than 30 countries from India to Uzbekistan, from Thailand to New Zealand and featuring extensive documentation on contemporary Chinese, Japanese, Indian and Australian theatre.

This new paperback edition provides a unique examination of theatre in Asia and the Pacific and is written by leading experts from within the countries covered. Its far-reaching scope and broad interpretation of theatre (to include all types of performance) set it apart from any other similar publication. Entries on 33 Asian countries are featured in this volume, preceded by introductory essays on Asian Theatre, Theatre in the Pacific, History and Culture, Cosmology, Music, Dance, Theatre for Young Audiences, Mask Theatre and Puppetry. The volume contains approximately 300,000 words and includes national essays of up to 25,000 words each. The countries include: Afghanistan * Australia * Bangladesh * Bhutan * Brunei * Cambodia * India * Indonesia * Iran * Japan * Kazakhstan * Kirghizia * Laos * Malaysia * Myanmar * Mongolia * Nepal * New Zealand * Pakistan * Papua New Guinea * Philippines * New Zealand * Pakistan * Papua New Guinea * Philippines * Singapore * South Korea * South Pacific * Sri Lanka * Tadjikistan * Thailand * Turkmenistan * Vietnam

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In the 1930s he established himself as a wide-ranging Shakespearean actor. His marriage in 1940 to Vivien Leigh (his second wife) seemed to complete the image of the romantic star. From the mid-40s he excelled in directing himself in Shakespeare on film, such as his dramatically-shot *Henry V* (1944), with its timely excesses of patriotism. When the new wave of British drama began in the late 1950s, Olivier was immediately part of it. As an actor of such wide range, and a successful producer and director, Olivier was a natural choice to bring the National Theatre into existence in 1963. Together with his new wife Joan Plowright (they had married in 1961), he built up a brilliant company and repertoire at the Old Vic. Olivier became the first actor to be given a peerage.

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