

 FOR THE ASSIGNMENT: SUMMER READING ON THEATRE

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Instructions

When assigned (before the end of the spring semester) each student-actor pick a summer reading selection to read, write about, discuss, and be tested on. Pick one of the theatrical writings listed on the next pages. This list includes theatre writings, biographies, autobiographies, and memoirs of famous theatre practitioners. We have tried to include on this list the books that have influenced many theatre workers the most in their student years and are also exciting reading. If you would like to substitute a book that is not on this list call the teacher with the author and title and he/she will determine if it may be acceptable as a substitute. This is intended to be “*Summer Beach Reading*.” Neatness, completeness, and clarity are a must and will be graded.

WRITING INSTRUCTIONS. Before you return in the fall write a paper in which you give: FIRST, a brief summary of the book in 2 to 4 paragraphs.

SECOND, detail the most unique or interesting comments (statements, elements, or philosophy) on theatre (acting, playwriting, career) by the author. Include from 2 to 4 comments in 2 to 4 paragraphs.

Paper Style Requirements. 2 to 3 pages typed, double spaced. Font size: 12 point, margins: 1” all sides, or 5 pages handwritten, printed clearly not script.

Side Coaching

There are, of course, thousands of autobiographies, and biographies (both authorized and unauthorized) on theatre, film, and television practitioners. If you wish to research a particular actor, director, playwright, production or theatrical movement, I suggest you start with a web search of “Amazon.com” or “google” your search.

You will find many of these titles at most public and university libraries, and new and used bookshops (especially theatre bookshops). You can also find many of these books at the on-line bookstores and Amazon.com.

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SUMMER READING RUBRIC

Student's Name _____

Date _____

Assignment Name: _____

Below are basic features of quality for a composition. Each item is scored from 6 (high) to 1 (low). Any feature which scores below 3 must be revised until the score is a 3 or higher.

FEATURES

Quality Acceptable Revise

MECHANICS — STYLE REQUIREMENTS:

- | | | | | | | | |
|----|---|---|---|---|---|---|---|
| 1. | The paper has a title and a correct heading; | 6 | 5 | 4 | 3 | 2 | 1 |
| | It is typed or written neatly in dark ink. | | | | | | |
| | <input type="checkbox"/> Title Page: including <input type="checkbox"/> book title, <input type="checkbox"/> book author, <input type="checkbox"/> your name, <input type="checkbox"/> date <input type="checkbox"/> class. | | | | | | |
| | <input type="checkbox"/> Paper length: 3 to 4 pages typed or <input type="checkbox"/> 6 pages handwritten, printed clearly not script. | | | | | | |
| | <input type="checkbox"/> Typed, <input type="checkbox"/> Double spaced, <input type="checkbox"/> font size (12-point) & style, <input type="checkbox"/> Margins: 1" all sides, | | | | | | |
| | <input type="checkbox"/> Pages numbered, <input type="checkbox"/> Stapled, <input type="checkbox"/> Three-hole punched (for placement in Portfolio) | | | | | | |

Boxes checked indicate areas incomplete.

CONTENT

- | | | | | | | | |
|-----|--|---|---|---|---|---|---|
| 2. | The main idea is stated completely, clearly, & correctly. | 6 | 5 | 4 | 3 | 2 | 1 |
| 3. | The supporting details are presented logically. | 6 | 5 | 4 | 3 | 2 | 1 |
| 4. | The composition has a clear and effective conclusion. | 6 | 5 | 4 | 3 | 2 | 1 |
| 5. | The composition is coherently organized, with no extraneous details. | 6 | 5 | 4 | 3 | 2 | 1 |
| 6. | Sentences are complete, varied, and substantive, with no major and distracting grammar errors. | 6 | 5 | 4 | 3 | 2 | 1 |
| 7. | The composition applies standard English usage and appropriate word choices. | 6 | 5 | 4 | 3 | 2 | 1 |
| 8. | Mechanics are correct (spelling, punctuation, capitalization.) | 6 | 5 | 4 | 3 | 2 | 1 |
| 9. | The writing flows and shows language sophistication appropriate to the grade level. | 6 | 5 | 4 | 3 | 2 | 1 |
| 10. | Specific instructions for this assignment: | 6 | 5 | 4 | 3 | 2 | 1 |

BOOK REPORTS ON SUMMER READING BOOKS ALSO INCLUDES:

- A brief summary of the book, including setting and, main characters, in two to four paragraphs.
- About the Author— Biography: family history, education, influences, other published writings or famous productions, interesting quotes
- Details of the most unique or interesting comments (statements, elements, or philosophy) on theatre— acting, playwriting, career— by the author, include from two to four comments in two to four paragraphs.
- Summary assessment, including favorite parts, lessons learned and, personal insights.
- Why I chose this book.
- Demonstrated a understanding and use of the “language of the arts” in expressing aesthetic concepts.

OVERALL: Neatness, completeness, clarity, LATE

GRADE: A A- B+ B B- C+ C C- D+ D D- F

— STUDENTS DO NOT WRITE ON THIS FORM —

To be filled out by instructor.

Staple a copy of this form as the last page of your written assignment.

 **FOR THE ASSIGNMENT: SUMMER READING ON THEATRE**

To keep up on the latest biographies and autobiographies of actors, directors and playwrights search AMAZON under “theatre biographies” or other appropriate search criteria.

An Actor’s Reading

✓ = Highest Recommendation from Staff

THEATRE WRITINGS

- ✓ *The Empty Space*. Peter Brook. Peter Brook’s influential discussions of theatre.
- *Towards a Poor Theatre*. Jerzy Grotowski. Jerzy Grotowski’s influential book on his theories of the Polish Lab Theatre.
- ✓ *The Season, A Candid Look At Broadway*. William Goldman. William Goldman’s book observing one Broadway season. Limelight Editions, 1969. hdbk, pbk, 432 pgs.
- *The Dramatic Imagination*. Robert E. Jones.
- *Catch the Light*. Sam Mendes and Simon Russell Beale. Oberon Books, 2011. hdbk.
Sam Mendes and Simon Russell Beale have forged one of the most successful working partnerships in contemporary theatre. This is a detailed account of their productions. Packed with backstage anecdotes.
- *Actor’s Lives: On and Off the Stage*. Holly Hill. Interviews with 20 well-established American actors.
- *You can’t do that on Broadway! A Reason in the Sun and other theatrical improbabilities*. Philip Rose. Limelight Editions, 2001. hdbk. 288 pgs.
- *The American Theatre Wing Presents the Play That Changed My Life: Americas Foremost Playwrights on the Plays That Influenced Them*. Ben Hodges (Ed) Applause Books Pbk, 2009
- *The Actor Speaks*. Janet Sonenberg. 24 in-depth interviews, actors talk about process and technique.
- *The Spectator, Talk about Movies and Plays with those who make them*. Studs Terkel. *The New Press, 1999*. hdbk.
- *These Our Actors: A Celebration of the Theatre Acting of Peggy Ashcroft, John Gielgud, Laurence Olivier, Ralph Richardson*. Richard Findlater. *The Theatre Museum and Elm Tree Books, 1983*. hdbk/pbk. 192 pgs
- *In the Company of Actors: Reflections on the Craft of Acting by Carole Zucker*. *Theatre Arts/Routledge, 2001*, hdbk/pbk 240 pgs.
In the Company of Actors is a wonderful ensemble of entertaining and illuminating discussions with sixteen of the most celebrated and prestigious actors in contemporary theatre, film and television. The impressive list of actors includes: Eileen Atkins, Alan Bates, Simon Callow, Judi Dench, Brenda Fricker, Nigel Hawthorne, Jane Lapotaire, Janet McTeer, Ian Richardson, Miranda Richardson, Stephen Rea, Fiona Shaw, Anthony Sher, Janet Suzman, David Suchet, and Penelope Wilton. Carole Zucker covers a wide range of topics including the actors’ main childhood influences, their actor training, early acting experience, preparation for roles and sound advice for coping with actors’ problems such as creative differences with other actors or directors.
- *Making It on Broadway: Actors’ Tales of Climbing to the Top*. David Wienier & Jodie Langel. Allworth Press, 2004. pbk. 288 pgs.
It goes beyond the glitz and the glamour to show what really happens both on a Broadway stage and in the personal lives of Broadway actors. In their own words, Jason Alexander, Terrence Mann, Donna Murphy, Lea Salonga, and more than 150 of today’s Broadway performers — including fifty-five Tony Award winners and nominees — talk candidly about living and working in the new era of the mega-musical.
- *This Wooden "O": Shakespeare's Globe Reborn: Achieving an American's Dream*. Barry Day, First Limelight edition, Pbk 2004
The story of one man’s dream fulfilled, This Wooden "O" tells of American actor Sam Wanamake’s efforts to reconstruct Shakespeare’s Globe Theater.
- *The Living Theatre: Art, Exile and Outrage (Biography and Autobiography)* by John Tytell, Methuen Drama Pbk, 1997
America’s longest-lived radical theater is the subject of this matter-of-fact history. "The narrative of the founding and embattled maintenance of The Living Theatre is a ripping American epic...an important book that will serve as a reference for years to come" (American Theatre Magazine)
- *A Year with the Producers: One Actor’s Exhausting (But Worth It) Journey from Cats to Mel Brooks’ Mega-Hit*. by Jeffrey Denman, A Theatre Arts Book, Pbk., 2002
A behind-the-scenes story with more than a touch of theatrical magic about it, *A Year with The Producers* is a book for actors and theater fans everywhere.
- *Ghost Light: A Memoir*. by **Frank Rich**, Pbk 2001
- *Backstage at the Lincoln Assassination: The Untold Story of the Actors and Stagehands at Ford’s Theatre*. by Thomas A. Bogar, Regnery History, Hdb. 2013
- *Introducing Bert Williams: Burnt Cork, Broadway, and the Story of America’s First Black Star*. by Camille F. Forbes. Basic Books; 1st edition, Hdb. 2008



PLAYBILL



Pictured in her late teens

Sarah Bernhardt (1844-1923), French actor, the best-known stage figure of her time, was born in Paris on October 23, 1844, the daughter of a courtesan. She was educated in a convent and at the Paris Conservatoire. At 18, she made her debut at the Comédie Française. By 1879, she had begun to travel with her own company, appearing regularly in London and New York and touring North America and the world. In Paris, she managed or owned various theaters, including the Théâtre Sarah Bernhardt, in which she appeared. She was highly acclaimed for playing the title role in a French version of Shakespeare's *Hamlet*. Bernhardt had a leg amputated at the age of 70, but refused to abandon the stage, continuing until her death on March 26, 1923. She also wrote two plays, a book on acting, and her memoirs, and she showed talent in sculpture and painting. Famous for her slim beauty and bell-like voice, she was called the divine Sarah.

ACTORS

- ✓ *Notes on a Cowardly Lion, The Biography of Bert Lahr*. John Lahr's biography on his father Bert Lahr, Alfred A. Knopf, 1969. hdbk, pbk. 394 pgs.
- *An Improvised Life: A Memoir. Alan Arkin*. DaCapo Press, 2011. ppk. 224 pgs.
- *Good Night, Sweet Prince: The Life and Times of John Barrymore*. Gene Fowler. pbk.
- *Beginning. Kenneth Branagh*. Published 1991. pbk.
- *Conversations With Brando*. Lawrence Grobel and **Marlon Brando**. Cooper Square Publishers; Reprint ed., 1999. pbk. 214 pgs.
- **Marlon Brando** (Penguin Lives). Patricia Bosworth. Viking Penguin Inc., 2001. pbk & hdbk. 228 pgs.
- *Brando: A Life in Our Times*. Richard Schickel. Thunder's Mouth Press, 2000. pbk. 192 pgs.
- *Brando: The Biography*. by Peter Manso. Hyperion, 1995. pbk. 1118 pgs.
- *My Thoughts Be Bloody: The Bitter Rivalry That Led to the Assassination of Abraham Lincoln*. Nora Titone. Free Press, 2011. pbk & hdbk. 496 pgs.
 - The family patriarch, Junius, was a heralded Shakespearean actor, an alcoholic, and an often emotionally abusive parent. His favored son, Edwin, was generally regarded as the greatest American actor of the nineteenth century. Then there was poor John Wilkes—desperate for his father's approval, intensely jealous of his brother, and frustrated by his reputation as a mediocre performer.
- *Being an Actor. Simon Callow*. 1995. Picador USA; 1st Picado ed., 2003. pbk. 256 pgs. ISBN 0312422431
 - Few actors have ever been more eloquent, more honest, or more entertaining about their life and their profession than Simon Callow, one of the finest actors of his time and increasingly one of the most admired writers about the theater. "The most honest book ever written about us all." -Sir Ian McKellen
- *If Chins Could Kill: Confessions of a B Movie Actor. Bruce Campbell*. L A Weekly Books, 2002. pbk. 344 pgs.
 - This entertaining and witty Hollywood memoir combines his life story with how-to guidance on making independent films and becoming a pop culture cult hero. Campbell began working in show business as a teenager, and in high school became friends with future director Sam Raimi, with whom he eventually co-produced the 1982 cult horror hit *Evil Dead*, in which Campbell starred.
- *Sleeping Where I Fall Peter Coyote's* memoir, before he became a major actor.
- *A Terrible Liar, Hume Cronyn, A Memoir*. Hume Cronyn. William Morrow & Co., 1991. hdbk. 431 pgs.
- *An Actor and His Time: John Gielgud*. John Gielgud. 1997. hdbk.
 - Knights at the Theatre: Newly released biographies of the holy trinity of the British stage reveal that Olivier, Gielgud, and Richardson had more in common than a shared passion for the Bard. Throughout the mid-20th century, three titanic actors dominated the London stage: Laurence Olivier, Ralph Richardson, and John Gielgud. They had similar backgrounds, appeared in many of the same plays (sometimes in pairs), dabbled in Hollywood, were knighted, and coped— to varying degrees— with the same shifting fashions in acting and playwriting. Now, Limelight Editions has simultaneously republished life stories of all three actors: *The Real Life of Laurence Olivier* by Roger Lewis, *An Actor and His Time* by John Gielgud, and *Ralph Richardson: An Actor's Life* by Garry O'Connor. Each offers a fascinating portrait, though Olivier's, perhaps inevitably, has the greatest sweep
- **Ryan Gosling: Hollywood's Finest**. by Nick Johnstone. John Blake. Hdb, 2013
 - A biography of the acclaimed, enigmatic actor who is poised to become a major movie star. Acclaimed for his searing acting ability, Canadian actor Ryan Gosling first came to public attention at the age of 12 after beating 15,000 hopefuls to become a Mouseketeer in Disney's *Mickey Mouse Club*.
- *My Name Escapes Me: The Diary of a Retiring Actor. Alec Guinness. 1997*. hdbk.
- *Blessing in Disguise. a memoir. Alec Guinness*. Knopf. 1986. hdbk.
- **Alex Guinness: A Life**. Garry O'Connor. Applause, 2002. 500 pgs.
 - O'Conner also wrote, *Ralph Richardson: An Actor's Life*, *Paul Scofield: An Actor for All Seasons*. and *William Shakespeare: A Popular Life*.
- *The Autobiography of Joseph Jefferson*. Joseph Jefferson. Alan N S. Downer, ed. hdbk.
- *Jolson: The Story of Al Jolson*. Michael Freedland. 1995. pbk.
- **James Earl Jones: Voices and Silences**. James Earl Jones, Penelope Niven. Paper 1994.
- *Dropped Names: Famous Men and Women As I Knew Them. Frank Langella*. Harper, 2012. hdbk. 368 pgs.
- *Drama: An Actor's Education. John Lithgow*. Harper, 2011. hdbk/pbk. 336 pgs.
- *Stages: Norman Lloyd*. Norman Lloyd, Francine Parker & Limelight Editions, 2004. hdbk/pbk. 266 pgs.
 - He writes of a career of over 50 years, during which he distinguished himself on stage(Broadway and with Orson Welles and the WPA Mercury Theater),on film (title role in Hitchcock's "Saboteur," "Dead Poets Society," "In Her Shoes") and television (producer of Hitchcock TV series, principal actor on "St. Elsewhere").

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- **Alfred Lunt and Lynn Fontanne: A Biography.** Phillip M. Runkel, pbk.
- *Design for Living: Alfred Lunt and Lynn Fontanne: A Biography* by Margot Peters. Alfred A. Knopf; 1st ed., 2003 hdbk. 394 pgs.
- *The Fabulous Lunts: A Biography of Alfred Lunt and Lynn Fontanne* by Jared Brown. Holiday House; Reprint ed., 1988. pbk. 528 pgs.
For 40 years, Alfred Lunt and Lynn Fontanne were the most acclaimed stage actors in America. From 1928 until their retirement in 1960, they appeared only together, most notably in drawing-room comedies, perfecting the subtle team playing that became their hallmark. In this comprehensive biography, Brown, theater professor at Western Illinois University, meticulously documents the couple's lives.
- *When Do I Start?* **Karl Malden's** memoir.
- *The Real Life of Laurence Olivier.* Roger Lewis. 1997. hdbk.
- **Jerry Orbach**, Prince of the City: His Way from "The Fantasticks" to "Law and Order" by John Anthony Gilvey, Applause Books, Pbk 2011
Today the late actor Jerry Orbach (1935-2004) is best remembered as the world-weary New York City Detective Lennie Briscoe from the Emmy Award-winning NBC television series Law and Order . But that work only accounts for 12 years of a 50-year career that spanned stage, screen, and television.
- **Ralph Richardson: An Actor's Life.** Garry O'Connor. 1997. hdbk.
O'Connor also wrote, *Alex Guinness: A Life*, *Paul Scofield: An Actor for All Seasons*. and *William Shakespeare: A Popular Life*.
- **Paul Robeson: Artist & Citizen.** Jeffrey C. Stewart, pbk/hdbk.
- **Paul Robeson: The Years of Promise and Achievement.** Sheila Tully Boyle, Andrew Bunie, Andrew Buni. hdbk. University of Massachusetts Press, 2001. 521 pgs . ISBN 155849149X
The son of a runaway slave, Robeson was a distinguished athlete and scholar at Rutgers and attended Columbia Law School before becoming a world-famous actor.
- *Year of the King: An Actor's Diary and Sketchbook.* **Antony Sher.** 1992. pbk.
- **Paul Scofield: An Actor for All Seasons.** Garry O'Connor.
O'Connor also wrote, *Alex Guinness: A Life*, *Ralph Richardson: An Actor's Life*, and *William Shakespeare: A Popular Life*.
- *Shakespeare in Sable: A History of Black Shakespearean Actors.* Errol Hill., Introduction John Houseman. Publisher: U of Mass. 1990. pbk.
- *Hamlet's Dresser: A Memoir.* **Bob Smith.** Scribner Book Company, 2003. pbk. 288 pgs.
Blending tragedy and comedy, Smith gracefully weaves together his childhood memories with his experiences backstage and teaching the plays.

PLAYBILL



Eleonora Duse (1858-1924), Italian actor, was considered one of the leading actors of her time and, in the opinion of many critics, superior even to the renowned French actor Sarah Bernhardt. Duse's reputation was due to her sympathetic portrayal of the sufferings of human beings, her ability to convey powerful emotion, and her sense of realism, touched, however, by a poetic spirit. Duse was born October 3, 1858. Her father was a strolling player, and she made appearances with his company as a young child. In 1873, she attracted favorable attention when she appeared in Verona as Juliet in Shakespeare's *Romeo and Juliet*, but she did not achieve widespread recognition until 1878. She gained an international reputation as she toured Europe, Egypt, and the United States; she appeared in New York City for the first time in 1893. Despite illness, she toured until she died on April 21, 1924, in Pittsburgh, Pennsylvania. She was buried at her summer home in Asolo, Italy.

CLASSIC ACTRESSES

- *Forgotten Leading Ladies of the American Theatre: Lives of Eight Female Players, Playwrights, Directors, Managers and Activists of the Eighteenth, Nineteenth and Early Twentieth Centuries.* Mary M. Turner, McFarland; Reprint edition. 2014 pbk
These eight women made remarkable contributions: Laura Keene challenged tradition in 1858 by heading her own dramatic troupe; her career was ruined by Lincoln's assassination. Mrs. John Drew, a star at 7 who toured until she was 76, was the matriarch of the Barrymore dynasty. Anna Cora Mowatt eloped at 15 with a lawyer more than twice her age, and went on the stage when he lost his fortune. She wrote a play, Fashion, that is still performed 140 years later. Five other women also have fascinating stories of courage and talent: Susanna Haswell Rowson, Sophia Turner, Charlotte Cushman, Fanny Kemble and Minnie Madern Fiske.
- *Madam Sarah.* Cornelia Otis Skinner, biography on **Sarah Bernhardt**, 356 pgs.
- *The Divine Sarah.* Author Gold and Robert Fizdale, A life of **Sarah Bernhardt**, 351 pgs.
- **Nazimova.** Gavin Lambert. Random House, Incorporated, hdbk, 1997. 432 pgs.
A major rediscovery, this full-scale biography profiles Nazimova, the electrifying Russian-born actress who brought Stanislavski and Chekhov to American theatre — -a legend of the stage and screen for 50 years, and then strangely forgotten. With exclusive access to her unpublished memoirs, letters, and notes, Lambert gives readers a brilliant portrait of this extraordinary woman.
- *The Mystic in the Theatre: Eleonora Duse.* Eva Le Gallienne. Arcturus Books, Southern Illinois University Press, 1973. pbk. 185 pgs.
The spirit of Eleonora Duse fills this excellent little book. Eva Le Gallienne, a master in her own right, clearly loves Duse, and she unapologetically deifies her.



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- **Eleonora Duse: A Biography.** Helen Sheehy. Alfred A. Knopf; 1st ed., 2003. hdbk. 380 pgs.
A new biography, the first in two decades, of the legendary actress who inspired Anton Chekhov, popularized Henrik Ibsen, and spurred Stanislavski to create a new theory of acting based on her art and to invoke her name at every rehearsal. Born into a family of actors and blessed with an “empathetic imagination,” Duse experienced her first moment of stage grace at 14 when she played Juliet in Verona. Universally acclaimed by the time she died in 1924 at 65.
- **Duse: A Biography.** William Weaver. Harvest Books, 1985. pbk. 384 pgs.
A portrait of legendary Italian actress Eleonora Duse chronicles her early life, luminous acting career, ill-fated marriage, affairs, friendships and lifelong battle for seclusion and privacy.
- **Bernhardt, Terry, Duse: The Actress in Her Time.** John Stokes, Susan Bassnett, Michael R. Booth. hdbk.
- **Bernhardt & the Theatre of Her Time.** Eric Salmon (editor), hdbk.
- **Ellen Terry, Player in Her Time.** Nina Auerbach, pbk.
- **Ellen Terry’s Memoirs.** Ellen Terry, Christopher Marie. St. John, Edith Craig (ed.) hdbk.
- **Dusky Maidens: The Odyssey of the Early Black Dramatic Actress.** Jo A. Tanner.
- **Eva Le Gallienne: A Biography.** Helen Sheehy (editor). hdbk, 1996.
- **Three Tragic Actresses (Siddons, Rachel, and Ristori).** Michael R. Booth, Susan Bassnett, John Stokes, Cambridge, 1996. hdbk.
Commentary: This innovative book examines the careers of three performers whose professional lives spanned the period from the late eighteenth to the late nineteenth centuries, from the heyday of Neo-classicism to the coming of realism. While the individual essays concentrate on the specific work of Siddons, Rachel, and Ristori, a wide-ranging introduction relates their collective achievement to social and cultural change. All three rejuvenated a national repertoire and experimented with new forms of dramatic literature, achieving fame far beyond the boundaries of their own country. As they redefined the nature of tragic experience, as strong and independent women, they contributed greatly to changing concepts of gender and sexuality. Vivid reconstructions of their interpretations and unique accounts of theatrical conditions place the art of three very different but pivotal figures in context.
- **Fanny Kemble: Journal of a Young Actress.** Fanny Kemble. Monica Gough, ed. hdbk.
- **Seven Daughters of the Theater: Jenny Lind, Sarah Bernhardt, Ellen Terry, Julia Marlowe, Isadora Duncan, Mary Garden, Marilyn Monroe.** Edward Wagenknecht. pbk.
- **Leading Lady: The World & Theatre of Katharine Cornell.** Tad Mosel with Gertrude Macy. Atlantic-Little, Brown, hdbk. 534 pgs.
- **Helen Hayes: My Life in 3 Acts.** Helen Hayes with Katherine Hatch. Touchstone. pbk. 266 pgs.



PLAYBILL

Nell Gwyn, (also spelled Gwynne, 1650-87), English actor, was born either in London or Hereford. As a child she sold oranges outside the Drury Lane Theatre in London; she became an actor at the age of 15. She was well suited to the vivacious feminine roles common in Restoration comedies. Several plays were written with roles especially for her. She was the mistress of King Charles II, from about 1669 until his death in 1685. Although almost completely illiterate, she was a favorite in London society, and the English diarist Samuel Pepys described her as “pretty, witty Nell.” She bore the king two sons, Charles Beauclerk, Duke of Saint Albans, and James Beauclerk.

CONTEMPORARY ACTRESSES

- **Leaving a Doll’s House: A Memoir. Claire Bloom.** Back Bay Books; Reprint ed., 1998. pbk. 288 pgs.
Writing with grace, wit, and remarkable candor, actress Claire Bloom looks back at her crowded life: her accomplishments on stage and screen; her romantic liaisons with some of the great leading men of our era; and at “the most important relationship” of her life—her marriage to author Philip Roth.
- **I Will Be Cleopatra: An Actress’s Journey. Zoe Caldwell.** W. W. Norton & Co., new ed., 2002. pbk. 224 pgs.
This highly entertaining autobiography presents the sometimes comical, sometimes touching memoirs of an Australian actress and winner of four Tony Awards, who was also one of the leading classical and Broadway actors of the 20th century.
- **Daughter of Shanghai, Tsai Chin.** Tsai Chin. Saint Martin’s Press, 1994. pbk.
The daughter of China’s greatest classical actor, Chin grew up in cosmopolitan Shanghai; her youth saw Japanese occupation, civil war, and Communist takeover. Moving to England in 1960, she became the China doll sex symbol in *The World of Suzie Wong*. This memoir follows Chin through those years and to the present with her role in the film *The Joy Luck Club*.
- **Dorothy Dandridge: A Biography.** Donald Bogle. pbk.
- **Judi Dench: With a Crack in Her Voice.** John Miller. Welcome Rain Publishers, 2001. pbk. 352 pgs.
From her stage work to her reinterpretation of “M” in the Bond series, to her brilliant turns as Queen Victoria (*Mrs. Brown*) and Queen Elizabeth (*Shakespeare in Love*), Dame Judi Dench has secured a place as one of the most talented and celebrated actors working on the stage or screen today.
- **Sandy Dennis: A Personal Memoir.** Sandy Dennis & Louise Ladd.
- **Colleen Dewhurst: Her Autobiography.** Colleen Dewhurst, written with and compiled by Tom Viola. hdbk.
- **Ask Me Again Tomorrow, A Life in Progress. Olympia Dukakis,** with Emily Heckman. Harper Collins Publications, 2003. 211 pgs.
- **Call Me Anna: The Autobiography of Patty Duke.** Patty Duke & Kenneth Turan. Bantam Books; Reissue ed., 1990. pbk. 320 pgs.
Call Me Anna is an American success story that grew out of a bizarre and desperate struggle for survival. A harrowing, ultimately triumphant story told by Patty Duke herself— wife, mother, political activist, President of The Screen Actors Guild, and at last, a happy,

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- fulfilled woman whose miracle is her own life. This provides an excellent first-hand account of what it is like to live with the powerful destructive and wonderfully creative aspects of Bipolar Disorder.
- *My Side, The Autobiography of Ruth Gordon*. Ruth Gordon. Harper & Row, 1976. hdbk/pbk. 502 pgs.
 - *Tina Fey: Bossypants*, Little, Brown and Company, 2011 hdbk. 277 pgs.
From the Second City improvisation company in Chicago to *Saturday Night Live* to the TV show “30 Rock” follow Tina Fey’s career.
 - *Mimi Kennedy: Taken to the Stage, The Educating of an Actress*. Smith and Krause.
“Anyone who has ever dreamed of becoming an actress must read this book. In fact, anyone who has ever acted must read it.” -- Wendy Wasserstein
 - *Balancing Act : The Authorized Biography of Angela Lansbury*. Martin Gottfried. Little, Brown; 1st ed, 1999. hdbk. 352 pgs. pbk. Pinnacle Books, 2000 448 pgs.
Fully authorized, this biography of Angela Lansbury, one of the most beloved stars of stage, screen, and television, completely covers her life and fabulous career.
 - *Angela Lansbury: A Life on Stage and Screen*. Rob Edelman. Audrey E. Kupferberg, 1996. hdbk.
 - *Wake Up, I'm Fat! Camryn Manheim*. Broadway, 1999 hdbk. The memoir of a television actress (“The Practice”) who has long contended with obesity and its stigmas.
 - *A Hell of a Life : An Autobiography - Maureen Stapleton*. Maureen Stapleton & Jane Scovell. 1995. hdbk.
 - *Emma: The Many Facets of Emma Thompson*. Chris Nickson. hdbk.
 - *Eight Women of the American Stage: Mary Alice, Judith Ivey, Cherry Jones, Mary McDonnell, Donna Murphy, Sarah Jessica Parker, Gwen Verdon, & Joanne Woodward, Talk about Acting*. Roy Harris. pbk. Candid conversations.
 - *Playing Joan*. Holly Hill. Interviews with 26 actresses who have played Saint Joan.

PLAYBILL



Pedro **Calderón** de la Barca y Henao (1600-81), Spanish dramatist and poet, the last prominent figure of the golden age of Spanish literature. Calderón was born in Madrid, on January 7, 1600. At the age of 23 he became a playwright and competed successfully in a poetry contest. His reputation grew rapidly, and upon the death of the Spanish dramatist Lope de Vega in 1635, he was recognized as the foremost dramatist of the period. His play *Life Is a Dream* (1635) is regarded as a masterpiece (considered a Spanish *Hamlet*) and one of the greatest of European dramas. In 1636 King Philip IV, who had commissioned Calderón to write a series of plays for the royal theater, made him a knight. During the following decade it is known only that he was ordained in 1651 and appointed honorary chaplain to the king in 1666. Subsequently, he chiefly devoted himself to writing autos sacramentales, allegorical plays that emphasized the moral aspects of life. He died in Madrid on May 25, 1681. Among the 140 plays and sketches Calderón wrote are dramas based on historical and legendary material, dramas of intrigue, dramas of jealousy and honor, philosophical plays, and mythological dramas.

PLAYWRIGHTS/DIRECTORS/COMPOSERS/PRODUCTIONS

- *Mister Abbott*. **George Abbott**. Autobiography by the Broadway director. 1963, hdbk.
- *Edward Albee, A Singular Journey*. Mel Gussow. 1999. hdbk.
- *Damned to Fame : The Life of Samuel Beckett*. (Playwright of the Absurd). James Knowlson. 1997. pbk.
- *Michael Blakemore. Arguments with England: A Memoir*. Faber & Faber, 2005. hdbk. 404 pgs.
- *Hamlet and the Baker's Son: My Life in Theatre and Politics (Augusto Boal's Memoirs)* by **Augusto Boal**. Routledge, 2001
Hamlet and the Baker's Son is the autobiography of Augusto Boal, inventor of the internationally renowned Forum Theatre system, and 'Theatre of the Oppressed' and author of *Games for Actors and Non-Actors* and *Legislative Theatre*. Continuing to travel the world giving workshops and inspiration to teachers, prisoners, actors and care-workers,
- *Bertolt Brecht, His Life, His Art, and His Times*. Frederic Ewen. Citadel Press, 1967. hdbk/pbk. 573 pgs.
- **Peter Brook**: A Biography. by Michael Kustow. Hdb/pbk 2005
Michael Kustow's absorbing biography of Peter Brook illuminates the life and creative achievements of one of the greatest and most influential stage directors in theatre history.
- *Ed Bullins: A Literary Biography*. Samuel A. Hay. hdbk.
- *Honest Abe, Is There Really No Business Like Show Business?* **Abe Burrows**. Autobiography by the Broadway director, producer, playwright. Little Brown & Co. 1980. hdbk. 369 pgs.
- *Dear Writer, Dear Actress: The Love Letters of Anton Chekhov and Olga Knipper*. **Anton Pavlovich Chekhov**, et al. 1997. hdbk.
- *The Other Chekhov: A Biography of Michael Chekhov, the Legendary Actor, Director and Theorist*. Charles Marowitz. Applause Publishing, 2004. hdbk.
- *Falling Into Theatre ... And Finding Myself: A Memoir*. by **Robert Cohen**, Daniel & Daniel Publishers, Pbk. 2014
Robert Cohen became a man of the theatre, not only as an actor but also as a professional playwright, translator, director, lighting designer, translator, theatre critic and scholar, and as the builder from the ground up of the University of California at Irvine's prestigious drama department His twenty-plus books include major works on acting (*Acting Power: the 21st Century Edition*) and on acting careers (*Acting Professionally, Working Together in Theatre*) and theatre appreciation (*Theatre and Theatre: Brief Edition*)
- *Noel Coward : A Biography*. Philip Hoare. 1996. hdbk.
- *Dancing in the Dark*. **Howard Dietz**. Autobiography by the Broadway and Hollywood Lyricist. 1974. pbk.
- *Hallie Flanagan: A Life in the Theatre*. by Joanne Bentley, Knopf; 1st edition. Hdb. 1988

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Flanagan was the dynamo director of Roosevelt's Federal Theatre Project program that from 1935 to 1939 employed thousands of theater workers who had been on relief. A theater visionary who had made a name during the 1920s as the director of Vassar's Experimental Theatre.

- *All His Jazz, The Life and Death of Bob Fosse*. Martin Gottfried. DaCapo Press. hdbk/pbk.
- *Cousins : A Memoir— Athol Fugard*. **Athol Fugard**. TCG, 1997. hdbk.
- **W.S. Gilbert**: *A Classic Victorian and His Theatre*. Jane W. Stedman, Jan Stedman. 1996. hdbk.
- *Getting to Know Him: A Biography of Oscar Hammerstein II*. Hugh Fordin. 1977. pbk
- **Lillian Hellman**: *Rebel Playwright*. Ruth Turk. hdbk.
- *To Be Young, Gifted and Black, An Informal Autobiography of Lorraine Hansberry*. Lorraine Hansberry. Signet Book; reissue ed., 1987. pbk. 272 pgs.
An autobiography told in a very special voice. Both the story and the voice belong to a young black woman who was born in Chicago, came to New York, won fame with her first play, *A Raisin In The Sun*, and went on to new heights of artistry before her tragically early death.
- *Young, Black, & Determined: A Biography of Lorraine Hansberry*. Patricia C. McKissack & Fredrick McKissack. hdbk.
- **Jed Harris**, *The Curse of Genius*. Martin Gottfried. Little, Bown and Co., 1984 hdbk.
- *A Dance on the High Wire, A Unique Memoir of the Theatre*. **Jed Harris**. Crown, 1979 hdbk.
- *Act One: An Autobiography*. **Moss Hart**. hdbk/pbk.
- *Dazzler, The Life and Times of Moss Hart*. Steven Bach. Knopf, 2001. 462 pgs. hdbk.
- *Moss Hart: A Prince of the Theater* by Jared M. Brown Back Stage Books, 2006. hdbk. 400 pgs.
- *Run-through*. **John Houseman**. First book of actor/director/producer memoirs, (his memoirs continue in *Front and Center, Final Dress*, and *Unfinished Business* (a compilation of all three volumes)).
- **Ibsen**. Michael Meyer. hdbk.
- *Present Past, Past Present, A Memoir*. **Eugene Ionesco**. (Playwright of the Absurd). DaCapo Press. pbk.
- **George S. Kaufman** and *hid Friends*. Scott Meredith. Doubleday, 1974. hdbk. 723 pgs.
- **George S. Kaufman**, *An Intimate Portrait*. Howard Teichmann. Atheneum. 1972 hdbk.
- *Elia Kazan: A Life*. **Elia Kazan**. pbk.
- **Elia Kazan**: *A Biography*. Richard Schickel. Harper Collins, 2005. 510 pgs.
- *Diary of a Mad Playwright: Perilous Adventures on the Road with Mary Martin and Carol Channing*. James Kirkwood. Applause Books, Pbk., 2002
- *Slings and Arrows, Theatre In My Life*. **Robert Lewis**. Stein and Day, 1984. hdbk/pbk. 369 pgs.
Autobiography of actor, director, and founder of the Actor's Studio. "One of the finest theatrical diaries in memory."
- *Josh, My Up and Down, In and Out Life*. **Joshua Logan**. Autobiography by the Broadway and Hollywood Director and Playwright. 1976 Delacorte Press. hdbk. 408 pgs.
- *Jack Be Nimble: The Accidental Education of an Unintentional Director*. **Jack O'Brien**. Farrar, Straus and Giroux., 2013. hdbk, 338 pgs .
Jack O'Brien was born in 1939 and is an American director, producer, writer, and lyricist, who served as the artistic director of the Old Globe Theatre in San Diego from 1982 to 2007. He has won three Tony Awards and been nominated for seven more, and he has won five Drama Desk Awards. O'Brien has won three Tony Awards and been nominated for seven more, and won five Drama Desk Awards. He has directed and produced musicals, including The Full Monty and Hairspray, contemporary dramas such as The Piano Lesson, The Invention of Love and The Coast of Utopia, Shakespeare classics, including Hamlet and Henry IV (a combination of Part 1 and Part 2), and operas, including Il trittico at the Metropolitan Opera.
- **Joe Papp**: *An American Life*. Helen Epstein. Da Capo Press; 1st Da Capo Press ed., 1996. pbk, 554 pgs .
A candid portrait of the hard-driving director/producer who made free Shakespeare in Central Park an annual event and who built a theatrical empire at the Public Theater, where he presented such groundbreaking works as *Hair, for colored girls who have considered suicide*, and *A Chorus Line*, as well as Shakespearean productions that proved his contention that the Bard could be played with a vigorous American accent.
- **The Piscator Notebook**, by Judith Malina, Routledge Pbk 2012
Judith Malina and The Living Theatre have been icons of political theatre for over six decades. What few realize is that she originally studied under one of the giants of twentieth century culture, Erwin Piscator, in his Dramatic Workshop at The New School in New York. Piscator founded the Workshop after emigrating to New York, having collaborated with Brecht to create "epic theatre" in Germany.
- *Contradictions*. **Harold Prince**. Writings by the Broadway director and Producer. 1974.
- *If You Don't Dance They Beat You*. **Jose Quintero**. Autobiography on his career as a director (especially of the works of O'Neill). Little Bown & Co. 1974 hdbk. 296 pgs.
- *Musical Stages : An Autobiography*. **Richard Rodgers & Mary Rodgers**. 1995 pbk.
- *Entrances, An American Director's Journey*. **Alan Schneider**. Viking, 1986. An autobiography by the director of *Who's Afraid of Virginia Woolf?*, *Waiting for Godot*, *The Birthday Party*, and more. hdbk. 416 pgs.
- **Shakespeare**. Anthony Burgess. 1994. pbk.
- **William Shakespeare**: *A Popular Life*. Garry O'Connor.
O'Conner also wrote, *Ralph Richardson: An Actor's Life*, *Paul Scofield: An Actor for All Seasons*. and *Alex Guinness: A Life*.
- **Sam Shepard**. Don Shewey. 1997. pbk.
- *Rewrites: A Memoir*. **Neil Simon**. 1996. 397 pgs. hdbk. *Explicit language*.
- *The Play Goes On*. **Neil Simon**. Second volume of memoirs. 1999. hdbk.
- *Art Isn't Easy: The Theater of Stephen Sondheim*. Joanne Gordon. Da Capo Press; Rep ed., 1992. pbk. 363 pgs.



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- A reprint of the Southern Illinois University Press edition of 1990, with the addition of a new chapter. This book takes us musical-by-musical through some of the most famous and artistically valuable of Sondheim's musicals.
- **Stephen Sondheim: A Life.** Meryle Secrest. Delta, 1999. pbk. 461 pgs.
Stephen Sondheim himself was interviewed for the book, as were many of his closest friends, and the author makes perceptive use of this material.
 - **Sondheim and Co.** Craig Zadan. Behind the scenes, show-by-show. 1974; revised 1986. pbk.
 - **Song of Spider-Man: The Inside Story of the Most Controversial Musical in Broadway History.** by Glen Berger, Simon & Schuster; Reprint edition, Pbk. 2014
As you might imagine, writing a Broadway musical has its challenges. But it turns out there are challenges one can't begin to imagine when collaborating with two rock legends and a superstar director to stage the biggest, most expensive production in theater history.
 - **Stanislavski: A Life.** David Magarshack. A biography. 416 pgs.
 - **Wendy and the Lost Boys: The Uncommon Life of Wendy Wasserstein.** by Julie Salamon. Penguin Books; Reprint edition. Pbk, 2012
 - **Accidentally on Purpose : Reflections on Life, Acting, and the Nine Natural Laws of Creativity.** John Strasberg. 1996. hdbk.
 - **Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya.** Kurt Weill, et al. 1996. hdbk.
 - **The Kindness of Strangers: The Life of Tennessee Williams.** Donald Spoto. Da Capo Press; 1st Da Capo Press ed., 1997. pbk. 445 pgs.
In this first complete, critical biography of one of America's finest playwrights, Donald Spoto reveals the intimate connections between Williams' personal dramas and his remarkably autobiographical art.
 - **Tom: The Unknown Tennessee Williams.** Lyle Leverich. 1995, hdbk.
 - **In Other Words, Women Directors Speak.** Helen Manfull. 14 prominent women theatre directors. Smith and Krause.
 - **In Their Own Words.** David Savran (ed.). Interviews with 20 leading American contemporary playwrights.
 - **Everything Was Possible: The Birth of the Musical "Follies."** Ted Chapin. Alfred A. Knopf, 2003. hdbk. 331 pgs.
Chapin tells how the 1971 Hal Prince/Stephen Sondheim/Michael Bennett musical about old theater performers went through multiple revisions, lost money and yet established a place in theater memory for emotional and artistic complexity.
 - **I Got The Show Right Here: The Amazing, True Story of How an Obscure Brooklyn Horn Player Became the Last Great Broadway Showman.** Cy Feuer & Ken Gross. Simon & Schuster, 2003. hdbk. 304 pgs.
Guys & Dolls, The Boyfriend, How to Succeed in Business Without Really Trying, Can-Can, these are just a few of the many Broadway shows produced by the legendary Cy Feuer, who, in partnership with the late Ernest H. Martin, brought to life many of America's most enduring musicals.
 - **Colored Lights : Forty Years of Words and Music, Show Biz, Collaboration, and All That Jazz.** John Kander & Fred Ebb & Greg Lawrence. Faber & Faber; 1st ed., 2003. 256 pgs.
Anyone who enjoys musical theater will delight in this anecdotal memoir by an accomplished musical team who began their partnership in 1962. The text, a series of conversations told to Lawrence, reads like an extended gossip column written with style and wit. Each of the team's shows, misses (*The Act, Steel Pier, Flora the Red Menace*) as well as hits (*Cabaret, Kiss of the Spider Woman*), is discussed, with special attention paid to *Chicago*, a bomb when it opened in 1975 but a worldwide hit in its 1996 revival.
 - **The Impossible Musical: The Man of La Mancha Story.** Dale Wasserman. Applause Books, 2003. hdbk. 360 pgs.
 - **Margaret Webster: A Life in the Theater.** Milly S. Barranger. UMP, 2004. hdbk. 400 pgs.
Those who delight in the workings of the theater — the greasepaint, the crowds, and the stars — will be engrossed by the backstage account of the life of pioneering director Margaret Webster (1905-72).
 - **Zero Dances: A Biography of Zero Mostel.** Arthur Sainer. Limelight Editions, 1997. hdbk. 416 pgs.
 - **David Merrick: The Abominable Showman: The Unauthorized Biography.** Howard Kissel. Applause Theatre & Cinema Book Publishers, 1998. pbk. 384 pgs.
The chief theater critic for the New York Daily News has written a frank portrait of Broadway's most famous producer, a man as renowned for his outrageous behavior and sharp business practices as for the string of hits that began in 1954 and climaxed in 1980.
 - **Margo: The Life and Theatre of Margo Jones.** Helen Sheehy. Southern Methodist University Press; 1st ed., 1989. hdbk. 316 pgs.
Without Jones's vision and energy, regional theater might not be as thriving as it is today. From her first theater in Dallas in 1947, to her tragic death in 1955, Jones worked feverishly to create a national, not solely New York-based, theater.
 - **I AIN'T SORRY FOR NOTHIN SOFTCOVER August Wilson.** Joan Herrington Limeligh, Pbk 2004
The most successful African-American playwright of his time, August Wilson is a dominant presence on Broadway and in regional theaters throughout the country. Herrington traces the roots of Wilson's drama back to the visual artists and jazz musicians who inspired award-winning plays like *Ma Rainey's Come and Gone*, *Fences* and *The Piano Lesson*. From careful analysis of evolving playscripts and from interviews with Wilson and theater professionals who have worked closely with him, Herrington offers a portrait of the playwright as thinker and craftsman.

PLAYBILL



Uta Hagen (1919-2004) Born Gottingen, Germany. Because she has had a long, distinguished career on the stage, and decades as one of the essential acting teachers in America, and because she has written with wit and clarity about the craft of acting, Uta Hagen has a profound influence on the way acting is practiced and taught in this country. She made her professional debut at the age of eighteen as Ophelia in an Eva Le Galliene *Hamlet*. In 1938, she made her Broadway debut as Nina in the Lunt's production of *The Sea Gull*. She played in 22 Broadway productions, including the legendary *Othello* with Paul Robeson and Jose Ferrer. In 1950 she won her first Tony award and the Drama Critics Award for her creation of Georgie in Clifford Odets *The Country Girl*. In 1962, she created Martha in Albee's *Who's Afraid of Virginia Woolf*, winning her second Tony and Drama Critics Awards, as well as the London Critics Award. From 1947 to her death, she taught acting at the Herbert Berghof Studio, and after her husband's death, Hagen took over the chairmanship of HB Studio. She trained generations of actors: Geraldine Page, Jason Robards, and Matthew Broderick are among those who reached prominence. Her books, **Respect for Acting** (1973) and **A Challenge for the Actor** (1991) grew out of decades of work. Her films include *Reversal of Fortune* (1990), *A Doctor's Story* (1984), *The Boys From Brazil* (1978), and *The Other* (1972)