

Eugene O'Neill And The American Critic A Bibliographical Checklist Second Edition Revised

The Mask Julien Lind Phillips 1977

Jason Robards Remembered Eugene O'Neill Society 2002-03-20 Jason Robards won consecutive Oscars as best supporting actor for the films *All the President's Men* (1977) and *Julia* (1978) but he is particularly remembered for having created central roles in the later plays of Eugene O'Neill. This tribute honors Robards in two parts. Part One presents recent interviews of the late actor as well as articles by Arthur and Barbara Gelb which appeared in the *New York Times* on the occasions of the American premier of *Long Day's Journey into Night* (1956) and of the successful production of *A Moon for the Misbegotten*, with Colleen Dewhurst (1974). Sheila Hickey Garvey writes of the 1956 production of *Iceman* and gives a brief history of Robards' work with the Circle in the Square Theatre, the theatre that began the Off Broadway theatrical movement of the 1950s. Stephen A. Black, Michael Manheim and Edward Shaughnessy write of seeing Robards perform in O'Neill plays. The O'Neill bibliographers Madeline Smith and Richard Eaton analyze the effect Robards' performances have had on subsequent performances and on scholarship about O'Neill's later plays. Zander Brietzke writes about the problem of performing O'Neill in the post-Robards era. Part Two contains more personal recollections of Jason Robards. Several of Robards' theatrical colleagues (Arvin Brown, Zoe Caldwell, Douglas Campbell, Blythe Danner, George Grizzard, the playwright A.R. Gurney, Shirley Knight, Paul Libin, Theodore Mann, Christopher Plummer, Kevin Spacey and Eli Wallach) recall their times with the actor. Wendy Cooper, president of the Eugene O'Neill Foundation, writes of Robards' help to save O'Neill's Bay Area home, Tao House. Lois McDonald and Sally Thomas Pavetti write of Robards' visits to Monte Cristo Cottage, O'Neill's boyhood home in New London, Connecticut. George Beecroft, Richard

Allan Davison, and Daniel Larner recall seeing some memorable Robards performances and Margaret and Ralph Ranald recall two meetings with Robards. Also included are particularly fine obituary and memorial notices by Kevin Spacey, Joe Morgenstern, and Charles Saydah, and a tribute by Jason Robards' colleagues at The Roundabout Theatre.

O'Neill: Long Day's Journey Into Night Brenda Murphy 2001-09-20 A detailed account of the most significant productions of the play throughout the world.

Eugene O'Neill and the American Critic Jordan Yale Miller 1962
Walford's Guide to Reference Material Marilyn Mullay 1989 **** The British counterpart to Sheehy (in which it is recommended--and vice versa), distributed in the US by Unipub. Volume 3 completes the 5th edition with 8,833 entries (vol. 1: Science and technology, 1989, 5,995 entries; vol.2: Social and historical sciences, philosophy and religion, 1990, 7,166 entries). While the majority of items are reference books, Walford is a guide to reference material and therefore includes periodical articles, microforms, online, and CD-ROM sources. A special effort has been made to make sure the output of small and specialist presses is not neglected. Annotation copyrighted by Book News, Inc., Portland, OR

Reception and Renewal in Modern Spanish Theatre, 1939-1963 John London 1997 The book constitutes the first attempt to provide an overview of the reception of foreign drama in Spain during the Franco dictatorship. John London analyses performance, stage design, translation, censorship, and critical reviews in relation to the works of many authors, including Noel Coward, Arthur Miller, Eugene Ionesco, and Samuel Beckett. He compares the original reception of these dramatists with the treatment they were given in Spain. However, his study is also a reassessment of the Spanish drama of the period. Dr

London argues that only by tracing the reception of non-Spanish drama can we understand the praise lavished on playwrights such as Antonio Buero Vallejo and Alfonso Sastre, alongside the simultaneous rejection of Spanish avant-garde styles. A concluding reinterpretation of the early plays of Fernando Arrabal indicates the richness of an alternative route largely ignored in histories of Spanish theatre.

Eugene O'Neill and the American Critic Jordan Y. Miller 1973

Eugene O'Neill Ernest G. Griffin 1976

Choice 1989

Eugene O'Neill J. Dennis Rich 1976

Selected Letters of Eugene O'Neill Eugene O'Neill 1988-01-01 Provides a representative selection of O'Neill's voluminous correspondence written over a fifty-year period to intimate friends and family and to literary and theatrical personalities.

Eugene O'Neill Eugene O'Neill 1987

A Critical History of the Professional Stage Direction of the Plays of Eugene O'Neill, 1920-1934 Ronald Harold Wainscott 1984

Performance Visions of Eugene O'Neill's Icedman--Madman, All-American Kid, and Satan Deborah Merola 1998

Semiotics of the Drama and the Style of Eugene O'Neill Mark Kobernick 1989-01-01 A semiotic analysis is made of the six major plays by Eugene O'Neill and an attempt is made to yield a systematic analysis towards humanistic interpretations of texts. Theoretical interpretations are enriched with discussions of the plays. Technical matters such as the segmentation of the text are specified in appendices. Six semiotic dimensions have been studied: motifs, theatrical semiotic systems, their use in communicational functions, role function of the dramatis personae, their levels of awareness, and aristotelian divisions.

Twayne's United States Authors Series 1966

The Banished Prince Laurin Porter 1988

Eugene O'Neill and the Emergence of American Drama Marc Maufort 1989

Walford's Guide to Reference Material: Generalia, language and literature, the arts Albert John Walford 1996

American Reference Books Annual Bohdan S. Wynar 1989 1970- issued in 2 vols.: v. 1, General reference, social sciences, history, economics, business; v. 2, Fine arts, humanities, science and engineering.

Guide to Reference Material Albert John Walford 1973

Eugene O'Neill and the American Critic Jordan Yale Miller

2023-07-22 This book provides a comprehensive analysis of the works of Eugene O'Neill, exploring the complex relationship between the playwright and American critics. Miller examines the reception of O'Neill's plays in his lifetime and their evolution within a changing critical landscape. He also considers O'Neill's own critical writings and how they reflect his artistic vision. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The Merrill Checklist of Eugene O'Neill 1971

Eugene O'Neill and the American Critic Jordan Yale Miller 1974

Eugene O'Neill Madeline C. Smith 2001 In the last half century, the American theater has become more a part of the global theatrical community and as a result, America's playwrights and their works are receiving more attention internationally. Eugene O'Neill is perhaps the one American playwright who has gained the most renown with the global expansion of American theater. This work is not only an annotated bibliography of published works about O'Neill, but a careful record of the scores of productions of O'Neill's work both within and without the United States, in English-speaking countries and elsewhere, and the large number of published translations of his plays covering the years 1973 through 1999. The eight sections of this large work, each annotated, are: A articles in English; B books (with reviews indicated); C

dissertations; D non-English language articles, books, and dissertations; E and F listings by play title of productions of O'Neill's plays in the United States and abroad; G primary works by O'Neill; and H miscellaneous information on O'Neill productions.

The Eugene O'Neill Newsletter 1985

The Eugene O'Neill Companion Margaret Loftus Ranald 1984-12-21
Product information not available.

Eugene O'Neill's Critics Horst Frenz 1984 O'Neill's plays have been translated into practically all major languages and have received remarkable performances in many countries. His impact has been such that since 1922, according to Tuck, there has been an outpouring of opinions about the man, his experimental work, his universal qualities, his philosophical probings, his language, his dramatic method, and his forerunners in the theater, American as well as foreign. As these 30 essays indicate, O'Neill was truly an international figure, stirring comment from all parts of the world. O'Neill's stock rose considerably in 1936 when he received the Nobel Prize. His selection was applauded in Scandinavia as it confirmed the opinions of his work held in Sweden, Denmark, and Finland. The Nobel Prize also caused the critics of France to reevaluate his work, this time much more favorably. Summing up, Tuck notes that the articles in this anthology reflect genuine attempts to present O'Neill as faithfully as possible throughout the world. O'Neill's plays are not, she observes, for any one time or any one place, as indicated by the years the essays span (1922-80) and the number of countries they represent [17 "in all]. "

The Cambridge History of American Theatre Don B. Wilmeth 1998
The second volume of the authoritative, multi-volume Cambridge History of American Theatre, first published in 1999, begins in the post-Civil War period and traces the development of American theatre up to 1945. It covers all aspects of theatre from plays and playwrights, through actors and acting, to theatre groups and directors. Topics examined include vaudeville and popular entertainment, European influences, theatre in and beyond New York, the rise of the Little Theatre movement, changing audiences, modernism, the Federal Theatre movement, scenography,

stagecraft, and architecture. Contextualising chapters explore the role of theatre within the context of American social and cultural history, and the role of American theatre in relation to theatre in Europe and beyond. This definitive history of American theatre includes contributions from the following distinguished academics - Thomas Postlewait, John Frick, Tice L. Miller, Ronald Wainscott, Brenda Murphy, Mark Fearnow, Brooks McNamara, Thomas Riis, Daniel J. Watermeier, Mary C. Henderson, and Warren Kliewer.

American Studies International 1983

Eugene O'Neill and the American Critic Jordan Yale Miller 1962
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Copyright Office 1976

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Another Part of a Long Story William D King 2010-07-23 "An engrossing biography about the marital breakdown of a major literary figure, of particular interest for what it reveals about O'Neill's creative process, activities, and bohemian lifestyle at the time of his early successes and some of his most interesting experimental work. In addition, King's discussion of Boulton's efforts as a writer of pulp fiction in the early part of the 20th century reveals an interesting side of popular fiction writing at that time, and gives insight into the lifestyle of the liberated woman." --Stephen Wilmer, Trinity College, Dublin Biographers of American playwright Eugene O'Neill have been quick to label his marriage to actress Carlotta Monterey as the defining relationship of his illustrious career. But in doing so, they overlook the woman whom Monterey replaced---Agnes Boulton, O'Neill's wife of over a decade and mother to two of his children. O'Neill and Boulton were wed in 1918---a time when she was a successful pulp novelist and he was still a little-known writer of one-act plays. During the decade of their marriage, he gained fame as a Broadway dramatist who rejected commercial compromise, while she mapped that contentious territory known as the literary marriage. His writing reflected her, and hers reflected him, as they tried to realize progressive ideas about what a marriage should be. But after O'Neill left

the marriage, he and new love Carlotta Monterey worked diligently to put Boulton out of sight and mind--and most O'Neill biographers have been quick to follow suit. William Davies King has brought Agnes Boulton to light again, providing new perspectives on America's foremost dramatist, the dynamics of a literary marriage, and the story of a woman struggling to define herself in the early twentieth century. King shows how the configuration of O'Neill and Boulton's marriage helps unlock many of O'Neill's plays. Drawing on more than sixty of Boulton's published and unpublished writings, including her 1958 memoir, *Part of a Long Story*, and an extensive correspondence, King rescues Boulton from literary oblivion while offering the most radical revisionary reading of the work of Eugene O'Neill in a generation. William Davies King is Professor of Theater at the University of California, Santa Barbara, and author of several books, most recently *Collections of Nothing*, chosen by Amazon.com as one of the Best Books of 2008. Illustration: Eugene O'Neill, Shane O'Neill, and Agnes Boulton ca. 1923. Eugene O'Neill Collection, Beinecke Rare Book and Manuscript Library, Yale University. [Longman Anthology of Drama and Theatre](#) Michael Greenwald 2000-07

United States Theatre Robert Silvester 1993

International Dictionary of Theatre: Playwrights Mark Hawkins-Dady 1992 A dictionary of playwrights which contains 485 entries, each of which includes biographical information on the playwright, complete lists of published works (with dates of performance) and a bibliography of critical studies on the playwright.

The Eugene O'Neill Review 2004

Subject Index of Modern Books Acquired British Library 1960

Oscar Micheaux and His Circle Charles Musser 2016-03-28 Oscar Micheaux—the most prolific African American filmmaker to date and a filmmaking giant of the silent period—has finally found his rightful place in film history. Both artist and showman, Micheaux stirred controversy in his time as he confronted issues such as lynching, miscegenation, peonage and white supremacy, passing, and corruption among black clergymen. In this important collection, prominent scholars examine Micheaux's surviving silent films, his fellow producers of race films who

alternately challenged or emulated his methods, and the cultural activities that surrounded and sustained these achievements. The relationship between black film and both the stage (particularly the Lafayette Players) and the black press, issues of underdevelopment, and a genealogy of Micheaux scholarship, as well as extensive and more accurate filmographies, give a richly textured portrait of this era. The essays will fascinate the general public as well as scholars in the fields of film studies, cultural studies, and African American history. This thoroughly readable collection is a superb reference work lavishly illustrated with rare photographs.

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