

# Musicality In Theatre Music As Model Method And Metaphor In Theatre Making Ashgate Interdisciplinary Studies In Opera

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*Musical Opinion and Music Trade Review* - 1912

**Strategies for Success in Musical Theatre** - Herbert D. Marshall 2016

Marshall's book is a greatly beneficial resource for music education students and teachers alike, giving an insightful glimpse into the range of possibilities within a music educator's career. Musicians and actors with varying levels of skill and experience will be able to grow simultaneously through Marshall's innovative teaching plans. Through collaborative techniques, steps in the book serve to educate both director and student. Thoroughly illustrated with charts, diagrams, and scores, *Strategies for Success in Musical Theatre* is an ideal companion for all who work with school and community based musical theater productions. - Herbert Marshall is Associate Professor in Music Education at Baldwin Wallace University Conservatory of Music and serves on the editorial board of *Research and Issues in Music Education*. He maintains an active schedule as a clinician, consultant, adjudicator, and conductor, and teaches workshops for the Gordon Institute of Music Learning.

**Acting in Musical Theatre** - Joe Deer 2008-05-09

Acting in Musical Theatre is the only complete course in approaching a role in a musical. It is the first to combine acting, singing and dancing into a comprehensive guide, combining what have previously been treated as three separate disciplines. This book contains fundamental skills for novice actors, practical insights for professionals, and even tips to help veteran musical performers refine their craft. Drawing on decades of experience in both acting and teaching, the authors provide crucial advice on all elements of the profession, including: fundamentals of acting applied to musical theatre script, score and character analysis personalizing your performance turning rehearsal into performance acting styles in the musical theatre practical steps to a career. Acting in Musical Theatre's chapters divide into easy-to-reference units, each containing related group and solo exercises, making it the definitive textbook for students and practitioners alike.

**Rock in the Musical Theatre** - Joseph Church 2019-10-01

Today's musical theatre world rocks. Now that rock 'n' roll music and its offshoots, including pop, hard rock, rap, r&b, funk, folk, and world-pop music, are the standard language of musical theatre, theatre singers need a source of information on these styles, their origins, and their performance practices. *Rock in the Musical Theatre: A Guide for Singers* fills this need. Today's musical theatre training programs are now including rock music in their coursework and rock songs and musicals in their repertoires. This is a text for those trainees, courses, and productions. It will also be of great value to working professionals, teachers, music directors, and coaches less familiar with rock styles, or who want to improve their rock-related skills. The author, an experienced music director, vocal coach, and university professor, and an acknowledged expert on rock music in the theatre, examines the many aspects of performing rock music in the theatre and offers practical advice through a combination of aesthetic and theoretical study, extensive discussions of musical, vocal, and acting techniques, and chronicles of coaching sessions. The book also includes advice from working actors, casting directors, and music directors who specialize in rock music for the stage.

**Musicality in Theatre** - Dr David Roesner 2014-07-28

Music continues to be immensely influential in key developments of theatrical practices. In this study of musicality in the theatre, David

Roesner offers a revised view of the nature of the relationship between music and theatre. The theoretical scope of the book is developed from a wide range of case studies, some of which are re-readings of the classics of theatre history (Appia, Meyerhold, Artaud, Beckett), while others introduce or rediscover less-discussed practitioners such as Joe Chaikin, Thomas Bernhard, Elfriede Jelinek, Michael Thalheimer and Karin Beier. **The Musical Times and Singing-class Circular** - 1890

*Musical Record and Review* - Dexter Smith 1878

*Music Theory for Musical Theatre* - John Bell 2008-08-25

"Music Theory for Musical Theatre is designed to demystify music theory and analysis and make it more accessible to musical theatre students. It aims to equip them with a basic skill set to apply directly to the art form. John Bell and Steven R. Chicurel explore how musical theatre composers use basic principles of music theory to illuminate characters and tell stories, helping students understand the form, structure, and dramatic power of musical theatre repertoire."--BOOK JACKET.

**Creating Musical Theatre** - Lyn Cramer 2013-12-02

Creating Musical Theatre features interviews with the directors and choreographers that make up today's Broadway elite. From Susan Stroman and Kathleen Marshall to newcomers Andy Blankenbuehler and Christopher Gattelli, this book features twelve creative artists, mostly director/choreographers, many of whom have also crossed over into film and television, opera and ballet. To the researcher, this book will deliver specific information on how these artists work; for the performer, it will serve as insight into exactly what these artists are looking for in the audition process and the rehearsal environment; and for the director/choreographer, this book will serve as an inspiration detailing each artist's pursuit of his or her dream and the path to success, offering new insight and a deeper understanding of Broadway today. Creating Musical Theatre includes a foreword by four-time Tony nominee Kelli O'Hara, one of the most elegant and talented leading ladies gracing the Broadway and concert stage today, as well as interviews with award-winning directors and choreographers, including: Rob Ashford (How to Succeed in Business Without Really Trying); Andy Blankenbuehler (In the Heights); Jeff Calhoun (Newsies); Warren Carlyle (Follies); Christopher Gattelli (Newsies); Kathleen Marshall (Anything Goes); Jerry Mitchell (Legally Blonde); Casey Nicholaw (The Book of Mormon); Randy Skinner (White Christmas); Susan Stroman (The Scottsboro Boys); Sergio Trujillo (Jersey Boys); and Anthony Van Laast (Sister Act).

**Composed Theatre** - David Rebstock 2012-01-10

A unique contribution to an emerging field, *Composed Theatre* explores musical strategies of organization as viable alternative means of organizing theatrical work. In addition to insightful essays by a stellar group of international contributors, this volume also includes interviews with important practitioners, shedding light on historical and theoretical aspects of composed theatre.

*Pacific Coast Musical Review* - 1920

**The Song Is You** - Bradley Rogers 2020-10-15

Musicals, it is often said, burst into song and dance when mere words can no longer convey the emotion. This book argues that musicals burst into song and dance when one body can no longer convey the emotion. Rogers shows how the musical's episodes of burlesque and minstrelsy model the kinds of radical relationships that the genre works to create

across the different bodies of its performers, spectators, and creators every time the musical bursts into song. These radical relationships—borne of the musical's obsessions with “bad” performances of gender and race—are the root of the genre's progressive play with identity, and thus the source of its subcultural power. However, this leads to an ethical dilemma: Are the musical's progressive politics thus rooted in its embrace of regressive entertainments like burlesque and minstrelsy? *The Song Is You* shows how musicals return again and again to this question, and grapple with a guilt that its joyous pleasures are based on exploiting the laboring bodies of its performers. Rogers argues that the discourse of “integration”—which claims that songs should advance the plot—has functioned to deny the radical work that the musical undertakes every time it transitions into song and dance. Looking at musicals from *The Black Crook* to *Hamilton*, Rogers confronts the gendered and racial dynamics that have always under-girded the genre, and asks how we move forward.

*Making Broadway Dance* - Liza Gennaro 2021

"Musical theatre dance is an ever-changing, evolving dance form, egalitarian in its embrace of any and all dance genres. It is a living, transforming art developed by exceptional dance artists and requiring dramaturgical understanding, character analysis, knowledge of history, art, design and most importantly an extensive knowledge of dance both intellectual and embodied. Its ghettoization within criticism and scholarship as a throw-away dance form, undeserving of analysis: derivative, cliché ridden, titillating and predictable, the ugly stepsister of both theatre and dance, belies and ignores the historic role it has had in musicals as an expressive form equal to book, music and lyric. The standard adage, "when you can't speak anymore sing, when you can't sing anymore dance" expresses its importance in musical theatre as the ultimate form of heightened emotional, visceral and intellectual expression. Through in-depth analysis author Liza Gennaro examines Broadway choreography through the lens of dance studies, script analysis, movement research and dramaturgical inquiry offering a close examination of a dance form that has heretofore received only the most superficial interrogation. This book reveals the choreographic systems of some of Broadway's most influential dance-makers including George Balanchine, Agnes de Mille, Jerome Robbins, Katherine Dunham, Bob Fosse, Savion Glover, Sergio Trujillo, Steven Hoggett and Camille Brown. *Making Broadway Dance* is essential reading for theatre and dance scholars, students, practitioners and Broadway fans"--

*Musical Theatre Script and Song Analysis Through the Ages* - James Olm 2021-12-16

How many times have you experienced a musical that was fabulous or just didn't work at all, but you had no idea how to communicate why? How do you differentiate between a flaw in the performance portrayal of a character to a structural flaw in the musical itself? How do you analyse musical theatre songs that are so subjective in its very nature? Is there even a common link of analysis between musicals from the Golden Age and musicals from the present day? *Musical Theatre Script and Song Analysis Through the Ages* answers these questions and gives students of musical theatre the tools they need to understand and articulate how musicals work. At the heart of any musical lie its music and lyrics, yet it is this area that is least understood. This book offers a brand new terminology of analysis that gets to the core of what holds a musical together: the libretto, music, and lyrics. Through identifying methods of lyric and musical analysis and applying these to ten different musicals throughout history, students are able to ask questions such as: why does this song sound this way?; what is this lyric doing to identify character purpose?; and how is a character communicating this feeling to an audience? From classroom analysis through to practical application, this text guides readers through a structured approach to understanding, disseminating and more importantly, articulating how a musical works. A perfect tool for students of musical theatre, its practical benefits of understanding the form, and realizing that it can be applied to any age musical, will benefit any theatre person in helping articulate all of those abstract feelings that are inherent in this art form. It offers a roadmap to the musical's innermost DNA.

*Musical Observer* - 1925

*The Musical Quarterly* - Oscar George Sonneck 1924

**Musical Standard** - 1902

*The Musical Monitor* - 1922

*Storytelling in Jazz and Musicality in Theatre* - Sven Bjerstedt 2021-05-18  
Art forms tend to mirror themselves in each other. In order to understand literature and fine arts better, we often turn to music, speaking of the 'tone' in a book and of the 'rhythm' in a painting. In attempts to understand music better, we turn instead to the narrative arts, speaking of the 'story' of a musical piece. This book focuses on two examples of such conceptual mirror reflexivity: narrativity in jazz music and musicality in spoken theatre. These intermedial metaphors are shown to be significant to the practice and reflection of performing artists through their ability to mediate holistic views of what is considered to be of crucial importance in artistic practice, analysis, and education. This exploration opens up possibilities for new theoretical and practical insights with regard to how the borderland between temporal art forms can be conceptualized. The book will be of interest not only to scholars of music and theatre, but also to those who work in the fields of aesthetics, intermedial studies, cognitive linguistics, arts theory, communication theory, and cultural studies.  
*Musical Times* - 1899

**Musical Theatre at the Court of Louis XIV** - Rebecca Harris-Warrick 2005-09-29

*Le Mariage de la Grosse Cathos*, a short ballet performed at the court of Louis XIV, is of major importance to the study of French Baroque dance. This facsimile reproduction of the entire manuscript is accompanied by a comprehensive study of the work itself and the context in which it was created and performed. Dated 1688, it provides a wealth of new and detailed information on numerous aspects of theatrical dance. It differs from the known choreographic sources in many respects, the two most important being the completeness of all its components--choreography, music, and text--and the use of a previously unknown dance notation system.

*Acting the Song* - Tracey Moore 2016-08-23

*Acting the Song* offers a contemporary, integrated approach to singing in musicals that results in better-trained, smarter performers everyone wants to work with. In this new, thoroughly updated edition of the paperback, directors and teachers of musical theater will find guidance in developing and leading musical theater elements, classroom workshops, and the world of professional auditions and performances. A companion ebook specifically for students—including actors, singers, or dancers—contains time-tested advice, exercises, and worksheets for all skill levels, with links to additional resources online. Subjects for both versions cover: Singing and acting terminology Use of microphones, recording devices, and other technology Vocal and physical warm-ups, movements, and gestures Creating a character Finding subtext, interpreting music and lyrics, and song structure Collaborating with other actors Keeping a performance fresh and new Using social media and online audition sites Teachers and students alike will appreciate the sections for beginning, intermediate, and advanced performers. Covering all changes to the industry, education, music styles, and audition protocols, everyone involved in musical theater, from new students to working professionals, will benefit from this rich resource. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

**British Musical Biography** - James Duff Brown 1897

*Style: An Approach to Appreciating Theatre* - E. Bert Wallace 2022-06-29

*Style: An Approach to Appreciating Theatre* offers brief, readable chapters about the basics of theatre as a starting point for discussion, and provides new adaptations of classic plays that are both accessible to students learning about theatre and fit for production. In this text, style is the word used to describe the various ways in which theatre is done in real space and time by humans in the physical presence of other humans. The book uses style, the "liveness" of theatre that makes it distinct from literature or history, as a lens to see how playwrights, directors, designers, and actors bring scripts to life on stage. Rather than focusing on theatre history or literary script analysis, it emphasizes actual theatrical production through examples and explores playscripts

illustrating four theatrical styles: Realism, Theatricalism, Expressionism, and Classicism. Susan Glaspell's Realistic play *Trifles* is presented as written, while *The Insect Play* by the Brothers Ape, *The Hairy Ape* by Eugene O'Neill, and *Antigone* by Sophocles are original, full-length adaptations. *Style: An Approach to Appreciating Theatre* is the perfect resource for students of Theatre Appreciation, Introduction to Theatre, Theatrical Design, and Stagecraft courses.

**Musical News and Herald** - 1923

**Musical Theatre Song** - Stephen Purdy 2016-02-25

*Musical Theatre Song* is a handbook for musical theatre performers, providing them with the wide-ranging skill set they need for success in today's competitive musical theatre environment. Breaking down the process into knowing how to select your song material based upon your individuality and how to prepare and perform it in a manner that best highlights your attributes, Stephen Purdy provides a succinct and personalized trajectory toward presentation, taking the reader through a series of challenges that is designed to evoke original, personal and vibrant song performances. Written by renowned Broadway and West End vocal and audition coach Stephen Purdy, *Musical Theatre Song* is a must-have guide for all performers who are looking to succeed in the musical theatre industry.

*Discourses on American Musical Theatre Between São Paulo and New York* - Bernardo Fonseca Machado 2022-02-07

In *Discourses on American Musical Theater between São Paulo and New York: Theatrical Flows at the Beginning of the Twenty-First Century*, Bernardo Fonseca Machado examines cultural exchange between musical theater production in the US and Brazil.

**Musical News** - 1899

**Singer's Musical Theatre Anthology - Volume 5** - Hal Leonard Corp. 2008-01-01

(Vocal Collection). The world's most trusted source for authentic editions of theatre music for singers has expanded with yet another volume. Many of the songs are found in no other collections. The 40 songs in each volume are in the original keys, excerpted from vocal scores and piano/conductor rehearsal scores. Includes both recent shows and a deeper look into classic musicals. Includes: ANNIE: Easy Street \* BARNUM: Bigger Isn't Better \* CHILDREN OF EDEN: Lost in the Wilderness \* CITY OF ANGELS: Stay with Me \* DIRTY ROTTEN SCOUNDRELS: Great Big Stuff \* DO I HEAR A WALTZ?: Take the Moment \* THE DROWSY CHAPERONE: I Am Aldolpho \* GODSPELL: Alas for You o GREASE: Mooning \* GREY GARDENS: Body Beautiful Beale \* Drift Away \* HAIRSPRAY: The Nicest Kids in Town \* Hairspray \* JERSEY BOYS: December 1963 (Oh, What a Night) \* Can't Take My Eyes Off of You \* THE LAST FIVE YEARS: Shiksa Goddess \* Moving Too Fast \* THE LIGHT IN THE PIAZZA: Il mondo era vuoto \* Passeggiata \* LITTLE WOMEN: Take a Chance on Me \* MOVIN' OUT: She's Got a Way \* Summer, Highland Falls \* MYTHS AND HYMNS: Saturn Returns \* Hero and Leander \* ON THE TWENTIETH CENTURY: I Have Written a Play \* THE PIRATE QUEEN: I'll Be There \* THE PRODUCERS: Springtime for Hitler \* Heil Myself \* RENT: What You Own \* SONGS FOR A NEW WORLD: She Cries \* SPRING AWAKENING: Left Behind \* TARZAN: Two Worlds \* Strangers like Me \* THOROUGHLY MODERN MILLIE: What Do I Need with Love \* TICK, TICK ... BOOM!: 30/90 \* Sunday \* URBAN COWBOY: It Don't Get Better Than This \* WEST SIDE STORY: Something's Coming \* Maria.

**The New Yorker** - Harold Wallace Ross 1925

**The iTheatrics Method** - Timothy Allen McDonald 2017

"The iTheatrics Method is the world's first musical theatre education textbook specifically devoted to building high-quality, sustainable musical theatre programs in schools and community settings."-- Publisher's description.

**Acting in Musical Theatre** - Rocco Dal Vera 2015-09-07

*Acting in Musical Theatre* remains the only complete course in approaching a role in a musical. It covers fundamental skills for novice actors, practical insights for professionals, and even tips to help veteran musical performers refine their craft. Updates in this expanded and revised second edition include: A brand new companion website for students and teachers, including Powerpoint lecture slides, sample syllabi, and checklists for projects and exercises. Learning outcomes for each chapter to guide teachers and students through the book's core ideas and lessons New style overviews for pop and jukebox musicals Extensive updated professional insights from field testing with students,

young professionals, and industry showcases Full-colour production images, bringing each chapter to life *Acting in Musical Theatre's* chapters divide into easy-to-reference units, each containing group and solo exercises, making it the definitive textbook for students and practitioners alike.

**Theatre Music and Sound at the RSC** - Millie Taylor 2018-10-13

This book discusses an exciting laboratory that has been developing the practice of theatre music composition and sound design since 1961: the Royal Shakespeare Company. Musical practices have evolved as composers and musical directors inherited from the past and innovated with new technology; different interpretations of single plays in multiple iterations have provided a picture of developing styles, genres, working practices, technologies and contexts; actor musicianship has been practiced quietly and without fuss; and the role of the sound designer has appeared and transformed the theatrical soundscape. This book moves to musical theatre to evidence a continuum between its rich interdisciplinary textures and the musicodramatic world of Shakespeare's plays, positioning the RSC as an innovative company that continually expands the creative and collaborative possibilities of the theatre.

**The Singer's Musical Theatre Anthology - Teen's Edition** - Hal Leonard Corp. 2010-06-01

(Vocal Collection). 36 songs. Highlights: Castle on a Cloud ( Les Miserables ) \* A Change in Me ( Beauty and the Beast ) \* Day by Day ( Godspell ) \* Defying Gravity ( Wicked ) \* How Are Things in Glocca Morra? ( Finian's Rainbow ) \* I Enjoy Being a Girl ( Flower Drum Song ) \* I Got the Sun in the Morning ( Annie Get Your Gun ) \* I Learned from You ( Hannah Montana ) \* On My Own ( Les Miserables ) \* Part of Your World ( The Little Mermaid ) \* Popular ( Wicked ) \* Reflection ( Mulan ) \* Sixteen Going on Seventeen ( The Sound of Music ) \* Start of Something New ( High School Musical ) \* What I Did for Love ( A Chorus Line ).

**Singing in Musical Theatre** - Joan Melton 2010-06-29

What does it take to be a musical theatre performer? What kind of training is required to do eight shows a week acting, dancing, and singing in a wide variety of vocal styles? This insider's look into the unique demands of musical theatre performance establishes connecting links between voice training for the singer and drama school training for the actor. By reading these revealing interviews, performers in every area of theatre can: — Discover what it takes to go from a first lesson to a solid professional technique Consider the requirements for singers in musical theatre today, how they have changed, and where they are going — See how different teachers approach six aspects of voice training: alignment, breathing, range resonance, articulation, and connection Understand the interconnectedness of musical theatre and theatre voice. A foreword by leading Australian actor Angela Punch McGregor personalizes the connective links among trainings as she describes her preparation for *Sunset Boulevard*. A must-read for anyone who is serious about voice and the theatre. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

*The Musical Standard* - 1872

**The Palgrave Handbook of Musical Theatre Producers** - Laura MacDonald 2017-03-25

This handbook is the first to provide a systematic investigation of the various roles of producers in commercial and not-for-profit musical theatre. Featuring fifty-one essays written by international specialists in the field, it offers new insights into the world of musical theatre, its creation and its promotion. Key areas of investigation include the lives and works of producers whose work is part of a US and worldwide musical theatre legacy, as well as the largely critically-neglected role of the musical theatre producer in the making, marketing, and performance of musicals. Also explored are the shifting roles of producers in musical theatre and their popular portrayals, offering a reader-friendly collection for fans, scholars, students, and practitioners of musical theatre alike.

**Acting Through Song** - Paul Harvard 2015-01-26

(Book). Paul Harvard takes the techniques of modern actor training including the theories of Stanislavsky, Brecht, Meisner and Laban,

amongst others and applies them to the fundamental component of musical theatre: singing. With dozens of exercises to put these theories into practice, and numerous examples from a broad range of musicals, the result is a comprehensive and rigorous acting course for those training in musical theatre or already performing, whether amateur or professional, to realise their potential and act better.

Studying Musical Theatre - Millie Taylor 2017-09-16

This lively textbook provides a comprehensive overview of the history, theory and practice of this popular theatre form. Bringing critical theory and musical theatre together, Millie Taylor and Dominic Symonds explore the musical stage from a broad range of theoretical perspectives. Part 1 focuses on the way we understand musicals as texts and Part 2 then looks at how musical theatre negotiates its position in the wider world. Part 3 recognises the affiliations of various communities with the musical stage, and finally part 4 unravels the musical's relationship with time, space, intertextuality and entertainment. Written by leading experts in Musical Theatre and Drama, Taylor and Symonds utilise their wealth of knowledge to engage and educate the reader on this diverse subject. With its accessible and extensive content, this text is the ideal accompaniment to any study of musical theatre internationally: an essential tool for students of all levels, lecturers, practitioners and enthusiasts alike.

**Musicality in Theatre** - David Roesner 2016-04-29

As the complicated relationship between music and theatre has evolved

and changed in the modern and postmodern periods, music has continued to be immensely influential in key developments of theatrical practices. In this study of musicality in the theatre, David Roesner offers a revised view of the nature of the relationship. The new perspective results from two shifts in focus: on the one hand, Roesner concentrates in particular on theatre-making - that is the creation processes of theatre - and on the other, he traces a notion of 'musicality' in the historical and contemporary discourses as driver of theatrical innovation and aesthetic dispositif, focusing on musical qualities, metaphors and principles derived from a wide range of genres. Roesner looks in particular at the ways in which those who attempted to experiment with, advance or even revolutionize theatre often sought to use and integrate a sense of musicality in training and directing processes and in performances. His study reveals both the continuous changes in the understanding of music as model, method and metaphor for the theatre and how different notions of music had a vital impact on theatrical innovation in the past 150 years. Musicality thus becomes a complementary concept to theatricality, helping to highlight what is germane to an art form as well as to explain its traction in other art forms and areas of life. The theoretical scope of the book is developed from a wide range of case studies, some of which are re-readings of the classics of theatre history (Appia, Meyerhold, Artaud, Beckett), while others introduce or rediscover less-discussed practitioners such as Joe Chaikin, Thomas Bernhard, Elfriede Jelinek, Michael Thalheimer and Karin Beier.