

THE NEIGHBORHOOD PLAYHOUSE SCHOOL OF THE THEATRE
340 East 54 Street, New York, N. Y. 10022

READING LIST

We urge that starred (*) items be read by all students. Others are recommended for more comprehensive supplementary reading.

ACTORS & ACTING

- X Stanislavsky, Constantin, pseud. MY LIFE IN ART. (Revised by the author and translated by G. Ivanov-Mumjiev). 1958.
② ———. ———. Translated by J. J. Robbins. 1924, reprint 1956.
Tells of his life in the theatre, and how he came to develop his system.
- Palmer, J. L. MOLIERE. 1930.
Moliere in his 17th century environment as actor, manager of L'illustre Théâtre, and as playwright and producer for the Court of Louis XIV.
- X Barton, Margaret. GARRICK. 1949.
An account of the life of one of the greatest of actors, responsible for a radical change in the style of English acting in the 18th century.
- X French, Yvonne. MRS. SIDDONS, TRAGIC ACTRESS. 1936.
Main events in the life of this greatest English tragic actress, stressing her stage career and her brilliant acting. Late 18th and early 19th century. Alternatives are the 18th century specialist Lillian de la Torre's THE ACTRESS, BEING THE STORY OF SARAH SIDDONS (1957) and Marian Jonson's A *Siddons* TROUBLED GRANDEUR; THE STORY OF ENGLAND'S GREAT ACTRESS, SARAH SIDDONS (1972).
- Collins, H. F. TALMA; A BIOGRAPHY OF AN ACTOR. 1964.
Only biography in English of the French actor who first wore a toga in Roman parts and reformed theatrical speech to a less declamatory style.
- * Hillebrand, H. N. EDMUND KEAN. 1933, reprint 1967.
A judicious life of the great English tragedian, 1787-1833. Gives details of Kean's roles from contemporary criticism and commentary.
- Playfair, Giles. KEAN. 1939.
A psychological study.
- X Macready, W. C. THE JOURNAL OF WILLIAM CHARLES MACREADY, 1832-1851; abridged & edited by J. C. Trewin. 1967.
The editor's notes give background to the great tragedian's diary entries. His REMINISCENCES (1875, 2v.) & DIARIES (1912, 2v.) also recommended.
- Trewin, J. C. MR. MACREADY: A NINETEENTH-CENTURY TRAGEDIAN AND HIS THEATRE. 1955.
- Downer, A. S. THE EMINENT TRAGEDIAN: WILLIAM CHARLES MACREADY. 1966.
- X Richardson, Joanna. RACHEL. 1956.
Biography of one of the greatest actresses France, or perhaps the world, has ever known, seen in her 19th century setting.
- Falk, Bernard. RACHEL THE IMMORTAL. 1935, reprint 1972.
- * Salvini, Tommaso. LEAVES FROM THE AUTOBIOGRAPHY OF TOMMASO SALVINI. 1893, reprint 1971.
Memoirs of the great Italian tragedian whose performance as Othello inspired Stanislavsky to search for a universal law of creativity.
- Huggles, Eleanor. PRINCE OF PLAYERS: EDWIN BOOTH. 1953.
Excellent biography of America's first actor to achieve a truly international reputation.
- Coquelin, Constant. THE ART OF THE ACTOR. 1932.
Originally published in 1894, this French actor's theory and practice is based on his thirty years of experience at the Comédie-Française.
- Bernhardt, Sarah. THE ART OF THE THEATRE. 1924, reprint 1969.
The French personality actress sums up her career and her technique.
- Skinner, C. O. MADAME SARAH. 1966.
An American actress' life of Sarah Bernhardt.
- Verneuil, Louis. THE FABULOUS LIFE OF SARAH BERNHARDT. 1942.
Actor, dramatist, and grandson-in-law, the author knew Bernhardt both professionally and personally.

- * Symons, Arthur. **ELEONORA DUSE.** 1926, reprint 1969.
A critical study of Duse's art, character, and personality with a description of her great roles.
- Le Gallienne, Eva. **THE MYSTIC IN THE THEATRE: ELEONORA DUSE.** 1966.
The famous actress who has written this slim volume concludes that Duse's art was a product of disciplined technique and a mystical philosophy.
- Chaliapin, Feodor. **MAN AND MASK: FORTY YEARS IN THE LIFE OF A SINGER.** 1932.
- . **CHALIAPIN, AN AUTOBIOGRAPHY,** as told to Maxim Gorky. 1967, reprint 1969.
Autobiographies of the great Russian bass, known for his excellent acting as much as for his magnificent voice.
- * Courtney, Marguerite. **LAURETTE.** 1955, reprint 1968.
Biography of Lurette Taylor, who first appeared on the stage as a child, took the world by storm in Peg o' My Heart in 1912, and returned in 1945 to triumph again in The Glass Menagerie; by her daughter.
- * Young, Stark. **THEATRE PRACTICE.** 1926.
Mostly on acting, with final chapter on Duse.

CRITICISM

- * Hazlitt, William. **THE CHARACTERS OF SHAKESPEARE'S PLAYS.** 1817, reprint 1962.
- . **LECTURES ON THE ENGLISH POETS.** 1818.
- . **A VIEW OF THE ENGLISH STAGE.** 1818.
- . **LECTURES ON THE DRAMATIC LITERATURE OF THE REIGN OF QUEEN ELIZABETH.** 1820.
As one of the greatest critics of literature, Hazlitt contributed a vast number of sound critical judgments. Much of his criticism is on acted plays.
- * ----. **HAZLITT ON THEATRE.** 1895, as v. 2 of **DRAMATIC ESSAYS.** Reprint 1957.
Selections from **A VIEW OF THE ENGLISH STAGE**, and other essays on the theatre and actors.
- * Leves, G. H. **ON ACTORS AND THE ART OF ACTING.** 1875, reprint 1957.
This 19th century English critic understood acting as few other critics of that or any other period.
- Shaw, G. B. **DRAMATIC CRITICISM (1895-98), A SELECTION.** 1959.
- * ----. **PLAYS & PLAYERS.** 1952.
Bernard Shaw was dramatic critic on The Saturday Review from 5 Jan. 1895 to 21 May 1898. His weekly writings in that capacity were collected in three volumes as **OUR THEATRES IN THE NINETIES** (1932). Prior to the publication of this set, which is available and highly recommended, a selection had been edited by Huneker under the title **DRAMATIC OPINIONS AND ESSAYS.** The two selections listed above are still in print.
- Appia, Adolphe. **MUSIC AND THE ART OF THE THEATRE.** 1899 in German. 1962.
The first authoritative translation of the great Swiss scenic designer's work which analyzed the aesthetic principles of modern stage design. He had developed these through designing for Wagner's operas.
- * Craig, Gordon. **ON THE ART OF THE THEATRE.** 1911, reprint 1925, 1958.
Dissatisfied with the acting of his time, this designer-director wrote, "To-day they impersonate and interpret; to-morrow they must represent and interpret; and the third day they must create."
- * ----. **TOWARDS A NEW THEATRE; FORTY DESIGNS FOR STAGE SCENES WITH CRITICAL NOTES BY THE INVENTOR.** 1913, reprint 1968.
[----, ed.] **A LIVING THEATRE: THE GORDON CRAIG SCHOOL, THE ARENA GOLDONI, THE MASK; SETTING FORTH THE AIMS AND OBJECTS OF THE MOVEMENT....** 1913.
Through this scarce pamphlet, his books, and his highly individual and stimulating journal THE MASK, Craig was the prophet of the new theatre.
- * ----. **THE THEATRE--ADVANCING.** 1919, reprint 1947, 1964.
- . **Scenes.** 1923.
- Young, Stark. **THE FLOWER IN DRAMA; A BOOK OF PAPERS ON THE THEATRE.** 1923.
- * ----. **THE THEATRE.** 1927, reprint 1958.
- * ----. **IMMORTAL SHADOWS; A BOOK OF DRAMATIC CRITICISM.** 1948.

- * Young, Stark. THE FLOWER IN DRAMA, & GLAMOUR: THEATRE ESSAYS AND CRITICISM. 1955.
Stark Young, great American critic and practical man of the theatre, has written about acting with more perception than almost any other.
- * Jones, R. E. THE DRAMATIC IMAGINATION. 1941.
The great designer presents an aesthetics of theatre.
- * Clurman, Harold. LIES LIKE TRUTH: THEATRE REVIEWS AND ESSAYS. 1958.
- * ---. THE NAKED IMAGE; OBSERVATIONS ON THE MODERN THEATRE. 1966. 792 C
- X ---. THE DIVINE PASTIME: THEATRE ESSAYS. 1974. 792:C
Wise and discerning essays by the director and most acute of current critics.

THE DANCE

- Horst, Louis. PRE-CLASSIC DANCE FORMS. 1937, reprint 1953.
Descriptions of court dances of the early 16th century, prior to ballet.
- Karsavina, Tamara. THEATRE STREET. 1931, reprint 1963; rev. & enl. 1950, reprint 1973.
Reminiscences of the famous Russian ballerina, describing her training, her experiences at the Marinsky Theatre and in Diaghilev's company, with comments about the dancers and artists Bakst, Nijinsky, Pavlova, Fokine, Duncan, etc.
- Duncan, Isadora. MY LIFE. 1927, reprint 1933.
- . THE ART OF THE DANCE. 1928, reprint 1970.
Autobiography to 1921 and memorial volume of essays with forewords by seven artists. Duncan, rejecting the stiffened shoe and tutu of ballet for bare feet and the Greek chiton, broke the mold and opened the way for modern dance.
- * Morgan, Barbara. MARTHA GRAHAM: SIXTEEN DANCES IN PHOTOGRAPHS. 1941.
- * Graham, Martha. "God's Athlete," in Leabo, Karl, ed. MARTHA GRAHAM. 1961.
Also in THIS I BELIEVE, edited by E. R. Murrow (1954).
- * Leatherman, LeRoy. MARTHA GRAHAM; PORTRAIT OF THE LADY AS AN ARTIST. Photographs by Martha Swope. 1966.
Text covers her entire career to 1965; photographs, only her later work.
- Horst, Louis & Carroll Russell. MODERN DANCE FORMS IN RELATION TO THE OTHER MODERN ARTS. 1961.
- De Mille, Agnes. DANCE TO THE PIPER. 1951.
Autobiographical volume by the American dancer and choreographer whose dances for Oklahoma! revolutionized musical theatre.
- H'Doubler, M. N. DANCE, A CREATIVE ART EXPERIENCE. 1940, 2d ed. 1957.
A discussion of the basic aspects of the dance as a means of expression.
"...movement participation is both active and passive, for while [the dancer] is executing a movement (active phase) the movement is doing something to him in return (passive phase) because of the 'feed-back' of movement sensations to the central nervous system."
- Martin, John. BOOK OF THE DANCE. 1963.
The retired dance critic of The New York Times presents the development of dance from primitive beginnings to modern forms, with well-chosen illustrations.
- X * Cohen, S. J., comp. DANCE AS A THEATRE ART; SOURCE READINGS IN DANCE HISTORY FROM 1581 TO THE PRESENT. Edited with commentary. 1974.
An over-all view of the history of theatrical dance in Europe and America. Theoretical essays, librettos, and excerpts from technical manuals combine with Dr. Cohen's introductions and headnotes to give the first adequate coverage of the subject.

THEATRE & DRAMA HISTORY

General

- 792.1B X Brockett, O. G. HISTORY OF THE THEATRE. 1968, 2d ed. 1974.
A freshly written and illustrated story of the theatre from the Egyptian Passion Play to Happenings and other recent developments. New controversial theories as well as long-accepted facts are presented.
- Hartnoll, Phyllis. A CONCISE HISTORY OF THEATRE. 1968.
A shorter alternative to Brockett.

Nicoll, Allardyce. **WORLD DRAMA, FROM AESCHYLUS TO ABOUILH.** 1950.

A panoramic account of world drama, written in historical perspective, and published with many illustrations.

Other recommended general histories: Cheney's **THE THEATRE** (1929, rev. & reset 1972), Freedley & Reeves' **A HISTORY OF THE THEATRE** (1941, 3d rev. & enl. ed. 1968), Gassner's **MASTERS OF THE DRAMA** (1940, 3d rev. & enl. ed. 1954), Altman et al, **THEATER PICTORIAL** (1953), Nicoll's **THE DEVELOPMENT OF THE THEATRE** (1927, 5th ed. rev. 1967), Macgowan & Melnitz' **THE LIVING STAGE** (1955), Burton's **THE STUDENT'S GUIDE TO WORLD THEATRE** (1962), and Geisinger's **PLAYS, PLAYERS & PLAYWRIGHTS** 1971).

Styan, J. L. **THE DRAMATIC EXPERIENCE.** 1965.

A graphic introduction to play reading.

Special in Place or Time

Bowers, Faubion. **THEATRE IN THE EAST: A SURVEY OF ASIAN DANCE AND DRAMA.** 1956, reprint 1960.

A descriptive picture of the situation today.

Bieber, Margarete. **THE HISTORY OF THE GREEK AND ROMAN THEATRE.** 1939, 2d ed. 1961.

A comprehensive, chronological survey, based on literary, architectural, and artistic sources.

Parrott, T. M. & R. H. Ball. **A SHORT VIEW OF ELIZABETHAN DRAMA; TOGETHER WITH SOME ACCOUNT OF ITS PRINCIPAL PLAYWRIGHTS AND THE CONDITIONS UNDER WHICH IT WAS PRODUCED.** 1943.

The rise, development, and decline of the English drama from its beginning in the liturgy of the church to the closing of the theatres in 1642.

Harrison, G. B. **ELIZABETHAN PLAYS AND PLAYERS.** 1940, reprint 1956.

An account of English theatrical conditions, conventions and the social environment in which Elizabethan players and dramatists worked.

Nicoll, Allardyce. **A HISTORY OF ENGLISH DRAMA, 1660-1900: Vol. 1, RESTORATION DRAMA, 1660-1700.** 1923, 4th ed. 1965.

A condensed history of the drama as well as a survey of the theatre and stage conditions of this stylistic period of high comedy and heroic tragedy.

Gorelik, Mordecai. **NEW THEATRES FOR OLD.** 1940, reprint 1962.

A critical and penetrating study of past and present styles in stage and scene techniques. Basic for understanding styles in playwriting, acting and directing.

Gorchakov, Nikolai. **THE VAKHTANGOV SCHOOL OF STAGE ART.** 1960.

Written by a pupil of Eugene Vakhtangov, this book contains a number of personal impressions of Stanislavsky's greatest disciple. It stresses theatre ethics, the dedication necessary in the profession.

✗ Crowley, Alice Lewisohn. **THE NEIGHBORHOOD PLAYHOUSE; LEAVES FROM A THEATRE SCRAPBOOK.** 1959.

The story of one producing theatre (1915-27) which, growing out of the dramatic program of a settlement house, helped to bring the American theatre to its maturity.

B-Clurman ✗
7/11/74 Clurman, Harold. **THE FERVENT YEARS; THE STORY OF THE GROUP THEATRE AND THE THIRTIES.** 1945, reprint 1957, new ed. 1975.

An account of one of the most vital theatre organizations of the period.

Planagan, Hallie. **ARENA.** 1940, reprint 1965.

The exciting story of Federal Theatre, under WPA, told by its Director.

B-Clurman ✗ Clurman, Harold. **ALL PEOPLE ARE FAMOUS (INSTEAD OF AN AUTOBIOGRAPHY).** 1974.

Also recommended: autobiographies and biographies of other important artists: Nijinsky, Michelangelo, Bach, Beethoven, Mozart, Toulouse-Lautrec....