

The Wooster Group Work Book

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Trailer - St. Ann's Warehouse
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by P.G. Wodehouse
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The Art of the Rehearsal - Interview with Elizabeth LeCompte
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Wooster Group performs Tennessee William's Vieux Carré
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accesses, often for the first time, the company's rehearsal methods and source materials, as well as the creative thinking and reflections of director Elizabeth LeCompte and her main artistic collaborators.
Focusing on five performance pieces, **FRANK DELL'S THE TEMPTATION OF ST.**

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is author of **The Wooster Group Work Book**, a series of remarkable insights into the working practices of one of the world ' s leading performance companies.
The Wooster Group
has consistently challenged audiences and critics alike with their extraordinary performance works, many of which are now recognised as ' classics ' of the contemporary stage.

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RADIO-AUDIO. LOVE SONGS (CD - 2002) THE PEGGY CARSTAIRS REPORT (radio play - 2002) RACINE'S PHÉDRE (radio play - 2000) THE EMPEROR JONES (radio play - 1998)
Each radio piece was a BBC Radio 3 Broadcast for a Festival Radio Production

Work | THE WOOSTER GROUP
The group ' s
video artist, Irfan Brkovic, returned from Tuzla, Bosnia, and is back in the room with us after two weeks of quarantine.
Please Donate
Help us complete **THE MOTHER**, Brecht ' s singular critique of capitalism.

THE WOOSTER GROUP
The Wooster Group work book.
[Andrew Quick; Arts & Humanities Research Council (Great Britain).] --
"This book accesses, often for the first time, the company's rehearsal methods and source materials, as well as the creative thinking and reflections of director Elizabeth LeCompte and her main ...

The Wooster Group work book (Book, 2007) [WorldCat.org]
Wooster Group
director Elizabeth LeCompte describes how the framing device applied to Chekhov's Three Sisters in Brace Upland Fish Story
drew
on a documentary about an itinerant troupe of traditional Japanese geinju performers reduced to putting on ropey productions for tourists.
The device echoed Donna Sierra and the del Fuegos dance troupe in LSD and the vagabond magicians in Frank Dell's ...

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The Wooster Group
owns and operates it as a shareholder in the Grand Street Artists Co-op, which was originally established as part of the Fluxus art movement in the 1960s.
Before the formation of **The Wooster Group, The Performance Group**, under the direction of Richard Schechner, developed and produced work at the Garage.

History | THE WOOSTER GROUP
Forming the heart of The Wooster Group ' s
website, these films act as windows into every nook and cranny of the company ' s day-to-day life, as well as a marketing tool when the need arises.
A patchwork of content from fragments of rehearsal, a chat with an intern, abstract shots of lighting desks or audience reactions, each video gives the viewer an ever growing history of shared experiences ...

The Wooster Group – Theatre Workbook
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Post navigation

Theatre Trailers – lost the plot? – Theatre Workbook
Written for The Stage
For experimental theatre troupe **The Wooster Group**, maintaining an up-to-date and relevant online presence is crucial.
Artistic director Elizabeth LeCompte talks to Honour Bayes about keeping the company ' s internet persona alive and engaging a wider audience via its video ' dailies ' .
On Christmas Day in 1990, Tim Berners-Lee turned an international community...

This book accesses, often for the first time, the company's rehearsal methods and source materials, as well as the creative thinking and reflections of director Elizabeth LeCompte.

Through interviews and descriptions of methodology, Breaking the Rules captures the essence of major works by the internationally acclaimed avant-garde company.

Bertolt Brecht's play **The Mother** is freely adapted from Gorky's world-famous novel of the same name. Brecht tells the story of a working-class mother who is drawn into the struggle for a Bolshevik revolution; in the character of Pelagea Vlassova, the mother of the title, Brecht draws a richly human figure who emerges as the single entirely positive major hero in all of Brecht's dramatic works. This edition has an extensive introduction by the translator, Lee Baxandall, which gives a detailed history of the play and its first production. In addition, there are twenty-five pages of notes by Brecht himself.

This is the first collection of critical essays to appear about the Wooster Group. Since the 1970s this groundbreaking, New York-based performance company has led the way in crystallizing the conditions of contemporary stage practice at the intersection of several cultural and artistic traditions. As demonstrated by the assembled critics, each of them an authority in the field, these traditions extend into the past as well as into the future, through the Wooster Group's impact on the latest generation of performance artists. The company's consequent institutionalization is posited and challenged in the essays constituting Part I of the collection. Part II tackles the work-in-progress, mapping its idiomatic stage vocabulary and providing case studies, ranging from Frank Dell's *The Temptation of St. Antony to To You, The Birdie!* (*Phédre*), Part III presents productions by kindred artists such as *Elevator Repair Service*, the *Builders Association*, *Cannon Company*, and *Richard Maxwell*. Lavishly illustrated with photographs, this collection should prove invaluable to anyone with an interest in the current theatrical scene and its place in the wider institutional, artistic, and historical contexts.

Born out of the journals the playwright kept at the time, Tennessee Williams's *Vieux Carré* is not emotion recollected in tranquility, but emotion re-created with all the pain, compassion, and wry humor of the playwright's own 1938-39 sojourn in the New Orleans French Quarter vividly intact. The drama takes it form from the shifting scenes of memory, and Williams's surrogate self invites us to focus, in turn, on the various inhabitants of his dilapidated rooming house in the *Vieux Carré*: the comically desperate landlady, Mrs. Wire, Jane, a properly brought-up young woman from New York making at last grab at pleasure with Tye, the vulgar but appealing strip-joint barker; two decayed gentlewomen politely starving in the garret; and the dying painter Nightingale, who tries to teach the young writer something about love--both of the body and of the heart. This is a play about the education of the artist, and education in loneliness and despair. In giving and not giving, but most of all in seeing, hearing, feeling, and learning that "writers are shameless spies," who pay dearly for their knowledge and who cannot forget. Building on two decades of Williams scholarship since *Vieux Carré* was originally published, Robert Bray, editor of *The Tennessee Williams Annual Review*, has provided a new introduction for this edition, giving the most authoritative account yet of its background and genesis.

From 1974 to 1994, Ron Vawter was a staple of New York's downtown theater scene, first with the Performance Group and later as a founding member of the Wooster Group. *Ron Vawter's Life in Performance* is the first book focused on this incomparable actor's specific contributions to ensemble theater, while also covering his solo projects. Through a combination of archival research and oral testimony—including interviews with Willem Daloe, Spalding Gray, Elizabeth LeCompte, Gregory Mehrten, Richard Schechner, and Marianne Weems—Vawter emerges as an unsung innovator whose metamorphosis from soldier to avant-garde star was hardly accidental. Theresa Smalec reconstructs Vawter's years in amateur theater, his time in the National Guard, and his professional body of work. Partly recuperative history, *Ron Vawter's Life in Performance* explores the complex intersections of individual and group biography. It also offers a unique perspective on an era that spanned from the Vietnam War to the AIDS crisis, putting Vawter's own activism at the forefront. This volume's broad historical and cultural reach, coupled with its careful study of a beloved yet enigmatic performer, will make it a tremendous resource for theater scholars and practitioners.

Art Into Theatre investigates the processes of hybrid forms of performance developed between 1952 and 1994 through a series of interviews with key practitioners and over 80 pieces of documentation, many previously unpublished, of the works under discussion. Ranging from the austerity of Cage's 4'33" through the inter-species communication of Schneeman's *Cat Scan* and the experimental theatre work of Schechner, Foreman, and Kirby, to the recent performances of Abramovic, *Forced Entertainment* and the Wooster Group, *Art Into Theatre* offers a fascinating collection of perspectives on the destabilizing of conventional ideas of the art "object" and the theatrical "text". Nick Kaye's introductory essay to the volume offers a useful context for the reader and each interview is preceded by an informative biographical sketch.

Newly adapted for the Anglophone reader, this is an excellent translation of Hans-Thies Lehmann ' s groundbreaking study of the new theatre forms that have developed since the late 1960s, which has become a key reference point in international discussions of contemporary theatre. In looking at the developments since the late 1960s, Lehmann considers them in relation to dramatic theory and theatre history, as an inventive response to the emergence of new technologies, and as an historical shift from a text-based culture to a new media age of image and sound. Engaging with theoreticians of drama' from Aristotle and Brecht, to Barthes and Schechner, the book analyzes the work of recent experimental theatre practitioners such as Robert Wilson, Tadeusz Kantor, Heiner Müller, the Wooster Group, *Needcompany* and Societas Raffaello Sanzio. Illustrated by a wealth of practical examples, and with an introduction by Karen Jürs-Munby providing useful theoretical and artistic contexts for the book, *Postdramatic Theatre* is an historical survey expertly combined with a unique theoretical approach which guides the reader through this new theatre landscape.

An exploration of what lies at the heart of contemporary theatre. Written by the artistic director of *Forced Entertainment*, it investigates the process of devising performance, theatre's interdisciplinary role, and the city's influence.

Directions for Directing: Theatre and Method lays out contemporary concepts of directing practice and examines specific techniques of approaching scripts, actors, and the stage. Addressed to both young and experienced directors but also to the broader community of theatre practitioners, scholars, and dedicated theatre goers, the book sheds light on the director ' s multiplicity of roles throughout the life of a play – from the moment of its conception to opening night – and explores the director ' s processes of inspiration, interpretation, communication, and leadership. From organizing auditions and making casting choices to decoding complex dramaturgical texts and motivating actors, *Directions for Directing* offers practical advice and features detailed workbook sections on how to navigate such a fascinating discipline. A companion website explores the work of international practitioners of different backgrounds who operate within various institutions, companies, and budgets, providing readers with a wide range of perspectives and methodologies.

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