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Frankie Howerd: Stand Up Comic

Think you know everything there is to know about Hammer Films, the fabled "Studio that Dripped Blood?" The lowdown on all the imperishable classics of horror, like *The Curse of Frankenstein*, *Horror of Dracula* and *The Devil Rides Out*? What about the company's less blood-curdling back catalog? What about the musicals, comedies and travelogues, the fantasies and historical epics--not to mention the pirate adventures? This lavishly illustrated encyclopedia covers every Hammer film and television production in thorough detail, including budgets, shooting schedules, publicity and more, along with all the actors, supporting players, writers, directors, producers,

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composers and technicians. Packed with quotes, behind-the-scenes anecdotes, credit lists and production specifics, this all-inclusive reference work is the last word on this cherished cinematic institution.

International in scope, this book is designed to be the pre-eminent reference work on the English-speaking theatre in the twentieth century.

Arranged alphabetically, it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top-level experts, but, uniquely, leading professionals from the world of theatre. A fascinating resource for anyone interested in theatre, it includes:

- Overviews of major concepts, topics and issues;
- Surveys of theatre institutions, countries, and genres;
- Biographical entries on key performers, playwrights, directors,

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designers, choreographers and composers; - Articles by leading professionals on crafts, skills and disciplines including acting, design, directing, lighting, sound and voice. The pick of the sharpest, most lively and most remarkable journalism and photography from the Guardian in 2005. This book pulls together the finest writing and the most important stories from the Guardian in 2005. From eyewitness accounts, political commentary, editorials and sports coverage to art criticism, feature pieces and photography, The Guardian Year 2005 provides an informative and lasting chronicle of a year in journalism, at home and abroad. With contributions from some of Britain's best writers and the Guardian's most renowned journalists. Despite being roundly cited as much

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harder to perform than its dramatic counterpart, comic acting is traditionally seen as a performance genre that can't be taught. At best it is often described as a skill that can only be learned "on the job" through years of practice, or given to a performer through natural talent. Acting Comedy is an effort to examine this idea more rigorously by looking at different aspects of the comic actor's craft. Each chapter is written by an expert in a particular form—from actors and directors to teachers and standup comedians. Topics covered include: how performers work with audiences how comic texts can be enhanced through word and musical rhythm analysis how physical movements can generate comic moments and build character. This book is an invaluable resource for any performer focusing on the minute

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details of comic acting, even down to exactly how one delivers a joke on stage. Christopher Olsen's unique collection of comic voices will prove essential reading for students and professionals alike.

I'm Sorry I Haven't a Clue

Titter Ye Not!

The Essential Dave Allen

Performing Women

Marty Feldman: The Biography of a
Comedy Legend

Stand-up Comic

British comedy cinema has been a mainstay of domestic production since the beginning of the last Century and arguably the most popular and important genre in British film history. This edited volume will offer the first comprehensive account of the rich

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and popular history of British comedy cinema from silent slapstick and satire to contemporary romantic comedy. Using a loosely chronological approach, essays cover successive decades of the 20th and 21st Century with a combination of case studies on key personalities, production cycles and studio output along with fresh approaches to issues of class and gender representation. It will present new research on familiar comedy cycles such as the Ealing Comedies and Carry On films as well as the largely undocumented silent period along with the rise of television spin offs from the 1970s and the development of animated comedy

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from 1915 to the present. Films covered include: St Trinians, A Fish Called Wanda, Brassed Off, Local Hero, The Full Monty, Four Lions and In the Loop. Contributors: Melanie Bell, Alan Burton, James Chapman, Richard Dacre, Ian Hunter, James Leggott, Sharon Lockyer, Andy Medhurst, Lawrence Napper, Tim O ' Sullivan, Laraine Porter, Justin Smith, Sarah Street, Peter Waymark, Paul Wells

In spite of my desperation I have been patient, in spite of my bewilderment I have been understanding, in spite of my feeling of utter abandonment ... I've been hanging on in there. Trying to help you come through this terrible thing. While Eleanor wants a child,

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her willing partner, Richard, is too busy running the Dead Funny Society. But in a week when British comedy heroes Frankie Howard and Benny Hill both kick the bucket, the society gather for a celebration, which promises to be full of hilarity and laughter - well, for everybody except the disgruntled Eleanor anyhow. Terry Johnson's hilarious comedy of mortality and marriage was premiered at the Hampstead Theatre in January 1994. This edition was published for the West End revival in October 2016 at the Vaudeville Theatre, London. "Beyond a Joke" is a celebration of comedy - one of the modern world's most dominant and compelling art forms - but it is also the story of

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comedy's dark side, homing in on the scandals that have surrounded some of light entertainment's biggest stars, and telling it as it is, featuring insight from one who was there at the time. While "Beyond a Joke" explores the extremes of this world it also addresses another question. Are comedians naturally dysfunctional, or does the stress and pressure of the job make them dysfunctional? Ruby Wax once told the author that she had builders in her house who were just as emotionally unstable as most stand-up comedians she had worked with. But they don't want to go on stage and plead with an audience to love them. Bruce Dessau is the only person who could write this book.

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From Russell Brand slashing his chest onstage to Jo Brand trashing a friend's car on the motorway, he has heard it all. Bruce Dessau knows where the bodies are buried. The Daleks are one of the most iconic and fearsome creations in television history. Since their first appearance in 1963, they have simultaneously fascinated and terrified generations of children, their instant success ensuring, and sometimes eclipsing, that of Doctor Who. They sprang from the imagination of Terry Nation, a failed stand-up comic who became one of the most prolific writers for television that Britain ever produced. Survivors, his vision of a post-apocalyptic England, so

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haunted audiences in the Seventies that the BBC revived it over thirty years on, and Blake 's 7, constantly rumored for return, endures as a cult sci-fi classic. But it is for his genocidal pepperpots that Nation is most often remembered, and on the 50th anniversary of their creation they continue to top the Saturday-night ratings. Yet while the Daleks brought him notoriety and riches, Nation played a much wider role in British broadcasting ' s golden age. He wrote for Spike Milligan, Frankie Howerd and an increasingly troubled Tony Hancock, and as one of the key figures behind the adventure series of the Sixties - including The Avengers, The Saint and The Persuaders! - he turned

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the pulp classics of his boyhood into a major British export. In *The Man Who Invented the Daleks*, acclaimed cultural historian Alwyn W. Turner, explores the curious and contested origins of Doctor Who's greatest villains, and sheds light on a strange world of ambitious young writers, producers and performers without whom British culture today would look very different.

Encyclopedia of Television

The Best of Forty Years

Performance and Identity in Irish

Stand-Up Comedy

Stand-ups, Strumpets and

Itinerants

Tommy Cooper: Always Leave

Them Laughing: The Definitive

Biography of a Comedy Legend

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Inside the Dark World of Stand-Up
Comedy

Comedy has always been one of the most high-profile, glamorous and potentially lucrative markets for scriptwriters, but it is also perceived as one of the hardest. In the fourth edition of this highly regarded handbook, John Byrne breaks down the basics of writing comedy into simple steps and shows you how to make the most of your own comedy writing talent and - just as importantly - your ability to market that talent. Here is a wealth of practical advice both on how to get your career off the ground and how to keep developing it. Whether you are writing comedy routines, sketches or sitcoms, and

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aiming your work at the page, the stage or the ever-expanding world of broadcasting, you will find something in this book to encourage, inform and inspire you. As with any art form, the basics of good comedy never go out of fashion. While the easy steps in this book are illustrated with examples of work by classic comedians old and new, you will also find useful advice on developing and adapting your work for the twenty-first century market, whether your aim is to promote your work online or simply to keep your gags fresh and topical in a world where the news changes by the minute and gets flashed around the world in seconds.

Margaret Rutherford was without a

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doubt one of Britain ' s best-loved comic actresses. But behind the kindly, serene front Rutherford presented to the world lay a life of trauma and repeated nervous breakdown – the legacy of the legacy of family tragedy that saw her father murder her grandfather during a bout of mental illness and her depressive mother later kill herself. Andy Merriman ' s acclaimed biography intrigued and shocked readers with these revelations when it was published in hardback. Now out in paperback, it is also a portrait of one of our most individual actresses. Rutherford appeared in such thoroughly English classics as *Blithe Spirit*, *The importance of Being*

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Earnest, Passport to Pimlico and I ' m All Right, Jack! But above all she was Miss Marple, in four films – and entirely created for the screen the role of Agatha Christie ' s elderly and fearless private detective that subsequent actresses like Joan Hickson and Geraldine McEwan have continued. Rutherford first played Miss Marple at the age of 70, and insisted on wearing her own clothes to feel right in the part. Above all, this was a vulnerable woman whom no-one failed to like and respect, notable again and again for quiet acts of kindness, whose life story has great appeal to everyone who appreciates both classic English comedy and simple human decency.

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The Encyclopedia of Television, second edition is the first major reference work to provide description, history, analysis, and information on more than 1100 subjects related to television in its international context. For a full list of entries, contributors, and more, visit the Encyclopedia of Television, 2nd edition website.

Know your Mornington Crescent from your Cheddar Gorge? Are you partial to a bad-tempered clavier? Would you like some unhelpful travel advice? Featuring the very best moments from a forty-year history of broadcasting, Stephen Fry introduces this indispensable companion to I'm Sorry I Haven't a Clue, the Radio 4

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comedy series which attracts millions of listeners each week. Featuring hilarious excerpts from the show's favourite games including: The Uxbridge English Dictionary, Famous First Words, the Trail of the Lonesome Pun and Late Arrivals as well as much much more, this book is essential for Clue fans young and old. For those new to Clue, there's a Beginner's Guide on how to play Mornington Crescent and numerous games which are fun and easy to play at home and guaranteed to entertain.

My Story

The Oxford Handbook of Sondheim Studies

A Student's Guide

An American Biographical Guide to

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100 British Television Personalities

Getting The Joke

Continuum Companion to Twentieth
Century Theatre

Infamy! Infamy! They've All Got It In For Me! Beginning with the feel-good conscription caper Carry On Sergeant (1958) and finishing up with the much-maligned sex farce Carry On Emmanuelle (1978), producer Peter Rogers and director Gerald Thomas tossed off a record-breaking thirty films, all with that unique 'naughty but nice' seaside postcard-style humour. A team of spot-on comedy performers, headed by Kenneth Williams, Sid James, Charles Hawtrey, Hattie Jacques and Kenneth Connor, provided the great unwashed public with brain-achingly corny gags, ridiculous slapstick antics and seminal scenes of mayhem and speeded-up

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chicanery that would have brought a smile to the most jaded of palates. The Carry On comedy partnership of Rogers and Thomas (later combined with the wit of scriptwriter Talbot Rothwell) was responsible for many a classic production. From historicals such as Carry On Cleo (1964) and Carry On...Up The Khyber (1968) - the latter quite possibly the funniest film ever made in Wales - to such contemporary rib-ticklers as Carry On Doctor (1967) and - possibly the most famous entry of all, thanks to Barbara Windsor's elasticised brassiere - the seminal Carry On Camping (1968). The series may have ended in the gutter with Carry On Behind (1975) and Carry On England (1976), but such was the sheer talent on display throughout those twenty years, we can forgive them this small failing. Any genre was up for ridicule - bored with Lawrence Of Arabia (1962)?

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Try Carry On...Follow That Camel (1967). Fed up with Hammer horror? Turn off the light and shudder at the spine-chilling Carry On Screaming! (1966). Everyone has a personal favourite Carry On film - look up yours in this concise introduction to the whole, extraordinary phenomenon. What's in it? Every film examined in detail, with full cast and crew listing, key scenes and dialogue gems, and an informed critique; brief biographies of the major players, TV shows and theatre plays; appendices that include an exhaustive bibliography and an overview of the best Carry On websites around; all rounded off with a fiendish quiz on all things Carry On.

Writing ComedyUnit Objective: Students will demonstrate a deepening awareness of the comic sketch by writing and performing a nine minute sketch.Life Skill: Students will record life events and

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observations strengthening their understanding of self, work, and life and then stretch this into comic proportions. Theatre Skills: Students will

- Create a paragraph describing who they are and how they will project themselves as a comedian.
- Develop observation journals of times, places, countries, facts, and people
- Write jokes and practice using them on stage
- Research jokes and practice jokes of the successful comedians
- Create a comedy sketch and perform this.

A poignant but hilarious journey into the arcane world of birdwatching by one of the most popular names in British comedy, Bearded Tit is Rory McGrath's story of life among birds. From a Cornish boyhood wandering gorse-tipped cliffs listening to the song of the yellowhammer with his imaginary girlfriend, or drawing gravity-defying jackdaws in class when he should

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have been applying himself to physics, to quoting the Latin names of birds to give himself a fighting chance with the most beautiful girl he had ever seen. As an adult, or what passes for one, Rory recounts becoming a card-carrying birdwatcher, observing his first skylark?peerless king of the summer sky?while stoned; his repeatedly failed attempts to get up at the crack of dawn like the real twitchers; and his flawed bid to educate his utterly unreconstructed drinking mate Danny in the ways of birding. Rory's tale is a thoroughly educational, occasionally lyrical, and highly amusing romp through the hidden byways of birdwatching and all its attendant arcane knowledge.

An examination of the art of stand-up comedy, its constituent parts and how the work Considering stand-up comedy to be an art-form deserving greater attention

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and analysis, *Getting the Joke* provides an exploration of the work of the stand-up comedian. Beginning with a brief history of the art form, the book goes on to examine the key elements, such as the comedian's stage persona, their material and how this is generated, the art of performance, their relationship to and interaction with the audience, and the development of stand-up skills. The book draws on interviews with many of the leading stand-up comedians, including Jo Brand, Alexei Sayle, Ross Noble and Rhona Cameron, and contains detailed analysis of examples from both the British and American markets. Aimed at fans of stand-up and aspiring comedians alike, *Getting the Joke* is the first book of its kind to offer an accessible and engaging analysis of the art of stand-up comedy. By the author of *Stand-Up: On Being a Comedian* - 'a fantastic book for anyone

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who's got any interest in stand-up comedy
(Mark Lamarr)

Funny Way to Be a Hero

The Complete Frankie Howerd

Hammer Complete

Bearded Tit

Always Leave Them Laughing

On Being a Comedian

Frank and revealing, this fully

authorised biography by Tommy's

friend and colleague is the first ever

intimate portrait of Britain's best-loved,

but little known, entertainer. More than

just a comedian, Tommy Cooper was

a born entertainer. But, there was a

man behind the laughter that few

people saw. John Fisher witnessed

first-hand the child that lingered within

the adult and moments of self-doubt

and inadequacy that contrasted with

the genial exterior. Until his tragic

death, which occurred in the middle of

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his act on live television in 1984, Tommy Cooper lived in constant fear of the day he would be found out by his audience. Supplementing his own intimate knowledge with material accessed for the first time from the archives of Tommy's agent and manager, with the full cooperation of the Cooper family, John Fisher brings alive the man behind the comedic mask in this definitive biography of a comedy legend.

Frankie Howerd's comic genius made him a hero to the older generation and new wave comics alike. He remains one of our best-loved comedians, and his influence continues to grow. He was the king of nudge-nudge humor, and *The Complete Frankie Howerd* is the essential guide to his career. Robert Ross details forgotten and obscure performances, alongside well-

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loved highlights such as *Up Pompeii*, *The Ladykillers*, and *Carry On Doctor*. It also includes a definitive filmography and dozens of previously unpublished stills.

The rambling perambulations, the catchphrases, the bland brown suit and chestnut hairpiece—such were the hallmarks of a revolution in stand-up comedy that came in the unique shape of Frankie Howerd. This new biography from Graham McCann charts the circuitous course of an extraordinary career, moving from his early success in the 40s and early 50s as a radio star, through a period at the end of the 50s when he was all but forgotten as a has-been, to his rediscovery in the early 60s by Peter Cook and continued success. Graham McCann vividly captures both Howerd's colorful career and

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precarious private life through extensive new research and original interviews with such figures as Paul McCartney, Eric Sykes, Bill Cotton, Barbara Windsor, Joan Simms, and Michael Grade.

This enthralling collection of weird and wonderful tales from the world of theatre includes such unusual stories as the legendary ghost of Drury Lane, how an actor can exorcise the curse of Macbeth, and the well-known theatre manager who fried bacon and eggs in the Royal Box to feed her starving cast at the interval. If you have ever wondered whether what happens in the stalls is actually more dramatic than what happens on stage, which shows were so bad that they closed during the interval on the first night, or how the 'green room' was named, then 'Theatre's Strangest Acts' is the book

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for you.

Acting Comedy

Margaret Rutherford

A Love Story with Feathers

An Introduction to the British Comedy
Phenomenon

The Strange Worlds of Terry Nation

Mike Myers thinks he was “a genius”, while John Cleese regards him as “a true cultural icon”. He was an architect of British comedy, paving the way for Monty Python, and then became a major Hollywood star, forever remembered as Igor in Mel Brooks' Young Frankenstein. A writer, director, performer and true pioneer of his art, he died aged only 48. His name was Marty Feldman, and here, at last, is the first ever biography. Acclaimed author Robert Ross has interviewed Marty's friends and family, including his sister Pamela, Tim Brooke-Taylor, Michael Palin and Terry Jones, and also draws from extensive, previously

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unpublished and often hilarious interviews with Marty himself, taped in preparation for the autobiography he never wrote. No one before or since has had a career quite like Marty's. Beginning in the dying days of variety theatre, he went from the behind-the-scenes scriptwriting triumphs of Round the Horne and The Frost Report to onscreen stardom in At Last the 1948 Show and his own hit TV series, Marty. That led to transatlantic success, his work with Mel Brooks including his iconic performance of Igor in Young Frankenstein, and a five-picture deal to write and direct his own movies. From his youth as a tramp on the streets of London, to the height of his fame in America - where he encountered everyone from Orson Welles to Kermit the Frog, before his Hollywood dream became a nightmare - this is the fascinating story of a key figure in the history of comedy, fully told for the first time.

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*Frankie Howerd Stand-up
Comic HarperCollins (UK)*

Offers an analysis of the four collaborative sitcoms of Jimmy Perry and David Croft, 'Dad's Army', 'It Ain't half Hot, Mum!', 'Hi-de-Hi!' and 'You Rang M'Lord?'. Considers the themes and ideas that run through the series in terms of their representation of class and gender, and in terms of other sitcoms and cultures which produced them. The first biographical guide to 100 British TV personalities who have appeared on American networks--from Joan Hickson to Benny Hill to Leo McKern.

Look Who It Is!

*The Art of Stand-up Comedy
Jimmy Perry and David Croft
A National Joke*

Dead Funny

Beyond a Joke

**The first ever intimate portrait
of Britain's best-loved, but**

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little known, comedy entertainer. Fully authorised, and written by Cooper's friend and colleague John Fisher. The stand-up comedian is our hero. Unchanged fundamentally since the days of the Music Hall, he—and occasionally she—has been a waspish or laconic or outrageous commentator on politics, sex, work, friends, and the family. John Fisher traces the traditions of the music hall comedian as they are handed down through the great British comics of the twentieth century. Dan Leno, the Crazy Gang, Will Hay, and Max Miller are seen to pass

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the baton to the great radio comics like Arthur Askey, Tony Hancock, Frankie Howerd, and the Goons. In time, Morecambe and Wise, Tommy Cooper, Benny Hill, the Two Ronnies, and Ken Dodd are seen to hold the flame. The comedians understand us as no one else, and in this distinctively original and funny book John Fisher comes close to understanding them, what makes us laugh and the connecting themes in their humor and our responses. First published in 1973 when he was in his late 20's, John Fisher's Funny Way to be a Hero is regarded as the finest

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book ever written on 20th century comedians and comedy. Fisher in his career as a television producer went on to become a friend to many of the subjects written about in his book. Forty years later, he has revised and expanded the original from this perspective and added six new chapters. With spectacular new design and over 350 illustrations, many never published before, this will be a landmark publication.

Ian Wilkie contends that comic acting is a distinct art form, and as such demands a unique skillset. By exploring the ways in which performance choices

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and improvised moments can work in conjunction with texts themselves, Performing in Comedy offers an indispensable practical tool for enhancing comic performance. This volume is a must-read for any actors, directors or students who work with comic texts. Wilkie synthesises theories and principles of comedy with practical tips, and re-evaluates the ways in which these ideas can be used by the performer. Most importantly, these skills - timing, focus, awareness - are teachable rather than being innate talents. Exercises, interviews and guides to

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further resources enhance this comprehensive exploration of comic acting.

Think you're funny? Writing successful comedy isn't just about having a gift for gags; you need to hone your talent and polish your humour to earn a living from making people laugh. If you want to write stand-up comedy, sketches, sitcoms or even a comic novel or film, How to be a Comedy Writer tells you all you need to know and more about the business, the structure of jokes and the nuts and bolts of a craft that can be learnt. This new ebook edition has been specially formatted

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for today's e-readers.

***Dreadnought with Good
Manners***

***The Man Who Invented the
Daleks***

The Comic 'i'

The Spectator

The Guardian Year 2005

***Popular Comedy and English
Cultural Identities***

One of the cultural phenomena to occur in Ireland in the last two decades has been the highly successful growth of stand-up comedy as a popular entertainment genre. This book examines stand-up comedy from the perspective of the narrated self, through the prism of the fabricated

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comedy persona, including Tommy Tiernan, Dylan Moran and Maeve Higgins.

The personal diaries of the renowned actor and glamorous celebrity describe his life from 1939 to 1983, including his struggles with weight, drinking and jealousy when other men looked at the love of his life, Elizabeth Taylor.

Comedy is crucial to how the English see themselves. This book considers that proposition through a series of case studies of popular English comedies and comedians in the twentieth century, ranging from the Carry On films to the work of Mike Leigh and

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contemporary sitcoms such as *The Royle Family*, and from George Formby to Alan Bennett and Roy 'Chubby' Brown. Relating comic traditions to questions of class, gender, sexuality and geography, *A National Joke* looks at how comedy is a cultural thermometer, taking the temperature of its times. It asks why vulgarity has always delighted English audiences, why camp is such a strong thread in English humour, why class influences what we laugh at and why comedy has been so neglected in most theoretical writing about cultural identity. Part history

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and part polemic, it argues that the English urgently need to reflect on who they are, who they have been and who they might become, and insists that comedy offers a particularly illuminating location for undertaking those reflections. The brilliantly funny and inimitable Alan Carr tells his life story in his own words, from growing up in a football-mad family in Northampton to his rise to become one of Britain's best-loved comedians. British Comedy Cinema
The Films, the Personnel, the Company
Frankie Howerd
Stand Up

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Terry Nation

How To Be A Comedy Writer

Alison Oddey's interviews with prominent performing women span generations, cultures, perspectives, practice and the best part of the twentieth century, telling various stories collectively. Stand-ups, 'classic' actresses, film and television personalities, experimental and 'alternative' practitioners discuss why they want to perform, what motivates them, and how their personal history has contributed to their desires to perform. Oddey's critical introductory and concluding chapters analyse both historical and cultural contexts and explore themes

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arising from interviews. These include sense of identity, acting as playing (recapturing and revisiting childhood), displacement of roots, performing, motherhood and 'being', performing comedy, differences between theatre, film and television performance, attitudes towards and relationships with audiences, and working with directors. The prominent subtext of motherhood reveals a consciousness of split subjectivities with and beyond performance.

When Dave Allen passed away in March 2005, we lost a true comedy great. Sitting cross-

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legged on a high stool, whiskey in one hand, cigarette in the other, Dave Allen's exasperated commentaries on the absurdities of modern life struck a chord with millions of fans in Britain, Ireland and Australia for over four decades. He was a compelling storyteller - able to spin shaggy dog stories out of the almost any subject, including the missing tip of his fourth finger of his left hand, for which he provided various unlikely explanations. But his gentle, laconic wit could also give way to ferocious attacks on the media, the state and, most famously, the Catholic Church. He was a unique talent - a comic

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who could make his audiences laugh, cry, and be shocked, all in one. This official celebration of Dave Allen's comedy has been drawn together by Graham McCann - Britain's best-loved entertainment writer. It is a treasure trove of stories, stand-up routines, sketches, interviews and photos, which takes us on a journey from the cradle to the grave. It will delight Dave Allen's million of fans, old and new alike. 'Dave Allen was our greatest storyteller and nobody ever came close to his ability to spin a yarn. He was unique, right up there with the greats.' Jack Dee This is the first academic study of the science fiction television

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devised and written by Terry Nation, who wrote Dalek stories and other serials for Doctor Who, and created the BBC's 1970s post-apocalyptic space adventure series Blake's 7. This illustrated book by academic specialists in television science fiction places Nation's work in the context of its production and contains sustained analysis of key programs. It will be of interest to students of television and enthusiasts of these landmark drama series. The dual biography of the great British comedy double-act and the rise and fall of mass audience television by the respected biographer of Cary

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Grant .

Tommy Cooper

Carry On Films

Some Joe You Don't Know

Secrets from the Inside

Performing Brecht

The Richard Burton Diaries

Stand-Up! is the first book to both analyse the background of stand-up comedy and take us inside the world of being a solo comedian. Oliver Double writes a lively history of the traditions of British stand-up comedy - from its roots in music hall and variety to today's club and alternative comedy scene - and also engages in a serious exploration of what it is like to be a comedian onstage in front of a sometimes adoring and sometimes hostile audience. He looks critically at the

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work of such stand-up stars as Frankie Howerd, Les Dawson, Billy Connolly, Victoria Wood, Ben Elton and Eddie Izzard. And he looks at himself as a performer.

A master of the innuendo and the raised eyebrow, Frankie Howerd – inimitable star of the classic ‘Carry On’ films – became a cult hero.

The Oxford Handbook of Sondheim Studies offers a series of cutting-edge essays on the most important and compelling topics in the growing field of Sondheim Studies.

Focusing on broad groups of issues relating to the music and the production of Sondheim works, rather than on biographical questions about the composer himself, the handbook represents a cross-disciplinary introduction to comprehending Sondheim in

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musicological, theatrical, and socio-cultural terms. This collection of never-before published essays addresses issues of artistic method and musico-dramaturgical form, while at the same time offering close readings of individual shows from a variety of analytical perspectives. The handbook is arranged into six broad sections: issues of intertextuality and authorship; Sondheim's pioneering work in developing the non-linear form of the concept musical; the production history of Sondheim's work; his writing for film and television; his exploitation and deployment of a wide range of musical genres; and how interpretation through key critical lenses (including sociology, history, and feminist and queer

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theory) establishes his position in a broader cultural context.

Performing Brecht is an unprecedented history of the productions of Brecht's plays in Britain over forty years. Margaret Eddershaw surveys all aspects of Brecht in performance, from his methodologies to his place in postmodernist theatre and beyond. She focuses on key productions by directors including George Devine, Sam Wanamaker, William Gaskell, Howard Davies, John Dexter and Richard Eyre. Eddershaw also provides three in-depth case studies of productions in the 1990s, incorporating her own exclusive access to the rehearsals and in-depth interviews with directors and performers. The case studies are: *

The Good Person of Sechuan,

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directed by Deborah Warner and
starring Fiona Shaw; * Mother
Courage, directed by Philip Prowse
and starring Glenda Jackson; * The
Resistable Rise of Arturo Ui,
directed by Di Trevis and starring
Antony Sher
Writing Comedy
Performing in Comedy
Morecambe and Wise (Text Only)
Theatre's Strangest Acts