

Cambridge University Press

978-0-521-02892-9 - The Revisionist Stage: American Directors Reinvent the Classics

Amy S. Green

Index

[More information](#)

## INDEX



Photographs are indicated by page numbers in italics.

- Aaron, Joyce, 90  
 acting, 19–20, 47–8, 50–1, 53, 62, 70, 71, 73, 87, 90, 100, 128, 129, 180  
   operatic, 150, 157–8, 171  
 Actors' Equity Non-Traditional Casting Project, 34  
 Aeschylus, 52, 173  
 African-American culture, as motif, 32, 33, 58, 62, 63, 65, 82; *see also* race  
*Agamemnon*, 51–2  
*Ajax*, 11, 148  
 Akalaitis, JoAnne, 2, 41, 107, 175, 180; *see also* *Cymbeline*  
*Akropolis*, 25–6  
*Alceste*, 66–7  
 Alexander, Jane, 26  
 Allio, Rene, 118  
*All's Well That Ends Well*, 37  
 American Conservatory Theatre (San Francisco), 41  
 American Repertory Theatre (Cambridge, Mass.), 12, 41, 59, 91, 121, 127, 128, 132, 133  
 American Shakespeare Festival Theatre and Academy (Stratford, Conn.), 11, 34, 36–8, 39  
 Americanizing classics, 29, 36–7, 39, 58, 105–6, 148, 173; *see also* American Shakespeare Festival Theatre and Academy; Federal Theatre Project; New York Shakespeare Festival  
   amplification, electronic, 112–13  
   of music, 42, 45, 93, 94  
   of sound, 59, 93, 107  
   of speech, 59, 67, 79  
 anachronism, 3, 6, 92, 98, 101, 123, 126, 128–9, 142–3, 148, 149, 152–3, 171, 173, 175, 176  
 Anderson, Judith, 104  
*Animations*, 90  
*Antigone* (Brecht), 40, 43–4  
*Antigone* (Sophocles), 62, 63  
 Antoon, A. J., 39  
*Antony and Cleopatra*, 11  
 Appia, Adolphe, 146  
 Arena Stage (Washington, D.C.), 34, 142, 144  
 Aristophanes, 177  
 Aristotle, 14, 174, 175  
 Armstrong, Louis, 33  
 Artaud, Antonin, 4, 9, 12, 23–4, 42, 46, 47, 48, 50, 51, 53, 59, 65–6, 71, 77, 80, 82  
 Asian theatre, 26, 46, 53, 103, 181  
 Atkinson, Brooks, 30, 31, 32, 36  
*Atrides, Les*, 181  
 AT&T, 111, 178  
 audience participation, 40, 50–1, 79, 81, 149  
 Auschwitz, 25, 50  
*auteur*, 11, 35, 66  
 authenticity, 2, 6, 147  
 automobiles, 105, 107, 112, 143–4, 180  
 Ayliff, A. K., 30

Cambridge University Press

978-0-521-02892-9 - The Revisionist Stage: American Directors Reinvent the Classics

Amy S. Green

Index

[More information](#)*Index*

- Bacchae, The*, 40, 45, 46  
*Balcony, The*, 91  
 Ball, William, 41  
 Barnes, Clive, 79, 89  
 Barrymore, John, 20, 21  
 Barrymore, Lionel, 21  
 Bartenieff, George, 99  
 Barthes, Roland, 4, 10, 64, 140  
 Bartlett, Neil, 137  
 Barton, John, 119  
 battle scenes, 37  
     choreographed, 35, 95, 96–7  
 Bausch, Pina, 9  
 Beacham, Richard, 67–8  
 Beck, Julian, 40, 44  
 Beckett, Samuel, 40, 71, 78, 90, 91, 119, 125  
 Bel Geddes, Norman, 19, 30, 31  
 Belasco, David, 2  
 Belgrader, Andrei, 29  
 Bentley, Eric, 6, 35  
 Bergman, Ingmar, 29, 144  
 Berkoff, Steven, 39  
 Bermel, Albert, 81–2, 122, 126, 130, 131, 132  
 Bernhardt, Sarah, 104  
 Berry, Ralph, 10  
*Birds, The*, 31  
 Black-Eyed Susan, 105  
 Blau, Herbert, 5, 11  
 Bogart, Anne, 41  
 Bohr, Niels, 177  
 Borrego, Jesse, 99  
 Borst, Stephen, 54, 56, 57  
 Boruzescu, Miruna, 142  
 Boruzescu, Radu, 142  
 Boston Opera, 148, 153  
*Boys from Syracuse, The*, 88  
 Branagh, Kenneth, 114  
 Brecht, Bertolt, xi, 9, 22–3, 40, 43–4, 46, 53, 62, 71, 72, 87, 113, 117, 118, 128, 139, 149, 163  
     and “alienation,” 22, 113  
     and “epic theatre,” 22  
     and *Verfremdungseffekt*, 22, 43  
 Breuer, Lee, 2, 41, 90, 163, 175; *see also* *The Gospel at Colonus; Lear*  
 Brook, Peter, 9, 24, 26–8, 38, 39, 47, 51, 59, 75, 80, 81, 110, 140, 181  
     and *King Lear*, 26, 71–2  
     and *A Midsummer Night’s Dream*, 26, 28, 72, 142  
     and Seneca’s *Oedipus*, 52–3, 54, 55  
 Brooklyn Academy of Music, 58, 60, 145  
 Brooklyn Institutional Radio Choir, 60, 62, 65  
 Brooks, Colette, 93  
 Brown, John Mason, 31  
 Brustein, Robert, 39, 41, 44, 59, 80, 81, 91, 132  
     on “directorial essay,” 10  
     on “metaphors,” 13  
     on “production concepts,” 12  
     on “similes,” 10, 13, 69  
 Budzisz-Krzyzanowska, Teresa, 104  
 Burns, Karla, 84  
 Burton, Richard, 75  
 Bush, George, 26  
 Caffè Cino, 40  
 Campbell, Douglas, 117  
 Canby, Vincent, 82, 185n49  
 Carlson, Marvin, 15, 185n49  
*Carmen*, 26, 28, 63  
*Carmen Jones*, 33, 63  
 Carnovsky, Morris, 36  
 Carroll, Pat, 104  
*Cascando*, 90  
 casting, *see* nontraditional casting  
 Castle Hill Music Festival (Ipswich, Mass.), 159  
 catharsis, 42, 58, 59, 60–1, 66  
 celebrity references, 58–9, 84, 85, 103, 161–4; *see also* *individual celebrity*  
 censorship, 26  
 Chaikin, Joseph, 40, 77, 102  
 Cheadle, Don, 99  
 Chekhov, Anton, 17, 34, 89, 151, 162, 179  
 Cheney, Sheldon, 30  
*Cherry Orchard, The*, 26, 34, 108  
 choreography, 35, 95, 156, 157  
 chorus, handling of, 18, 52, 53, 62  
 chronology, twentieth-century, *see* *individual decade*  
 circus, 26, 72, 87  
     skills, 83, 85–6, 87  
 civil rights movement, 33, 40, 65  
 Civieli, Liviu, 29, 41, 46, 133  
     and *Don Juan*, 2, 137, 138–9  
 Clarke, Martha, 9  
 classics, 1, 3, 6, 13, 15, 21–2, 23, 28, 29, 30, 33, 44, 69, 141, 144, 148, 149, 181  
 Clayburgh, Jim, 54, 57  
 Clinton, Bill, 26  
 Clurman, Harold, 35  
 coherence, 7, 43, 81, 175–6, 177

Cambridge University Press

978-0-521-02892-9 - The Revisionist Stage: American Directors Reinvent the Classics

Amy S. Green

Index

[More information](#)

## Index

- collage, 10, 12, 71, 73, 74, 75, 90, 94, 110, 174
- "collision" with text, 13, 46, 64, 103; *see also* "confrontation" with text
- colorblind casting, *see* nontraditional casting
- Comedy of Errors, The*, 71, 83–90, 87, 89, 178
- commedia dell'arte*, 30, 87, 117
- concept, directorial, 2, 6, 11–12, 13, 21, 22, 27, 37, 38, 101, 125, 133, 148, 158, 163, 180; *see also* "simile" transposition
- "conceptual," 2, 6, 17, 26, 80, 101–2, 108, 114, 120, 134, 138, 158
- "confrontation" with text, 13, 24, 44, 80; *see also* "collision" with text
- Constantinidis, Stratos, 8
- Continental Stagecraft*, 20, 30
- contradiction, 2, 7, 10, 80, 81, 88, 92, 93, 102, 152, 156, 158–9, 159, 173, 174, 178; *see also* incoherence; juxtaposition
- Copeau, Jacques, 7
- Coriolanus*, 39
- Corliss, Richard, 65
- Così fan Tutte*, 1, 150, 152, 156, 159–65, 160–1, 170, 175
- costume, 19, 28, 43, 44, 46, 47, 53, 56, 69, 75, 77, 78, 84, 85, 88, 94, 100, 123, 124, 125, 128–9, 142, 146, 149, 153, 154; *see also* modern dress
- counterculture, of 1960s, 40, 44, 45, 50, 71, 72, 73, 81
- Craig, Edward Gordon, 8, 16–17, 20, 69
- Crohn-Schmidt, Natalie, 177
- Cronyn, Hume, 117
- Croyden, Margaret, 44
- Crutchfield, Will, 151, 165, 170
- Cumpsty, Michael, 100
- Curchak, Fred, 114
- Cusack, Joan, 99–100
- Cymbeline*, 3, 39, 71, 90–103, 96–7, 137, 176
- da Ponte, Lorenzo, operas of, directed by Peter Sellars, 148, 149–72, 177; *see also individual opera*
- Dallas Theatre Center, 41
- Daly, Augustin, 2
- Dangler, Anita, 78
- Davenant, William, 1
- Davis, Peter G., 165
- Dead End Kids*, 90
- Death of Klinghoffer, The*, 145
- Dee, Ruby, 34
- deconstruction, 3, 4, 7, 8, 9–11, 14, 64, 76, 105, 113–14, 117, 119, 134, 139–40, 149, 177, 179
- Delacorte Theatre (Central Park, New York), 74
- Denver Center Theatre Company, 137
- Derrah, Thomas, 129
- Derrida, Jacques, 4, 9–10, 101, 139–40
- design, 16, 17, 20, 30, 94–5, 121, 146, 184n28; *see also* costume; lighting; scenic design
- Dionysus in '69*, 40, 45–6, 53, 57, 71, 81
- directing
- as criticism, 10–12, 147
- history of, 7, 8–9, 16–41, 90, 165
- as interpretation, 72–3, 147
- opera, 146–8, 153
- directorial license, 2, 4, 5, 6, 17, 27, 42, 72, 82, 85, 98, 118, 132–3
- limits of, 5, 15, 163, 164, 170
- Disch, Thomas, 147, 158
- Dolan, Judith Ann, 128
- Don Giovanni*, 148, 149, 150, 153–9, 155, 166, 170; *see also Don Juan*
- Don Juan*, 2, 119, 137–42, 141; *see also Don Giovanni*
- Donahue, Phil, 161–2
- drag, *see* transvestism
- Drake, Alfred, 36
- dramaturge, 105, 111, 128
- drugs, 40, 74, 136, 154, 156
- Ducrocq, Caroline, 57
- Edwards, Jack, 134
- Eichelberger, Ethyl, 84, 88
- Eisenberg, Avner "the Eccentric," 84, 86
- Electra*, 46, 48–9, 51
- electronic amplification, *see* amplification
- Ellis, Mary, 30
- Empty Space, The*, 26–7
- Endgame*, 40, 91, 99
- environmental staging, 2, 47, 48, 81
- by Reinhardt, 19, 43
- by Schechner, 40, 45–6, 52, 53–4
- by Serban, 50–1
- Epstein, Alvin, 125, 127, 128, 129, 130, 131, 132
- Esslin, Martin, 52, 53
- Euripides, 17, 18, 42, 43, 44, 50; *see also individual plays*
- Evans-Kandel, Karen, 105
- Everyman*, 19

Cambridge University Press

978-0-521-02892-9 - The Revisionist Stage: American Directors Reinvent the Classics

Amy S. Green

Index

[More information](#)*Index*

- farce, 90, 116, 117, 119, 120, 126, 129, 133, 144, 165  
 Federal Theatre Project, 31–3, 36  
 Feingold, Michael, 59, 63–4, 89, 105, 113  
 Felty, Janice, 160  
 feminism, 95, 98, 100, 110, 154, 164  
     women's rights movement, 40  
 Fergusson, Honora, 105  
 Fichandler, Zelda, 33, 41  
 film, 39, 42, 59, 71, 79, 102, 105, 116, 129, 148  
*Firebugs, The*, 34  
 Fitts, Dudley, 67  
 Fitzgerald, Robert, 61, 65, 66  
*Five Kings*, 119  
 “flow,” 174  
 Flying Karamazov Brothers, 71, 83–90, 87, 178  
 Folger Shakespeare Theatre (Washington, D.C.), 104  
 Fontaine, Joel, 134  
 Fontanne, Lynn, 30  
 Ford Foundation, 41, 46  
 Ford, John, 103  
 Foreman, Richard, 9, 40, 133, 137, 139–41  
 Foucault, Michel, 101, 140  
 Fountain, Clarence, and the Five Blind Boys from Alabama, 59, 60, 62, 65  
*Fragments of a Greek Trilogy*, 42, 46–51, 49, 52, 66, 130, 142, 176  
 Freedman, Gerald, 37, 39, 74  
 Freeman, Morgan, 39, 60, 62, 65  
 French Revolution, 134, 167  
 Freud, Sigmund, 9, 116, 118  
 Frisch, Max, 34  
 Fuchs, Elinor, 64, 101  
 Furst, Timothy Daniel, 84, 88  
  
 Galilee, Clove, 105  
 Gassner, John, 36–7  
 gender, 112, 137  
     reversal, 57, 71, 103; in *Lear* 103–5, 112, 113  
 Genet, Jean, 91  
 geographical relocation of setting, 2, 11, 36–7, 38  
     to New York City, 30, 32, 77, 153–4, 158, 166, 169  
     to the South, 1, 34, 105–7, 109  
     to the Southwest, 11, 36  
     to the West, 10, 39  
 George Street Playhouse (New Brunswick, N.J.), 111  
  
 Gershwin, George, 148  
 Gielgud, John, 52, 75  
 Gien, Pamela, 124  
 Gilman, Richard, 6–7, 22, 35–6  
 Gitlin, Todd, 175, 176, 177–8  
*Giulio Cesare*, 148  
*Glass Menagerie, The*, 34  
 Glass, Philip, 90, 94, 95  
 Goodman, Benny, 33  
 Goodman Theatre (Chicago), 83, 84, 87  
 Gorelik, Mordecai, 30  
 Gorey, Edward, 153  
 Gorky, Maxim, 148  
*Gospel at Colonus, The*, 42, 58–66, 60–1, 105, 177, 178  
 gospel music, 42, 61, 62, 65  
 Granville-Barker, Harley, 17–19, 30, 43, 46, 69, 92  
 Great Jones Repertory Company (New York), 47, 49  
 Greek tragedy, 42, 43, 47, 50, 52, 62  
 Gregory, Andre, 45  
 Grief, Michael, 39  
 Grizzard, George, 35  
 Gropman, David, 85  
 Grotowski, Jerzy, 9, 13, 24–6, 47, 48, 50, 59, 62, 71, 72, 80, 90, 114  
 Gussow, Mel, 87, 88–9, 142  
 Guthrie, Tyrone, 2, 5, 34, 35–6, 41, 75  
     and *Hamlet*, 35–6, 75  
     and *House of Atreus, The*, 44  
     on “jollyng up” the classics, 3, 35, 69  
 Guthrie Theatre, The (Minneapolis), 35–6, 41, 75, 91, 117, 134, 135, 139, 141, 142, 143  
 Guttman, Ron, 57  
  
*Hair*, 74, 76  
 Hall, Adrian, 41  
 Hall, Peter, 119  
*Hamlet*, 3, 19, 21, 24, 31, 107, 144  
     directed by Guthrie, 35–6, 75  
     directed by Marowitz, 75–6  
     directed by Papp, 39, 70–1, 72, 73–82, 83, 163  
 Hammerstein, Oscar, II, 33, 63  
*Hang on to Me*, 148  
 Handel, George Frederick, 148  
 Happenings, 40, 44, 52, 70, 71, 73, 80, 81  
*Hard Nut, The*, 178  
 Harris, Julie, 74  
 Hart, Gary, 85  
 Hartford Stage Company, 34, 41

Cambridge University Press

978-0-521-02892-9 - The Revisionist Stage: American Directors Reinvent the Classics

Amy S. Green

Index

[More information](#)*Index*

- Hayes, Helen, 34, 86  
 Hayes, Isaac, 86  
 Hayes, Richard, 35  
 Helmsley, Leona, 132, 166  
 Henahan, Donal, 147–8, 171  
*Henry IV*, 103  
*Henry V*, 38  
 Henry, William, 144  
 Hepburn, Katharine, 11, 36, 37  
 Hicks, Richard, 135  
*Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*, 179–80  
 Hilferty, Susan, 85  
 Hill, Holly, 65  
 “hippie” aesthetics, 38, 45, 74  
 historical relocation of setting, 2, 26, 37, 69, 134, 136; *see also individual production*; anachronism; “simile” transposition; updating  
 Hitchcock, Alfred, 162  
 Hitler, Adolphe, 43, 45  
 Hodge, Francis, 10  
 Hodgson, Moira, 6, 165  
 Hollywood, 59, 103, 107, 137, 163  
 Holmberg, Arthur, 103  
 Holmes, John, 54, 56  
 Hopkins, Arthur, 20, 21  
 Hoppe, Marianne, 103, 104  
*Hot Mikado*, 33  
*House of Atreus, The*, 44  
 Houseman, John, 34, 36, 37, 179  
 Hughes, Ted, 42, 52, 53, 57  
 Hunt, Christopher, 159, 165  
 Hunt, Lorraine, 156  
 hyperrealism, 40, 91, 149  
  
 Iglewski, Richard S., 135  
 incoherence, 103, 110, 113, 176; *see also* anachronism; collage; contradiction; juxtaposition  
 Ingalls, James F., 154, 169  
*Inspector General, The*, 21  
 Intertart Theatre (New York), 91  
 International Centre of Theatre Research, (Centre International de Créations Théâtrales, Paris), 26  
 interpretation, 3, 4, 6, 7, 9, 10–11, 17, 27, 43, 72–3, 80, 95, 102, 121, 122, 125, 136, 142, 144  
   of new plays, 5  
   of opera, 146, 147, 165, 168, 170, 171  
 interracial casting, *see* nontraditional casting  
 intertextuality, 11, 64, 178; *see also* textuality  
  
 Ionesco, Eugene, 71  
*Iphigenia in Taurus*, 18  
 Irving, Henry, 16  
 Irwin, Bill, 83  
  
 James, Elmore, 154  
 James, Peter Frances, 99, 100, 143  
 Jameson, Fredric, 174–5, 178  
 Johnson, Lyndon, 45  
 Johnson, Samuel, 91  
 Johnson-White, Caroline, 65  
 Jones, Cherry, 123  
 Jones, Robert Edmond, 20–1, 29, 30, 31, 38, 69  
 Jouvet, Louis, 7  
 juggling, 83, 85–6, 88, 89  
 Julia, Raul, 59  
*Julius Caesar*, 2, 32  
 juxtaposition, 40, 101, 110, 149, 152, 171, 173, 175, 176; *see also* collage; contradiction; incoherence  
  
*kabuki*, 62  
 Kahn, Michael, 37–8, 39, 74  
 Kalb, Jonathan, 179  
 Kamm, Tom, 67  
 Kantor, Tadeusz, 29  
 Karmali, Hafiz, 128  
*Kathakali*, 114  
 Kauffmann, Stanley, 6, 38, 39, 57  
 Kelley, Frank, 160  
 Kelly, Kevin, 132  
 Kerr, Walter, 36  
 Keystone Kops, 39, 87  
*King Lear*, 26, 71–2, 84, 103, 106, 108, 109; *see also Lear*  
*King Lear in Our Time*, 106  
 King, Martin Luther, Jr., 65  
 King, Rodney, 137  
 Klemperer, Otto, 146  
 klezmer, 85  
 Kott, Jan, 26, 44, 46, 50, 69, 71, 76, 78, 81  
   on “collision” with text, 13, 64  
 Kroetz, Franz Xaver, 91  
 Kuzma, Sue Ellen, 159  
  
 Labelle, Dominique, 156  
 Lagerfelt, Caroline, 134, 135  
 La MaMa Experimental Theatre Club (New York), 40, 46, 47, 49  
 Lamos, Mark, 41  
 Landau, Jack, 37  
 Larson, Susan, 160, 169

Cambridge University Press

978-0-521-02892-9 - The Revisionist Stage: American Directors Reinvent the Classics

Amy S. Green

Index

[More information](#)*Index*

- Lear*, 4, 71, 103–14, 109, 175, 177; *see also King Lear*  
 Lee, Ming Cho, 138  
 Leishman, Gina, 84  
 Leverett, James, 101  
 Levine, Lawrence, 179–80  
 lighting, 19, 31, 54, 95, 139, 142, 154, 169  
 Lincoln Center Theatre (New York), 84, 88  
 Little, Cleavon, 82, 83  
 Living Theatre, The, 40, 44, 50, 71  
 Lobel, Adrienne, 159, 166  
 Logan, Joshua, 34  
 Loney, Glenn, 37  
 Louis XIV, 116, 118, 120, 122  
 Louis XVI, 134  
*Love's Labour's Lost*, 38  
 Lowell, Robert, 44  
*Lulu*, 58, 59  
 Lunt, Alfred, 30, 117  
 Luten, C. J., 158, 170  
 Lyubimov, Yuri, 29, 119–20
- Mabley, “Moms,” 33  
 Mabou, Mines, 40, 59, 90, 91, 104, 105, 107, 109, 110  
*Macbeth*, 19, 20–1, 33  
     “voodoo” version, 31–2, 63  
 McCarthy, Lillah, 18  
 MacDermott, Galt, 76  
 McDonald, Marianne, 43  
 McElduff, Ellen, 105, 113  
 MacGowan, Kenneth, 20, 30  
 MacIntosh, Joan, 53, 56–7, 99, 100  
 Mack, Maynard, 106–7, 107, 193n76  
 McKellen, Ian, 89  
 McKenna, Siobhan, 104  
 MacLaine, Shirley, 162, 163, 164, 170  
 McLane, Derek, 126  
 McQueen, Butterfly, 33  
 Maddalena, James, 160, 166  
 Maeda, Jun, 48  
 Magid, Paul, 84  
*Mahabharata*, *The*, 26  
 Maleczek, Ruth, 90, 104, 107, 109, 113  
 Malina, Judith, 44  
*Marat/Sade*, 28, 80, 140  
 Marlowe, Christopher, 35  
 Marowitz, Charles, 1, 12, 13, 64–5, 70, 75–6  
*Marriage of Figaro*, *The*, *see Nozze di Figaro*, *Le*  
 Martin, Judith, 138
- Marx Bros., 39, 74, 87  
 Marx, Karl, 118  
 masks, 20, 43, 44, 49, 54–5, 56, 114, 120, 132  
 Massey, Raymond, 31  
 Mayakovsky, Vladimir, 6  
*Measure for Measure*, 39, 74  
*Medea*, 46, 48–9, 49, 66  
 Mehrton, Greg, 105  
 Menander, 177  
*Merchant of Venice*, *The*, 19, 36, 178  
 Mesmer, F. A., 162–3  
 Meyerhold, Vsevolod, 9, 11, 21–2, 23, 46, 51, 62, 76, 87, 119, 128, 149  
 Mickens, Valois, 47–8  
 microphones, 59, 79, 112–13, 162; *see also amplification*  
*Midsummer Night's Dream*, *A*, 19, 26, 28, 72, 83, 142; *see also Swingin' the Dream*  
 Miller, Arthur, 179  
 Miller, Johathan, 5, 13–14, 17, 26, 44–5  
*Miracle*, *The*, 19, 64  
*Misanthrope*, *The*, 119, 133–7, 135  
*Misdirection: Opera Production in the Twentieth Century*, 146  
*Miser*, *The*, 4, 117, 118, 121–33, 127, 134, 142  
*Miss Saigon*, 144  
 Mitchell, David, 77  
 Mnouchkine, Ariane, 29, 180–1  
 modern dress, 18, 30, 69, 75, 149; *see also costume; updating*  
 modernism, 2, 43, 175, 176  
 Molière, Jean-Baptiste Poquelin, 1, 4, 116–44, 151, 176, 180; *see also individual play*  
*Molière's Theatrical Bounty: A New View of the Plays*, 122  
 Molinaro, Thom, 128, 129, 131  
 Monadnock (N.H.) Music Festival, 153  
 Monk, Isabell, 62, 105, 113  
 Moral Majority, 143  
 Morris, Mark, 157, 178  
 Mosher, Greg, 83, 90  
 movement, 28, 47, 48, 53, 94, 128–9, 156–7, 165  
 movies, *see film*  
 Mozart, Wolfgang Amadeus, operas of, directed by Peter Sellars, 148, 149–72, 174, 177; *see also individual opera*  
*Much Ado About Nothing*, 11, 36, 39  
 Müller, Heiner, 67

Cambridge University Press

978-0-521-02892-9 - The Revisionist Stage: American Directors Reinvent the Classics

Amy S. Green

Index

[More information](#)*Index*

- multiculturalism, 27, 34, 39, 67, 110, 179, 180  
 multimedia, 10, 40, 59, 67, 90  
 Munk, Erica, 113  
 Murray, Gilbert, 18, 43  
 music, 18, 42, 45, 48, 51–2, 53, 59, 71, 84, 87–8, 90, 93, 94, 107, 112, 120, 139, 146–7, 169, 172  
   in opera, 146, 147, 152, 153, 155, 156, 157, 158, 164, 165  
   see also gospel music; klezmer; rock-and-roll  
 musical adaptations of classics, 33, 39, 42;  
   see also *Gospel at Colonus*, *The*  
 Nagler, A. M., 146  
 “Naked” *Hamlet*, see *Hamlet*, directed by Papp  
 National Endowment for the Arts, 26  
 Neher, Casper, 43  
 Nelson, Randy, 84  
 Neumann, Frederick, 90  
 New Stagecraft, 20, 30, 31  
 New Theatre, 40, 44, 50  
 New Vaudeville, 83, 84, 89  
 New York Shakespeare Festival, 10, 38–9, 59, 102, 103, 139, 145  
   and *Cymbeline*, 71, 90, 96, 99  
   and the “Naked” *Hamlet*, 73, 82, 83  
   see also Public Theatre  
 1910s, 9, 18, 19, 20, 30  
 1920s, 2, 20–2, 29, 30  
 1930s, 2, 23, 31–3, 36, 179  
 1940s, 26, 33  
 1950s, 3, 34–7, 38  
 1960s, 1, 2, 4, 12, 24, 26, 29, 38, 40, 44, 62, 178  
   civil rights movement, 33, 40, 65  
   counterculture, as influence, 40, 44, 45, 50, 71, 72, 73, 81  
 1970s, 12, 24, 42, 98, 112, 139  
 1980s, 41, 42, 71, 136, 137, 142, 144, 152, 153, 154, 159  
 1990s, 4, 71, 103, 136, 178, 181  
*Nixon in China*, 145  
*nō*, 46, 62, 103, 114  
 “No More Masterpieces”  
   Artaud’s, 12, 23  
   Brustein’s, 12, 80  
 nontraditional casting, 34  
   by gender, 103–5  
   by race, 33–4, 39, 98–9, 107–8, 154, 180  
 Nordling, Jeffrey, 99, 100  
 North, Oliver, 85  
 Novick, Julius, 46, 139, 140–1, 144  
*Nozze di Figaro*, *Le*, 4, 149–50, 152, 156, 157, 159, 165–71, 167  
*Nutcracker*, *The*, 178  
 Nye, Carrie, 37  
 nudity, 45, 46, 56, 74, 81, 95  
 Oedipal rivalry, 74, 130, 148  
*Oedipus* (Seneca), 42, 52–8, 55  
*Oedipus at Colonus*, 1, 58, 59, 61, 62  
*Oedipus Rex*, 19, 23, 43, 62, 63  
 Oenslager, Donald, 30, 31  
 Oliver, Edith, 89  
 Oliveros, Pauline, 107  
 Ommerle, Jeanne, 166, 167  
 O’Neill, Eugene, 29, 116  
 Ontological-Hysterical Theatre, 40, 139  
 Open Theatre, *The*, 40, 77, 90  
 opera, 1, 145–72  
   defined, 147  
   directing, 146–8, 153  
   gospel, 1, 61  
   history of, 145, 146, 150–1, 159  
   reinterpretation of, 145, 146–7, 148, 158, 165, 171  
   rock, 63  
 O’Reilly, Maya, 104–5  
*Oresteia*, *The*, 19; see also *Agamemnon*;  
   *Atrides*, *Les*; *House of Atreus*, *The*  
*Orestes*, 44  
 Original Soul Stirrers, 62  
 Papp, Joseph, 34, 38–9, 41, 91, 92, 99, 102, 103, 139, 163, 179; see also  
   *Hamlet*, directed by Papp  
 Pashalinski, Lola, 107  
 pastiche, 75, 86, 107, 140, 175  
 Patterson, Howard Jay, 84  
 Peaslee, Richard, 45  
 Pepsico Summerfare, 150, 151, 153, 155, 159, 160, 167, 178  
*Performance Group*, *The*, 45, 50, 52–8  
 performance theory, 3, 9  
*Performing Drama/Dramatizing Performance*, 15  
 Performing Garage, *The*, 40, 45  
*Pericles*, 3, 39, 148  
 Perry, Eugene, 154, 155, 156  
 Perry, Herbert, 154, 155, 156  
*Persians*, *The*, 173  
 Philip Morris, 178  
 Picasso, Pablo, 176  
 Pierce, Wendell, 98, 100  
 Pietà, as image, 48, 105

Cambridge University Press

978-0-521-02892-9 - The Revisionist Stage: American Directors Reinvent the Classics

Amy S. Green

Index

[More information](#)

## Index

- Pintilié, Lucian, 4, 29, 41, 133, 175  
and *Tartuffe*, 3, 142–4
- Pirandello, Luigi, 34, 40, 102, 152
- Planchon, Roger, 29, 117–19, 119
- Plautus, 83, 86
- playwright  
dead, 4, 5, 15, 36, 140–1, 181  
living, 5, 91  
in theatrical hierarchy, 8, 11, 14, 179
- Plutarch, 177
- Poel, William, “Elizabethan” reconstructions by, 1, 17, 18
- Polish Laboratory Theatre, 24–6
- popular culture, 8, 11–12, 58–9, 70, 82, 107, 110, 151, 154, 173, 179, 180
- Porter, Andrew, 157, 158, 165
- postmodernism, 3, 29, 38, 42, 43, 64, 88, 91, 92, 101, 102, 103, 110, 114, 132, 173–9
- poststructural criticism, 3–4, 9; *see also* deconstruction; postmodernism
- Pound, Ezra, 1
- program notes, 86, 92, 93, 146, 151, 166, 196n16
- projections, scenic, 20, 94
- Prometheus Bound*, 44–5
- Prospero’s Staff*, 76
- Public Theatre, 41, 74, 91, 93, 111; *see also* New York Shakespeare Festival
- Rabkin, Gerald, 10–11, 14, 57, 64, 139, 141
- race, 31–2, 58, 63, 82, 107–8, 113  
reversal, in casting, 33–4  
*see also* nontraditional casting
- Ramblin’, Lute, 104
- Ramicova, Dunya, 154
- Rashomon*, 97
- Raymond, William (Bill), 90, 104, 111
- Reagan, Ronald, 26
- Recycling Shakespeare*, 70
- regional theatre, 40–1, 83; *see also* individual theatre
- Reinhardt, Max, 17, 19–20, 30, 35, 43, 64
- religion, 120, 133, 143, 144  
and *The Gospel at Colonus*, 58–66
- relocation, *see* geographical relocation of setting; historical relocation of setting
- Request Concert*, 91
- revival, 1, 2, 70, 146–7, 151, 180
- “rewrighting,” 4, 7, 12, 15, 24, 70, 82, 117, 133, 144, 147, 173, 175, 176, 178, 179, 180  
defined, xi
- Reyde, Gwendolyn, 33
- Rich, Frank, 64, 140
- ritual, 50, 59, 60, 170
- Robinson, Bill, 33
- rock-and-roll, 40, 59, 61, 62, 63, 71, 74, 76, 78–9, 112, 158
- Rockwell, John, 157, 165
- Rogoff, Gordon, 6, 22, 44
- Romeo and Juliet*, 33, 38; *see also* *Romey and Julie*
- Romey and Julie*, 32–3
- Rosato, Mary Lou, 129
- Rose, Billy, 33
- Royal Shakespeare Company, 26, 88
- Rudolph, Stephanie, 94
- Ryder, Alfred, 74
- Said, Edward, 146–7, 147, 157, 158
- Saussure, Ferdinand de, 9
- scenic design, 17, 19, 20, 21, 30, 31, 43, 45, 48, 52, 54, 63, 67, 77, 94, 107, 120, 126, 138, 142, 153–4, 159, 166, 168, 170; *see also* design
- Schechner, Richard, 2, 40, 44, 45, 47, 59, 66, 80, 81, 176; *see also* *Dionysus in ’69*; *Oedipus* (Seneca)
- Schnabel, Stefan, 100
- School for Wives, The*, 119
- Schwab Hayden, Sophie, 84
- scientific perspective, 177–8
- Scott, Kimberly, 105
- Seago, Howie, 148
- Seagull, The*, 17
- Seitz, John, 140, 141
- Sellers, Peter, 1, 2, 3, 11, 12, 41, 116, 145, 148–72, 173–4, 175, 177, 178, 181  
and *Così fan Tutte*, 159–65  
and *Don Giovanni*, 153–9  
and *Le Nozze de Figaro*, 4, 165–71
- Seneca, 42, 52
- Serban, Andrei, 2, 5, 29, 41, 52, 144; *see also* *Agamemnon*; *Fragments of a Greek Trilogy*; *The Miser*
- Serpent, The*, 40
- sex, 40, 45, 46, 51, 116, 117, 120, 123, 126, 129, 132, 133, 134, 137, 143, 162, 165
- sexual exploitation, 108, 156, 166, 167–8
- sexual orientation, 50, 111–12, 118
- sexual politics, 45, 119, 137, 154–5, 158, 167–8
- sexual revolution, 40, 44, 46, 74, 158



Cambridge University Press

978-0-521-02892-9 - The Revisionist Stage: American Directors Reinvent the Classics

Amy S. Green

Index

[More information](#)

## Index

- Shakespeare festivals, 70; *see also individual festival*  
*Shakespeare Our Contemporary*, 5, 13, 71–2  
 Shakespeare, William, 3, 5, 6, 23, 36, 38, 59, 149, 162, 163, 179–80  
   as character, 84, 88  
   plays of, 5, 10, 65; in production, 1, 2, 17, 18–19, 26, 36–7, 39, 69–115, 148, 179–80, 181; *see also individual title*  
 Sharp, Cecil, 19  
 Sheen, Martin, 77  
 Shepard, Sam, 84  
*Shifting Point, The*, 26–7  
 Shiner, David, 83  
 “simile” transposition, 10, 13, 36, 37, 38, 39, 69, 74, 77, 132, 138, 146, 153, 158  
 Simon, John, 88  
 Simonson, Lee, 30  
 simultaneity, 174, 176  
*Six Characters in Search of an Author*, 34  
 slow motion, 66, 95  
 Smith College, 111  
 Smith, Craig, 150, 165, 195n1  
 Smith, Derek, 124  
 Smith, Priscilla (Ceil), 48  
 Solomon, Alisa, 105, 110, 111, 112  
 Sontag, Susan, 72–3  
 Sophocles, 58, 59, 64, 65, 148  
 Stanislavski, Konstantin, 149  
 State University of New York at Purchase, 150, 159  
 Steele, Jevette, and the J. D. Steele Singers, 62  
 Stein, Peter, 29  
 Stella, Frank, 166  
 Stewart, Ellen, 46  
 Storm King (Cornwall-on-Hudson, New York), 111  
 Stratford Shakespeare Festival (Ontario), 34, 35  
 Strehler, Giorgio, 29  
*Stuff as Dreams are Made On*, 114  
 style, 3, 23, 29, 36, 40, 43, 118, 129, 133, 149, 153, 158, 175, 178  
   the “Guthrie,” 35  
 suburbia, 1, 159, 180; *see also Così fan Tutte*  
 Summerfare, *see* Pepsico Summerfare  
*Summerfolk*, 148  
 Swados, Elizabeth, 48, 51–2  
*Swing Mikado*, 33  
*Swingin’ the Dream*, 33  
 Sydney, Basil, 30  
 Sylvan, Sanford, 159, 160, 166, 167, 168  
 Taganka Theatre (Moscow), 119–20  
*Tamburlaine*, 35  
*Taming of the Shrew, The*, 30, 33, 37, 39, 74, 117  
 Tandy, Jessica, 35  
*Tartuffe*, 117, 118–20, 142–4, 143, 175  
 Tate, Nahum, 1  
 Tchaikovsky, Peter Ilich, 178  
 television, 42, 71, 105, 116, 148, 161–2, 169, 174, 180  
 Telson, Bob, 59, 61, 62, 64  
*Tempest, The*, 26, 58–9, 105, 114, 163, 181; *see also Stuff as Dreams are Made On*  
 Terry, Ellen, 16  
 text, instability of, 4, 9, 14  
   and “meaning,” 9–10, 27–8, 72–3, 139–40  
   and “misreading,” 10, 14, 64  
   and “reading,” 9–11, 118–19  
   relationship to production, 2, 3, 7, 8, 13–14, 22, 23, 24, 42, 64–5, 72–3, 91, 134, 139, 173, 178–9, 180  
   suspicion of, 9, 139  
   *see also* interpretation; intertextuality; textuality  
 textuality, 176; *see also* intertextuality; text  
*Theatre and Its Double, The*, 24  
 Théâtre National Populaire (Villeurbanne, France), 117  
 Theatre of Cruelty, 52  
   Artaud’s, 23  
   Brook’s workshop, 24, 52, 75  
 Theatre of the Absurd, 72  
*Theatre of Tomorrow, The*, 30  
 Theatrical Outlet (Atlanta), 110  
 theatricalism, 18, 87  
 Thomson, Virgil, 36  
*Through the Leaves*, 91, 93  
*Tis Pity She’s a Whore*, 103  
 Todd, Mike, 33  
*Tonight We Improvise*, 40  
 totalitarianism, 9, 43, 113  
 tradition, 2, 4, 12, 29, 30, 35, 40, 42, 43, 64, 102, 121, 125, 128, 136, 180  
   operatic, 145–6, 148, 168  
   Shakespearean, 69, 70, 73  
 transvestism, 84, 85, 105, 112  
 Trapp, W. O., 30  
 Trinity Rep (Providence), 41

Cambridge University Press

978-0-521-02892-9 - The Revisionist Stage: American Directors Reinvent the Classics

Amy S. Green

Index

[More information](#)

## Index

- Triplex Theatre (New York), 107, 109, 111  
*Troilus and Cressida*, 37  
*Trojan Women, The*, 18  
 in *Fragments of a Greek Trilogy*, 46, 47–9, 51  
 Troupe du Roi, La, 116  
 Trousdell, Richard, 166, 170, 171  
 Trump, Donald, 132, 166, 167, 169  
 Trump, Ivanna, 132, 166  
 Tsy-pin, George, 94, 98, 153–4  
 Turner, David Anthony, 52  
 Turner, Tina, 84  
*Twelfth Night*, 19, 37  
*Twin Menachmi, The*, 86  
*Two Gentlemen of Verona, The*, 33  
 rock musical version, 39  
 Tynan, Kenneth, 36
- Ullman, Tracey, 39  
 unity, aesthetic, 8, 40 176, 177; *see also* coherence  
 updating, 2, 26, 30, 39, 134  
 of opera, 26, 149, 150, 153, 159, 164, 167–8, 169  
 of Shakespeare's plays, 29, 37, 69, 70, 75
- Vakhtangov, Yevgeny, 149  
 Vanden Heuvel, Michael, 15  
 vaudeville, 77, 78, 79, 83, 85, 111, 129;  
*see also* New Vaudeville  
 Vawter, Ron, 104  
 Vietnam War, 40, 44, 74, 77, 81, 159  
 violence, 50, 52, 53, 105, 108, 113, 118  
 Vitez, Antoine, 119  
 Volonakis, Minos, 66
- Wagner, Richard, 146, 148, 156  
 Waite, Ralph, 78, 79  
 Wajda, Andrzej, 29, 104
- Wallach, Allan, 6, 140  
 Warrilow, David, 90  
*Wars of the Roses*, 119  
 Webster, Margaret, 85  
 Welles, Orson, 35, 36, 38, 69, 119, 179;  
*see also* *Julius Caesar*; *Macbeth*,  
 “voodoo” version  
 West, Jayne, 166, 167  
*West Side Story*, 32, 33  
 Westheimer, Ruth, 163  
 White, Vanna, 85  
 Wilbur, Richard, 134  
 Wilder, Thornton, 179  
 Wilkinson, Norman, 18  
 Williams, Raymond, 174  
 Williams, Sam, 84  
 Williams, Tennessee, 34, 107  
 Willows, Alec, 84  
 Wilson, Robert, 9, 66–7, 94, 103  
*Winter's Tale, The*, 11, 18, 37  
*Wisteria Trees, The*, 34  
*Wizard of Oz, The*, 60  
 women's rights movement, 40; *see also* feminism  
 Woodruff, Robert, and *The Comedy of Errors*, 71, 84, 85, 87–8, 89  
 Woollcott, Alexander, 21  
 Wooster Group, The, 10, 40, 179  
 Worth, Irene, 52  
 Wright, Garland, 5, 41, 133, 176  
 and *Don Juan*, 137–8, 139  
 and *The Misanthrope*, 133–7  
 Wyspianski, Stanislaw, 25–6
- Yale Repertory Theater (New Haven),  
 12, 41, 44–5  
 Yerxa, Alison, 63
- Zahn, Steven, 122, 127  
 Zhu, Ai Lan, 154