

# DT2300: Popular Theatre

View Online



Alan Edelstein, Molly Bernstein, & Bernstein, M. (2012). *Deceptive Practice: The Mysteries And Mentors Of Ricky Jay*.

Bailey, P. (1998). *Business and Good Fellowship in the London Music Hall*. In *Popular culture and performance in the Victorian city*. Cambridge University Press.

Bamboozled (2000). (n.d.). Channel 4.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0057728F?bcast=44122094>

Bhikhari Thakur and Meenu Gupta. (2000). *Gabar Ghichor*. *Indian Literature*, 44(1), 127-140.

[http://www.jstor.org/stable/23343020?Search=yes&resultItemClick=true&searchText=sn:00195804&searchText=AND&searchText=sp:127&searchText=AND&searchText=vo:44&searchText=AND&searchText=year:2000&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dsn%253A00195804%2BAND%2Bsp%253A127%2BAND%2Bvo%253A44%2BAND%2Byear%253A2000%26amp%3D%26ymod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bbased%2Bon%2Bthe%2Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Breturned%2Bthe%2Bfollowing%2Bresults.&seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/23343020?Search=yes&resultItemClick=true&searchText=sn:00195804&searchText=AND&searchText=sp:127&searchText=AND&searchText=vo:44&searchText=AND&searchText=year:2000&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dsn%253A00195804%2BAND%2Bsp%253A127%2BAND%2Bvo%253A44%2BAND%2Byear%253A2000%26amp%3D%26ymod%3DYour%2Binbound%2Blink%2Bdid%2Bnot%2Bhave%2Ban%2Bexact%2Bmatch%2Bin%2Bour%2Bdatabase.%2BBut%2Bbased%2Bon%2Bthe%2Belements%2Bwe%2Bcould%2Bmatch%252C%2Bwe%2Bhave%2Breturned%2Bthe%2Bfollowing%2Bresults.&seq=1#page_scan_tab_contents)

Bill Irwin Clown Prince on Vimeo. (n.d.). <https://vimeo.com/41843938>

Biting the Hand That Leads Us: Humor & Social Change. (12 C.E.).

<https://www.youtube.com/watch?v=pL6-PHHjhlk&feature=youtu.be>

Braun, K. (2001). *Stage-shakers!: Ghana's concert party theatre*. Indiana University Press.

Buffalo Bill and the Indians (1976). (n.d.). Dave.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/00076824?bcast=121108713>

Cabaret (1972). (n.d.). BBC2 England.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0002032B?bcast=122665187>

Chaffee, J. (2015). *The Routledge companion to Commedia dell'Arte* (O. Crick, Ed.).

Routledge. <https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1864706>

Chilton, C. & Theatre Workshop. (1965). *Oh what a lovely war*. Methuen.

Cole, C. M. (2001). *Ghana's concert party theatre*. Indiana University Press.

Comedy Genius -- The Regard of Flight -- 1983 -- Bill Irwin in performance. (13 C.E.).  
<https://www.youtube.com/watch?v=-AVifTdjtvE>

Cook, J. W. (2001). *The arts of deception: playing with fraud in the age of Barnum*. Harvard University Press.

DesROCHERS, R. (2013). Destabilizing Vaudeville: The Marx Brothers and the Party of the Third Part. *The Journal of Popular Culture*, 46(3), 524–544.  
<https://doi.org/10.1111/j.1540-5931.2011.00873.x>

Dickens, C., & Slater, M. (1996). *The amusements of the people: and other papers: reports, essays and reviews, 1834-51: Vol. The Dent uniform edition of Dickens' journalism*. Dent.  
Dong, A. E., Dong, L., & See, L. (2014). *Forbidden City, USA: Chinese American Nightclubs, 1936-1970*. DeepFocus Productions.

Erlingsson, B. (2015). *The Show of Shows: A History of Circus, Cabaret and Vaudeville*.

Etchells, T. & Forced Entertainment. (2001). *First night*. Forced Entertainment.

Forbidden City. (n.d.). <https://vimeo.com/ondemand/forbiddencityusa/129055275>

Funny Girl (1968). (n.d.). BBC2 England.  
<https://learningonscreen.ac.uk/ondemand/index.php/prog/000149C1?bcast=116247752>

Gardner, M. A. (2009a). *The Marx Brothers as social critics: satire and comic nihilism in their films*. McFarland & Co.

Gardner, M. A. (2009b). *The Marx Brothers as social critics: satire and comic nihilism in their films* [Electronic resource]. McFarland & Co.  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=1594713>

Gems from Cocoanuts, Irving Berlin songs in Marx Brothers show Victor 35769 (1926) Billy Murray. (2013). <https://www.youtube.com/watch?v=Bn57EacJ7Ic&feature=youtu.be>  
Gordon, M. (1997). *The Grand Guignol: theatre of fear and terror* (Rev. ed). Da Capo.

Gordon, R., Jubin, O., & Taylor, M. (2016a). *British musical theatre since 1950: Vol. Critical companions*. Bloomsbury Methuen Drama.

Gordon, R., Jubin, O., & Taylor, M. (2016b). *British musical theatre since 1950: Vol. Critical companions* [Electronic resource]. Bloomsbury Methuen Drama.  
<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=4527212>

Gregory Laski. (2011). Falling Back into History: The Uncanny Trauma of Blackface Minstrelsy in Spike Lee's *Bamboozled*. *Callaloo*, 33(4), 1093–1115.  
<https://muse.jhu.edu/article/407670>

Gussow, M. (n.d.). *Profiles: Clown*.

Hancock, T. (2003). *The Rebel / The Punch and Judy man*. Warner.

Ince, B. (2015). The Neglected Art: Trends and Transformations in British Concert Party Entertainment, 1850–1950. *New Theatre Quarterly*, 31(01), 3–16.

<https://doi.org/10.1017/S0266464X15000019>

Jenkins, H. (1992). *What made pistachio nuts?: early sound comedy and the Vaudeville aesthetic: Vol. Film and culture*. Columbia University Press.

Jenkins, R. (1988). *Acrobats of the soul: comedy and virtuosity in contemporary American theatre*. Theatre Communications Group.

Jennifer Robertson. (2008). *Takarazuka: sexual politics and popular culture in modern Japan*. University of California Press.

<http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acls;idno=heb94082>

Kaufman, G. S. (1979). *By George: A Kaufman Collection*. St. Martin's Press.

Kershaw, B. (1992a). *Politics of Performance: Radical Theatre as Cultural Intervention* [Electronic resource]. Routledge.

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=170014>

Kershaw, B. (1992b). *The politics of performance: radical theatre as cultural intervention*. Routledge.

Kopit, A. (1970). *Indians*. Eyre Methuen.

Landmarks: *Oh What a lovely war*. (n.d.). BBC Radio 3.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/05C2D6B3>

Lee, Y. J. (2010). *The shipment: Lear* (1st ed). Theatre Communications Group.

Longinotto, K., & Williams, J. (2001). *Dream girls: Vol. Under the sun*. Royal Anthropological Institute.

Mackenzie, J. (1974). *The Cheviot the Stag and the Black Black Oil*.

*Man on the Moon* (1999). (n.d.). BBC1 London.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/005FE953?bcast=78445955>

McGrath, J. (1985). *Popular Theatre and the Changing Perspective of the Eighties*. *New Theatre Quarterly*, 1(04). <https://doi.org/10.1017/S0266464X00001810>

McGrath, J. (1996). *A good night out: popular theatre : audience, class and form* (2nd ed). adHern.

McNamara, B. (1971). *The Indian Medicine Show*. *Educational Theatre Journal*, 23(4).

<https://doi.org/10.2307/3205750>

Merrill, D., & Paterson, T. G. (2000). *Major problems in American foreign relations: documents and essays, Vol. 2: Since 1914: Vol. Major problems in American history series* (5th ed). Houghton Mifflin.

*Nina Conti - A Ventriloquist's Story: Her Master's Voice*. (n.d.). BBC4.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/02A22955?bcast=104878656>

Oh! What a Lovely War (1969). (n.d.). More4.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0001DAC9?bcast=123384614>

Oja, C. J. (2014). *Bernstein meets Broadway: collaborative art in a time of war: Vol. Broadway legacies*. Oxford University Press.

On the Town (1949). (n.d.). Channel 5.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/00011873?bcast=123187998>

Orenstein, C. (1998). *Festive revolutions: the politics of popular theater and the San Francisco Mime Troupe: Vol. Performance studies*. University Press of Mississippi.

Parks, S.-L. (2011). *Venus: a play* (First edition). Theatre Communications Group.

<https://ebookcentral.proquest.com/lib/rhul/detail.action?docID=939914>

Prakash, B. (2016). Performing Bidesiyā in Bihar: Strategy for Survival, Strategies for Performance. *Asian Theatre Journal*, 33(1), 57–81. <https://doi.org/10.1353/atj.2016.0023>

Price, J. (2016). *Modern popular theatre: Vol. Theatre and performance practices*. Palgrave.

Review by: James W. Cook. (1999). Review: Mass Marketing and Cultural History: The Case of P.T. Barnum. *American Quarterly*, 51(1), 175–186.

[http://www.jstor.org/stable/30041638?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/30041638?seq=1#page_scan_tab_contents)

Robertson, J. (2001). *Takarazuka: sexual politics and popular culture in modern Japan* (Corr. [ed.]). University of California Press.

Rogoff, G. (2000). *Vanishing acts: theater since the sixties*. Yale University Press.

SanSan Kwan. (2011). Performing a Geography of Asian America: The Chop Suey Circuit. *TDR: The Drama Review*, 55(1), 120–136. <https://muse.jhu.edu/article/414683>

Santley, J., Florey, R., Marx, G., Marx, H., Marx, C., Marx, Z., Dumont, M., Shaw, O., Eaton, M., Francis, K., *Gamby-Hale Ballet Girls, Alan K. Foster Girls, Marx Brothers, & Universal Studios Home Entertainment (Firm)*. (2016). *The Marx Brothers silver screen collection*. Universal Studios.

Shank, T. (1974). Political Theatre as Popular Entertainment: The San Fransico Mime Troupe. *The Drama Review: TDR*, 18(1). <https://doi.org/10.2307/1144869>

Stage to Screen. (n.d.). BBC Radio 4.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/00B6FE6E?bcast=30693149>

Sullivan, A., Gilbert, W. S., Miller, J., Phillips, J. M., Idle, E., Bullock, S., Garrett, L., Robinson, P., & English National Opera. (2005). *The Mikado*. A & E.

The Elephant Man (1980). (n.d.). ITV3.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0001CCFA?bcast=113345973>

The End of the Pier Show. (n.d.). BBC2 England.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/0682DD70?bcast=108015959>

The Entertainer (1960). (n.d.). BBC2 England.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/013B4A7C?bcast=40202753>

The Flying Karamazov Brothers (1983) - Part 1 of 8. (12 C.E.).

<https://www.youtube.com/watch?v=lpUQZh9HjJA>

The King and I (1956). (n.d.). FilmFour.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/00004029?bcast=114650199>

The Real Tom Thumb: History's Smallest Superstar. (n.d.). BBC4.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/082E93A3?bcast=114586413>

The Story of Music Hall with Michael Grade. (n.d.). BBC4.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/020F99B1?bcast=122210410>

Topsy-Turvy (1999). (n.d.). BBC4.

<https://learningonscreen.ac.uk/ondemand/index.php/prog/004CA281?bcast=26893516>

Tzu-I Chung. (2011). The Transnational Vision of Miss Saigon: Performing the Orient in a Globalized World. MELUS, 36(4), 61–86.

[http://www.jstor.org/stable/23048513?seq=1#page\\_scan\\_tab\\_contents](http://www.jstor.org/stable/23048513?seq=1#page_scan_tab_contents)

Variety Stage: Vaudeville and Popular Entertainment (short films from the Library of Congress). (18 C.E.).

<https://www.youtube.com/watch?v=5TqBvXidBcE&feature=youtu.be&list=PL95A2316156D6ED2F>

Vuadeville. (27 C.E.).

<https://www.youtube.com/watch?v=vNTbji8rc1Q&feature=youtu.be>