

## Theatre As Human Action

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Thomas S. Hischak is an internationally recognized writer and teacher in the performing arts and the author of twenty-six non-fiction books about theatre, film, and popular music, including Theatre as Human Action: An Introduction to Theatre Arts, Second Edition (Rowman & Littlefield, 2016), The Disney Song Encyclopedia (with Mark A. Robinson, 2012), The Oxford Companion to the American Musical (2008), The Encyclopedia of Film Composers (Rowman & Littlefield, 2015), The 100 Greatest American ...

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Theatre is the art of making human action worth watching, as defined by Paul Woodruff. As a sports management major, I tend to not see things through a theatric or artistic lens, just as a theater or dance major might not see things through a sports point of view. Nevertheless, I do see how one could find Woodruff's definitions of Art, Human, Action, and Worth to be useful, meaningful, and/or valid.

Theatre as Human Action: An Introduction to Theatre Arts, Third Edition is designed for the college student who may be unacquainted with many plays and has seen a limited number of theatre productions. Focusing primarily on four plays, this textbook aims to inform the student about theatre arts, stimulate interest in the art form, lead to critical thinking about theatre, and prepare the student to be a more informed and critical theatregoer. The four plays central to this book are the tragedy Macbeth, the landmark African American drama A Raisin in the Sun, the American comedy classic You Can't Take It with You, and—new to this edition—the contemporary hip-hop musical Hamilton. At the beginning of the text, each play is described with plot synopses (and suggested video versions), and then these four representative works are referred to throughout the book. In addition to looking at both the theoretical and practical aspects of theatre arts—from the nature of theatre and drama to how it reflects society—the author also explains the processes that playwrights, actors, designers, directors, producers, and critics go through. In addition to Hamilton, this edition includes full color images throughout, as well as revised chapters and expanded and updated material on the technical aspects of theatre, coverage of children's theatre and British theatre, the role of drama as therapy, and the importance of diversity in theatre today. Structured into ten chapters, each looking at a major area or artist—and concluding with the audience and critics—the unique approach of Theatre as Human Action thoroughly addresses all of the major topics to be found in an introduction to theatre text.

This book is designed for the college student who may be unacquainted with many plays and has seen a limited number of theatre productions. Focusing primarily on four plays—Macbeth, A Raisin in the Sun, Rent, and You Can't Take It with You—this textbook aims to inform the student about theatre arts, stimulate interest in the art form, lead to critical thinking about theatre, and prepare the student to be a more informed and critical theatregoer. At the beginning of the text, each play is described with plot synopses (and suggested video versions), and then the four representative works are referred to throughout the book. This second edition also features revised and expanded chapters throughout, including on the technical aspects of theatre, the role of the audience and critic, and the diversity of theatre today.

Although the venue Off Broadway has long been the birthplace of innovative and popular musicals, there have been few studies of these influential works. Long-running champs, such as The Fantasticks and Little Shop of Horrors, are discussed in many books about American musicals, but what of the hundreds of other Off-Broadway musicals? In *Off-Broadway Musicals since 1919*, Thomas Hirschak looks at more than 375 musicals, which are described, discussed, and analyzed, with particular attention given to their books, scores, performers, and creators. Presented chronologically and divided into chapters for each decade, beginning with the landmark musical *Greenwich Village Follies* (1919), the book culminates with the satiric *The Toxic Avenger* (2009). In this volume, any work of consequence is covered, especially if it was popular or influential, but also dozens of more obscure musicals are included to illustrate the depth and breadth of Off Broadway. Works that introduced an important artistic talent, from performers to songwriters, are looked at, and the selection represents the various trends and themes that made Off Broadway significant. In addition to essential data about each musical, the plot and score are described, the success (or lack of) is chronicled, and an opinionated commentary discusses the work's merits and influences on the musical theatre in general. The first book of its kind, this highly readable volume will please both the theatre scholar and the average musical theatre patron or fan.

The purpose of this absorbing collection is to illuminate the world of the theatre by setting it squarely in its historical context. To that end, Professor Evans draws on the whole spectrum of Elizabethan-Jacobean writing, from official documents to diaries and letters. Part I, *The Theatre and the World*, deals, through contemporary writings, with the drama itself, the audiences and their responses, theatrical companies, acting and actors, and buildings and technical matters. Part II, *The Worlds and the Theatre*, illustrates how the problems of everyday life, complicated as they were by moral, religious, social, political, and economic issues, provided an ever-fruitful source of materials to the dramatists who practiced their craft during this extraordinarily creative period.

*Theatre: Its Art and Craft* is an introductory theatre text focusing on theatre practitioners and their processes. Using an accessible tone and a focused exploration of how theatre artists work, the book covers playwrights; directors, actors; designers of sets, costumes, props, lights, sound, and new technology; as well as the varying roles of scholars, critics, and dramaturgs. Appropriate for beginning theatre majors, minors, or nonmajors, *Theatre: Its Art and Craft* helps students understand how theatre happens, who makes it, and what they do. The sixth edition has been updated with new statistics, references, and photographs. It also features an extensively revised design section, which the authors have divided into two parts: one focused on the tactile elements of design (sets, costumes, props) and the second on the temporal elements (lights, sound, and new technologies).

What is unique and essential about theater? What separates it from other arts? Do we need "theater" in some fundamental way? The art of theater, as Paul Woodruff says in this elegant and unique book, is as necessary - and as powerful - as language itself. Defining theater broadly, including sporting events and social rituals, he treats traditional theater as only one possibility in an art that - at its most powerful - can change lives and (as some peoples believe) bring a divine presence to earth. *The Necessity of Theater* analyzes the unique power of theater by separating it into the twin arts of watching and being watched, practiced together in harmony by watchers and the watched. Whereas performers practice the art of being watched - making their actions worth watching, and paying attention to action, choice, plot, character, mimesis, and the sacredness of performance space - audiences practice the art of watching: paying close attention. A good audience is emotionally engaged as spectators; their engagement takes a form of empathy that can lead to a special kind of human wisdom. As Plato implied, theater cannot teach us transcendent truths, but it can teach us about ourselves. Characteristically thoughtful, probing, and original, Paul Woodruff makes the case for theater as a unique form of expression connected to our most human instincts. *The Necessity of Theater* should appeal to anyone seriously interested or involved in theater or performance more broadly.

The script to the touching and funny play by Alan Zweibel about his relationship with famed comedienne Gilda Radner.

*Human Action: A Treatise on Economics* is a work by the Austrian economist and philosopher Ludwig von Mises. Widely considered Mises' magnum opus, it presents the case for laissez-faire capitalism based on praxeology, or rational investigation of human decision-making. It rejects positivism within economics. It defends an a priori epistemology and underpins praxeology with a foundation of methodological individualism and speculative laws of apodictic certainty. Mises argues that the free-market economy not only outdistances any government-planned system, but ultimately serves as the foundation of civilization itself.

*Modern Japanese Theatre and Performance* is a collection of sixteen essays on Japanese theatre, including historical overviews of twentieth century theatre, analyses of specific productions and individuals, and consideration of the intercultural nature of modern Japanese theatre. Also included is a new translation of a 'Superkyogen' play.