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at the *Edinburgh Festival in 1949 established her as one of the most commanding and sensitive actresses of her generation. In the early 1950s she joined the *Old Vic company, where she played Desdemona (1951), Helena in *A Midsummer Night's Dream* (1951), and Lady Macbeth (1952). She opened the *Stratford Festival in Ontario with *Guinness, playing Helena in *Guthrie's production of *All's Well That Ends Well* (1953), and was with the *Royal Shakespeare Company in 1962. She won three Tony awards—for Alice in *Albee's *Tiny Alice* (1965), for Princess Kosmonopolis in *Williams's *Sweet Bird of Youth* (1975), and for Grandma Kurnitz in *Simon's *Lost in Yonkers* (1991)—and an Obie for sustained achievement in 1989. TK

Wright, Garland (1946–98) American director. Wright moved east from Texas in 1969 to act at the American Shakespeare Festival in Stratford, Connecticut, where he made his directing debut in 1973 with *Julius Caesar*. In 1974 he founded the Lion Theatre Company in Manhattan where he defined his artistic style: collaborative script development, precise ensemble *acting, and minimalist staging. In 1976 Wright gained national attention with his production of Jack Heifner's *Vanities*, setting a record for longest-running non-musical *Off-Broadway. Wright won an Obie award in 1977 for his adaptation and production of *K*, based on Kafka's *The Trial*. He was associate *artistic director of the *Guthrie Theatre in Minneapolis from 1980 to 1983, and directed at *regional theatres around the United States. His production of Eric Overmeyer's *On the Verge* won Wright a second Obie (1987). MAF

Wu Hsing-kuo (pinyin, Wu Xingguo) (1953–) Taiwanese actor and director, whose own productions have toured the globe. Wu trained for the male warrior role type in Beijing opera (*jingju) and as a modern dancer. After training and a short stint at the Cloud Gate Dance Theatre, Wu founded (with his wife Lin Hsiu-wei, a modern dancer) the Contemporary Legend Theatre in Taipei in 1986, an experimental company known for its adaptation of both traditional jingju methods and *Greek and Shakespearean tragedies, including *The Kingdom of Desire* (*Macbeth*, 1986), *Hamlet* (1990), *Medea* (1993), *The Oresteia* (1995), and *The Tempest* (2004). In *Lear Is Here* (2001), a solo performance, Wu played himself and nine characters from the play in various jingju role types, male and female. He played the title role in the world premiere of *Snow in August*, written and directed by *Gao Xingjian (Taipei, 2002), and Yin-Yang Master in

Tan Dun's *The First Emperor* at the Metropolitan Opera (New York, 2006). He has also appeared in a number of television series and Hong Kong films. AH

wujü (wu chü) Modern Chinese 'dance-drama', inspired by Western *ballet. After the Second World War Dai Ailian, who had studied at Dartington Hall, introduced English ballet to China. Dai became the head of the Beijing School of Dance in 1949 and engaged Russian choreographers to introduce the Russian method. Works such as *Le Corsaire*, *Swan Lake*, and *Giselle* helped produce a new generation of Chinese dancers. Attempts to mix ballet with traditional Chinese *dance resulted in the creation of the first wujü in 1959, *The Maid from the Sea*, a story about the love of a mermaid for a young hunter. In the 1960s political themes combined with wujü to create revolutionary modern dance-drama; two of these were included in the original eight revolutionary model plays (*geming xiandai xi). *Red Detachment of Women* (Beijing) was about the struggle between a communist company of women soldiers and a local tyrant on a southern island in the 1920s. *The White-Haired Girl* (Shanghai) told of a girl's rescue by the communist army after living for years in the mountains to avoid a brutal landlord. Although they relied on ballet for their basic form, both wujü made considerable efforts to stress the theme of class struggle and the Chinese traditions of choreography, *costume, and *music. In the mid-1970s two more revolutionary wujü were created according to this model: *Ode to Yimeng* and *Children of the Grassland*. After the Cultural Revolution wujü based on Chinese folk dance were developed, a prominent example being *Legend of the Silk Road* (1985). SYL

Wycherley, William (1641–1715) English playwright. Wycherley's theatrical career was short and eventful. *Love in a Wood* (1671) earned him the friendship of *Buckingham and the favours of the Duchess of Cleveland. *The Gentleman Dancing-Master* (1672), also based on *Calderón, brought him the patronage of the King. Wycherley's two masterpieces, *The Country Wife* (1675) and *The Plain Dealer* (1676), were his last efforts in drama, and his subsequent life was the stuff of his own *comedy. He fell ill, recovered in France, married against the King's will and lost royal favour, engaged in lengthy litigation, was jailed for debt, and had his royal pension rescinded. Seldom debt free and encumbered by a bankrupt estate, Wycherley was tricked into marriage eleven days before his death. *The*

Country Wife was controversial in its or and remains open to a variety of interpretation but contains lots of ridicule, lots of sex, lo *The Plain Dealer*, a dark and disturbing combines sex, sword-play, and intrigue in version of *Molière's *Misanthrope*.

Wyndham, Charles (1837–1919) *actor-manager. Wyndham trained as a surgeon and served as a surgeon with the Federal Army in the American Civil War. After acting in America he went into *management. In 1879 he founded the new Criterion Theatre in London in 1880. He succeeded with *The Pink Dominoes* (1881), a burlesque adaptation of a risqué French *farce by Molière's *David Garrick*, which he revived in 1888, portraying *Garrick himself, biggest hit. Wyndham played the leading roles of the older *comedy, such as Charles in *Sheridan's *The School for Scandal*, and in *Boucicault's *London Assurance*, with Charles in 1890. In the 1890s he took serious roles in society dramas of Henry Arthur *Jones, e.g. *The Case of Rebellious Susan* (1894), *I* (1897), and *Mrs Dane's Defence* (1900). For the profits of the Criterion he built the Wyndham Theatre (1899) and the New Theatre Handsome and distinguished, Wyndham actor of great charm and impeccable timing.

Wynn, Ed (Isaiah Edwin Leopold) (1891–1966) American actor and comedian. Wynn *vaudeville as a child, taking his stage name in 1904 while *touring. By 1910, he was appearing in *musical comedy and in 1914 became a regular in the *Ziegfeld Follies. With a lisp, lilt, wavy hair, and bulbous nose, Wynn devoted his career to a devastating knock for absurd statements incongruous use of props. Wynn was beloved by *producers for his support of the Actor's Equity strike, and henceforward became a leading producer for such vehicles as *Wynn's* (1920), *The Perfect Fool* (1921), and *I Bag* (1924). Wynn's career gradually moved to radio during the 1930s, an exception being the long-running Broadway musical *How to Succeed in Business Without Really Knowing It* (1937). In the 1950s, Wynn became a television regular and appeared in serious role in the television production of *Requiem for a Weight* (1956) and the film *The Diary*