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emergence of a distinctly modern verse drama at the turn of the century and its development into the twenty-first, it counters common assumptions that the form is a marginal, fundamentally outdated curiosity. Through an examination of the extensive and diverse engagement of literary and theatrical writers, directors and musicians, Irene Morra identifies in modern verse drama a consistent and often prominent attempt to expand upon, revitalize, and redefine the contemporary English stage. Dramatists discussed include Stephen Phillips, Gordon Bottomley, John Masefield, James Elroy Flecker, T. S. Eliot, W. H. Auden, Ronald Duncan, Christopher Fry, John Arden, Anne Ridler, Tony Harrison, Steven Berkoff, Caryl Churchill, and Mike Bartlett. The book explores the negotiation of these dramatists with the changing position of verse drama in relation to constructions of national and communal audience, aesthetic challenge, and dramatic heritage. Key to the study is the self-conscious positioning of many of these dramatists in relation to an assumed mainstream tradition – and the various critical responses that that positioning has provoked. The study advocates for a scholarly reevaluation of what must be identified as an influential and overlooked tradition of aesthetic challenge and creativity.

Nicoll's History, which tells the story of English drama from the reopening of the theatres at the time of the Restoration right through to the end of the Victorian period, was viewed by Notes and Queries (1952) as 'a great work of exploration, a detailed guide to the untrodden acres of our dramatic history, hitherto largely ignored as barren and devoid of interest'.

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British Theatre in the Great War deals with a theatrical phase customarily dismissed by those charting twentieth-century developments. What becomes clear is that assessment by unsuitable literary criteria has masked the importance of the war years in British theatrical history. In avoiding a texts bias, the book reveals a period of unsurpassed prosperity in which the stage's substantial contribution to the war effort is only one notable feature. That it also saw the commercial theater's absorption of Continental avant-gardeism by way of revue, the last great epoch of music hall, the rise of the Old Vic with a project in opera and Shakespeare, and the unprecedented popularity of opera everywhere--this was surely the most fruitful period of Thomas Beecham's theatrical career--is compelling argument for reevaluation. In his reassessment of this period, Dr. Williams extensively examines scripts and press coverage, providing a comprehensive overview from popular pantomime to the specialist work of the private stage as well as discussion of such issues as working conditions and censorship.

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This volume initiates a long-overdue reassessment of mid-twentieth-century British theatre cultures.

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