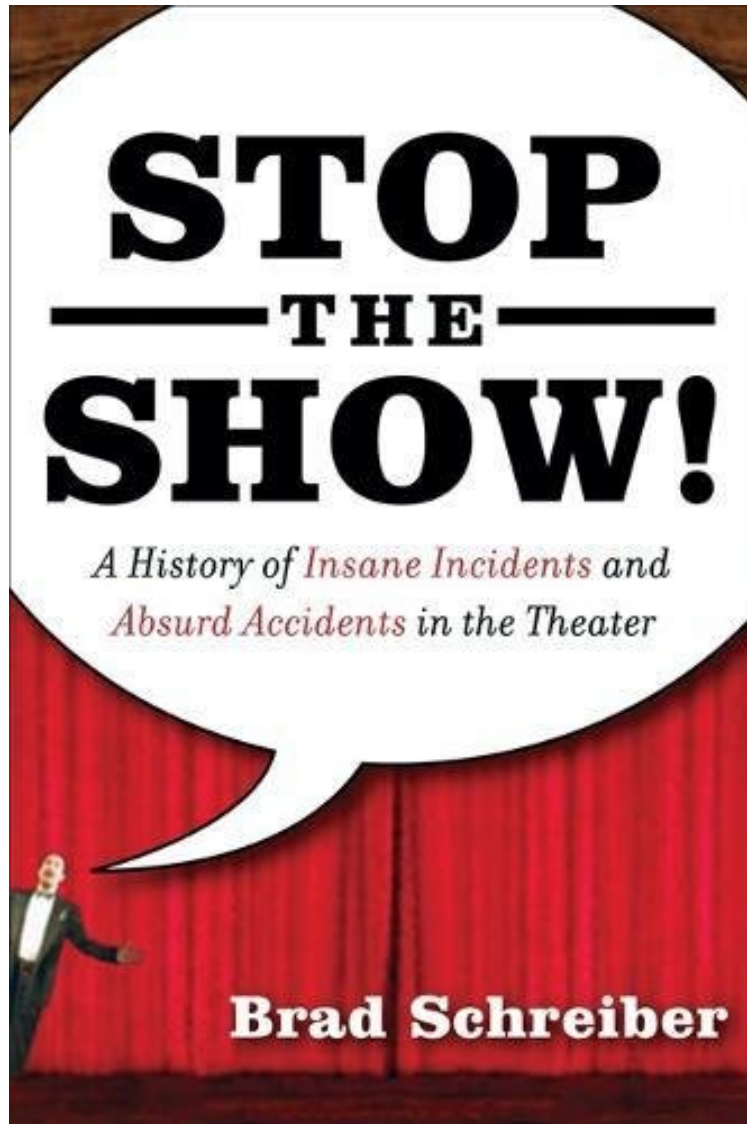


[Free pdf] Stop the Show! A History of Insane Incidents and Absurd Accidents in the Theater

Stop the Show! A History of Insane Incidents and Absurd Accidents in the Theater

Brad Schreiber

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Brad Schreiber : Stop the Show! A History of Insane Incidents and Absurd Accidents in the Theater before purchasing it in order to gage whether or not it would be worth my time, and all praised Stop the Show! A History of Insane Incidents and Absurd Accidents in the Theater:

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interesting to read about what happens behind the scenes. She stated it is a guide of tragedies to not do herself and two other family members have requested to read it next. It was a HIT!0 of 0 people found the following review helpful. Humor in short snippets By DJT74 Bought as gift for college student studying theater education, as a diversion. Short "stories", easy to read, pick up, put down. Haven't given it to her yet but I expect she will find it amusing. I did when I read a few random pages.0 of 0 people found the following review helpful. Great gift By Sandy J. Ensslen Another gift for my daughter. She is an audiophile. Buff.

Stop the Show! is the first book to assemble humorous, frightening and bizarre anecdotes about the history of all that went wrong during live theatrical productions in the U.S. and the United Kingdom. It is the publishing equivalent of TV bloopers for the legitimate stage. This book includes stories from top directors, actors, playwrights and technicians from New York, Los Angeles, and points in between, to the United Kingdom, from the 19th century to today. There are stories about missed entrances and exits, onstage unscripted fights between performers, improvised lines, accidental pratfalls, falling scenery, and costume, lighting and makeup screwups. The backstage provides sordid tales of practical jokes, treachery, misplaced props, wild arguments, and generally the kinds of things Michael Frayn created for his farce about a theatrical disaster, *Noises Off*. This book doesn't leave out the theatergoers either, who snore, fight with each other, talk back to the performers, search for their seats, become suddenly ill, eat, drink, make merry, and are yelled at by the performers all of which sometimes prompts the show to stop, even though we've always been told it must go on.

From Publishers Weekly...[Schreiber], a theatre professional and columnist for the LA [weekly] Entertainment Today, has a fun idea that doesn't quite hit its mark. A collection of theater anecdotes meant to be both bizarre and funny, the execution suffers from an overload of voices and inside jokes. At over 250 pages, the short tales—most less than a page each—tend to blend together. And while the better anecdotes feature stars such as Katherine Hepburn and Laurence Olivier, [Schreiber] has relied on far too many stories from and about virtual unknowns [...] whose gossipy stories may play well at parties but fall flat on the page. [Schreiber]'s biggest misstep, however, is his own faltering humor; too often, he uses glib irony to pad out or wrap up tales: after an actor forgets all her lines, another goes to the hospital at intermission, and another falls down a flight of steps on-stage, [Schreiber] quips, "But other than that, opening night was an utter success." Though it frustrates, theater lovers will get a few chuckles from this book, and perhaps some stories to pass along over cocktails. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. About the Author Brad Schreiber attended San Francisco State University, majoring in English/Creative Writing. He studied with Kay Boyle and Leonard Wolf and co-founded two theatre-comedy troupes, performing TV, stage, radio and clubs throughout the Bay Area. He co-founded the San Francisco Playwrights Center in 1980, won a residency grant from the Edward Albee Foundation and has had his work produced in Los Angeles, Dallas, New York and San Francisco. At the Bay Area Playwrights Festival, as a playwright, he workshopped with Sam Shepard and Joseph Chaikin. His radio work includes winning an award from the National Audio Theatre Festivals in Missouri for his adaptation of Ray Bradbury's *The One Who Waits*. He also adapted Philip K. Dick's *Sales Pitch* and Lewis Padgett's *The Proud Robot*, the latter for the Nebula Award winning series 2000X. All aired on NPR. Upon moving to Los Angeles, Schreiber co-founded the New One Act Theatre Ensemble, worked as an executive, writer and producer at PBS affiliate KCET and began his careers as journalist and author. Schreiber is in his 11th year as columnist for L.A.'s oldest weekly newspaper, Entertainment Today and writes theatre criticism for Back Stage West. Schreiber is also author of the best-selling parody of the Guinness Book of World Records, *Weird Wonders and Bizarre Blunders* (Simon and Schuster) and the humor writing how-to, *What Are You Laughing At?* (Michael Wiese) He is currently Vice President of Storytech Literary Consulting, founded by Chris Vogler (*The Writer's Journey*) and is Supervising Producer on the Court TV series *North Mission Road*, inspired by his book on the L.A. Coroner's office, *Death in Paradise* (*Four Walls Eight Windows*). His most recent theatre credit was Multimedia Consultant on the world premiere production of *What I Heard About Iraq* at the Fountain Theatre in Hollywood.