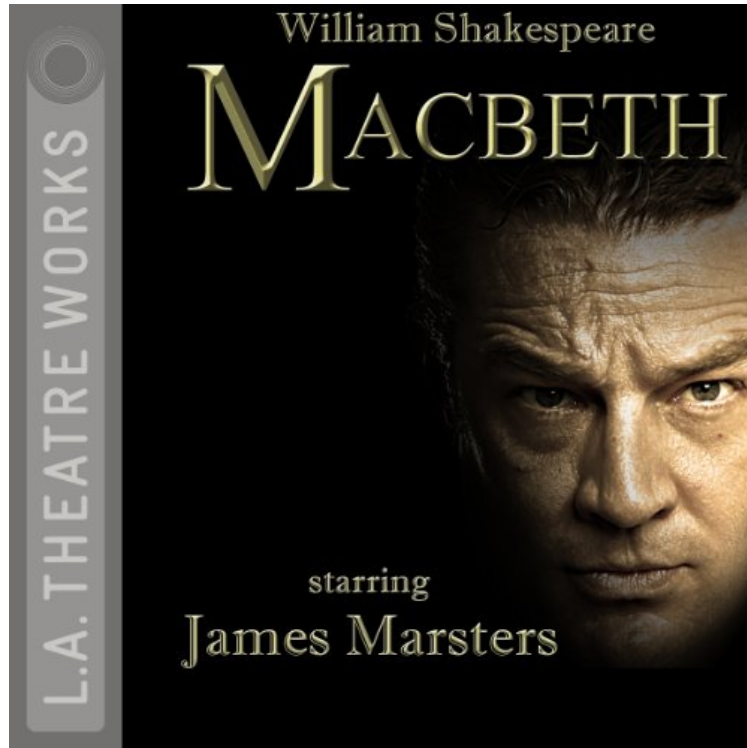


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## Macbeth (Latw Audio Theatre Collection)

William Shakespeare

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**William Shakespeare : Macbeth (Latw Audio Theatre Collection)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Macbeth (Latw Audio Theatre Collection):

1 of 1 people found the following review helpful. Hoity-toity By HHG. R. Hibbard's introductory essay, while hostile to those speculations by "scholars spending their days in the British Museum", is warmly appreciative of the play in the theater, and comments interestingly on the remarkable revival in LLL's theatrical fortunes since 1927. He suggests (questionably) that Modernism, and particularly the prestige of James Joyce, prompted a reevaluation of punning wit: "Good puns were being recognized for what they are, a means of bringing two diverse kinds of experience into a sudden, unexpected, and illuminating juxtaposition with one another." Hibbard rightly emphasizes the play's sustained feminism and its readiness both to carry linguistic ingenuity to surrealistic extremes and to challenge such exuberance by the unexpected late reminders of the realities of death and labor outside the Arcadian park-land. After examining evidence for the existence of the possible sequel, "Love's Labour's Won", Hibbard concludes: "It seems beyond doubt, therefore, that it did exist, that it was published, and that it has since disappeared. Further than that it is not possible to go." Here Hibbard's reluctance to speculate seems rather severe: the strikingly open-ended structure of LLL strongly portends a sequel in which the four lords meet after their year of probation and, after fresh contretemps, finally win the ladies' hands in marriage. Hibbard's footnotes in the text of the play are somewhat austere, in keeping with his general emphasis on the empirical and verifiable. He frequently deploys readings from OED and anthologies of proverbs; he

concisely deciphers the arabesques of punning and the bawdy allusions; and he offers fewer evaluative, thematic, and argumentative comments than became customary in the Arden editions. 1 of 1 people found the following review helpful. Creditable, lucid, and practical edition

By HHThe general introduction to this Oxford edition begins appropriately with a discussion of the possible anti-Semitism of "The Merchant of Venice". The editor Jay Halio claims that the treatment of Shylock is highly ambivalent, so that the character "transcends the type, shatters the conventional image with his appeal to our common humanity, and leaves us unsettled in our prejudices, disturbed in our emotions, and by no means sure of our convictions" (p. 13). After a detailed survey of stage productions through the ages, Halio concludes, "Whether the play is itself anti-Semitic or not depends largely upon one's interpretation, on the stage as on the page" (p. 83). While this is obviously true, and while Halio properly draws attention to a range of ambiguities in the play's depiction of both Shylock and his Christian adversaries, the word "largely" raises a question to which many scholars have offered a challenging, hostile answer. The general introduction also includes: a survey of sources and analogues, enlivened by a summary of Freud's interpretation of the three caskets; a brief account of the 'myth' of Venice, particularly its reputation for impartial justice; an estimate of the play's date (1596-7); and a helpful critical analysis which gives prominence to the theme of "bondage and bonding". Halio's annotation of the text is generally proficient and admirably frank in rendering sexual double entendres and is frequently illuminating in its references to modes of staging; the lengthy note on "Nerissa's ring" is exemplary in both these respects. As with other volumes of the Oxford World's Classics Shakespeare series, there is a good range of pictorial material and a very useful index.

0 of 0 people found the following review helpful. Best version

By Fyoder LarueBest version. Why? Because it's the closest to Shakespeare. Two Gents was never published in quarto form prior to the First Folio from whence this text comes, except this is cleaned up and in a modern font; none of those 's's that look like 'f's, not cramped into the minimum space possible because paper was hand made and expensive. Later editors would place a high value on consistency, aiming for a product that would be easily digestible by a solitary reader, with correct punctuation, flattening verse into prose where verse pops up unexpectedly. The text of the First Folio, on the other hand, still echos the spoken word, the words of a playwright writing for actors and the stage.

Infamously known as the cursed Scottish play, Macbeth is perhaps the darkest Shakespeare tragedy. When General Macbeth is foretold by three witches that he will one day be King of Scotland, Lady Macbeth convinces him to get rid of anyone who could stand in his way - including committing regicide. As Macbeth ascends to the throne through bloody murder, he becomes a tyrant consumed by fear and paranoia.

An L.A. Theatre Works full-cast performance featuring: James Marsters as Macbeth; Joanne Whalley as Lady Macbeth; Josh Cooke as Banquo and others; JD Cullum as Macduff and Second Murderer; Dan Donohue as Ross; Jeannie Elias as Second Witch and others; Chuma Gault as Lennox and Servant; Jon Matthews as Malcolm; Alan Shearman as Angus and others; Andr Sogliuzzo as Donalbain, Third Witch and others; Kate Steele as Lady Macduff, First Witch and Apparition; Kris Tabori as Duncan and others. Directed by Martin Jarvis. Sound effects by Tony Palermo. Recorded at the Invisible Studios, West Hollywood in May, 2011.

"Macbeth" is a blast...ghoulish...beguiling...sardonic...an expression of how captivating an evening of crackling Shakespeare can be." -- Peter Marks, "The Washington Post"

"The explosive and overwhelming effect of a truck bomb...this horrific, riveting "Macbeth" ought to be seen by as many people as possible." -- Terry Teachout, "The Wall Street Journal"

From the PublisherAn exciting new edition of the complete works of Shakespeare with these features: Illustrated with photographs from New York Shakespeare Festival productions, vivid readable readable introductions for each play by noted scholar David Bevington, a lively personal foreword by Joseph Papp, an insightful essay on the play in performance, modern spelling and pronunciation, up-to-date annotated bibliographies, and convenient listing of key passages.

From the Inside FlapInfamously known as the cursed Scottish play, Macbeth is perhaps Shakespeare's darkest tragedy. When General Macbeth is foretold by three witches that he will one day be King of Scotland, Lady Macbeth convinces him to get rid of anyone who could stand in his way including committing regicide. As Macbeth ascends to the throne through bloody murder, he becomes a tyrant consumed by fear and paranoia.

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