KATHLEEN GEORGE’S NEW BOOK “WINTER’S TALES” LAUNCHES AT PITT BOOK CENTER MARCH 22

An Examination of Novels, Plays, and Storytelling

In her new book Winter’s Tales: Reflections on the Novelistic Stage, Kathleen George examines stories covering time and space or exhibiting some other characteristics of the epic. She deals with both novels and plays, asking, “Are they as different as some scholars have assumed?” and “In what ways have plays become novelistic?” The launch party will take place at the University of Pittsburgh Book Center, 4000 Fifth Avenue, on Wednesday, March 22, 2006, from 4:30 to 6:00 p.m. Admission is free and refreshments will be served. For details and to R.S.V.P., call (412) 648-1453.

“The writing is elegant, the voice so confident and authoritative, the apercus glittering,” says Attilio “Buck” Favorini, Chairman of the Department of Theatre Arts. “The book is quite unclassifiable, part writer’s notebook, part critic’s diary, part theory of narrative and wholly original, insightful, and pleasurable to read.”

About the Author: Kathleen George is a theatre director, a teacher of playwriting and dramatic literature courses, and a fiction writer. She has directed for the university mainstage and for the Three Rivers Shakespeare Festival. She holds an M.A. and a Ph.D. in theatre and an M.F.A. in Creative Writing. Productions she has directed include The Rehearsal, The Country Wife, She Stoops to Conquer, The Winter’s Tale, Hamlet, Much Ado About Nothing, King Lear, A Flea in Her Ear, Our Town. A number of these productions were listed among the Post-Gazette’s Ten Best of the Year; Much Ado was a finalist for the American College Theatre Festival. She has also produced and sometimes directed over 50 original plays written by students.

Ms. George has been the recipient of grants from the University of Pittsburgh and from the Pennsylvania Council on the Arts. She has been granted fellowships at artist’s colonies, among which are the VCCA and MacDowell. Her theatre publications are: Rhythm in Drama, University of Pittsburgh Press, 1980, and Playwriting: The First Workshop, Butterworth, 1994. Her short fiction has appeared in, among other journals, Mademoiselle, Cimarron Review, The North American Review, New Letters, and Alaska Quarterly Review. She has been nominated for a Pushcart Prize and one story was listed among the Distinguished in Best American Short Stories. Major fiction publications are: The Man in the Buick, a collection of stories, BKMK press, 1999, and Taken, a novel, Delacorte 2001. Taken has been translated into French, German, Japanese, Dutch, Danish, and Norwegian. She has a new novel, Fallen, released in July of 2004. In progress are a collection of essays, Where Storytellers Meet, a play based on Lore Segal’s novel, Her First American, as well as other fiction. She has taught for Pitt in London and has served as faculty and as Academic Dean for Pitt’s Semester at Sea.

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**What They’re Saying:** “Kathleen George set out to answer a colleague’s deceptively simple question about what theater and fiction have to do with each other. Responding with a wide array of examples from both genres, she has produced Winter’s Tales: Reflections on the Novelistic Stage, in which she, as a novelist and stage director herself, tells an absorbing story about how different kinds of stories get told. Her touchstone is the eponymous romance by Shakespeare, and she draws deeply and often on both its bold promise and its delicate realization of a narrative in the shape of a play, but she makes her main subject the theater today, illuminating its repertoire of memory plays, epic plays, and story plays, all the while showing (as well as telling) how the works that audiences and readers care most about are the ones in which they meet up with the past and the future, with things dying and with things new born.” —Joseph Roach, Charles C. and Dorothea S. Dilley Professor of Theater, Yale University

"[This] enlightening treatise on writing for the stage...enlightens by putting plays and their 'opposites' beside each other and showing, by a kind of circumnavigation, what the differences are...it MUST BE the best thing done on the subject." —Bert O. States, (Late) Professor Emeritus of Dramatic Arts, University of California, Santa Barbara

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