WINTER’S TALES:
Reflections on the Novelistic Stage
A new book by Kathleen George

In her new book, Winter’s Tales, 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?"

"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 Dorathea S. Dilley
Professor of Theater, Yale University

KATHLEEN GEORGE's book-length fiction publications are the suspense novels TAKEN (2001) and FALLEN (2004) and THE MAN IN THE BUICK, a collection of stories (1999). TAKEN has been translated into French, German, Japanese, Dutch, Danish, and Norwegian. Her theatre publications are: Rhythm in Drama, University of Pittsburgh Press, 1980, and Playwriting: The First Workshop, Butterworth, 1994. Current projects include a collection of essays titled Where Storytellers Meet and a play based on Lore Segal's novel, Her First American. A professor of Theatre Arts at the University of Pittsburgh, she has directed many productions for university mainstage and for the Three Rivers Shakespeare Festival. She has also produced and sometimes directed over 50 original plays written by students.

MORE ON WINTER’S TALES:  "[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

"The writing is elegant, the voice so confident and authoritative, the apercu glittering. 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."

—Attilio Favorini, Professor of Theatre Arts, University of Pittsburgh