

NOTES ON CONTRIBUTORS

Heather Addison is an associate professor of film studies at Western Michigan University. Her primary research area is Hollywood's relationship to American culture, though she has recently begun writing about international cinema. Her books include *Hollywood and the Rise of Physical Culture* (Routledge, 2003) and *Motherhood Misconceived*, a collection of essays coedited with Elaine Roth and Mary Kate Goodwin-Kelly (forthcoming from SUNY UP).

Anne Basting is the director of the Center on Age & Community and an associate professor in the department of theatre at the Peck School of the Arts, University of Wisconsin–Milwaukee. Basting has written extensively on issues of aging and representation, including two books, *Forget Memory: Creating Better Lives for People with Dementia* (2009) and *The Stages of Age: Performing Age in Contemporary American Culture* (1998). Basting is the recipient of a Rockefeller Fellowship, a Brookdale National Fellowship, and numerous major grants for her scholarly and creative endeavors. Her creative work includes nearly a dozen plays and public performances. Basting received a PhD in theatre arts from the University of Minnesota. She continues to direct the TimeSlips Creative Storytelling Project, which she founded in 1998.

Jessica Berson is lecturer in drama at the University of Exeter in the United Kingdom, where she teaches dance and performance studies. She received a PhD in theatre from the University of Wisconsin–Madison in 2005, under the direction of Sally Banes. Publications include a recent article in *TDR/The Drama Review* and essays in the collections *Bodies in Commotion: Disability and Performance*, *The Community Performance Reader*, and *Dance and Culture: History, Criticism, and Recent Trends*. Certified in Laban Movement Analysis and Pilates, Berson has choreographed a number of works for intergenerational dance groups, including Kaleidoscope and B.O.L.D. (Beautiful Old Ladies Dancing).

Barbara Dickinson, professor of the practice of dance at Duke University, was director of the dance program for eighteen years before stepping

down in 2007. Dickinson has created many large-scale, full-evening collaborative choreographic works, including *Walking Miracles*, an original dance/theater production based on the stories of six survivors of child sexual abuse, and *Contents Under Pressure*, an exploration of the many faces of bias in society, co-choreographed with Ava LaVonne Vinesett. She was artistic director of the Ways and Means Dance Company from 1986 through 2002, and of Three for All, a company composed of a dancer, a poet, and a pianist, from 1981 through 1987. She is a founding member, actress, and choreographer for Manbites Dog Theater. A Phi Beta Kappa scholar, she holds a bachelor's degree in classics and anthropology from the University of California, Riverside, and a master's degree in performing arts–dance from the American University.

Janet Hill is professor emeritus in the English department at Saint Mary's University, Halifax, Nova Scotia, where she taught the history of drama. Among her courses were “Shakespeare: Text and Performance,” in which students attended the Shakespeare Centre in Stratford-upon-Avon and the New Globe in London, and “Contemporary Plays by Women,” a course focusing on new women playwrights. She is the author of *Stages and Playgoers: Guild Plays to Shakespeare* (McGill-Queen's Press, 2002).

E. Ann Kaplan, a distinguished professor of English and comparative literary and cultural studies at Stony Brook University, also founded and directs the Humanities Institute there. She is currently past president of the Society for Cinema and Media Studies. Kaplan has written many books and articles on topics in cultural studies, media, and women's studies, from diverse theoretical perspectives including psychoanalysis, feminism, postmodernism, and postcolonialism. She has given lectures all over the world, and her work has been translated into six languages. Her most recent books are *Feminism and Film* (Oxford UP, 2000), *Trauma and Cinema: Cross-Cultural Explorations* (coedited with Ban Wang) (Hong Kong UP, 2004), and *Trauma Culture: The Politics of Terror and Loss in Media and Literature* (Rutgers UP, 2005). She is working on two projects, *Public Feelings, Memory, and Affective Difference in Visual Culture*, and *Screening Older Women: Desire, Shame, and the Body*.

Jeanne Klein is an associate professor in the department of theatre at the University of Kansas, where she teaches courses in theatre for young audiences (TYA), children's drama, and media psychology. Her national-award-winning young audience studies illuminate how children interpret and evaluate theatre performances. She has published numerous articles in the *Youth Theatre Journal*, *TYA Today*, *Journal of Dramatic Theory and Criticism*, *Journal of Aesthetic Education*, *Theatre Research in Canada*, and *Canadian Children's Literature*, among others.

Neal King is an associate professor of sociology at Virginia Tech. His research interests include film genres, media violence, aging, inequality, and violent crime. He is the author of *Heroes in Hard Times: Cop Action Movies in the U.S.* (Temple UP, 1999), and coeditor of *Reel Knockouts: Violent Women in the Movies* (University of Texas Press, 2001). His articles have been published in such journals as the *Journal of Film and Video*, *Gender & Society*, *Men and Masculinities*, and *NWSA Journal*, as well as in books on aging and popular culture. He earned a PhD in sociology at the University of California at Santa Barbara (1996).

Valerie Barnes Lipscomb teaches literature and directs the Writing Resource Center at the University of South Florida Sarasota-Manatee. Her articles on the performance of age in drama have appeared in such journals as *Shaw: The Annual of Bernard Shaw Studies* and the *Journal of Aging and Identity*. She has presented papers at conferences of organizations such as the Modern Language Association and the Association for Theatre in Higher Education. A PEO Scholar Award recipient, Lipscomb holds a PhD in English with a concentration in twentieth-century literature, as well as a master's degree in humanities and a bachelor's in English. Prior to pursuing an academic career, she was a professional writer and editor.

Leni Marshall's research focuses on multicultural U.S. literatures and critical understandings of aging, ageism, and old age; her current project explores aging via literary, feminist, and cultural studies, arguing that age should be a category of analysis just as other identity categories are. Marshall's work has appeared in venues such as the *Journal of Aging, Humanities, and the Arts*; *Transformations: The Journal of Inclusive Scholarship and Pedagogy*; and *The Women's Review of Books*. For the *National Women's Studies Association Journal*, she guest edited a special issue on interdisciplinary aging studies. Marshall serves on the MLA Age Studies Discussion Group's executive council, the advisory board for the Network of Aging Studies in Europe, and the editorial board of the *Aging Studies in Europe* book series. Before entering academia, she worked for home health-care agencies, senior care homes, and a managed health-care consulting firm, and Marshall is now an assistant professor of literature at the University of Wisconsin-Stout.

Wendy Oliver is a professor at Providence College, with an MFA in dance from Temple University and an EdD in dance education from Columbia University. She is the coeditor and a contributing author for the book *Women Making Art: Women in the Visual, Literary, and Performing Arts since 1960* (Peter Lang Publishing, 2001). In addition to choreographing for the Providence College Dance Company, Oliver has published

articles in *Journal of Dance Education*; *Dance Research Journal*; *Journal of Physical Education, Recreation and Dance*; and others. Her book *Writing about Dance* will be published by Human Kinetics in 2010.

Ruth Pe Palileo received her PhD from the Samuel Beckett Centre School of Drama at Trinity College Dublin, Ireland. She also holds a master's degree from University of Detroit–Mercy. She writes screenplays (including *The Good Deed*) for Iclosada Films in Las Vegas, as well as plays (including *High Stakes*) for the Pintig Cultural Group in Chicago. Sometimes she writes poetry (most recently for Deep Bowl Press's anthology *Yellow as Turmeric, Fragrant as Cloves*). She also directs for Pintig and for Las Vegas Little Theatre in Las Vegas.

Allen Wood is a professor of French and chair of the French section at Purdue University. His research interests include seventeenth-century literature, Molière, La Fontaine, and business French writing. Wood's publications include authoring *Literary Satire and Theory: A Study of Horace, Boileau, and Pope* and editing *Les Hippolyte français du dix-septième siècle*, as well as about thirty other articles on French seventeenth-century literature and business French. Wood has been the coeditor of the *Global Business Languages* journal since 1996. This article combines his specialty with his wife's; she is the executive director of the local Area Agency on Aging. He has a PhD from the University of Michigan.

INDEX

88 *Minutes*, 65, 77n15

Abraham, Karl, 29, 31, 50n5

Academy Award, 4, 120

acting, 119–12, 137

actors, 3, 59, 61–64, 67, 73, 74, 76n6,
76n9, 109–25, 130–32, 135–36

boy actors, 87–88

see also under individual names

Addison, Heather, 59, 76n5

adolescence, 112, 113, 114, 117–18, 124

adults, 109–25

see also men; parents; women

advertising, x, 113

see also commercialism;

consumerism

aesthetic, 110, 115, 120, 209, 210

African, 209, 210

affect, 10, 36–37, 44, 115–17, 119,
120–21, 133,

film, 35, 44

African

aesthetic, 209, 210

culture, 216

African American, 207, 209, 210, 211,
215–18, 219

age

difference(s) of, 24, 35, 36, 38,
50n4, 114–13, 214–15

losses of, 32, 45

relations, 125

stereotypes, 33–35, 43, 114, 117,

124, 214–15, 219, 220 (*see also*
ageism; discrimination)

unconscious of, 27, 28–31, 35, 47–49
visceral, 96

Age Studies, vii, viii, ix, x, 3, 27, 49,
210, 214–15

ageism, 3, 27, 33, 48, 57, 58, 60, 75,
110, 152, 191, 196, 201, 214, 215,
218, 219

see also age; stereotypes

aggression, 116, 117, 122, 123

aging, 33, 210, 214, 215, 216, 219, 220

African Americans, 215–18

definitions of, 11–12, 31

rejuvenation, 14, 15–16, 22–23,
39–40

aging body, 4, 168, 175

Aging Studies, *see* Age Studies

All That Heaven Allows, 35

Along Came a Spider, 65, 66

animation, 113, 117–19, 121

Antony, 98, 101, 102, 106

articulation, *see* vocalization

artistic ability, 119–20

Ashton, Sylvia, 23, 24

Association for Theatre in Higher
Education, 3

athletic ability, *see* body, athleticism

Attenborough, Michael, 98, 106

audience, 3, 5–6, 47–49, 52n19,
109–25, 129, 131, 136, 139–40,
142–43, 210, 214, 215, 218, 220

avarice, 152–53

Baby Boom, 4

Badge 373, 67

- ballet, 207, 209, 212, 213
see also dance
- Barrie, J.M., 111
- Barry, Sebastian, 106
- Barton, John, 106
- Baryshnikov, Mikhail, 198, 200
- Basinger, Kim, 71
- Basting, Anne, 1, 3, 218–19
- Bausch, Pina, 183–84
 “Kontakthof,” 183–84
- Beatrice (*Much Ado About Nothing*),
 90, 100
- Beauvoir, Simone de, 156, 219
- Beckett Centenary Festival, 135
- Beckett, Samuel, viii, 5, 129–32,
 138–48
Come and Go, 132, 134–36, 143,
 147, 149
Endgame, 129, 132, 136, 145,
 147–48
Footfalls, 129, 132, 139–40, 145, 147
Krapp’s Last Tape, 129, 131–32, 134,
 140–48
- Belsey, Catherine, 88, 106
- Big River*, 119
- Billy Elliot*, 120
- Blockbuster, business model, 58, 63,
 76n4
- Blood Work*, 65, 71–73
- Blum, Harold, 28, 29, 31–33, 46,
 50n4
- body, 2, 5, 109–10, 111, 113, 114,
 118, 120
 ability/disability, vii, 3, 4, 5, 134,
 167, 172–73, 175, 179, 192, 194,
 207, 213, 215, 218
 aging, 4, 34, 39–40, 41, 45,
 168, 175
 athleticism, 166, 192, 199
 decline, physical, 11, 31, 33, 36, 37,
 49, 73, 75, 103, 191, 196–201,
 205n3, 215
 rejuvenation of (*see* aging)
see also aging body
- Bogdanov, Michael, 106
- Boucicault, Nina, 111
- boy actors, *see* actors
- boys, *see* children
- Brannigan*, 65
- Broadway, 112, 114
- Bronson, Charles, 62, 65
- Bufalino, Brenda, 211, 218, 219
- Burnett, Frances Hodgson, 111, 120
- Butler, Judith, x, 2
- Cartaret, Anna, 91
- cartoons, 113, 116, 118, 121, 122
- casting, 115, 119
- Castle-Hughes, Keisha, 120
- castration, 156–58
- Causey, Matthew, 136
- Cecil B. DeMille and American Culture:
 The Silent Era*, 16
- character(ization), 110, 114–24,
 129–30
- Chekhov, Anton, 99
- childhood, children, 109–25
 boys, 111, 112, 116–19, 123, 124
 girls, 111, 112, 116–19, 123, 124
see also youth
- choreography, 213
see also dance
- Christie, Julie, 4
- Chudacoff, Howard, 11–12
- cinema, *see* film
- Clapp, Susannah, 100, 107
- class, 3, 4, 19, 35, 42, 51n15, 61, 64,
 66, 77n12, 90, 92–95, 97, 105,
 113–15, 152, 215,
 working class, 35, 37, 61, 64, 66,
 87–90, 91–94
 poverty, 113, 124
 upper class, 66, 90, 114
- Cleopatra (*Antony and Cleopatra*), 85,
 87, 88, 89, 90, 94, 97–103, 105,
 106, 107, 108
- Cohen-Cruz, Jan, 174
- Cole, Thomas, vii
- Coles, Honi, 211, 220
- Colors*, 68
- Come and Go*, 132, 134–36, 143,
 147, 149

- comedy, 120–24
see also genre; humor
- commercialism, 112, 114
see also advertising; consumerism
- community dance, 171, 174–75, 177–78, 184–85
- Connery, Sean, 62, 65
- consumerism, 12–13
 Hollywood, 13
 youth, 12–13, 16–18
see also commercialism
- control, 109, 113, 114, 117, 123, 152, 157, 159–60
see also power
- Coogan's Bluff*, 63
- Cooney, Joan, 113
- cop action films, *see* genre, cop action
- Copycat*, 76n8, 76n9
- Corn Exchange Theatre, 135
- Cornell University, 205
- corporations, 113, 114, 124
- credibility, 119, 121
- crime, 112
- critics, 113, 114, 115
- Cruikshank, Margaret, x, 5, 214
- culture, 109–10, 116
 cross-cultural, 115
- Cusack, Sinéad, 97–99, 106
- Cusack, Sorcha, 96–97
- Daly, Tyne, 76n9
- dance, 2–6, 112, 119, 207–23
 ballet, 207, 209, 212, 213
 jazz, 207, 210, 222
 modern, 207, 209, 213
 tap, 207–23
see also choreography; virtuosity in dance; *under individual names of dancers, companies*
- Dancers of the Third Age, 169, 173
- daughter, 40, 43, 47
- death, 36–37, 118, 124
 symbolic, 159
- Deats, Sara Munson, 6n2
- DeBeauvoir, Simone, 219
- decline narrative, 4, 11, 75, 103, 104, 196, 198, 200, 215
- DeMille, Cecil B., viii, 11, 13–14, 16–17, 20–24
 consumerism, 13–14
 modernity, 13–16
 motherhood, 22–24
 “new woman,” the, 16–17
- Dench, Dame Judi, 4, 75, 86, 106
- DeNiro, Robert, 62, 65, 77n15
- Desdemona, ix
- desire, 28, 38, 45, 115, 120, 123, 151–52, 156, 160
- Detective, The*, 67
- Dexter, Elliot, 18
- Dickinson, Angie, 76n9
- directors, 115, 119, 121–23
 Beckett, Samuel, 136, 141–42, 144–47
 Hanratty, Conor, 135–36
 Magee, Patrick, 141
 McWhinnie, Donald, 141
 Palileo, Ruth Pe, 136–39
 Ryan, Annie, 135–36
 Schneider, Alan, 131, 141
see also under individual names
- Dirty Harry*, 57, 62, 76n9
- disability studies, vii
- discrimination, 110, 214
- Disney, Walt, 112, 114, 120, 124
- diversity, 3, 4
see also under specific groups and categories
- Dix, Dorothea, 17
- Doll Tearsheet (*Henry IV* Part 2), 93, 95
- Doran, Gregory, 106
- Dorfman, David, 191, 198, 201–3
- Dorrance, Michelle, 212
- Douglas, Michael, 65, 70, 71
- drama, 116, 124
 students, 119
 dramatized, 109–11, 114–19, 124
 dramatic: action, 115–16; dialogues, 111; genre, 122; imagination, 124; texts, 121
see also film; theatre

- dramatic instinct, 112, 125
dying, 36–37, 118, 124, 159
Duvall, Robert, 63, 65, 67–68
- Eagan, Daisy, 120
Eastwood, Clint, 57, 62, 63, 65, 71, 73
education, 112
 educational, 112, 113, 115–17
educators, *see* teachers
Elinor (*King John*), 90, 96
embodied, 110, 111, 115, 118, 120, 125
Emilia (*Othello*), 89, 90
emotion, *see* affect
Endgame, 129, 132, 136, 145, 147–48
Engel, Susan, 89, 91
English Shakespeare Company (ESC), 95
Enobarbus, 102
entertainment, 109–15, 120–25
ephebism, 209
Erikson, Erik, 29–30
experience, 110, 116, 118
- Falling Down*, 65, 67–68, 70, 73
family, *see* parents
fantasy, 116, 118, 121, 156
fat, 14–16, 23
 as disease, 15–16
father, *see* parents; nurturers
female, 114, 118, 122, 123
 see also women
feminism, 42
fiction, 34–35, 111, 112, 114, 120, 124
film, vii, 2–6
 see also genre; Film Studies; *under individual film names*
Film Studies, unconscious of age in film, 35–48
First Deadly Sin, The, 64, 65
Fishburne, Laurence, 66
flattery, 155–56
Flo, 134, 136, 147
Footfalls, 129, 132, 139–40, 145, 147
Ford, Harrison, 65, 77n11
- Fortune-Hunter, The*, 14
Foucault, Michel, 157
Freeman, Morgan, 65, 66, 76n6
frequency, 129–30, 133, 137–38, 143–44, 146–48
Freud, Sigmund, 28–33, 50n5, 157
 “On Femininity,” 28–29
 “Sexuality and the Aetiology of Neuroses,” 50n5
Frohman, Charles, 111
Frohman, Daniel, 112
fundamental frequency, *see* frequency
- Gay, Penny, 88, 107
gender, vii, 2–4, 14–25, 37, 58, 59, 62, 95, 97, 100, 110, 114, 115–18, 120, 214–15
 see also men; modernity; parents; women
Gender Trouble, 2
generativity, 46
 Erikson, 29
de Genlis, Countess, 111
genre, films
 cop action, 6, 57–77
 musical, 112, 114, 119, 120
gerontology, vii, 144
Gertrude (*Hamlet*), 90
Gill, Peter, 106
girls, *see* children
Globe (New), The, 226
Gloucester (*King Lear*), 88
Glover, Savion, 209, 212, 217
Goldfish (Goldwyn), Samuel, 13
Gottschild, Brenda Dixon, 212
government regulations, 109, 113, 159
Goux, Jean-Joseph, 156
Graham, Martha, 175, 179
grandparent, *see* parents
Great Expectations, 119
Great God Success, The, 14
grey hair, 4
Gugino, Carla, 77n15
Gullette, Margaret Morganroth, vii, x, 1–3, 6, 11, 62, 87, 107, 195–96, 202, 210, 214

- Halprin, Anna, 165, 166, 171, 186
Hamlet, 102
 Hamm, 136, 138–39
 Hanratty, Conor, 135–36
 harmonics-to-noise ratio, 133, 136, 146, 148
 Harpagon, 151–60
 health, 114, 207, 214, 215, 219
 see also body
Heart Condition, 72
 Hermione (*The Winter's Tale*), 90
 Herts, Alice Minnie, 112, 114
 Higashi, Sumiko, 16
 Higgins, Anne, 87, 88, 107
 Hill, Janet, 102, 106, 107
 Hines, Gregory, 211, 212
 Hodes, Stuart, 178–82
 Holland, Peter, 87, 106, 107
 Hollywood, 4–5, 13–14, 16, 23–25, 57–62, 66, 70, 71, 74–75, 114
 see also modernity
Hollywood Homicide, 65, 77n11
 homoeroticism, 88
 Hook, Sarah, 181–82
 Hoskins, Bob, 72
 Howard, Cordelia, 111
 Howard, Jean, 88, 107
 humor, 110, 112, 115, 120–24
 types of: camp, 122–23; farce, 121; irony, 122–23; parody, 122–23; physical, 121–22; puns, 123; satire, 112, 122–23; slapstick, 121–23; verbal, 123
 hyper-real, 118
 hypervisual, 118, 196
 identity, x, 44, 114, 117, 124
 see also diversity; intersectional
 Iago (*Othello*), 102
 Imogen (*Cymbeline*), 102
 improvisation, 210, 213
In the Heat of the Night, 63, 66
In the Line of Fire, 65, 71, 73
 interdisciplinary, vii
 intergenerational, *see* age, relations, 212, 218
 Internet, 113, 124
 intersectional(ity), 3, 4, 77n12, 92
Insomnia, 65, 69–70, 77n14
 Jardine, Lisa, 88, 107
 Jazz Age, 16, 23
 jazz dance, *see* dance
 Jefford, Barbara, 106
 Joffrey Ballet of Chicago, 196
 Juliet, 89, 91, 94, 96, 97, 99
 Juliet's nurse, *see* Nurse
Just Cause, 65
 Kahane, Claire, 34
 Kaleidoscope Dance Company, 167
 Kastan, David Scott, 93, 107
 Katz, Stephen, vii, x
 Keaton, Diane, 75
King Lear, 88
 King, Pearl, 29, 30–32, 46, 51n9
Kiss the Girls, 65, 66, 76n6
 Koplowitz, Stephen, 166, 168, 172, 178–85
 “Dirty Old Man,” 180–84
 “I’m Growing,” 178–79
 “‘There Were Three Men,’” 178–80
 “To My Anatomy,” 178–79
 Korda, Natasha, 87, 107
Krapp's Last Tape, 129, 131–32, 134, 140–48
 Kriegsman, Sali Ann, 213, 218
 Kristeva, Julia, 28, 34, 50n3
 Kureishi, Hanif, 35, 42–44, 47, 48, 52n19
 Laban Movement Analysis, 173, 187
 Lacan, Jacques, 104, 159
 Lady Macbeth (*Macbeth*), 90, 100
 Lane, Louisa, 111
 Lane, William Henry, 210
 Lasky, Jesse, 13
 law, *see* government regulations
 Lawler, Peggy, 205
 Laybourne, Geraldine, 113
 Lenker, Lagretta Tallent, 6n2

- Lerman, Liz, 165–78, 184–85, 205
 “Hallelujah,” 176–77
 Politics and, 176
 “Still Crossing,” 173
 “This Is Who We Are,” 172
 “Women of the Clear Vision,”
 169–70
 Workshops, 170–71
- Leslie, Elsie, 111
- Lethal Weapon* series, 61, 64, 71
- life cycle, 30, 31
- life expectancy, 152, 155–56
- Little Lord Fauntleroy*, 111
- live performances, 1, 118
- Liz Lerman Dance Exchange,
see Lerman, Liz
- Macbeth, 102
- Maclaine, Shirley, 75
- MacMillan, Scott, 93, 107
- male, *see* men
- man, *see* men
- Manon, Marcia, 19
- Maples, Holly, 136–39
- Marques, Isabel, 184–85
- mask of aging, x, 70
- Master Juba, 210
- Master Rogue, The*, 14
- mature, *see* old
- May, 32, 35–44
- McLellen, Sir Ian, 86, 142
- McPherson, Jeanie, 16, 17
- McQ, 65
- Meckler, Nancy, 106
- meconnaissance, *see* mirror stage
- media effects, 112, 114
- men, 114, 122, 123
 male, 111, 112, 114, 122
 masculinity, 36, 37, 58, 73, 118
see also gender; parents
- mental agility, 153–55, 160
- Mercutio (*Romeo and Juliet*), 94
- middle age, 4, 5, 14, 19, 20, 27–28,
 31, 33, 35, 59, 62–64, 71, 75,
 76n5, 86, 100, 130, 131, 133,
 140, 142, 173, 212, 214, 218
- Mills, Hayley, 120
- Miranda (*The Tempest*), 90
- Mirren, Helen, 4
- mirror, 3, 39–40, 43, 44, 86, 104–5,
 156, 177, 196, 216, 217
- mirror stage, x, 104
- Miser, The*, 151–60
- Mistress Overdone (*Measure for Measure*), 90
- Mistress Quickly (*Henry IV* Parts 1 and 2, *Henry V*, *The Merry Wives of Windsor*), 89, 90, 91–96
- Michell, Roger, 27, 32, 33, 35, 37–44,
 46–49, 52
see also *The Mother*
- Modern Language Association, viii, ix, x
- modernity, 13–14, 15, 16, 18–19, 23
- gender, 13–14, 20, 22
 in Hollywood, 13–14
 youth, 12–13, 16–17, 18,
 23–24
- Molière, 5, 151–60
- modern dance, *see* dance
- Morris, Mark, 198
- mother, *see* parents; nurturers
- Mother, The*, 27, 32, 33, 35–49,
 51n16, 52
- motherhood, *see* parents
- motion pictures, *see* film
- mourning, 159
- movie, *see* film
- Murphy, Eddie, 66
- Murphy's Law*, 65
- musicals, *see* genre
- Nagg, 129, 132, 136–39, 147
- narcissism, 152, 155
see also Freud
- narrative of decline, *see* decline
- narrative
- Nell, 129, 132, 136–39, 147
- New Centurions, The*, 63
- new woman, the, 16–17
- Newman, Karen, 88, 107

- Nurse (*Romeo and Juliet*), 89, 90, 96–97
- nurturers, 109, 110
see also parents
- O'Connor, John, 106, 107
- obesity, *see* fat
- object, 116
- occupational old age, 58, 63, 64, 68, 69, 70, 75, 75n3
- Oedipal conflict, 29–30, 158
- old age, 4
 definitions of, 32
 terms used: mature, older, 32
see also adults; mature
- Old Wives for New* (film), 13–14, 16–24
- Old Wives for New* (novel), 13–16, 18, 24
- Olivia (*Twelfth Night*), 90
- open address, 102, 105
- Orgel, Stepen, 106, 107
- Osment, Haley Joel, 120
- Othello*, ix, 90, 107
- “Other,” 3–4
- Our Lady of Sligo*, 98, 99, 106
- Pacino, Al, viii, 62, 63, 65, 69, 77n14, 77n15
- Palileo, Ruth Pe, 136–39
- Palmolive, 22
- paranoia, 158–59
- parent, 110, 111, 112, 113, 114, 115, 117
 father, 151, 153, 155–56, 158–60
 grandmother, 35, 37, 46, 48, 89, 96, 117
 grandparent, 216, 218
 mother, 22–24, 32, 37, 45–46, 47
 parental, 109
 stereotypes, 43
see also nurturers
- Paulina (*The Winter's Tale*), 90
- Pennington, Michael, 95
- Perdita (*The Winter's Tale*), 90
- performance, ix, 1–6, 110–25, 213, 218, 220
 styles, 121
 opportunities, 123
- performative, ix, x, 1–3, 6, 90, 132, 134
- perturbation, 133
- Peter Pan*, 111, 121
- phallus, 156
- phonation, 132–33
- physical energy, 137–39, 153–54, 156, 158–59
- plays and dramatic literature, 111–12, 114, 124, 125
see also under individual texts' names
- playwrights
 Barrie, J. M., 111
 Burnett, Frances Hodgson, 111, 120
 de Genlis, Countess, 111
 Zeder, Suzan, 114
see also under individual playwrights' names
- Poitier, Sidney, 63, 65, 66, 67
- police, *see* cops
- policies, *see* government regulations
- Pollyanna*, 120
- poverty, *see* class
- power, 117, 123
see also control
- profanity, 113, 115
- producers, 110, 114–15, 116–18, 123–24
 Cooney, Joan, 113
 Disney, Walt, 112, 114, 120, 124
 Frohman, Charles, 111
 Frohman, Daniel, 112
 Herts, Alice Minnie, 112, 114
 Laybourne, Geraldine, 113
- production of culture, 60, 61, 62, 75, 75n2, 76n10
- protectionists, 109–10, 124–25
- psychoanalysis, viii
 age biases in theory, 27, 28–35
 case studies, 31–32, 33, 39, 45, 46
 realism, 57
 reflection, 75

- psychoanalysis—*Continued*
 transference, 30, 32, 34
 unconscious conflicts and aging in,
 28–30
- psychology, 110, 112–14, 118, 121, 123
 Curtis, Elnora Whitman, 112
 Hall, G. Stanley, 112
*see also under names of individual
 psychologists*
- puppetry, 112, 113, 116, 117, 119
- Queen Margaret (*Richard III*), 88,
 89, 90
- race, 3, 4, 11, 58, 59, 64, 66, 72,
 77n12, 114, 115, 116, 170, 177,
 185, 214, 215
- Racine, Jean, 152
- Rashād, Phyllicia, 1, 3, 5, 6
- realism, *see* psychoanalysis, 114–21
- Redford, Robert, 4–5
- reflection theory, *see* psychoanalysis
- retirement, 4, 35, 57–75, 214
- rhythm tap, *see* dance, tap
- Righteous Kill*, 65, 77n14
- Rip Van Winkle*, 111
- Rock, The*, 65
- role models, 114, 119
- role-play, 116
- Roman comedy, 157
see also senex
- romantic comedy, *see* genre
- Rosalind (*As You Like It*), 90, 94
- Royal Shakespeare Company (RSC),
 100, 101
- Ru, 134, 136, 147
- Russo, Mary, 2
- Russo, Rene, 71
- Rutter, Carole, 88, 107
- Ryan, Annie, 135–36
- Sarandon, Susan, 74, 75
- screen, 3, 33, 34, 35, 109–10, 112,
 114, 118, 120, 122, 123, 124
see also film
- Secret Garden, The*, 120
- Segal, Hanna, 30, 31, 50n3, 51n9
- self-esteem, 39, 122
- senex, 151, 155
- senior theatre, 3
- Sentinel, The*, 65, 70–71
- Serpico*, 63
- Sesame Street*, 113, 116
- sex, 113, 115
 age and, 35, 37–41
 sexual activity, 28, 58, 60, 63
- sexism, 124
- sexual (ity), 27, 28, 31, 32, 35, 37–39,
 41–48, 50n4, 50n5, 51n15,
 52n19, 60, 62, 90, 94, 100–2,
 105, 117, 123, 157, 165–79, 180,
 182–83, 185
- sexual harassment, 123
- sexual orientation, 177, 185, 215
- sexuality and aging, 182
- sexuality, complex, 100–3
- Shakespeare, William, viii, ix, 5
 characters: Antony, 98, 101,
 102, 106; Beatrice, 90, 100;
 Cleopatra, 85, 87, 88, 89, 90, 94,
 97–103, 105, 106, 107, 108; Doll
 Tearsheet, 93, 95; Elinor, 90,
 96; Emilia, 89, 90; Enobarbus,
 102; Gertrude, 90; Gloucester,
 88; Hamlet, 102; Hermione,
 90; Iago, 102; Imogen, 102;
 Juliet, 89, 91, 94, 96, 97, 99;
 Macbeth, 102; Macbeth, Lady,
 90, 100; Mercutio, 94; Miranda,
 90; Nurse, 89, 90, 96–97;
 Olivia, 90; Overdone, Mistress,
 90; Paulina, 90; Perdita, 90;
 Quickly, Mistress, 89, 90, 91–96;
 Rosalind, 90, 94; Viola, 94,
 102; Volumina, 90, 94, 95, 99,
 105, 106
- plays: *Antony and Cleopatra*, 85,
 87, 88, 89, 90, 94, 97–103, 105,
 106, 107, 108; *As You Like It*, 90,
 94; *Cymbeline*, 102; *Hamlet*, 102;
Henry IV I and II, 91–94, 95;
King John, 90, 96; *King Lear*, 88;

- Macbeth*, 90, 100, 102; *Measure for Measure*, 90; *Merry Wives of Windsor, The*, 106; *Much Ado About Nothing*, 90, 100; *Othello*, 89, 90, 102; *Richard III*, 88; *Romeo and Juliet*, 94; *Tempest, The*, 90; *Titus Andronicus*, 88; *Twelfth Night*, 90, 94, 102; *Winter's Tale, The*, 90
- Shim Sham, 209, 213, 220
- Shoot to Kill*, 65, 66
- silent film, 5, 112
- Sin City*, 62, 65, 77n15
- Sinatra, Frank, 62, 63, 64, 65, 66
- Sixth Sense, The*, 120
- slave narratives, 210, 216, 217
- slavery and dance, 210
- Slyde, Jimmy, 207–9, 211
- Smith, Alistair, 107
- social construction, 2, 5, 89, 90, 154, 168, 178
- social gerontology, 57, 75, 75n3
- socialization, 109, 114, 117–21, 124
 - antisocial, 116, 117
 - pro-social, 116, 117
- socioeconomic class, *see* class
- spectator, *see* audience
- Spencer, Charles, 100, 108
- Spoiled Child, The*, 111
- Stafford-Clark, Max, 106
- stage production, *see* plays; theatre
- Step on a Crack*, 114, 119
- stereotypes, *see* ageism; age stereotypes; discrimination
- Stewart, Patrick, 102, 106
- Stratford—upon—Avon Shakespeare Centre, 226
- Stratford Memorial Theatre Main Stage, 94, 100
- Stratford Swan Theatre, 91
- Streep, Meryl, 4, 74, 75
- subject, 120, 121
- syncopation, 210, 213
- taboo, 5, 117
- Talland, G. A., 199
- tap, *see* dance
- Tap*, 211–12
- teachers, 115, 124, 212, 213
- teenagers, *see* adolescence
- television, 58, 75n2, 76n9, 111, 113, 114, 115, 118–19, 120
- Temple, Shirley, 120
- theatre, vii, 2–5, 110–12, 114–15
 - history, 122
 - producers, 124–25
 - studies, 118–19*see also* plays
- Theatre for Young Audiences, 114–15, 119, 120, 125
- theft, 152, 158
- Thompson, Richard Farris, 209
- time scales, 5, 31
- transference, 30, 31, 32, 34
- Trinity College, 135–36, 148
- Uncle Tom's Cabin*, 111
- unconscious of age, 27, 29, 35–49
 - The Mother*, 27, 35–44, 49
- Vi, 134, 136, 147
- Viola (*Twelfth Night*), 94, 102
- violence, 113, 115, 116, 117
- virtuosity in dance, *see* aging body;
 - body, ability/disability; body, athleticism; and body, decline, physical
- vocal, *see* vocalization
- vocalization, 122, 129–34, 136–39, 143–44, 145–48
 - changes of aging, 130, 132–33, 140
 - hoarseness, 130–31, 146
 - huskiness, 130, 133, 137, 145–46
 - speech rate, 130, 133, 136, 138–40, 145, 147
 - training, 131, 137–38
 - tremor, 130–31, 133*see also* frequency; harmonics-to-noise ratio; perturbation; phonation; voice studies
- Voe, Sandra, 91–94
- voice, *see* vocalization

- voice, female, 133–34, 136
 voice studies, 129–34, 137,
 142–44, 147
 Volumnia (*Coriolanus*), 90, 94, 95, 99,
 105, 106
- Walker, Diane (Lady Di), 212, 217, 218
 Walter, Harriet, 86, 98, 100–3, 104
 Walters, Julie Janus, 196, 199
 Walters, Tyler, 192–93, 196
 Washington, Denzel, 66
 Watson, June, 94–96
 Waxman, Barbara Frey, 6n2
 Wayne, John, 64, 65
 weight, *see* fat
Whale Rider, 120
 Wilders, John, 87, 108
 Willis, Bruce, 65, 77n15
 Wilson, August, 1
 Winnicott, D. W., 34, 50n13
- women, 58, 59, 60, 62, 74, 75, 110,
 111, 112, 122, 123
 bitterness, 86
 harridans, 86
 in Shakespearean theatres, 87–88
 upper class, 90
 working class, 87–90, 91–94
see also gender; parents
- Woodard, Alfre, 74
 Woodward, Kathleen, vii, viii, ix, x,
 1, 5, 28, 51n11, 104
 “wrinkled deep in time,” 85, 98, 100
- Year with Frog and Toad, A*, 120
 youth, 5, 112, 114
 youthfulness, 209
see also childhood; modernity;
 rejuvenate
- Zeder, Suzan, 114