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Autore	Malarcher Jay
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Nota di contenuto	Introduction; The Commedia dell'arte as the Quintessence of Comedy - Stanley Vincent Longman; Creating New Comic Stereotypes on the Croatian Postwar/ Transition Stage - Boris Senker; A Method to the Madness: Laughter Research, Comedy Training, and Improv - Patrick Bynane; Comedy Tonight . . . and Tomorrow: A Funny Thing Happened on the Way to the Forum and Laughter through the Ages - Diana Calderazzo; Performing Moliere's Comedies: Challenges and Approaches - Biliana Stoytcheva-Horissian; The Laugh Factory? Humor and Horror at Le Theatre du Grand Guignol - Felicia J. Ruff When Satire More Than Closed on Saturday Night: Henry Fielding and the Licensing Act of 1737 - Steven Dedalus Burch Meat, Bones, and Laughter without Words: Finding Bergson's Laughter in Beckett's Act without Words I - Christopher Morrison; "The Ptydepe Word Meaning 'Wombat' Has 319 Letters": An Information-Age View of Technology and Satire in the Works of Vaclav Havel - E. Bert Wallace; Terry Johnson's Hysteria: Laughter on the Abyss of Insight - Luc Gilleman; Situations, Happenings, Gatherings, Laughter: Emergent British Stand-Up Comedy in Sociopolitical Context - Broderick D. V. Chow Contributors
Sommario/riassunto	For centuries scholars, philosophers, and practitioners have attempted to explain just what constitutes comedy, and though no one has come

close to a definitive explanation, each attempt highlights some distinct facet of the genre--the genre that Woody Allen has said eats at the children's table . . . even in the world of scholarship. The essays gathered in Volume 16 of the annual journal Theatre Symposium illustrate well the range of material that falls under the heading "comedy" as it is played on stage. Stanley Longman's essay on "The Commedi
