

Routledge

Theatre and Performance Studies

New Titles and Key Backlist

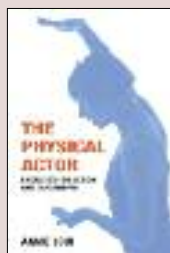


2009/2010

Welcome to the Routledge Theatre and Performance Studies Catalog New Titles & Key Backlist 2009/2010



Page 1



Page 2



Page 2



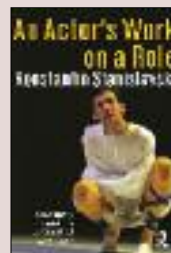
Page 3



Page 4



Page 7



Page 9



Page 32

COMPLETE CATALOG

This catalog only includes a selection of our **Theatre and Performance Studies** titles. Our online catalog at <http://www.routledge.com> gives you the power to search for any book currently in print by title, author's last name, and ISBN. All entries have a description of the book's content.

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an **informa** business

CONTENTS

Craft	
Acting	1
Directing.....	6
Writing	7
Devising	7
Design	8
Voice	8
Stanislavski	9
Michael Chekhov.....	10
Augusto Boal.....	11
Eugenio Barba	12
Textbooks and Student Reference	12
Performers and Performance.....	18
Performance Theory	20
Theatre History	26
World Theatre	28
Dramatists	29
Shakespeare	30
Dance.....	32
Journals.....	35
Index	36
Library Recommendation Form	39
Order Form.....	40

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ACTING

NEW

2ND EDITION

Style For Actors

A Handbook for Moving Beyond Realism

Robert Barton, University of Oregon, USA



'Style is a journey from tourist to native. It is living in the world of the play, not just visiting it.' – *Extract From Chapter One*

Anyone who has ever struggled with capes, fans, swords, doublets and crinolines should make *Style for Actors* their constant companion. Robert Barton has updated his seminal handbook to provide the definitive guide to roles in historical drama.

The past is a foreign country, and this outstanding book is concerned with exploring it from the actor's point of view. Specific guides range from Greek, Elizabethan, Restoration and Georgian theatre to more contemporary stylings, including Futurism, Surrealism and Postmodernism.

Barton takes great care to present the actor with the roles and genres that will most commonly confront them. His analysis moves from entire genres to specific scenes and characters. A huge resource of nearly 150 practical exercises helps a newfound understanding of style to make the leap from page to performance.

Selected Contents: Part One: Finding Style 1. Recognizing Style: The Eyes of the Beholder
2. Analyzing Style: Survival Questions 3. Mastering Style: The Classical Actor **Part Two: Exploring Style**
4. Greek Period Style: Three Generations of Tragic Vision 5. Elizabethan Period Style: Theatre of Earth and Stars
6. Restoration Period Style: Decadence as one of the Fine Arts 7. Relatives of Restoration Period Style: Morals and Manners 8. Displaced Style: Plays out of their Time 9. Genre Style: The Isms 10. Personal Style: Creating Reality
Appendices: Group Exercises

July 2009: 320pp

Hb: 978-0-415-48572-2: **\$110.00**Pb: 978-0-415-48573-9: **\$35.95**

eBook: 978-0-203-87387-8

• For a complimentary copy visit www.routledge.com/9780415485739**NEW****How to do Shakespeare**

Adrian Noble



'How can I bring the text alive, make it vivid, how do I make people hear it for the first time? How can I enter into that world and not feel a stranger. How can I not feel clumsy and inept?...How can I speak it without sounding artificial or "actory"?' In other words, how can I make it real...?' – *Extract from the Introduction*

Adrian Noble has worked on Shakespeare with everyone from Oscar-Nominated actors to groups of schoolchildren. Here he draws on decades of top-level directing experience to shed new light on how to bring some of theatre's seminal texts to life on stage.

He shows you how to approach the perennial issues of performing Shakespeare, including:

- wordplay – using colour vs playing plain, wit vs comedy, making language muscular
- building a character – different strategies, using the text, Stanislavski vs Shakespeare
- shape and structure – headlining a speech, playing soliloquys, determining a speech's purpose and letting the verse empower you
- dialogue – building tension, sharing responsibility and 'passing the ball'.

Noble stunningly manages to combine instruction and inspiration. Whether you are an actor or a student, you will miss his guided tour of Shakespeare's complex but unfailingly rewarding work at your peril.

November 2009: 192pp

Hb: 978-0-415-54926-4: **\$90.00**Pb: 978-0-415-54927-1: **\$26.95**

ACTING

NEW

Essential Acting

A Practical Handbook for Actors, Teachers and Directors

Brigid Panet, RADA



How do actors fuse thought, emotion and action within their creative process?

Essential Acting is an inspired and reliable toolbox for actors and teachers in the classroom, the rehearsal room and the workshop. RADA's Brigid Panet has distilled fifty years of acting, directing and actor training into a unique recipe which combines the teachings

of Stanislavski and Laban into an invaluable practical resource.

These exercises are built around the need for simple, achievable techniques that can be applied by actors, teachers and directors to answer the myriad requirements of actor training. The goal is to produce a continuous level of achievement, addressing:

- how to rehearse
- how to work with a text
- how to audition for drama school
- how to access the truth of feelings and actions.

Essential Acting is a must-have purchase for anyone looking for a comprehensive study guide to the necessary work of the actor.

February 2009: 296pp

Hb: 978-0-415-47677-5: **\$110.00**

Pb: 978-0-415-47678-2: **\$33.95**

eBook: 978-0-203-88238-2

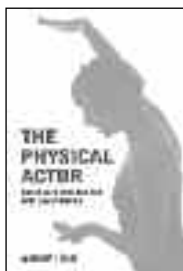
• For a complimentary copy visit www.routledge.com/9780415466745

NEW

The Physical Actor

Exercises for Action and Awareness

Annie Loui, University of California, Irvine, USA



The Physical Actor is a comprehensive book of actor's exercises, designed for the development of a strong and flexible physical body able to move with ease through space and interact instinctively on-stage.

Annie Loui draws on her training with Étienne Decroux, Carolyn Carlson and Jerzy Grotowski to bring Contact Improvisation into the theatrical sphere and explain how it can be used to work with texts and applied directly to the theatrical stage.

This book guides the reader through a full course of movement skills, from daily warm-up to:

- partnering skills
- spatial awareness for groups and individuals
- fine motor control through mime

• heightened co-ordination and sustained motion.

April 2009: 192pp

Hb: 978-0-415-46673-8: **\$110.00**

Pb: 978-0-415-46674-5: **\$31.95**

eBook: 978-0-203-88176-7

• For a complimentary copy visit www.routledge.com/9780415466745

NEW

The Science of Acting

Sam Kogan

Edited by Helen Kogan



What is good acting? How does one create believable characters? How can an actor understand a character if they do not understand themselves?

In *The Science of Acting*, Sam Kogan uses his theories on the relationship between neuroscience, psychology and acting to answer these questions. Practical exercises

provide a step-by-step guide to developing an actor's ability, culminating in Ten Steps to Creating a Character.

Kogan covers the following topics:

- awareness
- purposes
- events
- actions
- imagination
- free body
- tempo-rhythm
- laws of thinking.

His book presents the reader with a groundbreaking understanding of the subconscious and how it can be applied to their acting. The author's highly original perspective on Stanislavski's teaching gives readers a unique insight into their character's minds.

Edited by his daughter Helen after his death, *The Science of Acting* is a study of the human mind and acting which no student or practitioner should be without.

July 2009: 224pp

Hb: 978-0-415-48811-2: **\$110.00**

Pb: 978-0-415-48812-9: **\$30.95**

Acting in Musical Theatre

A Comprehensive Course

Joe Deer, Wright State University, USA and
Rocco Dal Vera, University of Cincinnati, USA



'A comprehensive and thought-provoking guideline to the study of performing on the musical stage. I found it fascinating and functional, and I am sure you will, as well.'

– Tom Jones, Tony Award-Winning Author/Lyricist of *The Fantasticks*, *110 In the Shade* and *I Do, I Do!*

'Acting in Musical Theatre covers it all – acting, musical terminology, style and auditions. It is a must-have resource for all teachers and students of performing in musical theatre.' – Mary Jo Lodge, Lafayette College, USA

Acting in Musical Theatre is the only complete course in approaching a role in a musical. It is the first to combine acting, singing and dancing into a comprehensive guide, combining what have previously been treated as three separate disciplines.

This book contains fundamental skills for novice actors, practical insights for professionals, and even tips to help veteran musical performers refine their craft.

Drawing on decades of experience in both acting and teaching, the authors provide crucial advice on all elements of the profession, including:

- fundamentals of acting applied to musical theatre
- script, score and character analysis
- personalizing your performance
- turning rehearsal into performance
- acting styles in the musical theatre
- practical steps to a career.

Acting in Musical Theatre's chapters divide into easy-to-reference units, each containing related group and solo exercises, making it the definitive textbook for students and practitioners alike.

A companion website is available at

www.routledge.com/textbooks/9780415773195

2008: 480pp

Hb: 978-0-415-77318-8: **\$105.00**

Pb: 978-0-415-77319-5: **\$33.95**

• For a complimentary copy visit www.routledge.com/9780415773195

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ACTING

Psychophysical Acting

An Intercultural Approach after Stanislavski

Phillip B. Zarrilli, University of Exeter, UK

Foreword by Eugenio Barba



'Being taken step-by-step through these highly evocative and fascinating exercises and concepts of actor training by a master such as Zarrilli certainly qualifies as essential reading.' – David Zinder

Psychophysical Acting is a direct and vital address to the demands of contemporary theatre on today's actor.

Drawing on over thirty years of intercultural experience, Phillip B. Zarrilli aims to equip actors with practical and conceptual tools with which to approach their work. Areas of focus include:

- an historical overview of a psychophysical approach to acting from Stanislavski to the present
- acting as an 'energetics' of performance applied to a wide range of playwrights: Samuel Beckett, Martin Crimp, Sarah Kane, Kaite O'Reilly and Ota Shogo
- a system of training through yoga and Asian martial arts that heightens sensory awareness, dynamic energy, and in which body and mind become one
- practical application of training principles to improvisation exercises.

Psychophysical Acting is accompanied by Peter Hulton's interactive DVD-ROM featuring exercises, production documentation, interviews, and reflection.

2008: 272pp

Hb: 978-0-415-33457-0: **\$120.00**

Pb: 978-0-415-33458-7: **\$39.95**

**NEW****Auditions**

A Practical Guide

Richard Evans



Auditions are an integral part of every performer's life. From getting into drama school, through to a successful career in an overcrowded industry, *Auditions: A Practical Guide* offers crucial advice and tried-and-tested techniques to maximize success before, during and after each audition.

Written by an established casting director and former actor with thirty years of experience on a wide range of productions, this book offers a wealth of personal and professional insights covering:

- drama and theatre schools
- classical, contemporary, physical and musical theatre
- television and radio drama
- screen tests and commercial castings
- voice work
- recalls and workshops
- handling job offers, and rejection.

From training to triumph, nerves to networking and camera to casting couch, *Auditions* is an entertaining, accessible, and indispensable read for every performer.

May 2009: 272pp

Hb: 978-0-415-47034-6: **\$110.00**

Pb: 978-0-415-47035-3: **\$27.95**

eBook: 978-0-203-87832-3

Audition Speeches for Men

Edited by Jean Marlow

Audition Speeches for Men will give actors and coaches valuable advice and strong material they need to prepare for the next big audition.

2001: 128pp

Pb: 978-0-87830-145-4: **\$20.95**

Audition Speeches for Women

Edited by Jean Marlow

Audition Speeches for Women is an invaluable resource for acting classes, competitions, auditions, and rehearsals, and an affordable and necessary tool for serious actors everywhere.

2001: 128pp

Pb: 978-0-87830-146-1: **\$15.95**

The Actor's Survival Handbook

Patrick Tucker and Christine Ozanne

Drawing upon their years of experience on stage, backstage, and with the camera, Patrick Tucker and Christine Ozanne offer forthright advice on topics from breathing to props, commitment to learning lines, audience response to simply landing the job in the first place.

2005: 360pp

Hb: 978-0-87830-174-4: **\$79.00**

Pb: 978-0-87830-175-1: **\$20.95**

Audition Success

Don Greene

2001: 160pp

Pb: 978-0-87830-121-8: **\$20.95**

The Art of the Actor

The Essential History of Acting from Classical Times to the Present Day

Jean Benedetti

How did acting begin? What is its history, and what have the great thinkers on acting said about the art and craft of performance? In this single-volume survey of the history of acting, Jean Benedetti traces the evolution of the theories of the actor's craft drawing extensively on extracts from key texts, many of which are unavailable for the student today.

2007: 256pp

Hb: 978-0-87830-203-1: **\$95.00**

Pb: 978-0-87830-204-8: **\$27.95**

Award Monologues for Men

Edited by Patrick Tucker and Christine Ozanne



'The latest modern plays of high calibre writing, many of which are extraordinary and, indeed, unfamiliar...I highly recommend this book to anyone studying or auditioning, as the individual information and notes given for each speech are immensely helpful.' – David Suchet

A collection of fifty monologues taken from plays written since 1980 that have been nominated for the Pulitzer Prize, the Tony and the Drama Desk Awards in New York, and *The Evening Standard* and Laurence Olivier Awards in London. The book provides a range of up-to-date audition pieces, usefully arranged in age groups, and is supplemented with audition tips.

2007: 208pp

Hb: 978-0-415-42837-8: **\$100.00**

Pb: 978-0-415-42838-5: **\$19.95**

Award Monologues for Women

Edited by Patrick Tucker and Christine Ozanne



Award Monologues for Women is a collection of fifty-four monologues taken from plays written since 1980 that have been nominated for the Pulitzer Prize, the Tony and the Drama Desk Awards in New York, and *The Evening Standard* and Laurence Olivier Awards in London.

The book provides an excellent range of up-to-date audition pieces, usefully arranged in age groups, and is supplemented with audition tips to improve your acting, and to ensure that the best possible performance.

2007: 192pp

Hb: 978-0-415-42839-2: **\$100.00**

Pb: 978-0-415-42840-8: **\$19.95**

A full list of monologue and audition books can be found at www.routledge.com/performance

ACTING

3-DVD SET

Master Classes in the Michael Chekhov Technique

User Guide

MICHA, The Michael Chekhov Association



'An extraordinary living sampler...accessible and compelling...this collection should reside in the library of every forward looking, professional or academic training program for actors.'

– Lavinia Hart, Head of MFA Acting, Wayne State University, USA

'An invaluable and rich contribution to the study and research of Michael Chekhov's approach to actor training and performance...a fascinating resource for many drama teachers.'

– Martin Sharp, TV/Theatre Director and co-Founder of the Michael Chekhov Centre UK

'Indispensable for actors and acting teachers alike. There is nothing like this available on the market to help illuminate Chekhov's own writing.'

– Hugh O'Gorman, Head of Acting, California State University, USA

'These DVDs really show how the Michael Chekhov technique works in practice...these DVDs are just wonderful!'

– Ulrich Meyer-Horsch, Artistic Director, Hamburg, Germany

'These DVDs, with their talented teachers and responsive, inquisitive students are an immeasurably creative tool for teaching and learning, getting closer to the actor's art and serving as a legacy for the seminal work of Michael Chekhov.'

– Zelda Fichandler, Tisch School of the Arts, New York, USA

A set of three DVDs professionally produced to a high broadcast quality presents an unprecedented level of access to the practice of the Chekhov technique. This collection provides six hours of filmed workshops by world-renowned Chekhov experts demonstrating his approach to actor-training, including:

- exercises in body awareness
- 'the four brothers' – Ease, Form, Beauty, and sense of the whole
- qualities of movement – molding, floating, flying and radiating
- psychological gestures
- imagining a different physical body of a character.

The DVDs bring to life all the essential elements of the Michael Chekhov technique in a way which is clear, engaging, practical and dynamic. It is a unique and essential training tool for all teachers, students, actors and directors and a copy should be in every library in every institution.

Produced by the Michael Chekhov Association, the classes feature many of the world's leading practitioners and teachers of the Michael Chekhov Technique, including teachers Ragnar Freidank, Joanna Merlin, Lenard Petit, Ted Pugh and Fern Sloan with actors Dawn Arnold, Bethany Caputo, Jessica Cerullo, John Capalbo, Anne Gottlieb, Hugh O'Gorman and Mel Shrawder. The classes are followed by a panel discussion with Jack Colvin, Joanna Merlin and Mala Powers.

Selected Contents: Introduction: Teacher Conversation 1. Waking up the Instrument 2. Feeling of Ease, Form, Beauty, and Sense of the Whole 3. Expanding, Contracting 4. Qualities of Movement I 5. Qualities of Movement II 6. Radiating and Receiving 7. Psychological Gesture 8. Imaginary Centers 9. Sensations (Falling, Floating and Balancing) 10. Imaginary Body 11. Atmosphere 12. Ghost Exercise. Remembering Michael Chekhov. Actor Conversation

2007: 48pp

DVD: 978-0-415-42258-1: **\$180.00**



Screenshots from the DVD

NEW

2ND EDITION

Body Voice Imagination

ImageWork Training and the Chekhov Technique

David Zinder



David Zinder's *Body Voice Imagination* is written by one of the master teachers of the Michael Chekhov technique of acting training. It is a comprehensive course of exercises devoted to the development of actors' expressive creative expressivity, comprising both ImageWork Training and the seminal exercises of the Chekhov

technique. These techniques can be applied to performance through a discovery of the profound connections between the actor's body, imagination and voice.

This new edition has been fully updated, with revisions and new material:

- updated exercises, reflecting developments in David Zinder's own ImageWork Training
- a detailed description, with exercises, of ImageWork's connection with The Chekhov technique
- a new chapter, bridging the gap between training and performance.

Body Voice Imagination develops both a comprehensive physical training system and an emphasis on practical character work. This authoritative programme of 'pre-Chekhov' training is furnished with essential notes and advice from the author's vast store of experience.

May 2009: 320pp

Hb: 978-0-415-46197-9: **\$110.00**

Pb: 978-0-415-46198-6: **\$31.95**

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ACTING

Commedia Dell'Arte: An Actor's Handbook

John Rudlin



An entertaining and highly illuminating account of commedia's origins as a popular theatrical form, plus a practical and timely step-by-step guide to using commedia techniques in performance.

1994: 296pp
 Pb: 978-0-415-04770-8: **\$39.95**
 eBook: 978-0-203-40819-3

Commedia Dell'Arte

A Handbook for Troupes

Oliver Crick and John Rudlin



This book covers both the history and professional practice of commedia dell'arte companies from 1568 to the present day.

2001: 272pp
 Hb: 978-0-415-20408-8: **\$115.00**
 Pb: 978-0-415-20409-5: **\$43.95**
 eBook: 978-0-203-18173-7

Impro

Improvisation and the Theatre

Keith Johnstone

1987: 208pp
 Pb: 978-0-87830-117-1: **\$28.95**

Impro for Storytellers

Keith Johnstone

1999: 373pp
 Pb: 978-0-87830-105-8: **\$28.95**

Theatre of Movement and Gesture

Jacques Lecoq

Edited and Translated by David Bradby



Published in France in 1987, this is the book in which Jacques Lecoq first set out his philosophy of human movement, and the way it takes expressive form in a wide range of different performance traditions. He traces the history of pantomime, sets out his definition of the components of the art of mime, and

discusses the explosion of physical theatre in the second half of the twentieth century. Interviews with major theatre practitioners Ariane Mnouchkine and Jean-Louis Barrault by Jean Perret, together with chapters by Perret on Étienne Decroux and Marcel Marceau, fill out the historical material written by Lecoq, and a final section by Alain Gauthé celebrates the many physical theatre practitioners working in the 1980s.

2006: 184pp
 Hb: 978-0-415-35943-6: **\$120.00**
 Pb: 978-0-415-35944-3: **\$39.95**
 eBook: 978-0-203-00746-4

Acting and Reacting

Tools for the Modern Actor

Nick Moseley

Emoting is not acting. Reacting is not acting. Reacting is acting. With this powerful idea, Nick Moseley takes long-held views of actor training and opens them up to a productive new way of thinking about performance. For too long, argues Nick Moseley, actor training has worked within superimposed concepts: on the one hand, the long tradition of Stanislavski, which has been countered more recently by the strongly anti-Stanislavskian views of David Mamet. Between the two, Moseley writes, is a creative way of thinking about acting that avoids extremes. Training is at the heart of acting, but training must fit the actor, not the other way round.

Working with such concepts as emotional openness, trust and acceptance, setting boundaries, and artistic freedom, *Acting and Reacting* explores in depth techniques and exercises in transactional improvisation and other tools for expanding the actor's skill set. With chapters on such important topics as inhabiting the space, learning to trust the body, and defamiliarization, and with ample techniques and suggestions, *Acting and Reacting* is a valuable tool for both actors and those who train them.

2006: 256pp
 Hb: 978-0-87830-205-5: **\$85.00**
 Pb: 978-0-87830-206-2: **\$21.95**

Acting

The First Six Lessons

Richard Boleslavsky

1987: 152pp
 Hb: 978-0-87830-000-6: **\$24.95**

2ND EDITION

Dialects for the Stage

Evangeline Machlin



Dialect work is one of the actor's most challenging tasks. Need to know a Russian accent? Playing a German countess or a Midwestern farmhand? These and more accents – from Yiddish to French Canadian – are clearly explained in Evangeline Machlin's classic work.

Now available in a book-and-CD format, Evangeline Machlin's *Dialects for the Stage* is based on a method of dialect acquisition she developed during her years working with students at Boston University's Division of Theatre. During her long career, Evangeline Machlin trained such actors as Steve McQueen, Lee Grant, Suzanne Pleshette, Joanne Woodward, and Faye Dunaway.

2006: 160pp
 Pb: 978-0-87830-200-0: **\$40.95**

Foreign Dialects

A Manual for Actors, Directors, and Writers

Lewis Herman and Marguerite Shalett Herman

Foreign Dialects contains an extensive repertoire of dialects that will assist the actor in the preparation for the most difficult foreign roles. Thirty dialects are provided, with character studies, speech peculiarities, and examples of the dialects in easy-to-read phonetic monologues—including Cockney, British, Irish, Scottish, French, German, Spanish, Swedish, Polish, Greek and Yiddish.

1997: 376pp
 Pb: 978-0-87830-020-4: **\$32.95**

American Dialects

A Manual for Actors, Directors, and Writers

Lewis Herman and Marguerite Shalett Herman

American Dialects offers representative dialects of every major section of the United States. In each case, a general description and history of the dialect is given, followed by an analysis of vowel and consonant peculiarities, of its individual lilt and rhythm, and of its grammar variations.

1997: 320pp
 Pb: 978-0-87830-049-5: **\$30.95**

DIRECTING

The Director's Craft

A Handbook for the Theatre

Katie Mitchell, The Royal National Theatre, UK



The Director's Craft is a unique and completely indispensable step-by-step guide to directing for the stage.

Written by one of the most adventurous and respected directors working today, this book will be an essential item in every student and practitioner's kitbag. It provides detailed assistance with each aspect of the varied challenges facing all theatre directors, and does so with startling clarity. It will inspire everyone, from the beginner just starting out to the experienced practitioner looking to reinvigorate their practice.

Katie Mitchell shares and explains the key practical tools she uses to approach her work with both actors, production teams, and the text itself. She addresses topics such as:

- the ideas that underpin a play's text
- preparing improvisations
- twelve 'Golden Rules' for working with actors
- managing the transition from rehearsal room to theatre
- analyzing your work after a run has ended.

Each chapter concludes with a summary of its critical points, making this an ideal reference work for both directors and actors at any stage of their development.

2008: 256pp

Hb: 978-0-415-40438-9: **\$110.00**Pb: 978-0-415-40439-6: **\$22.95****And Then, You Act**

Making Art in an Unpredictable World

Anne Bogart, SITI Theatre Company New York, USA



'Attractive and accessible. The book should certainly be obligatory for college students reading Theatre Studies and for drama students...a book that I found both instructive and enlightening.' – Max Stafford-Clark, Director of Out of Joint Theatre Company

'Outstanding...as a writer and teacher she is incisive,

illuminating, refreshingly honest and dissident...the book addresses a wide range of ideas and practices in language that is accessible, articulate, energised.' – David Williams, Dartington College of Arts, UK

From well-known auteur of the American theatre scene, Anne Bogart, *And Then, You Act* is a fascinating and accessible book about directing theatre, acting and the collaborative creative process.

Bogart speaks to a wide audience, from undergraduates to practitioners, and makes an invaluable contribution to the field tackling themes such as intentionality, inspiration, and why theatre matters.

Following on from her successful book *A Director Prepares*, which has become a key text for teaching directing classes, *And Then, You Act* is an essential practitioner and student resource.

Selected Contents: Introduction 1. Context 2. Articulation 3. Intention 4. Attention 5. Magnetism 6. Attitude 7. Content 8. Time

2007: 160pp

Hb: 978-0-415-41141-7: **\$99.00**Pb: 978-0-415-41142-4: **\$29.95****A Director Prepares**

Seven Essays on Art and Theatre

Anne Bogart

2001: 168pp

Hb: 978-0-415-23831-1: **\$99.00**Pb: 978-0-415-23832-8: **\$35.95**

eBook: 978-0-203-16554-6

The Intercultural Performance Reader

Edited by Patrice Pavis

1996: 280pp

Hb: 978-0-415-08153-5: **\$135.00**Pb: 978-0-415-08154-2: **\$41.95****The Intercultural Performance Handbook**

John Martin

This text opens up a new world of technique for performers. The first ever full-length, fully illustrated manual for practitioners, it provides exercises, practical advice, and a clear training process for the inquiring actor or director.

2003: 168pp

Hb: 978-0-415-28187-4: **\$120.00**Pb: 978-0-415-28188-1: **\$33.95**

eBook: 978-0-203-63379-3

Changing the Performance

A Companion Guide to Arts, Business and Civic Engagement

Julia Rowntree



'A readable, clear and above all useful insight into the world of arts fundraising and sponsorship in the UK.' – Andrew Missingham, Creative Producer

'Invaluable as a record of the painstaking preparation behind LIFT's work, and useful too as a handbook on funding and sponsorship.' – Janet Suzman

Changing the Performance is a book about the arts and about business, and the interplay between the two. Julia Rowntree gives a fascinating account of her experiences forging the business sponsorship campaign at the London International Festival of Theatre (LIFT).

Raising intriguing questions, this book proposes that fundraising for the arts is much more than simply a function for generating income. It fulfils an ancient social role of connection across levels of power, expertise, culture, gender and generation. Rowntree describes why these dynamics are vital to society's ability to adapt.

Changing the Performance is an inspiring manual for arts practitioners concerned with the relationship between business, the arts and wider society, and particularly those engaged in fundraising.

2006: 288pp

Hb: 978-0-415-37933-5: **\$95.00**Pb: 978-0-415-37934-2: **\$33.95**

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Playwriting

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Containing a wealth of exercises for individuals and groups involved in making theatre, this text offers a practical guide to the creation of text for live performance.

2004: 224pp

Hb: 978-0-415-31043-7: **\$100.00**

Pb: 978-0-415-31044-4: **\$28.95**

eBook: 978-0-203-33497-3

To Be a Playwright

Janet Neipris, New York University, USA

Chair of the New York University's Tisch School of the Arts, Dramatic Writing Programme and mentor to such theatre figures as Neil LaBute, Kenneth Lonergan, Doug Wright, and George Wolfe, Janet Neipris distils a career's worth of wisdom, advice, and encouragement in these collected lectures and essays for every playwriting student and practicing playwright. With her gift for succinct and practical instruction, she lays out the questions (and answers) that face every dramatic writer. Chapters like 'Fifty Questions to Ask About Your Play' illuminate the concrete work of writing dialogue, plot, scene, and act.

2005: 264pp

Hb: 978-0-87830-187-4: **\$84.00**

Pb: 978-0-87830-188-1: **\$22.95**

The Routledge Creative Writing Coursebook

Paul Mills, York St. John College, UK

This step-by-step, practical guide to the process of creative writing provides readers with a comprehensive course in its art and skill. With genre-based chapters, such as life writing, novels and short stories, poetry, fiction for children and screenwriting, it is an indispensable guide to writing successfully. *The Routledge Creative Writing Coursebook*:

- shows new writers how to get started and suggests useful writing habits
- encourages experimentation and creativity
- is packed with individual and group exercises
- offers invaluable tips on the revision and editing processes.

Featuring practical suggestions for developing and improving your writing, this book is an ideal course text for students and an invaluable guide to self-study.

2005: 246pp

Hb: 978-0-415-31784-9: **\$90.00**

Pb: 978-0-415-31785-6: **\$35.95**

DEVISING

NEW

The Frantic Assembly Book of Devising Theatre

Scott Graham and Steven Hoggett



Acclaimed by audiences and critics for their highly innovative and adventurous theatre, Frantic Assembly have created playful, intelligent and dynamic productions for over fourteen years. Written by artistic directors Scott Graham and Steven Hoggett, *The Frantic Assembly Book of Devising Theatre* is the first book to reflect on the history and practice of this remarkable company, and includes:

- practical exercises
 - essays on film, music and physical theatre
 - inspiration for devising, writing and choreographing performance
 - suggestions for scene development
 - an anthology of Frantic Assembly productions
- an eight page colour section, and illustrations throughout.

Accompanied by a companion website featuring clips of rehearsals and performances, this intimate and personal account offers an indispensable introduction to the evolution and success of Frantic Assembly.

Selected Contents: Introduction. A Very Brief History of Frantic Assembly. The Book.

What Devising Means to Us. Anthology of Work **Part 1: Documentation** Frantic Essays. Scenes and Their Creation. Playing With Scenes **Part 2: Practical Exercises** Getting Started. Suggestions for Constructive Warm-ups. Games – A Selection of Crowdpleasers. Choreography. Movement for Non-Dancers/Choreography That Doesn't Feel Like Dance. New Physical Vocabulary/Restrictions and Freedom. Advanced Exercises – Pushing the Potential. Devising With Words – Devising Through Images. Textual Analysis. Getting Scenes on Their Feet. Physical Characters and Relationships. Some Things to Think About. Bibliography of Inspiration

April 2009: 216pp

Hb: 978-0-415-46536-6: **\$105.00**

Pb: 978-0-415-46760-5: **\$29.95**



Making a Performance

Devising Histories and Contemporary Practices

Emma Govan, Helen Nicholson and Katie Normington



'Making a Performance... makes a strong, substantial and much needed contribution to the field of devised performance theory.' – Joanna Bucknell, University of Winchester, UK

Making a Performance traces innovations in devised performance from early theatrical experiments in the twentieth century to the

radical performances of the twenty-first century.

This introduction to the theory, history and practice of devised performance explores how performance-makers have built on the experimental aesthetic traditions of the past. It looks to companies as diverse as Australia's Legs on the Wall, Britain's Forced Entertainment and the USA-based Goat Island to show how contemporary practitioners challenge orthodoxies to develop new theatrical languages.

2007: 224pp

Hb: 978-0-415-28652-7: **\$90.00**

Pb: 978-0-415-28653-4: **\$26.95**

eBook: 978-0-203-94695-4

Devising Theatre

A Practical and Theoretical Handbook

Alison Oddey

1996: 272pp

Pb: 978-0-415-04900-9: **\$41.95**

Young People, New Theatre

A Practical Guide to an Intercultural Process

Noël Greig



Young People, New Theatre is a 'how-to' book; exploring and explaining the process of collaborating creatively with groups of young people across cultural divides.

Organized into exercises, case studies and specific topics, this book plots a route for those wishing to put this kind of theatre into practise. Born out of the hugely successful

'Contacting the World' festival, it is the first practical handbook in this field.

2008: 232pp

Hb: 978-0-415-45250-2: **\$110.00**

Pb: 978-0-415-45251-9: **\$29.95**

DESIGN

NEW

2ND EDITION

What is Scenography?

Pamela Howard, University of the Arts, London, UK



Scenography is now a widely used term, but one with many and various interpretations. In this second edition of her classic book, Pamela Howard uses her holistic approach to theatre making to address this protean discipline. The result is a provocative re-evaluation of the traditional role and methods of theatre design.

Pamela Howard again

examines scenography from seven perspectives:

- space
- direction
- text
- performers
- research
- spectators
- colour and composition.

This new edition has been completely updated and enriched. It includes new full colour illustrations of Pamela Howard's recent work, case studies and anecdotes from her celebrated career, and contributions from some of the world's most famous and influential scenographers. It is an essential work for all theatre-makers.

July 2009: 176pp
Hb: 978-0-415-47313-2: **\$125.00**
Pb: 978-0-415-47320-0: **\$39.95**
eBook: 978-0-203-87523-0

6TH EDITION

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Francis Reid

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John A. Leonard

2001: 176pp
Pb: 978-0-87830-116-4: **\$22.95**

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John Blurton

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Robert Edmond Jones

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eBook: 978-0-203-31597-2

The Mask Handbook

A Practical Guide

Toby Wilsher



Full of simple explanations, fun and effective practical exercises and collating over twenty-five years' experience of writing for, directing and acting in masks, this *Handbook* provides a fascinating demystification of the process of using masks.

2006: 200pp
Hb: 978-0-415-41436-4: **\$99.00**
Pb: 978-0-415-41437-1: **\$29.95**
eBook: 978-0-203-96779-9

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Norah Waugh

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The Cut of Women's Clothes

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Norah Waugh

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Janus Vinther

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Pb: 978-0-87830-178-2: **\$29.95**

VOICE

The Singing and Acting Handbook

Games and Exercises for the Performer

Thomas De Mallet Burgess and
Nicholas Skilbeck

This book is a unique resource which directly addresses all performers who sing and act, whether in opera or musical. It provides a innovative resource for performers, directors, workshop leaders and teachers.

1999: 224pp
Hb: 978-0-415-16657-7: **\$110.00**
Pb: 978-0-415-16658-4: **\$36.95**

The Singer's Companion

Sharon L. Stohrer

2006: 136pp
Hb: 978-0-415-97697-8: **\$100.00**
Pb: 978-0-415-97698-5: **\$29.95**

Singing With Your Own Voice

Orlanda Cook

This is a comprehensive, practical, encouraging book full of exercises and tips for anyone who wants to – even needs to – sing. Actors in straight plays, performers in musicals, professionals and amateurs, even people singing in choirs or bands will all benefit from Orlanda Cook's expert guidance.

2004: 288pp
Pb: 978-0-87830-182-9: **\$20.95**

2ND EDITION

Singing and the Actor

Gillyanne Kayes

Singing and the Actor takes the reader step-by-step through a practical training programme relevant to the modern singing actor and dancer. A variety of contemporary voice qualities including Belting and Twang are explained, with exercises for each topic.

2004: 208pp
Pb: 978-0-87830-198-0: **\$24.95**

2ND EDITION

Care of the Professional Voice

A Guide to Voice Management for Singers, Actors and Professional Voice Users

D. Garfield Davies and **Anthony F. Jahm**

Singer and actors are a unique group of performers, relying almost entirely on their voice for the professional livelihood. Jet lag, amplification, allergens, stress, pollution, and vocal strain all affect vocal performance. Written for the performer, the teacher, and the vocal coach, *Care of the Professional Voice* offers clear explanations and medical advice on vocal problems and vocal health.

Care of the Professional Voice is written by experts in laryngology in the United States and Great Britain. This second edition includes a singer's guide to self-diagnosis.

2004: 176pp
Pb: 978-0-87830-190-4: **\$24.95**



NEW IN PAPERBACK**An Actor's Work**

A Student's Diary

Konstantin StanislavskiTranslated by **Jean Benedetti**Afterword by **Anatoli Smeliansky**

**A contemporary translation by Jean Benedetti
of *An Actor Prepares* and *Building a Character***



'An Actor's Work is a superior reading of Stanislavski...striking in its power to clarify the system.' – *Theatre Journal*

'Getting the system straight from the horses mouth...An Actor's Work should be a manual not just in drama school, but on any course where students are taught to assess texts and arguments critically.' – *Times Literary Supplement*

'A lively new translation by Jean Benedetti...Stanislavski was provocative, controversial – and, as *An Actor's Work* confirms, a genius.' – *The Times of London*

'A volume that clearly communicates the entire system...it should be made required reading.' – *The Guardian*

'A landmark achievement in Stanislavski studies...essential reading for anyone interested in acting, practically or academically, at all levels from schools to the industry.' – *Times Higher Educational Supplement*

'Jean Benedetti must be congratulated as a translator on the balance between literal accuracy and colloquial freedom he has found.' – *Donald Rayfield, Times Literary Supplement*

Stanislavski's 'system' has dominated actor-training in the West since his writings were first translated into English in the 1920s and 1930s. His systematic attempt to outline a psycho-physical technique for acting single-handedly revolutionized standards of acting in the theatre.

Until now, readers and students have had to contend with inaccurate, misleading and difficult-to-read English-language versions. Some of the mistranslations have resulted in profound distortions in the way his system has been interpreted and taught. At last, Jean Benedetti has succeeded in translating Stanislavski's huge manual into a lively, fascinating and accurate text in English. He has remained faithful to the author's original intentions, putting the two books previously known as *An Actor Prepares* and *Building a Character* back together into one volume, and in a colloquial and readable style for today's actors.

The result is a major contribution to the theatre, and a service to one of the great innovators of the twentieth century.

November 2009: 736pp

Pb: 978-0-415-55120-5: **\$24.95**

eBook: 978-0-203-93615-3

NEW**An Actor's Work on a Role****Konstantin Stanislavski**Translated by **Jean Benedetti**

An Actor's Work on a Role is Konstantin Stanislavski's exploration of the rehearsal process, applying the techniques of his seminal actor training system to the task of bringing truth to one's chosen role.

Originally published over half a century ago as *Creating a Role*, this book was the third in a planned trilogy – after *An Actor Prepares* and *Building a Character*, now combined in *An Actor's Work* – in which Stanislavski sets out his psychological, physical and practical vision of actor training.

This new translation from renowned critic Jean Benedetti not only includes Stanislavski's original teachings, but is also furnished with invaluable supplementary material in the shape of transcripts and notes from the rehearsals themselves, reconfirming 'The System' as the cornerstone of actor training.

September 2009: 224pp

Hb: 978-0-415-46129-0: **\$39.95**

**A contemporary translation by
Jean Benedetti of *Creating a Role***



*Photographs from the archive of
the Stanislavski Centre,
Rose Bruford College, UK*



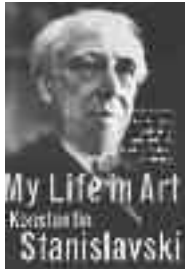
Additional Stanislavski resources, including e-inspection copies can be found at
www.routledge.com/textbooks/stanislavski

Jean Benedetti's translation of the authorized 1926 edition of Stanislavski's renowned autobiography

My Life in Art

Konstantin Stanislavski

Translated by Jean Benedetti



'The Stanislavski system of acting is good. What is better is the Stanislavski philosophy of art that believes in the infinitude of man...Even those who are not primarily interested in acting will find in Stanislavski's writing an extraordinary illumination of art.' – *The New York Times*

For the first time, translator

Jean Benedetti brings us Stanislavski's complete unabridged autobiography as the author himself wanted it – from the re-edited 1926 version. The text, in clear and lively English, is supplemented by a wealth of photos and illustrations, many previously unpublished.

A companion website is available at www.routledge.com/stanislavski

2008: 488pp
Hb: 978-0-415-43657-1: **\$39.95**

NEW

Stanislavsky in America

Mel Gordon

Part memoir and part practical guide, Mel Gordon outlines the journey of Stanislavski's theories through twentieth-century American history, from the early US tours of the Moscow Art Theatre to the ongoing impact of 'The System' on modern American acting.

This fascinating study by a leading theatre critic and practitioner provides hundreds of original acting exercises, used by the pivotal US figures who developed his teachings, such as Lee Strasberg, Stella Adler and Bobby Lewis. By going back to these primary sources, Gordon cuts through the myths and misapprehensions which have built up over time.

September 2009: 224pp
Hb: 978-0-415-49669-8: **\$110.00**
Pb: 978-0-415-49670-4: **\$31.95**

2ND EDITION

Stanislavski

An Introduction, Revised and Updated

Jean Benedetti

2004: 128pp
Pb: 978-0-87830-183-6: **\$19.95**
eBook: 978-0-203-99818-2

The Actor, Image, and Action

Acting and Cognitive Neuroscience

Rhonda Blair, Southern Methodist University, Dallas, USA



'A fascinating reconsideration of Stanislavsky-based acting...inspires readers to imagine ways of applying new science to their own rehearsals.' – *Theatre Journal*

The Actor, Image, and Action is a 'new generation' approach to the craft of acting; the first full-length study of actor training using

the insights of cognitive neuroscience. In a persuasive and eye-opening re-assessment of both the practice and theory of acting, Rhonda Blair examines the physiological relationship between bodily action and emotional experience. In doing so she provides the latest step in Stanislavski's attempts to help the actor 'reach the unconscious by conscious means'.

Recent developments in scientific thinking about the connections between biology and cognition require new ways of understanding many elements of human activity, including imagination, emotion, memory, physicality and reason.

The Actor, Image, and Action looks at how these are in fact inseparable in the brain's structure and function, and their crucial importance to an actor's engagement with a role. This book vastly improves our understanding of the actor's process and is a must for any actor or student of acting.

2007: 160pp
Hb: 978-0-415-77416-1: **\$125.00**
Pb: 978-0-415-77417-8: **\$37.95**

2ND EDITION

Stanislavski in Rehearsal

Vasili Toporkov

Vasili Toporkov was one of the rare outsiders ever to be invited to join the Moscow Art Theatre. Although already an experienced and accomplished artist, he was forced to retrain as an actor under Stanislavski's rigorous guidance. This is Toporkov's account of this learning process, offering an insight into Stanislavski's legendary 'system' and his method of rehearsal that became known as the method of physical action. Jean Benedetti's translation of Toporkov's invaluable record restores to us the vitality and insight of Stanislavski's mature thoughts on acting.

2004: 184pp
Pb: 978-0-87830-193-5: **\$23.95**

Beyond Stanislavsky

A Psycho-Physical Approach to Actor Training

Bella Merlin

2001: 288pp
Hb: 978-0-87830-143-0: **\$100.00**
Pb: 978-0-87830-142-3: **\$26.95**

THEATRE ARTS EDITIONS OF STANISLAVSKI
TRANSLATED BY ELIZABETH HAPGOOD

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Constantin Stanislavski

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Building a Character

Constantin Stanislavski

1989: 300pp
Pb: 978-0-87830-982-5: **\$23.95**

Creating a Role

Constantin Stanislavski

1989: 270pp
Pb: 978-0-87830-981-8: **\$23.95**

My Life in Art

Constantin Stanislavski

1987: 592pp
Pb: 978-0-87830-550-6: **\$32.95**

NEW

The Michael Chekhov Handbook

For the Actor

Lenard Petit



'Petit's words go right to the heart of Chekhov's technique...Anyone looking for a key to understanding more about Michael Chekhov's technique will devour it.'

– Jessica Cerullo, *Michael Chekhov Association, NYC*

The Michael Chekhov technique is today seen as one of the most influential

and inspiring methods of actor training in existence. In *The Michael Chekhov Handbook*, Lenard Petit draws on twenty years of teaching experience to unlock and illuminate this often complex technique for those studying, working with or encountering it for the first time.

Petit uses four sections to help readers approach the technique:

- the aims of the technique – outlining the real aims of the actor
- the principles – acting with energy, imagination and creative power
- the tools – the actor's use of the body and sensation
- the application – bringing the technique into practice.

The Michael Chekhov Handbook's explanations and exercises will provide readers with the essential tools they need to put the rewarding principles of this technique into use.

October 2009: 224pp
Hb: 978-0-415-49671-1: **\$99.00**
Pb: 978-0-415-49672-8: **\$30.95**



2ND EDITION

To the Actor

On the Technique of Acting

Michael Chekhov

Edited by Mala Powers

Foreword by Simon Callow



'Its greatest virtue is not so much that you can't put it down but that you have to put it down—in order to try it out.'

— *Research in Drama Education*

'To the Actor is by far the best book that I have read on the subject of acting. Actors, directors, writers and critics will be grateful for it.' — *Gregory Peck*

Michael Chekhov's classic work *To the Actor* has been revised and expanded by Mala Powers to explain, clearly and concisely, the essential techniques for every actor from developing a character to strengthen awareness.

Chekhov's simple and practical method – successfully used by professional actors all over the world – trains the actor's imagination and body to fulfil its potential.

To the Actor includes a previously unpublished chapter on 'Psychological Gesture', translated into English by the celebrated director Andrei Malaev – Babel; a new biographical overview by Mala Powers; and a foreword by Simon Callow.

2002: 288pp
Hb: 978-0-415-25875-3: **\$125.00**
Pb: 978-0-415-25876-0: **\$39.95**

The Path of The Actor

Michael Chekhov

Edited by Andrei A. Kirillov and Bella Merlin



'An admirable insight into the theatrical mind of one of Russia's less recognized, but most brilliant, exports.' — *Jeremy Piper, The Times Higher Education Supplement*

'Diligently annotated... This is not only a significant volume, but a rather charming one.' — *Plays International*

'The Path of The Actor is packed with fascinating information and insights...This is an easily accessible text for anyone interested in the life and work of Michael Chekhov and edited in a manner that takes account of different levels of readership, from the newcomer onwards.' — *Contemporary Theatre Review*

Full of illuminating anecdotes and witty accounts, this is the first English translation of Chekhov's two-volume autobiography. Two leading Russian scholars present an extensive and authoritative account of this great actor and extraordinary man.

2005: 242pp
Hb: 978-0-415-34366-4: **\$71.95**
eBook: 978-0-203-96923-6

2ND EDITION

Games for Actors and Non-Actors

Augusto Boal

Translated by Adrian Jackson



Games for Actors and Non-Actors is the classic and best selling book by the founder of Theatre of the Oppressed, Augusto Boal. It sets out the principles and practice of Boal's revolutionary Method, showing how theatre can be used to transform and liberate everyone – actors and non-actors alike!

This thoroughly updated and substantially revised second edition includes:

- two new essays by Boal on major recent projects in Brazil
- Boal's description of his work with the Royal Shakespeare Company
- a revised introduction and translator's preface
- a collection of photographs taken during Boal's workshops, commissioned for this edition
- new reflections on Forum Theatre.

2002: 336pp
Hb: 978-0-415-26761-8: **\$125.00**
Pb: 978-0-415-26708-3: **\$45.95**
eBook: 978-0-203-99481-8

The Aesthetics of the Oppressed

Augusto Boal

Translated by Adrian Jackson



Augusto Boal's workshops and theatre exercises are renowned throughout the world for their life-changing effects. At last this major director, practitioner, and author of many books on community theatre speaks out about the subjects most important to him – the practical work he does with diverse communities, the

effects of globalization, and the creative possibilities for all of us.

2006: 144pp
Hb: 978-0-415-37176-6: **\$120.00**
Pb: 978-0-415-37177-3: **\$37.98**
eBook: 978-0-203-96983-0

Legislative Theatre

Using Performance to Make Politics

Augusto Boal



1998: 272pp
Hb: 978-0-415-18240-9: **\$135.00**
Pb: 978-0-415-18241-6: **\$41.95**
eBook: 978-0-203-98489-5

The Rainbow of Desire

The Boal Method of Theatre and Therapy

Augusto Boal

More than a handbook of exercises – a bold and brilliant statement of theatre's therapeutic capacity to liberate people and change lives. Boal shows us how to 'see' for the first time the oppressions we have internalized.

1994: 224pp
Pb: 978-0-415-10349-7: **\$49.95**

Hamlet and the Baker's Son

My Life in Theatre and Politics

Augusto Boal

Hamlet and the Baker's Son is the autobiography of Augusto Boal, inventor of the internationally renowned Forum Theatre system, and 'Theatre of the Oppressed' and author of *Games for Actors and Non-Actors*. From his early days in Brazil's political theatre movement to his recent experiments with theatre as a democratic political process, Boal has devised a unique way of using the stage to empower the disempowered, and taken his methods everywhere from the favelas of Rio to the rehearsal studios of the Royal Shakespeare Company.

2001: 384pp
Hb: 978-0-415-22988-3: **\$125.00**
Pb: 978-0-415-22989-0: **\$44.95**

"I think anyone can do theatre. Even actors. And theatre can be done everywhere. Even in a theatre."

— Augusto Boal

A Boal Companion

Dialogues on Theatre and Cultural Politics

Edited by **Jan Cohen-Cruz** and **Mady Schutzman**

This carefully constructed and thorough collection of theoretical engagements with Augusto Boal's work is the first to look 'beyond Boal' and critically assesses the Theatre of the Oppressed (TO) movement in context.

A Boal Companion looks at the cultural practices which inform TO and explore them within a larger frame of

cultural politics and performance theory. The contributors put TO into dialogue with complexity theory – Merleau-Ponty, Emmanuel Levinas, race theory, feminist performance art, Deleuze and Guattari, and liberation psychology – to name just a few, and in doing so, the kinship between Boal's project and multiple fields of social psychology, ethics, biology, comedy, trauma studies and political science is made visible.

The ideas generated throughout *A Boal Companion* will:

- expand readers' understanding of TO as a complex, interdisciplinary, multivocal body of philosophical discourses
- provide a variety of lenses through which to practice and critique TO
- make explicit the relationship between TO and other bodies of work.

This collection is ideal for TO practitioners and scholars who want to expand their knowledge, but it also provides unfamiliar readers and new students to the discipline with an excellent study resource.

2005: 224pp
Hb: 978-0-415-32293-5: **\$100.00**
Pb: 978-0-415-32294-2: **\$43.95**
eBook: 978-0-203-30079-4

Playing BoalEdited by **Jan Cohen-Cruz** and **Mady Schutzman**

1993: 256pp
Pb: 978-0-415-08608-0: **\$41.95**
eBook: 978-0-203-41971-7

NEW**On Directing**

Burning the House

Eugenio Barba

'A theatre which is able to speak to each spectator in a different and penetrating language is not a fantastic idea, nor a utopia. This is the theatre for which many of us, directors and leaders of groups, trained for a long time.' – *Extract from the Introduction*

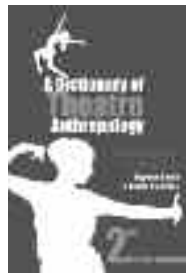
On Directing is Eugenio Barba's unprecedented account of his own life and work. This is a major retrospective of Barba's working methods, his practical techniques, and the life experiences which fed directly into his theatre-making.

On Directing is an inspirational resource. It is a dramaturgy of dramaturgies, and a professional autobiography, from one of the most significant and influential directors and theorists working today. It provides unique insights into a philosophy and practice of directing for the beginning student, the experienced practitioner, and everyone in-between.

October 2009
Hb: 978-0-415-54920-2: **\$110.00**
Pb: 978-0-415-54921-9: **\$31.95**

2ND EDITION**A Dictionary of Theatre Anthropology**

The Secret Art of the Performer

Eugenio Barba and **Nicola Savarese**

'The entries in the Dictionary are fascinating flashbulbs, shedding light on myriad ways of performing – breathing in noh, eye movement in kathakali, balance in Indian bharatanatyam...For actors grounded in 20th-Century American realism, this plethora of body-based... information could prove

(literally) eye-opening. Particularly persuasive is Schechner's essay on "restoration of behavior".'

– *American Theatre*

2005: 320pp
Pb: 978-0-415-37861-1: **\$69.95**
eBook: 978-0-203-07940-9

The Paper Canoe

A Guide to Theatre Anthropology

Eugenio Barba

1994: 200pp
Hb: 978-0-415-10083-0: **\$135.00**
Pb: 978-0-415-11674-9: **\$41.95**
eBook: 978-0-203-36009-5

Theatre Studies: The Basics**Robert Leach**, Cumbria Institute of the Arts, UKSeries: *The Basics*

This is an essential read for anyone setting out to study the thrilling world of theatre for the first time. Introducing you to all the aspects of drama, theatre and performance you will be studying in your course, from the theoretical to the practical, *Theatre Studies: The Basics* will take you through such topics as:

- dramatic genres, from tragedy to political documentary
- theories of performance
- the history of the theatre in the West
- acting, directing and scenography
- the audience.

Drawing on a wide range of examples, from Sophocles' *Oedipus Tyrannus* to Gurpreet Kaur Bhatti's controversial *Behzti*, and including chapter summaries and pointers to further reading, *Theatre Studies: The Basics* has all you need to get your studies off to a flying start.

2008: 208pp
Hb: 978-0-415-42638-1: **\$100.00**
Pb: 978-0-415-42639-8: **\$17.95**
eBook: 978-0-203-92694-9



Theatre Histories

An Introduction

Phillip B. Zarrilli, Bruce A. McConachie,
Gary Jay Williams and Carol Fisher Sorgenfrei



'A work that more than any other currently available suggests the range and richness of theatre and performance history study today.'

– Marvin Carlson, City University of New York, USA

'This book will significantly change theatre education.'

– Janelle Reinelt, University of California, Irvine, USA

'Globally ambitious in its scope, innovative in design, and open-ended in its challenge to the received histories, this new grand narrative will engage scholars and students at every level, whatever their particular interests in past performance.' – Jacky Bratton, Royal Holloway, University of London, UK

'Finally we have a book that conceives theatre history in world terms and breaks down the Euro-American boundaries that have marginalised the theatres of other cultures for so long.' – Brian Singleton, The University of Dublin, Trinity College

Theatre Histories is a bold and innovative way of looking both at the way we understand performance and the ways in which history is written. Its chapters offer clearly written overviews of theatre and drama in many world cultures and periods. These and its unique in-depth case studies demonstrate the methods used by today's theatre historians.

Using a new narrative strategy that challenges the standard format of one-volume theatre history texts, the authors help the reader to think critically about performance in all its global diversity. *Theatre Histories* explores aesthetic and interpretive approaches from many cultures, continents and time periods. The authors explore kabuki and kathakali with as much range and depth as Shakespeare, vaudeville and realism.

Theatre Histories is organized to provide:

- an understanding of how key shifts in human communication shaped developments in the history of theatre and performance throughout the world
- an introduction to the methodologies employed by today's theatre historians
- in-depth case studies demonstrating 'history at work'
- a truly global perspective on drama, theatre, and performance.

Keeping performance, drama, and culture at centre stage, *Theatre Histories* is compatible with standard play anthologies and offers many pedagogical resources including a website with additional references, discussion questions, and links to related sites at:

www.routledge.com/textbooks/0415227283

2006: 576pp

Hb: 978-0-415-22727-8: **\$125.00**

Pb: 978-0-415-22728-5: **\$46.95**

- For a complimentary copy visit www.routledge.com/9780415227285

2ND EDITION

Performance Studies

An Introduction

Richard Schechner



'A global thinker's striking, historic way of understanding human nature from a surprisingly practical perspective.' – Sun Huizhu, Professor of Drama, Shanghai Theatre Academy, China

'The text is very cleverly put together with a clear idea of how its features contribute to the reading

of the material. I frankly cannot imagine it being done better.' – Simon Shepherd, Central School of Speech and Drama, UK

In this second edition, the author opens with a discussion of important developments in the discipline. His closing chapter, 'Global and Intercultural Performance', is completely rewritten in light of the post-September 11 world. Fully revised chapters with new examples, biographies and source material provide a lively, easily accessible overview of the full range of performance for undergraduates at all levels in performance studies, theatre, performing arts and cultural studies. Among the topics discussed are the performing arts and popular entertainments, rituals, play and games as well as the performances of everyday life.

Supporting examples and ideas are drawn from the social sciences, performing arts, post-structuralism, ritual theory, ethology, philosophy and aesthetics.

User-friendly, with a special text design, *Performance Studies: An Introduction* also includes the following features:

- numerous extracts from primary sources giving alternative voices and viewpoints
- biographies of key thinkers
- student activities to stimulate fieldwork, classroom exercises and discussion
- key reading lists for each chapter
- twenty line drawings and 202 photographs drawn from private and public collections around the world.

2006: 368pp

Hb: 978-0-415-37245-9: **\$120.00**

Pb: 978-0-415-37246-6: **\$47.95**

- For a complimentary copy visit www.routledge.com/9780415372466

2ND EDITION

The Performance Studies Reader

Edited by Henry Bial, University of Kansas, USA



Following on from the highly successful first anthology of critical and theoretical writings on performance studies, this is an updated and significantly expanded second edition which brings the anthology up to date with current debate.

The second edition contains expanded introductory essays, eight entirely new pieces, and

is cross-referenced with Richard Schechner's second edition of *Performance Studies: An Introduction*. The two volumes combine perfectly to offer a unique and complete teaching resource. This important collection is also widely used by students and scholars around the world as a stand-alone text, offering a stimulating introduction to the crucial debates of performance studies.

Collecting together key critical pieces, the *Reader* provides an overview of the full range of performance theory for undergraduates at all levels, and beginning graduate students in performance studies, theatre, performing arts and cultural studies.

Selected Contents: Introduction Henry Bial

Part 1: What is Performance Studies? Richard Schechner, W.B. Worthen, Jon McKenzie, Shannon Jackson, Barbara Kirschenblatt-Gimblett, John Bell

Part 2: What is Performance? Erving Goffman, Clifford Geertz, Marvin Carlson, Neal Gabler, Peggy Phelan

Part 3: Ritual Victor Turner, Catherine Bell, Michael Atwood Mason, Alyda Fabe, Jack Santino

Part 4: Play Johan Huizinga, Gregory Bateson, Brian Sutton-Smith, Allan Kaprow, B.J. Ancelet

Part 5: Performativity J.L. Austin, Judith Butler, Andrew Parker and Eve Kosofsky Sedgwick, Johannes Fabian, Jacques Derrida

Part 6: Performing Bertolt Brecht, Jerzy Grotowski, Lee Strasberg, Frances Harding, Rhonda Blair

Part 7: Performance Processes Vsevolod Meyerhold, Isidore Okpewho, Marco De Marinis, Eugenio Barba, Mary Zimmerman

Part 8: Global and Intercultural Performance Victor Turner with Edie Turner, Homi K. Bhabha, Guillermo Gómez-Peña, Jill Lane, Dwight Conquergood, Diana Taylor

2007: 424pp

Hb: 978-0-415-77274-7: **\$125.00**

Pb: 978-0-415-77275-4: **\$47.95**

- For a complimentary copy visit www.routledge.com/9780415772754

Physical Theatres: A Critical Introduction

Edited by **Simon Murray**, Glasgow University, UK and **John Keefe**, London Metropolitan University, UK



Physical Theatres: A Critical Introduction is the first account to provide a comprehensive overview of non text-based theatre, from experimental dance to traditional mime. This book synthesizes the history and practice of physical theatres for students and performers, in what is both a

dynamic and innovative aspect of theatrical practice. This comprehensive book:

- traces the roots of physical performance in classical and popular theatrical traditions
- looks at the Dance Theatre of DV8, Pina Bausch, Liz Aggiss and Jérôme Bel
- examines the contemporary practice of companies such as Théâtre du Soleil, Complicité and Goat Island
- focuses on principles and practices in actor training, with reference to figures such as Jacques Lecoq, Lev Dodin, Philippe Gaulier, Monika Pagneux, Étienne Decroux, Anne Bogart and Joan Littlewood.

Physical Theatres: A Critical Introduction can be used as a standalone text, or together with its companion volume, *Physical Theatres: A Critical Reader*, to provide an invaluable introduction to the physical in theatre and performance.

Selected Contents: 1. Physical Theatres: Genesis, Terminology and Realisation 2. Roots or Routes: The Technical Traditions of Contemporary Physical Theatres? 3. Contemporary Practices 4. Physical Theatres and Regimes of Training and Preparation 5. Physicality in Text-Based Theatre 6. Cross-Cultural and Global Bodies 7. Conclusion

2007: 248pp

Hb: 978-0-415-36249-8: **\$125.00**

Pb: 978-0-415-36250-4: **\$33.95**

eBook: 978-0-203-01282-6

- For a complimentary copy visit www.routledge.com/9780415362504



Physical Theatres: A Critical Reader

Edited by **John Keefe**, London Metropolitan University, UK and **Simon Murray**, Glasgow University, UK



Physical Theatres: A Critical Reader is an invaluable resource for students of physically orientated theatre and performance. This book aims to trace the roots and development of physicality in theatre by combining practical experience of the field with a strong historical and theoretical underpinning.

In exploring the histories, cross-overs and intersections of physical theatres, this critical *Reader* provides:

- six new, specially commissioned essays, covering each of the book's main themes, from technical traditions to contemporary practises
- discussion of issues such as the foregrounding of the body, training and performance processes, and the origins of theatre in both play and human cognition
- a focus on the relationship and tensions between the verbal and the physical in theatre
- contributions from Augusto Boal, Stephen Berkoff, Étienne Decroux, Bertolt Brecht, David George, J-J. Rousseau, Ana Sanchez Colberg, Michael Chekhov, Jeff Nuttall, Jacques Lecoq, Yoshi Oida, Mike Pearson, and Aristotle.

Selected Contents: 1. Introductory and Contextual Section – Physical Theatres: Genesis, Terminology & Realisation 2. Roots or Routes: The Technical Traditions of Contemporary Physical Theatres? 3. Contemporary Practices 4. Physical Theatres: Regimes of Training and Preparation 5. Physicality in Text-Based Theatre 6. Cross-Cultural and Global Bodies

2007: 320pp

Hb: 978-0-415-36251-1: **\$125.00**

Pb: 978-0-415-36252-8: **\$39.95**

eBook: 978-0-203-01285-7

- For a complimentary copy visit www.routledge.com/9780415362528

The Applied Theatre Reader

Edited by **Tim Prentki**, University of Winchester, UK and **Sheila Preston**, Central School of Speech and Drama, UK



The Applied Theatre Reader is the first book to bring together new case studies of practice by leading practitioners and academics in the field and beyond, with classic source texts from writers such as Noam Chomsky, bell hooks, Mikhail Bakhtin, Augusto Boal, and Chantal Mouffe.

This book divides the field into key themes, inviting critical interrogation of issues in applied theatre whilst also acknowledging the multi-disciplinary nature of its subject.

It crosses fields such as:

- theatre in educational settings
- prison theatre
- community performance
- theatre in conflict resolution and reconciliation
- interventionist theatre
- theatre for development.

This collection of critical thought and practice is essential to those studying or participating in the performing arts as a means for positive change.

2008: 400pp

Hb: 978-0-415-42886-6: **\$113.00**

Pb: 978-0-415-42887-3: **\$34.00**

- For a complimentary copy visit www.routledge.com/9780415428873

2ND EDITION

The Twentieth-Century Performance Reader

Edited by **Michael Huxley** and **Noel Witts**



This is the key introductory text to all types of performance with extracts from fifty practitioners, critics and theorists from the fields of dance, drama, music, theatre and live art.

2002: 488pp

Hb: 978-0-415-25286-7: **\$140.00**

Pb: 978-0-415-25287-4: **\$49.95**

- For a complimentary copy visit www.routledge.com/9780415252874

Performance Analysis

An Introductory Coursebook

Edited by **Colin Counsell** and **Laurie Wolf**

This revolutionary introductory performance studies coursebook brings together classic texts in critical theory and shows how these texts can be used in the analysis of performance.

2001: 264pp

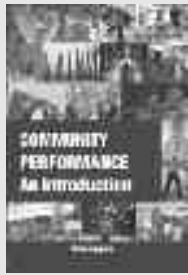
Hb: 978-0-415-22406-2: **\$125.00**

Pb: 978-0-415-22407-9: **\$37.95**

eBook: 978-0-203-97700-2

Community Performance: An Introduction

Petra Kuppers, University of Michigan, USA



Community Performance: An Introduction is a comprehensive and accessible practice-based primer for students and practitioners of community arts, dance and theatre. It is both a classroom-friendly textbook and a handbook for the practitioner, perfectly answering the needs of a field where teaching is orientated around practice.

Offering a toolkit for students interested in running community arts groups, this book includes:

- international case-studies and first person stories by practitioners and participants
- sample exercises, both practical and reflective
- study questions
- excerpts of illustrative material from theorists and practitioners.

This book can be used as a stand alone text or together with its companion volume, *The Community Performance Reader*, to provide an excellent introduction to the field of community arts practice. Petra Kuppers has drawn on her vast personal experience and a wealth of inspiring case studies to create a book that will engage and help to develop the reflective community arts practitioner.

Selected Contents: 1. Introduction 2. Remembering Histories 3. Setting Up and Running a Group 4. Finding Motivations: Images, Sounds, Tastes, Touches 5. Finding Inspirations: Stories, Legends, Myths 6. Documentation, Evaluation, Reporting 7. Building Sustainability

2007: 224pp

Hb: 978-0-415-39228-0: **\$104.00**

Pb: 978-0-415-39229-7: **\$29.95**

eBook: 978-0-203-96400-2

- For a complimentary copy visit www.routledge.com/9780415194525

The Community Performance Reader

Edited by Petra Kuppers, University of Michigan, USA and Gwen Robertson, Humboldt State University, USA



The Community Performance Reader is the first book to provide comprehensive teaching materials for this significant part of the theatre studies curriculum. It brings together core writings and critical approaches to community performance work, presenting practices in the UK, USA, Australia and beyond.

Offering a comprehensive anthology of key writings in the vibrant field of community performance, spanning dance, theatre and visual practices, this *Reader* uniquely combines classic writings from major theorists and practitioners such as Augusto Boal, Paulo Freire, Dwight Conquergood and Jan Cohen Cruz, with newly commissioned essays that bring the anthology right up to date with current practice.

This book can be used as a stand alone text, or together with its companion volume, *Community Performance: An Introduction*, to offer an accessible and classroom-friendly introduction to the field of community performance.

List of Contributors: Petra Kuppers, Gwen Robertson, Eugene van Erven, Augusto Boal, Paulo Freire, Gerard Delanty, Anita Gonzalez, Dwight Conquergood, Jessica Berson, Baz Kershaw, Nicolas Bourriaud, Becky Shaw, Cedar Nordbye, Devora Neumark, Theresa May, Ubong S. Nda, Marcia Blumberg, Graham Pitts, Ana Flores, Libby Worth, Helen Poyner, Lomas, Deborah Hay, Cynthia Novak, Terry Galloway, Donna Marie Nudd, Carrie Sandahl, Diane Amans, Jan Cohen Cruz, Rebecca Caines, Glenda Dickerson, Carrie Sandahl

Selected Contents: Part 1: Pedagogical Communities Part 2: Relations Part 3: Environments Part 4: Rituals, Embodiment, Challenge Part 5: Practices

2007: 304pp

Hb: 978-0-415-39230-3: **\$122.00**

Pb: 978-0-415-39231-0: **\$43.95**

- For a complimentary copy visit www.routledge.com/9780415392310

2ND EDITION

Theory/Theatre

An Introduction

Mark Fortier

A unique and engaging introduction to literary theory as it relates to theatre and performance. Mark Fortier lucidly examines theoretical approaches from semiotics to postcolonial studies and feminist theory.



2002: 272pp

Hb: 978-0-415-25436-6: **\$120.00**

Pb: 978-0-415-25437-3: **\$35.95**

eBook: 978-0-203-99415-3

The Routledge Companion to Theatre and Performance

Paul Allain and Jen Harvie

Series: *Routledge Companions*



The Routledge Companion to Theatre and Performance provides an informative and engaging introduction to the significant people, events, concepts and practices that have defined the complementary fields of theatre and performance studies.

Including over 120 entries in three easy-to-use, alphabetical

sections, this fascinating text presents a wide range of individuals and topics, such as:

- performance artist Marina Abramovic
- directors Vsevolod Meyerhold and Robert Wilson
- The Living Theatre's *Paradise Now*
- the haka
- multimedia performance
- political protest
- visual theatre.

With each entry containing crucial historical and contextual information, extensive cross-referencing, detailed analysis, and an annotated bibliography, *The Routledge Companion to Theatre and Performance* is undoubtedly a perfect reference guide for the keen student and passionate theatre-goer alike.

2005: 240pp

Hb: 978-0-415-25720-6: **\$120.00**

Pb: 978-0-415-25721-3: **\$30.95**

eBook: 978-0-203-96403-3

Fifty Key Theatre Directors

Edited by Shomit Mitter and Maria Shevtsova

Series: *Routledge Key Guides*



Fifty Key Theatre Directors covers the life and work of individuals who have been deeply influential to the development of theatre and its specialist authors combine theory and practice to provide insightful overviews of the individual directors' approaches.

2005: 304pp

Hb: 978-0-415-18731-2: **\$110.00**

Pb: 978-0-415-18732-9: **\$26.95**

eBook: 978-0-203-48201-8

Twentieth-Century Actor Training

Edited by Alison Hodge

Here for the first time, the theories, training exercises and productions of fourteen directors are analyzed in one volume; with each analysis by a leading expert. This book is invaluable for students, academics, practitioners and teachers.

1999: 272pp

Hb: 978-0-415-19451-8: **\$135.00**

Pb: 978-0-415-19452-5: **\$39.95**

eBook: 978-0-203-00760-0

- For a complimentary copy visit www.routledge.com/9780415194525

Routledge Performance Practitioners Series

Series Editor: **Franc Chamberlain**, University College Cork, Ireland

'A thoroughly useful resource for students and teachers alike – no drama department should be without a copy.' – *Contemporary Theatre Review*

Now in its sixth year, the innovative **Routledge Performance Practitioners** series continues to provide indispensable introductions to the key figures in twentieth-century performance practice.

Loved by students for their clarity and scope, this series give unbeatable value and covers a huge range of practitioners, from Stanislavski and Meyerhold to Boal and Joan Littlewood. Each book is written by a leading academic and includes not simply a personal biography but an explanation of key writings, descriptions of significant productions and reproductions of practical exercises.

For any course on twentieth-century theatre and performance these are the perfect books to introduce students to the subject and should find their way to the top of any reading list.

NEW

Marina Abramovic

Mary Richards, Brunel University, UK



Marina Abramovic's legendary performances have earned her the title of 'The Grandmother of Performance Art'. Her extreme and challenging pieces focus on the relationship between the performer and their audience, and the role of the body and the mind in performance art.

April 2009: 192pp
Hb: 978-0-415-43207-8: **\$110.00**
Pb: 978-0-415-43208-5: **\$28.95**

NEW

Tadeusz Kantor

Noel Witts, University of the Arts, London, UK



Tadeusz Kantor was a key figure in European avant-garde theatre. He was a theoretician, director, innovator and painter famed for his very visual theatre style. Kantor was also known for his challenging theatrical innovations such as extending stages and the combination of mannequins with living actors.

September 2009: 192pp
Hb: 978-0-415-43486-7: **\$110.00**
Pb: 978-0-415-43487-4: **\$28.95**



Eugenio Barba

Jane Turner

2004: 192pp
Hb: 978-0-415-27327-5: **\$110.00**
Pb: 978-0-415-27328-2: **\$28.95**
eBook: 978-0-203-32012-9

Pina Bausch

Royd Climenhaga, The New School University, USA



This book is the first English language overview of Pina Bausch's work and methods, combining:

- an historical and artistic context for Bausch's work
- her own words on her work, including a newly published interview
- a detailed account of her groundbreaking work

Kontakthof, both as performed by Tanztheater Wuppertal and by ladies and gentlemen over 65

- practical exercises derived from Bausch's working method for both dance and theatre artists and students.

2008: 160pp
Hb: 978-0-415-37521-4: **\$110.00**
Pb: 978-0-415-37522-1: **\$30.95**



Augusto Boal

Frances Babbage

2004: 168pp
Hb: 978-0-415-27325-1: **\$110.00**
Pb: 978-0-415-27326-8: **\$28.95**
eBook: 978-0-203-30900-1

Bertolt Brecht

Meg Mumford, University of New South Wales, Australia



Bertolt Brecht is amongst the world's most profound contributors to the theory and practice of theatre. His methods of collective experimentation and his unique framing of the theatrical event as a forum for aesthetic and political change continue to have a significant impact on the work of performance practitioners,

critics and teachers alike. This is the first book to combine:

- an overview of the key periods in Brecht's life and work
- a clear explanation of his key theories, including the renowned ideas of Gestus and Verfremdung
- an account of his groundbreaking 1954 production of *The Caucasian Chalk Circle*
- an in-depth analysis of Brecht's practical exercises and rehearsal methods.

2008: 208pp
Hb: 978-0-415-37508-5: **\$110.00**
Pb: 978-0-415-37509-2: **\$28.95**



Michael Chekhov

Franc Chamberlain

2003: 168pp
Hb: 978-0-415-25877-7: **\$110.00**
Pb: 978-0-415-25878-4: **\$28.95**
eBook: 978-0-203-38047-5



Jacques Copeau

Mark Evans

2006: 192pp
Hb: 978-0-415-35434-9: **\$110.00**
Pb: 978-0-415-35435-6: **\$28.95**
eBook: 978-0-203-00100-4



Etienne Decroux

Thomas Leabhart

2007: 168pp
Hb: 978-0-415-35436-3: **\$99.95**
Pb: 978-0-415-35437-0: **\$28.95**
eBook: 978-0-203-00102-8



Jerzy Grotowski

James Slowiak and Jairo Cuesta

2007: 208pp
Hb: 978-0-415-25879-1: **\$90.00**
Pb: 978-0-415-25880-7: **\$28.95**
eBook: 978-0-203-96274-9



Jacques Lecoq

Simon Murray

2003: 200pp
Hb: 978-0-415-25881-4: **\$110.00**
Pb: 978-0-415-25882-1: **\$28.95**
eBook: 978-0-203-38048-2



Ariane Mnouchkine

Judith G. Miller

2007: 176pp
Hb: 978-0-415-33884-4: **\$100.00**
Pb: 978-0-415-33885-1: **\$28.95**
eBook: 978-0-203-44847-2



Anna Halprin

Libby Worth and Helen Poyner

2004: 208pp
Hb: 978-0-415-27329-9: **\$110.00**
Pb: 978-0-415-27330-5: **\$28.95**
eBook: 978-0-203-30792-2

Robert Lepage

Aleksandar Saša Dundjerovic, University of Manchester, UK



Robert Lepage is one of Canada's most foremost playwrights and directors. His company – *Ex Machina* – have toured to international acclaim and he has leant his talents to areas as diverse as opera, concert tours, acting and installation art. His most celebrated work blends acute personal narratives with bold global themes. This is the first



Konstantin Stanislavsky

Bella Merlin

2003: 184pp
Hb: 978-0-415-25885-2: **\$110.00**
Pb: 978-0-415-25886-9: **\$28.95**
eBook: 978-0-203-38049-9



Hijikata Tatsumi and Ohno Kazuo

Sondra Fraleigh and Tamah Nakamura

2006: 192pp
Hb: 978-0-415-35438-7: **\$110.00**
Pb: 978-0-415-35439-4: **\$28.95**
eBook: 978-0-203-00103-5

book to combine:

- an overview of the key phases in Lepage's life and career
- examination of the issues and questions pertinent to his work
- discussion of *The Seven Streams of River Ota* as a paradigm of his working methods
- a variety of practical exercises designed to give an insight into Lepage's creative process.

2008: 192pp
Hb: 978-0-415-37519-1: **\$110.00**
Pb: 978-0-415-37520-7: **\$23.95**

Mary Wigman

Mary Anne Santos Newhall, University of New Mexico, USA



A dancer, teacher and choreographer, Mary Wigman was a leading innovator in expressionist dance. Her radical explorations of movement and dance theory are credited with expanding the scope of dance as a theatrical art in her native Germany and beyond. This book combines for the first time:

- a full account of Wigman's life and work
- detailed discussion of her aesthetic theories, including the use of space as an 'invisible partner' and the transcendent nature of performance
- a commentary on her key works, including *Hexentanz* and *The Seven Dances of Life*
- an extensive collection of practical exercises designed to provide an understanding of Wigman's choreographic principles and her uniquely immersive approach to dance.

2008: 200pp
Hb: 978-0-415-37526-9: **\$110.00**
Pb: 978-0-415-37527-6: **\$30.95**

Rudolf Laban

Karen K. Bradley, University of Maryland, USA



Rudolf Laban was one of the leading dance theorists of the twentieth century. His work on dance analysis and notation raised the status of dance as both an art form and a scholarly discipline. This is the first book to combine:

- an overview of Laban's life, work and influences
- an exploration of his key

ideas, including the revolutionary 'Laban Movement Analysis' system

- analysis of his works *Die Grünen Clowns* and *Mastery of Movement* and their relevance to dance theatre from the 1920s onwards
- a detailed exercise-based breakdown of Laban's key teachings.

2008: 160pp
Hb: 978-0-415-37524-5: **\$110.00**
Pb: 978-0-415-37525-2: **\$28.95**



Joan Littlewood

Nadine Holdsworth

2006: 168pp
Hb: 978-0-415-33886-8: **\$110.00**
Pb: 978-0-415-33887-5: **\$28.95**
eBook: 978-0-203-44848-9



Vsevolod Meyerhold

Jonathan Pitches

2003: 176pp
Hb: 978-0-415-25883-8: **\$110.00**
Pb: 978-0-415-25884-5: **\$28.95**
eBook: 978-0-203-63417-2



Robert Wilson

Maria Shevtsova

2007: 192pp
Hb: 978-0-415-33880-6: **\$104.00**
Pb: 978-0-415-33881-3: **\$28.95**
eBook: 978-0-203-44845-8

The Decroux Sourcebook

Edited by **Thomas Leabhart**, Pomona College, California, USA and **Franç Chamberlain**



The Decroux Sourcebook is the first point of reference for any student of the 'hidden master' of twentieth century theatre.

This book collates a wealth of key material on Étienne Decroux, including:

- an English translation of Patrice Pezin's 'Imaginary Interview', in which Decroux discusses mime's place in the theatre.
- previously unpublished articles by Decroux from France's Bibliothèque Nationale.
- essays from Decroux's fellow innovators Eugenio Barba and Edward Gordon Craig, explaining the synthesis of theory and practice in his work.

Étienne Decroux's pioneering work in physical theatre is here richly illustrated not only by a library of source material, but also with a gallery of images following his life, work and influences.

The Decroux Sourcebook is an ideal companion to Thomas Leabhart's *Etienne Decroux* in the *Routledge Performance Practitioners* series (see page 16), offering key primary and secondary resources to those conducting research at all levels.

2008: 210pp
Pb: 978-0-415-47800-7: **\$33.95**

The Wooster Group Work Book

Edited by **Andrew Quick**, Lancaster University, UK

'[The Wooster Group is] America's most inspired company.'
– Ben Brantley, *New York Times*

'An essential gift for fans of the avant-garde.' – *Time Out New York*

The Wooster Group has consistently challenged audiences and critics alike with their extraordinary performance works, many of which are now recognized as 'classics' of the contemporary stage.

The Wooster Group Work Book accesses, often for the first time, the company's rehearsal methods and source materials, as well as the creative thinking and reflections of director Elizabeth LeCompte and her main artistic collaborators. Focusing on six performance pieces, *Frank Dell's the Temptation of St. Antony* (1987), *Brace Up!* (1990), *Fish Story* (1994), *House/Lights* (1999) and *To You, the Birdie!* (*Phèdre*) (2002), this volume gathers together an astonishing range of archival material to produce a vivid and personal account of how the company makes its work.

This book's intricate layering of journal extracts, actors' notes, stage designs, drawings, performance texts, rehearsal transcriptions, stage-managers' logs and stunning photographs traces a unique documentary path across the practice of the Wooster Group, one that will be an indispensable resource for all those with an interest in contemporary performance and its impact on contemporary culture.

Highly accessible to the student, scholar, theatre-goer and practitioner, and including three contextualizing essays by Andrew Quick, this book offers a series of remarkable insights into the working practices of one of the world's leading performance companies.

2007: 288pp
Hb: 978-0-415-35333-5: **\$140.00**
Pb: 978-0-415-35334-2: **\$44.95**
eBook: 978-0-203-20608-9



Bobby Baker

Redeeming Features of Daily Life

Edited by **Michèle Barrett**, Queen Mary College, University of London, UK and **Bobby Baker**



'I had been entertained, tantalised, unnerved and comforted. I would go without food for a week just to get a ticket for her next show.' – *Nigel Slater, Food Critic, Observer*

Bobby Baker is one of most widely acclaimed and popular performance artists working today. Over the course of a thirty-five-year career she has toured the globe with her wildly stimulating explorations of 'Daily Life' and has been extensively written about and studied.

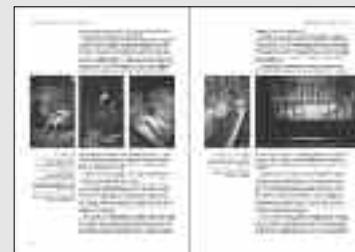
This fully-illustrated book brings together for the first time an account of Baker's career as an artist – from her first sculptures at Central St Martins in the early 1970s to her most recent work, 'How to Live' and 'Diary Drawings' – with critical commentary by reviewers and academic practitioners.

It includes:

- Bobby Baker's own 'Chronicle' of her work as artist and performer
- illuminating critical writing about Baker's shows
- transcripts of Baker's performances and other original materials reproduced here for the first time
- significant new essays by Michèle Barrett and Griselda Pollock
- a new interview with Bobby Baker by Adrian Heathfield.

Under the guiding editorial hand of distinguished cultural theorist Michèle Barrett, this volume is an essential text for students interested in performance, gender, and visual culture, and a hugely absorbing and accessible account of Baker's work.

2007: 288pp
Hb: 978-0-415-44410-1: **\$140.00**
Pb: 978-0-415-44411-8: **\$44.95**
eBook: 978-0-203-93892-8



Small Acts of Repair

Performance, Ecology and Goat Island

Edited by **Stephen Bottoms**, University of Leeds, UK and **Matthew Goulish**, Goat Island, Chicago, USA



Goat Island are one of the world's leading contemporary performance ensembles. Their intimate, low-tech, intensely physical performances represent a unique hybrid of strategies and techniques drawn from live art, experimental theatre and postmodern dance. *Small Acts of Repair: Performance, Ecology and Goat Island*, is

the first book to document and critique the company's performances, processes, politics, aesthetics, and philosophies. It reflects on the company's work through the critical lens of ecology – an emerging and urgent concern in performance studies and elsewhere.

This collage text combines and juxtaposes writing by company members and arts commentators, to look in detail at Goat Island's distinctive collaborative processes and the reception of their work in performance. The book includes a section of practical workshop exercises and thoughts on teaching drawn from the company's extensive experience, providing an invaluable classroom resource.

By documenting the creative processes of this extraordinary company, this book will make an important contribution to the critical debates surrounding contemporary performance practices. In so doing, it pays compelling tribute to committed art-making, creativity, collaboration, and the nature of the possible.

2007: 264pp
Hb: 978-0-415-36514-7: **\$125.00**
Pb: 978-0-415-36515-4: **\$37.95**
eBook: 978-0-203-01656-5

The Theatre of Societas Raffaello Sanzio

Joe Kelleher, Roehampton University of Surrey, UK, **Nicholas Ridout**, Queen Mary University, London, UK, **Claudia Castellucci**, Societas Raffaello Sanzio, Italy, **Chiara Guidi**, Societas Raffaello Sanzio, Italy and **Romeo Castellucci**, Societas Raffaello Sanzio, Italy



'An exemplary study wrought from within Europe's most audacious theatre company.' – *Alan Read, King's College London, UK*

The Theatre of Societas Raffaello Sanzio chronicles four years in the life of an extraordinary Italian theatre company whose work is widely recognized as some of

the most exciting theatre currently being made in Europe.

In the first English-language book to document their work, company founders, Claudia Castellucci, Romeo Castellucci and Chiara Guidi, discuss their approach to theatre making with Joe Kelleher and Nicholas Ridout.

At the centre of the book is a detailed exploration of the company's eleven episode cycle of tragic theatre, *Tragedia Endogonida* (2002–2004,) including:

- production notes and extensive correspondence giving insights into the creative process
- essays by and conversations with company members alongside critical responses by their two co-authors
- seventy-two photographs of the company's work.

This is a significant collection of theoretical and practical reflections on the subject of theatre in the twenty-first century, and an indispensable written and visual document of the company's work.

2007: 304pp
Hb: 978-0-415-35430-1: **\$150.00**
Pb: 978-0-415-35431-8: **\$35.95**
eBook: 978-0-203-00097-7

Certain Fragments

Texts and Writings on Performance

Tim Etchells

An exploration of what lies at the heart of contemporary theatre. Written by the artistic director of *Forced Entertainment*, it investigates the process of devising performance, theatre's interdisciplinary role, and the city's influence.

1999: 232pp
Hb: 978-0-415-17382-7: **\$125.00**
Pb: 978-0-415-17383-4: **\$43.95**
eBook: 978-0-203-44963-9

Heart of Practice

Within the Workcenter of Jerzy Grotowski and Thomas Richards

Thomas Richards, The Workcenter of Jerzy Grotowski



Heart of Practice is a unique and invaluable insight into the workings of one of theatre's true pioneers, presented by his closest collaborator. This book charts the development of Grotowski's dramatic research through a decade of conversations with his apprentice, Thomas Richards.

Tuscany's 'Workcenter of Jerzy Grotowski and Thomas

Richards' is the enduring legacy of a master teacher, director and theorist, and home to much of Grotowski's most significant work. Interviewed by leading scholars, and offering his own intimate accounts, Richards gives a vivid and detailed view of the Workcenter's evolution, providing:

- concrete illustration of the Workcenter's distinctive creative practices
- rigorous discussion of over twenty years of world-renowned research
- previously unpublished performance photos
- privileged insight into what Grotowski considered to be the culmination of his life's work.

2008: 216pp
Hb: 978-0-415-44147-6: **\$99.00**
Pb: 978-0-415-44148-3: **\$33.95**

At Work with Grotowski on Physical Actions

Thomas Richards

A unique resource for actors and students from Grotowski's long-time collaborator – the first available statement of the current working practices and theoretical positions of one of the greats of twentieth-century theatre.

1995: 152pp
Hb: 978-0-415-12491-1: **\$115.00**
Pb: 978-0-415-12492-8: **\$35.95**
eBook: 978-0-203-36023-1

Ethno-Techno

Writings on Performance, Activism and Pedagogy

Guillermo Gómez-Peña



Guillermo Gómez-Peña has spent many years developing his unique style of performance-activism; his theatricalizations of postcolonial theory. In *Ethno-Techno: Writings on Performance, Activism and Pedagogy*, he pushes the boundaries still further, exploring what's left for artists to do in a post-9/11 repressive culture of what he calls 'the mainstream bizarre'.

Over forty-five photos document his artistic experiments and the text not only explores and confronts his political and philosophical parameters; it offers groundbreaking insights into his – and his company's – methods of production, development and teaching.

The result is an extraordinary and inspiring glimpse into the life and work of one of the most daring, innovative and challenging performance artists of our age.

2005: 336pp
Hb: 978-0-415-36247-4: **\$125.00**
Pb: 978-0-415-36248-1: **\$40.95**
eBook: 978-0-203-01276-5

Dangerous Border Crossers

Guillermo Gómez-Peña

This anthology of Gómez-Peña's performance chronicles, diary entries, poems, essays, and texts, sheds an extraordinary light on the life and work of this migrant provocateur.

2000: 304pp
Hb: 978-0-415-18236-2: **\$120.00**
Pb: 978-0-415-18237-9: **\$37.95**
eBook: 978-0-203-36068-2

Hidden Territories

The Theatre of Gardzienice



CD-ROM produced by Arts Archives, with Alison Hodge and Włodzimierz Staniewski

This is the first full-length description by Staniewski himself of his unique philosophy and rigorous practice. This innovative book and the remarkable CD-ROM, gives a fascinating insight into the company's principles and techniques.

2003: 160pp
Hb: 978-0-415-26297-2: **\$135.00**
Pb: 978-0-415-26298-9: **\$56.95**

Encounters with Tadeusz Kantor

Krzysztof Miklaszewski

Edited by George Hyde

An invaluable collection of documents and discussions of the work of one of the most significant theatre practitioners of the last fifty years. This unique set of reminiscences, written by one of the actors who worked closely with Kantor over a long period of time, ranges from the anecdotal to the theoretical.

2005: 192pp
Hb: 978-0-415-27032-8: **\$125.00**
Pb: 978-0-415-37263-3: **\$34.95**

Death, The One and the Art of Theatre

Howard Barker

The latest collection of Howard Barker's distinctive and revelatory philosophical musings on theatre, this is a stunning array of speculations, deductions, prose poems and poetic aperçus that casts a unique light on the nature of tragedy, eroticism, love and theatre.

2004: 112pp
Hb: 978-0-415-34986-4: **\$99.95**
Pb: 978-0-415-34987-1: **\$31.95**
eBook: 978-0-203-31353-4

Electoral Guerrilla Theatre

Radical Ridicule and Social Movements

L.M. Bogad

'Delightfully written and wonderfully provocative...Valuable reading for any scholar of social movements.' – *Mobilization*

2005: 248pp
Hb: 978-0-415-33224-8: **\$97.00**
Pb: 978-0-415-33225-5: **\$33.95**
eBook: 978-0-203-40103-3

NEW

Movement Training for the Modern Actor

Mark Evans, Coventry University, UK

Series: Routledge Advances in Theatre & Performance Studies

This book is the first critical analysis of the key principles and practices informing the movement training of actors in the modern era. Focusing on the cultural history of movement training over the last one hundred and fifty years, it offers a conceptual framework for the understanding of key approaches to the training of the professional actor's body. The volume looks in detail at the influence of the leading figures in movement training – Laban, Alexander, Copeau and Lecoq – on twentieth-century professional actor training, and is informed by interviews with students and staff at leading English drama schools. Mark Evans re-evaluates the significance of movement training in the professional drama school by examining the ways in which movement training shapes the student as a professional actor, as well as considering the extent to which it offers a new understanding of the body as a site for performative resistance to industrialization. Despite the publication of a number of 'how to' books on movement training for the professional acting student, this is the first text to look behind the curtain and write the unseen biography of the actor's body.

2008: 222pp
Hb: 978-0-415-96367-1: **\$95.00**

The Transformative Power of Performance

A New Aesthetics

Erika Fischer-Lichte, Free University Berlin, Germany



'Wonderfully erudite, clear and concise.' – *Maria Shevtsova, Goldsmiths College, University of London, UK*

'A major reference work for debates on theatre theory, performance, and methodology. Written by one of the foremost representatives of the field of theatre studies.'

– *Hans-Thies Lehmann, Johann Wolfgang Goethe-Universität, Frankfurt, Germany*

In this book, Erika Fischer-Lichte traces the emergence of performance as 'an art event' in its own right. In setting performance art on an equal footing with the traditional art object, she heralds a new aesthetics.

The peculiar mode of experience that a performance provokes – blurring distinctions between artist and audience, body and mind, art and life – is here framed as the breeding ground for a new way of understanding performing arts, and through them even wider social and cultural processes.

With an introduction by Marvin Carlson, this translation of the original *Ästhetik des Performativen* addresses key issues in performance art, experimental theatre and cultural performances to lay the ground for a new appreciation of the artistic event.

Selected Contents: 1. The Transformative Power of Performance 2. Explaining Concepts: Performativity and Performance 3. Shared Bodies, Shared Spaces: The Bodily Co-Presence of Actors and Spectators 4. The Performative Generation of Materiality 5. The Emergence of Meaning 6. The Performance as Event 7. The Re-Enchantment of the World

2008: 240pp
Hb: 978-0-415-45855-9: **\$117.00**
Pb: 978-0-415-45856-6: **\$36.95**

Crossing Cultural Borders Through the Actor's Work

Foreign Bodies of Knowledge

Cláudia Tatinge Nascimento, Wesleyan University, USA

Series: Routledge Advances in Theatre & Performance Studies

A sophisticated analysis of how the intersection of technique, memory, and imagination inform performance, *Crossing Cultural Borders Through the Actor's Work* redirects the intercultural debate by focusing exclusively on the actor at work. Alongside the perspectives of other prominent intercultural actors, this study draws from original interviews with Ang Gey Pin (formerly with the Workcenter of Jerzy Grotowski and Thomas Richards) and Roberta Carreri (Odin Teatret). By illuminating the hidden creative processes usually unavailable to outsiders – the actor's apprenticeship, training, character development, and rehearsals – Nascimento reveals how assumptions based on race or ethnicity are misleading, troubles definitions of intra- and inter-cultural practices, and details how performance analyses and claims of appropriation fail to consider the permanent transformation of the actor's identity that cultural transmission and embodiment represent.

Selected Contents: Acknowledgements. 1. The Cultural Temperature of the Twentieth Century. 2. Race, Culture, and the Myth of the Authentic. 3. Tenuous Boundaries: Intra- and Intercultural Embodiments. 4. Peep Show: The Hidden Lives of the Intercultural Actor. 5. Fictive Realities: Character and the Eye of the Beholder. Afterword: A Theatre of Instabilities. Appendix A: Forgotten Memories in Action: An Interview With Ang Gey Pin. Appendix B: Playing the Invisible: An Interview With Roberta Carreri. Notes. Bibliography. Index
2008: 194pp
Hb: 978-0-415-98887-2: **\$95.00**

NEW

Performance Theatre and the Poetics of Failure

Sara Jane Bailes

Series: Routledge Advances in Theatre & Performance Studies

What does it mean to 'fail' in performance, or more accurately, to stage failure in performance? What do performances that are founded upon the collapse of their own invention illuminate that other modes of theatre more usually conceal? This book examines these questions through theoretical and archival modes of investigation. Using transatlantic case studies, the study presents new developments in performance studies and theatre arts that have been inflected by post-modern or avant-garde practice and theory. It will be of use to academics and artists interested in experimental modes of representation from the performance artist to the concrete poet. Students taking options such as 'avant-garde theatre'; 'directing practice' 'experimental performance' or studies in dramaturgy will also be happy to have this on their bookshelves.

December 2009: 304pp
Hb: 978-0-415-49099-3: **\$95.00**

NEW

Performing Embodiment in Samuel Beckett

Anna McMullan, University of Dublin, Ireland

Series: Routledge Advances in Theatre & Performance Studies

Fifty years after the premiere of *Waiting for Godot*, Samuel Beckett has become a global cultural icon. This book is the first detailed study of Beckett's staging of the body in his drama for theatre, film, television and radio.

Providing an overview of existing scholarship on Beckett and performance, this book places Beckett's drama for theatre, film, television and radio in the context of highly contemporary discourses of subjectivity, embodiment, performance and technology.

October 2009: 288pp
Hb: 978-0-415-38598-5: **\$95.00**

NEW

The Politics of American Actor Training

Edited by Ellen Margolis, Pacific University, USA and Lissa Tyler Renaud, Actors' Training Project

Series: Routledge Advances in Theatre & Performance Studies

For this dynamic essay collection, thirteen prominent academics and artists, all with influential roles in theatre education, were invited to tackle the fraught topic of power as it plays out in American acting curricula and classrooms. The resulting articles address the historical, social, colonial and administrative contexts that determine today's US actor training, as well as matters of identity politics, access and marginalization as they emerge in classrooms and rehearsal halls.

September 2009: 244pp
Hb: 978-0-415-80121-8: **\$95.00**

Multi-media

Video – Installation – Performance

Nick Kaye, University of Exeter, UK



'As much an art book as a scholarly work, *Multi-media* combines sophisticated, well-informed scholarship with artists' pages that transcend mere illustration to become a catalogue for a virtual exhibition. In terms of both subject and format, it's a worthy companion to Kaye's

Site-Specific Art.' – Phil Auslander, Georgia Institute of Technology, USA

Multi-media charts the development of multi-media video, installation and performance in a unique dialogue between theoretical analysis and specially commissioned documentations by some of the world's foremost artists. Nick Kaye explores the interdisciplinary history and character of experimental practices shaped in exchanges between music, installation, theatre, performance art, conceptual art, sculpture and video.

2007: 272pp
Hb: 978-0-415-28380-9: **\$113.00**
Pb: 978-0-415-28381-6: **\$34.00**
eBook: 978-0-203-96489-7

Site-Specific Art

Performance, Place and Documentation

Nick Kaye, University of Exeter, UK



Site-Specific Art is the first major study of site-specific theatre and performance in North America and Europe since the 1950s. This volume is an astonishing addition to the debates around experimental performance and its documentation.

2000: 256pp
Hb: 978-0-415-18558-5: **\$125.00**
Pb: 978-0-415-18559-2: **\$41.95**
eBook: 978-0-203-13829-8

**SHORTLISTED FOR THE STR
THEATRE BOOK PRIZE 2009**

Stage Presence

Jane Goodall, University of Western Sydney, Australia

Focusing on examples of live performance in drama, dance, opera and light entertainment, Jane Goodall explores a characteristic as compelling and enigmatic as the performers who demonstrate it.

The mysterious quality of 'presence' in a performer has strong resonances with the uncanny. It is associated with primal, animal qualities in human individuals, but also has connotations of divinity and the supernatural, relating to figures of evil as well as heroism. *Stage Presence* traces these themes through theatrical history.

This fascinating study also explores the blend of science and spirituality that accompanies the appreciation of human power. Performers display a magnetism of their audiences; they electrify them, exhibit mesmeric command, and develop chemistry in their communication.

Case studies include: Josephine Baker, Sarah Bernhardt, Thomas Betterton, David Bowie, Maria Callas, Bob Dylan, David Garrick, Barry Humphries, Henry Irving, Vaslav Nijinsky and Paul Robeson.

2008: 232pp
Hb: 978-0-415-39594-6: **\$120.00**
Pb: 978-0-415-39596-0: **\$34.00**

2ND EDITION

Liveness

Performance in a Mediatized Culture

Philip Auslander, Georgia Institute of Technology, USA



Liveness: Performance in a Mediatized Culture addresses what may be the single most important question facing all kinds of performance today. What is the status of live performance in a culture dominated by mass media?

Since its first appearance, Philip Auslander's ground breaking book has helped to reconfigure a new

area of study. Looking at specific instances of live performance such as theatre, rock music, sport, and courtroom testimony, *Liveness* offers penetrating insights into media culture, suggesting that media technology has encroached on live events to the point where many are hardly live at all. In this second edition, the author thoroughly updates his provocative argument to take into account new digital and media technologies, and cultural, social and legal developments.

2008: 224pp
Hb: 978-0-415-77352-2: **\$120.00**
Pb: 978-0-415-77353-9: **\$35.95**

From Acting to Performance

Essays in Modernism and Postmodernism

Philip Auslander

1997: 192pp
Hb: 978-0-415-15786-5: **\$125.00**
Pb: 978-0-415-15787-2: **\$37.95**
eBook: 978-0-203-44426-9

The Total Work of Art

From Bayreuth to Cyberspace

Matthew Wilson Smith, Boston University, USA



The Total Work of Art provides a broad survey that incorporates many canonical artists into a single narrative. With particular attention to the influence of the Total Work of Art on modern theatre and performance, this brief introduction will also be of interest to students in such fields as film studies, music history, history of art, cultural studies, and modern European literatures.

2007: 240pp
Hb: 978-0-415-97795-1: **\$120.00**
Pb: 978-0-415-97796-8: **\$31.95**
eBook: 978-0-203-96316-6

Postdramatic Theatre

Hans-Thies Lehmann

Translated by Karen Jürs-Munby



'This is a provocative, illuminating and stimulating book that will undoubtedly become as essential a text in English theatre scholarship as it already has in continental Europe.' – Marvin Carlson, *Theatre Research International*

'This groundbreaking study [is] an inventive response to the emergence of new technologies.' – *International Theatre Informations*

'This is an important book, already elbowing its way into the forefront of English-language critical discourse on theatre.' – *TDR*

Newly adapted for the Anglophone reader, this is an excellent translation of Hans-Thies Lehmann's groundbreaking study of the new theatre forms that have developed since the late 1960s, which has become a key reference point in international discussions of contemporary theatre.

In looking at the developments since the late 1960s, Lehmann considers them in relation to dramatic theory and theatre history, as an inventive response to the emergence of new technologies, and as an historical shift from a text-based culture to a new media age of image and sound.

Engaging with theoreticians of 'drama' from Aristotle and Brecht, to Barthes and Schechner, the book analyzes the work of recent experimental theatre practitioners such as Robert Wilson, Tadeusz Kantor, Heiner Müller, The Wooster Group, Needcompany and *Societas Raffaello Sanzio*.

2006: 224pp
Hb: 978-0-415-26812-7: **\$125.00**
Pb: 978-0-415-26813-4: **\$43.95**
eBook: 978-0-203-08810-4

Contemporary Theatres in Europe

A Critical Companion

Edited by Joe Kelleher and Nicholas Ridout

With specific examples and case studies by specialist writers, academics and a new generation of theatre researchers, this collection of specially commissioned essays is the perfect introduction to contemporary theatre practices in Europe.

2006: 232pp
Hb: 978-0-415-32939-2: **\$110.00**
Pb: 978-0-415-32940-8: **\$34.95**
eBook: 978-0-203-39129-7

Performing Consumers

Global Capital and its Theatrical Seductions

Maurya Wickstrom



An adventurous study of theatrical indeterminacy and material culture, *Performing Consumers* brilliantly explores the way in which brands insinuate themselves into the lives of their consumers, using case studies from Ralph Lauren to Niketown.

2006: 184pp
Hb: 978-0-415-33944-5: **\$110.00**
Pb: 978-0-415-33945-2: **\$35.95**
eBook: 978-0-203-44904-2

Performing Science and the Virtual

Sue-Ellen Case



From Faust and Edison, to John Cage and Lara Croft, this inspiring book reviews classical plays to contemporary issues and examines how science has been performed throughout history.

2006: 264pp
Hb: 978-0-415-41438-8: **\$125.00**
Pb: 978-0-415-41439-5: **\$35.95**
eBook: 978-0-203-96716-4

2ND EDITION

Performance: A Critical Introduction
Marvin Carlson

This comprehensively revised, illustrated edition discusses recent performance work and takes into consideration changes that have taken place in the study of performance since the book's original publication in 1996.

2003: 288pp
Hb: 978-0-415-29926-8: **\$130.00**
Pb: 978-0-415-29927-5: **\$39.95**

A Performance Cosmology

Testimony from the Future, Evidence of the Past

Edited by **Judie Christie, Richard Gough** and **Daniel Peter Watt**



Exploring thirty years of work by The Centre for Performance Research (CPR), *A Performance Cosmology* explores the future challenges of performance and theatre through a diverse and fascinating series of interviews, testimonies and perspectives from leading international theatre practitioners and academics.

Contributors include: Philip Auslander, Rustom Bharucha, Tim Etchells, Jane Goodall, Guillermo Gómez-Peña, Jon McKenzie, Claire MacDonald, Susan Melrose, Alphonso Lingis, Richard Schechner, Rebecca Schneider, Edward Scheer, and Freddie Rokem.

2006: 400pp
Pb: 978-0-415-37258-9: **\$53.95**

Performance and Cognition

Theatre Studies and the Cognitive Turn

Edited by **Bruce McConachie** and **F. Elizabeth Hart**

Series: *Routledge Advances in Theatre & Performance Studies*

2006
Hb: 978-0-415-76384-4: **\$145.00**
eBook: 978-0-203-96656-3

Performance Theory

Richard Schechner

With a new preface by the author

Series: *Routledge Classics*



'Reading *Performance Theory* by Richard Schechner again, three decades after its first edition, is like meeting an old friend and finding out how much of him/her has been with you all along this way.' – *Augusto Boal*

2003: 432pp
Pb: 978-0-415-31455-8: **\$22.95**
eBook: 978-0-203-42663-0

Drama/Theatre/Performance

Simon Shepherd and **Mick Wallis**

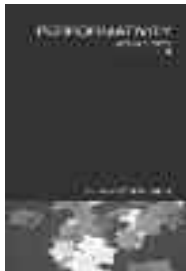
Series: *The New Critical Idiom*

2004: 272pp
Hb: 978-0-415-23493-1: **\$95.00**
Pb: 978-0-415-23494-8: **\$22.95**
eBook: 978-0-203-64517-8

Performativity

James Loxley

Series: *The New Critical Idiom*



Do our writings and our utterances reflect or describe our world, or do they intervene in it? Do they, perhaps, help to make it? If so, how? Within what limits, and with what implications? Contemporary theorists have considered the ways in which the languages we speak might be 'performative' in just this way, and their thinking

on the topic has had an important impact on a broad range of academic disciplines.

In this accessible introduction to a sometimes complex field, James Loxley:

- offers a concise and original account of critical debates around the idea of performativity
- traces the history of the concept through the work of such influential theorists as J.L. Austin, John Searle, Stanley Fish, Jacques Derrida, Paul de Man and Judith Butler
- examines the implications of performativity for fields such as literary and cultural theory, philosophy, performance studies, and the theory of gender and sexuality
- emphasizes the political and ethical implications that its most important theorists have drawn from the notion of performativity
- suggests ways in which major debates around the topic have obscured its alternative interpretations and uses.

For students trying to make sense of performativity and related concepts such as the speech act, 'ordinary language', and iterability, and for those seeking to understand the place of these ideas in contemporary performance theory, this clear guide will prove indispensable. *Performativity* offers not only a path through challenging critical terrain, but a new understanding of just what is at stake in the exploration of this field.

2006: 176pp
Hb: 978-0-415-32925-5: **\$95.00**
Pb: 978-0-415-32926-2: **\$22.95**
eBook: 978-0-203-39128-0

Perform or Else

From Discipline to Performance

Jon McKenzie

In *Perform or Else*, Jon McKenzie brilliantly explores the relationship between cultural, organizational, and technological performance.

2001: 320pp
Hb: 978-0-415-24768-9: **\$125.00**
Pb: 978-0-415-24769-6: **\$39.95**
eBook: 978-0-203-42005-8

Theatre, Sacrifice, Ritual: Exploring Forms of Political Theatre

Erika Fischer-Lichte

In this fascinating volume, acclaimed theatre historian Erika Fischer-Lichte reflects on the role and meaning accorded to the theme of sacrifice in Western cultures as mirrored in particular fusions of theatre and ritual.

2005: 240pp
Hb: 978-0-415-27675-7: **\$115.00**
Pb: 978-0-415-27676-4: **\$39.95**
eBook: 978-0-203-96930-4

Virtual Theatres

An Introduction

Gabriella Giannachi

The first full-length book of its kind to offer an investigation of the interface between theatre, performance and digital arts, *Virtual Theatres* presents the theatre of the twenty-first century in which everything – even the viewer – can be simulated.

2004: 184pp
Hb: 978-0-415-28378-6: **\$120.00**
Pb: 978-0-415-28379-3: **\$39.95**
eBook: 978-0-203-50003-3

39 Microlectures

In Proximity of Performance

Matthew Goulish

39 Microlectures: In Proximity of Performance is a collection of miniature stories, parables, musings and thinkpieces on the nature of reading, writing, art, collaboration, performance, life, death, the universe and everything.

2000: 224pp
Hb: 978-0-415-21392-9: **\$125.00**
Pb: 978-0-415-21393-6: **\$39.95**
eBook: 978-0-203-13733-8

Live

Art and Performance

Edited by **Adrian Heathfield**

2004: 240pp
Pb: 978-0-415-97239-0: **\$36.00**

Twentieth Century Theatre: A Sourcebook

Edited by **Richard Drain**

A diverse selection of original texts on theatre by its most creative practitioners – actors, writers, directors and designers. Contributors include Jarry, Ionescu, Shaw, Brecht, Strindberg, Stanislavski, Lorca, Brook, Soyinka, Boal and Barba.

1995: 408pp
Hb: 978-0-415-09619-5: **\$135.00**
Pb: 978-0-415-09620-1: **\$42.95**
eBook: 978-0-203-21467-1

Makers of Modern Theatre

An Introduction

Robert Leach



This book is the first detailed introduction to the work of the key theatre-makers who shaped the drama of the last century: Konstantin Stanislavski, Vsevolod Meyerhold, Bertolt Brecht and Antonin Artaud.

2004: 240pp
Hb: 978-0-415-31240-0: **\$99.95**
Pb: 978-0-415-31241-7: **\$29.95**
eBook: 978-0-203-48786-0

Radical Street Performance

An International Anthology

Edited by Jan Cohen-Cruz

This collection of key texts brings together for the first time material from around the world. *Radical Street Performance* maps out the terrain of street performance, examining its multitude of purposes, forms and audiences.

1998: 328pp
Hb: 978-0-415-15230-3: **\$125.00**
Pb: 978-0-415-15231-0: **\$41.95**

The Routledge Reader in Gender and Performance

Edited by Lizbeth Goodman and Jane de Gay

This *Reader* reviews ways in which sexuality has been explored and expressed in new forms of performance art and dance, women's contributions to theatre history, and how theatre has represented women over the centuries.

1998: 360pp
Hb: 978-0-415-16582-2: **\$135.00**
Pb: 978-0-415-16583-9: **\$46.95**
eBook: 978-0-203-14392-6

The Routledge Reader in Politics and Performance

Edited by Lizbeth Goodman with Jane de Gay

The Routledge Reader in Politics and Performance brings together for the first time a comprehensive collection of extracts from key writings on politics, ideology, and performance.

2000: 352pp
Hb: 978-0-415-17472-5: **\$125.00**
Pb: 978-0-415-17473-2: **\$41.95**
eBook: 978-0-203-14157-1

Worlds of Performance Series

Series Editor: **Richard Schechner**, Tisch School of the Arts, New York University, USA

The prestigious Worlds of Performance series is designed to mine the riches and diversity of The Drama Review's decades of excellence, bringing back into print important essays, interviews, artists' notes, and photographs. New materials and introductions bring the volumes up to date. Each Worlds of Performance book is an indispensable resource for the scholar, a textbook for the student, and an exciting eye-opener for the general reader.

The Senses in Performance

Edited by Sally Banes and Andre Lepecki



This ground-breaking anthology is the first to be dedicated to assessing critically the role of the human sensorium in performance.

The Senses in Performance presents a multifaceted approach to the methodological, theoretical, practical and historical challenges facing the scholar

and the artist. This volume examines the subtle actions of the human senses including taste, touch, smell and vision in all sorts of performances in Western and non-Western traditions, from ritual to theatre, from dance to interactive architecture, from performance art to historical opera.

With eighteen original essays brought together by an international ensemble of leading scholars and artists including Richard Schechner and Phillip Zarrilli. This covers a variety of disciplinary fields from critical studies to performance studies, from food studies to ethnography from drama to architecture.

Written in an accessible way this volume will appeal to scholars and non-scholars interested in Performance/Theatre Studies and Cultural Studies.

2006: 224pp
Hb: 978-0-415-28185-0: **\$110.00**
Pb: 978-0-415-28186-7: **\$33.95**
eBook: 978-0-203-96592-4

Carnival

Culture in Action – The Trinidad Experience

Edited by Milla Cozart Riggio



This beautifully illustrated volume featuring leading writers and experts on carnival, presents a body of work that takes the reader on a fascinating journey exploring the various aspects of carnival, its traditions, history, music and politics

2004: 344pp
Hb: 978-0-415-27128-8: **\$125.00**
Pb: 978-0-415-27129-5: **\$44.95**
eBook: 978-0-203-64604-5

2ND EDITION

Acting (Re)Considered

A Theoretical and Practical Guide

Edited by Phillip B. Zarrilli



Acting (Re)Considered is an exceptionally wide-ranging collection of theories on acting, ideas about body and training, and statements about the actor in performance. This second edition includes five new essays and has been fully revised and updated, with discussions by or about major figures who have shaped

theories and practices of acting and performance from the late nineteenth century to the present.

2002: 416pp
Hb: 978-0-415-26299-6: **\$130.00**
Pb: 978-0-415-26300-9: **\$44.95**
eBook: 978-0-203-99147-3

Popular Theatre

A Sourcebook

Edited by Joel Schechter

Introducing both Western and non-Western popular theatre practices, this *Sourcebook* provides access to theatrical forms which have delighted audiences and attracted stage artists around the world.

2002: 296pp
Hb: 978-0-415-25829-6: **\$135.00**
Pb: 978-0-415-25830-2: **\$44.95**

Re: Direction

A Theoretical and Practical Guide

Edited by **Gabrielle Cody** and **Rebecca Schneider**

An extraordinary resource for practitioners and students of directing providing a collection of ground breaking interviews, primary sources and essays on twentieth-century directing theories and practices around the world.

2001: 400pp
Hb: 978-0-415-21390-5: **\$125.00**
Pb: 978-0-415-21391-2: **\$44.95**

Brecht SourcebookEdited by **Henry Bial** and **Carol Martin**

A fascinating anthology that brings together in one volume many of the most important articles written about Brecht between 1957 and 1997. These essays are an ideal companion to Brecht's plays.

1999: 256pp
Hb: 978-0-415-20042-4: **\$135.00**
Pb: 978-0-415-20043-1: **\$44.95**
eBook: 978-0-203-97955-6

A Sourcebook on Feminist Theatre and Performance

On and Beyond the Stage

Edited by **Carol Martin**

1996: 336pp
Hb: 978-0-415-10644-3: **\$135.00**
Pb: 978-0-415-10645-0: **\$44.95**
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1999: 376pp
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Happenings and Other ActsEdited by **Mariellen Sandford**

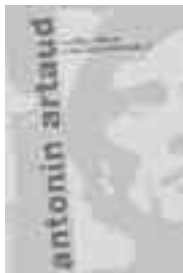
1995: 424pp
Hb: 978-0-415-09935-6: **\$135.00**
Pb: 978-0-415-09936-3: **\$44.95**
eBook: 978-0-203-20434-4

The Grotowski SourcebookEdited by **Richard Schechner** and **Lisa Wolford**

1997: 544pp
Hb: 978-0-415-13110-0: **\$200.00**
Pb: 978-0-415-13111-7: **\$44.95**

Antonin Artaud

A Critical Reader

Edited by **Edward Scheer**

An anthology of criticism on this controversial and brilliant artist from writers including Jacques Derrida, Julia Kristeva, Maurice Blanchot, Herbert Blau, Leo Bersani and Susan Sontag.

2003: 224pp
Hb: 978-0-415-28254-3: **\$135.00**
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Patrice Pavis

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An Introduction to Twentieth-Century Theatre

Colin Counsell

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The Radical in Performance

Between Brecht and Baudrillard

Baz Kershaw

1999: 272pp
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Pb: 978-0-415-18668-1: **\$41.95**

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2003: 1704pp
Set: 978-0-415-25511-0: **\$1375.00**

The Explicit Body in Performance

Rebecca Schneider

An in-depth and accessible study of the controversial and often shocking issues which surround the use of the female body in performance art.

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And Other Writings

Coco Fusco

An exhilarating collection of essays, journalism, scripts, interviews and images focusing on what the political history of colonialism means for Fusco herself and other artists who share this legacy.

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Peggy Phelan

Experimental and theoretically informed, *Mourning Sex* advances performance theory in dialogue with psychoanalysis, queer theory, and cultural studies.

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Unmarked

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Systems of Rehearsal

Stanislavsky, Brecht, Grotowski, and Brook

Shomit Mitter

1992: 192pp
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On the Art of the Theatre

Edward Gordon Craig

Edited by **Franc Chamberlain**, University College Cork, Ireland



'We cannot create anything worth seeing or hearing if, like a tame cat, we must first ask others what they think is the best thing to do, and the safest.'

– Edward Gordon Craig, 1924

First published in 1911, *On the Art of the Theatre* remains one of the seminal texts of theatre theory and practice.

Actor, director, designer and pioneering theorist, Edward Gordon Craig was one of twentieth century theatre's great modernizers. Here, he is eloquent and entertaining in expounding his views on the theatre; a crucial and prescient contribution that retains its relevance almost a century later.

This reissue contains a wealth of new features:

- a specially written Introduction and notes from editor Franc Chamberlain
- an updated bibliography
- further reading.

Controversial and original, *On the Art of the Theatre* stands as one of the most influential books on theatre of the twentieth century.

Selected Contents: Prefaces. Introduction. God Save the King. The Artists of the Theatre of the Future. The Actor and the Uber-Marionette. Some Evil Tendencies of the Modern Theatre. Plays and Playwrights. The Theatre in Russia, Germany, and England. The Art of the Theatre (1st Dialogue). The Art of the Theatre (2nd Dialogue). The Ghosts in the Tragedies of Shakespeare. Shakespeare's Plays. Realism and the Actor. Open-Air Theatres. Symbolism. The Exquisite and the Precious

2008: 192pp
Hb: 978-0-415-45033-1: **\$99.00**
Pb: 978-0-415-45034-8: **\$28.78**

Theatre Arts on Acting

Edited by **Laurence Senelick**, Tufts University, USA



'The successful leading players of today stand on an uneasy bridge between two extremes of theatrical development. Behind us lie the glories of tradition, the grand manner, the star system...Before us lie the fear of convention and imitation, the demand for novelty, the restless, impatient craving for easy

success.' – John Gielgud

During its fifty year run, *Theatre Arts Magazine* was a bustling forum for the foremost names in the performing arts, including Stanislavski, Laurence Olivier, Lee Strasberg, John Gielgud and Shelley Winters. Renowned theatre historian Laurence Senelick has plundered its stunning archives to assemble a stellar collection of articles on every aspect of acting and theatrical life.

2008: 552pp
Hb: 978-0-415-77492-5: **\$120.00**
Pb: 978-0-415-77493-2: **\$35.95**

Theatre: The Rediscovery of Style and Other Writings

Michel Saint-Denis

Edited by **Jane Baldwin**, Boston Conservatory, USA



'Saint-Denis had a clairvoyant divination into the soul of acting.' – Lord Olivier

'His influence on all of us has been tremendous.' – Sir Alec Guinness

Michel Saint-Denis was one of twentieth century theatre's most influential directors and theorists. This book combines

his seminal *Theatre: The Rediscovery of Style* with material from *Training for the Theatre*, newly edited to create a work which moves seamlessly from theory to practice.

- *Theatre: The Rediscovery of Style* collects five of Saint Denis' key lectures, given during his time in America, and perfectly encompasses his synergy of classical theatre and modern realism.
- *Training for the Theatre* is a key practical resource for actors, directors and teachers alike. It covers crucial areas such as understanding a play's context, training schedules, improvisation and dealing with stage space, as well as a section on Saint-Denis' use of masks in actor training.

Theatre: The Rediscovery of Style and Other Writings benefits from Jane Baldwin's new biographical introduction and annotations, that put Saint-Denis into context for a contemporary audience. It brings a wealth of inspirational material both to the rehearsal space and the classroom.

2008: 208pp
Hb: 978-0-415-45047-8: **\$110.00**
Pb: 978-0-415-45048-5: **\$30.95**

2ND EDITION

Stanislavsky in Focus

An Acting Master for the Twenty-First Century

Sharon Marie Carnicke, University of Southern California, USA



Stanislavsky in Focus brilliantly examines the history and actual premises of Stanislavski's 'System', separating myth from fact with forensic skill.

The first edition of this now classic study showed conclusively how the 'System' was gradually transformed into the Method, popularized in the 1950s by Lee Strasberg

and the Actor's Studio. It looked at the gap between the original Russian texts and what most English-speaking practitioners still imagine to be Stanislavski's ideas.

This thoroughly revised new edition also delves even deeper into:

- the mythical depiction of Stanislavski as a tyrannical director and teacher
- yoga, the mind-body-spirit continuum and its role in the 'System'
- how Stanislavski used subtexts to hide many of his ideas from Soviet censors.

The text has been updated to address all of the relevant scholarship, particularly in Russia, since the first edition was published. It also features an expanded glossary on the System's terminology and its historical exercises, as well as more on the political context of Stanislavski's work, its links with cognitive science, and the System's relation to contemporary developments in actor-training. It will be a vital part of every practitioner's and historian's library.

2008: 272pp
Hb: 978-0-415-77496-3: **\$115.00**
Pb: 978-0-415-77497-0: **\$28.95**

Anton Chekhov at the Moscow Art Theatre

Illustrations of the Original Productions

Edited and Translated by **Vera Gottlieb**



'A sumptuous collection of production photographs.'
– *The Guardian*

'This is an important contribution to theatre studies, with obvious appeal for the scholar and amateur alike...the overall impact of this collection is stunning.' – *The Times Higher Education Supplement*

'This facsimile edition is an essential resource for theatre practitioners, students and scholars. It is a unique addition to the material available on Chekhov's work.' – *Sir Richard Eyre*

'One of the most interesting books on the history of the Moscow Art Theatre.' – *Dr. Anton Smeliansky, Head of the Moscow Art Theatre School*

2004: 104pp

Hb: 978-0-415-34440-1: **\$125.00**

History of European Drama and Theatre

Erika Fischer-Lichte



This major study reconstructs the vast history of European Drama from Greek tragedy through to twentieth-century theatre, focusing on the subject of identity.

2001: 416pp

Hb: 978-0-415-18059-7: **\$135.00**

Pb: 978-0-415-18060-3: **\$42.95**

eBook: 978-0-203-45088-8

A Sourcebook on Naturalist Theatre

Edited by **Christopher Innes**

A Sourcebook on Naturalist Theatre provides a fascinating overview of naturalist theatre.

Christopher Innes has selected three writers, Ibsen, Chekhov and Bernard Shaw to exemplify the movement.

2000: 272pp

Hb: 978-0-415-15228-0: **\$125.00**

Pb: 978-0-415-15229-7: **\$41.95**

eBook: 978-0-203-13741-3

1956 and All That

The Making of Modern British Drama

Dan Rebellato

1999: 280pp

Hb: 978-0-415-18938-5: **\$125.00**

Pb: 978-0-415-18939-2: **\$39.95**

eBook: 978-0-203-00999-4

Dodin and the Maly Drama Theatre

Process to Performance

Maria Shevstova



Including a foreword by Simon Callow, this is the first ever full-length study of the internationally-acclaimed theatre company, and provides both a methodological model for actor training and a unique insight into the journeys taken from studio to stage.

2004: 256pp

Hb: 978-0-415-33461-7: **\$135.00**

Pb: 978-0-415-33462-4: **\$44.95**

eBook: 978-0-203-48695-5

American Avant-Garde Theatre

A History

Arnold Aronson

Series: Theatre Production Studies

This book offers the first in-depth look at avant-garde theatre in the United States from the early 1950s to the 1990s looking at its origins and its theoretical foundations through an examination of literature, cinema and art.

2000: 256pp

Hb: 978-0-415-02580-5: **\$125.00**

Pb: 978-0-415-24139-7: **\$35.95**

NEW

Performing American Identity in Anti-Mormon Melodrama

Megan Sanborn Jones, Brigham Young University, USA

Series: Studies in American Popular History and Culture

In the late nineteenth century, melodramas were spectacular entertainment for Americans. They were also a key forum in which elements of American culture were represented, contested, and inverted. This book focuses specifically on the construction of the Mormon villain as rapist, murderer, and Turk in anti-Mormon melodramas. These melodramas illustrated a particularly religious world-view that dominated American life and promoted the sexually conservative ideals of the cult of true womanhood. They also examined the limits of honorable violence, and suggested the whiteness of national ethnicity. In investigating the relationship between theatre, popular literature, political rhetoric, and religious fervor, Megan Sanborn Jones reveals how anti-Mormon melodramas created a space for audiences to imagine a unified American identity.

April 2009: 242pp

Hb: 978-0-415-80059-4: **\$95.00**

eBook: 978-0-203-87508-7

2ND EDITION

Broadway

An Encyclopedia

Ken Bloom

This volume is another example in the Routledge tradition of producing high-quality reference works on theatre, music, and the arts. An A-Z encyclopedia of Broadway, this volume includes tons of information, including producers, writers, composers, lyricists, set designers, theatres, performers, and landmarks in its sweep.

2003: 656pp

Hb: 978-0-415-93704-7: **\$160.00**

Routledge Guide to Broadway

Ken Bloom

2006: 304pp

Pb: 978-0-415-97380-9: **\$29.95**

The Making of the Sound of Music

Max Wilk

'Wilk knows his facts and presents us with a compelling, dramatic and often amusing story behind the story.' – *Lee Pfeiffer,*

www.cinemaretro.com

The Sound of Music was the last – and most successful – collaboration of two giants of the musical theatre, Richard Rodgers and Oscar Hammerstein. Enjoying a long run on Broadway and then transformed into a major hit film – recently reissued in a 40th anniversary edition on DVD with new footage – *The Sound of Music* remains among the most produced musicals by professional and amateur companies around the world.

This book tells the full story of the making of the show, from the first rough ideas through the tryouts, fine tuning, and eventual triumph – all from an eyewitness to the events themselves. Max Wilk brings a musical theatre historian's eye to the work, along with his passionate involvement as a witness to this history. For anyone and everyone who has ever thrilled to *The Sound of Music*, this book will be a must.

2007: 115pp

Pb: 978-0-415-97935-1: **\$19.95**

NEW

Staging Early Modern Romance

Prose Fiction, Dramatic Romance, and Shakespeare

Edited by **Mary Ellen Lamb**, Southern Illinois University, Carbondale, USA and **Valerie Wayne**, University of Hawai'i at Manoa, USA

Series: Routledge Studies in Renaissance Literature and Culture

2008: 267pp

Hb: 978-0-415-96281-0: **\$95.00**

NEW**The Theatre of the Bauhaus**

The Modern and Postmodern Stage of Oskar Schlemmer

Melissa Tringham

Series: Routledge Advances in Theatre & Performance Studies

Oskar Schlemmer persistently appears in the canon of the history of performance art and twentieth-century avant-garde theatre, but very little has been written to explain his presence there.

This book gives the history of the Bauhaus' 'theatre of space', and focusses on the experimental stage work at Dessau between 1925 and 1929. This is used to explain the earlier stage work at Weimar and Schlemmer's extensive oeuvre connected with the Bauhaus, particularly *The Triadic Ballet*. The idea of 'theatre of space' is used to highlight twentieth century practitioners who privilege the visual, aural and plastic qualities of the stage above character, narrative and themes (for example Schlemmer himself, Robert Wilson, Tadeusz Kantor, Robert Lepage, Pina Bausch).

October 2009: 288pp

Hb: 978-0-415-40398-6: **\$95.00**

Theatre of the World Series**Indian Folk Theatres**

Julia Hollander



2007: 240pp

Hb: 978-0-415-30455-9: **\$120.00**

eBook: 978-0-203-94528-5

Based on twelve years of research, this book provides detailed descriptions of the culture of folk theatre and outlines its importance for practitioners, audiences and the worldwide theatre industry, presenting a unique angle on selected performances.

African Theatres and Performances

Osita Okagbue, Goldsmith College, University of London, UK



'African Theatres and Performances is perhaps the first book by an African scholar to assert its prerogative to apply the term African to a specific tribal or regional performance tradition without feeling the need to fulfil the post-imperial requirement of felicitating with regional traditions

elsewhere on the continent. The book is a bold and brilliant intervention in cultural and performance studies on Africa, and I hope that it will help to refocus African theatre pedagogy and inspire other focused reading of Africa's vast performance forms and traditions.'

– *Platform*

African Theatres and Performances looks at four specific performance forms in Africa and uses this to question the tendency to employ western frames of reference to analyze and appreciate theatrical performance. The book examines:

- masquerade theatre in Eastern Nigeria
- the trance and possession ritual theatre of the Hausa of Northern Nigeria
- the musical and oral tradition of the Mandinka of Senegal
- comedy and satire of the Bamana in Mali.

Osita Okagbue describes each performance in detail and discusses how each is made, who it is made by and for, and considers the relationship between maker and viewer and the social functions of performance and theatre in African societies. The discussions are based on first-hand observation and interviews with performers and spectators.

2007: 208pp

Hb: 978-0-415-30453-5: **\$110.00**

eBook: 978-0-203-94533-9

Performance in Bali

Leon Rubin, Middlesex University, UK and
I. Nyoman Sedana, Indonesian Arts Institute, Indonesia



Unique in its examination of the techniques used in the training of performers, the book suggests how some of these techniques might be applied to Western training in drama and dance.

Selected Contents: 1. Past and Present 2. Wayang Shadow Theatre 3. Sanghyang Trance Performance 4. Gambuh Classical Performance 5. Topeng

Masked Theatre 6. The Future. Travel Advisory

2007: 176pp

Hb: 978-0-415-33131-9: **\$120.00**

eBook: 978-0-203-39240-9

Gardzienice: Polish Theatre in Transition

Paul Allain

1998: 196pp

Hb: 978-90-5702-105-3: **\$125.00**

Pb: 978-90-5702-106-0: **\$41.95**

eBook: 978-0-203-98950-0

Kathakali Dance-Drama

Where Gods and Demons Come to Play

Phillip B. Zarrilli

1999: 288pp

Hb: 978-0-415-13109-4: **\$125.00**

Pb: 978-0-415-19282-8: **\$39.95**

eBook: 978-0-203-19766-0

Memory, Allegory, and Testimony in South American Theater

Upstaging Dictatorship

Ana Elena Puga, Northwestern University, USA

Series: Routledge Advances in Theatre & Performance Studies

Memory, Allegory, and Testimony in South American Theater traces the shaping of a resistant identity in memory, its direct expression in testimony, and its indirect elaboration in two different kinds of allegory. Each chapter focuses on one contemporary playwright (or one collaborative team, in the case of Brazil) from each of four Southern Cone countries and compares the playwrights' aesthetic strategies for subverting ideologies of dictatorship: Carlos Manuel Varela (memory in Uruguay), Juan Radrigán (testimony in Chile), Augusto Boal and his co-author Gianfrancesco Guarnieri (historical allegory in Brazil), Griselda Gambaro (abstract allegory in Argentina).

2008: 208pp

Hb: 978-0-415-96119-6: **\$100.00**



Routledge Modern and Contemporary Dramatists Series

Series Editors: **Maggie B. Gale**, University of Manchester, UK and **Mary Luckhurst**, University of York, UK

Routledge Modern and Contemporary Dramatists is a series of innovative and exciting critical introductions to the work of internationally pioneering playwrights. The series includes well-established playwrights and offers primary materials on contemporary dramatists who are under-represented in secondary criticism. Each volume provides detailed cultural, historical and political material, examines selected plays in production, and theorizes the playwright's artistic agenda and working methods, as well as their contribution to the development of playwriting and theatre.

Federico García Lorca

Maria M. Delgado, Queen Mary, University of London, UK



'An outstanding and completely contemporary account of Lorca.' – Robert Eaglestone, Royal Holloway, University of London, UK

'This is a highly innovative study, which will appeal to students and scholars alike.' – Professor David George, University of Wales, UK

Immortalized in death by The Clash, Pablo Neruda, Salvador Dalí, Dmitri Shostakovich and Lindsay Kemp, Federico García Lorca's spectre haunts both contemporary Spain and the cultural landscape beyond.

This study offers a fresh examination of one of the Spanish language's most resonant voices; exploring how the very factors which led to his emergence as a cultural icon also shaped his dramatic output.

The works themselves are also awarded the space that they deserve, combining performance histories with incisive textual analysis to restate Lorca's presence as a playwright of extraordinary vision, in works such as:

- Blood Wedding
- The Public
- The House of Bernarda Alba
- Yerma.

Federico García Lorca is an invaluable new resource for those seeking to understand this complex and multifaceted figure: artist, playwright, director, poet, martyr and in the eyes of many, Spain's 'national dramatist'.

2008: 264pp
Hb: 978-0-415-36242-9: **\$110.00**
Pb: 978-0-415-36243-6: **\$29.95**
eBook: 978-0-203-01271-0

Susan Glaspell and Sophie Treadwell

Barbara Ozieblo, University of Malaga, Spain and **Jerry Dickey**, University of Arizona, USA



This is the first book to deal with Glaspell and Treadwell's plays from a theatrical perspective, and presents a comprehensive overview, from lesser known plays to seminal productions of *Trifles* and *Machinal*.

2008: 240pp
Hb: 978-0-415-40485-3: **\$110.00**
Pb: 978-0-415-40484-6: **\$29.95**

J.B. Priestley

Maggie B. Gale, University of Manchester, UK



The first book to provide a detailed and up to date analysis of Priestley's enormous contribution to twentieth century British theatre.

This study unpicks the contradictions of a playwright and theatre theorist popular with audiences but too often dismissed by critics.

2008: 224pp
Hb: 978-0-415-40242-2: **\$110.00**
Pb: 978-0-415-40243-9: **\$29.95**

Dramatists and their Manuscripts in the Age of Shakespeare, Jonson, Middleton and Heywood

Authorship, Authority and the Playhouse

Grace Ioppolo, University of Reading, UK

This title presents new evidence about the ways in which English Renaissance dramatists composed their plays and the degree to which they participated in the dissemination of their texts to theatrical audiences.

2008: 266pp
Hb: 978-0-415-33965-0: **\$145.00**
Pb: 978-0-415-47031-5: **\$39.95**
eBook: 978-0-203-44942-4

Casebooks on Modern Dramatists Series

Series Editor: **Kimball King**, University of North Carolina at Chapel Hill, USA

Suzan-Lori Parks

A Casebook

Edited by **Kevin J. Wetmore Jr**, Loyola Marymount University, USA and **Alycia Smith-Howard**, New York University, USA



The first major study of this unique voice in contemporary drama. Suzan-Lori Parks confirmed herself as one of the most exciting and successful playwrights of her generation when winning the 2002 Pulitzer Prize, making her the only African American woman to win the award.

2007: 176pp
Hb: 978-0-415-97381-6: **\$95.00**

Martin McDonagh

A Casebook

Edited by **Richard Rankin Russell**, Baylor University, USA



This book represents the first collection of original critical material on Martin McDonagh, one of the most celebrated young playwrights of the last decade. Credited with reinventing contemporary Irish drama, his dark, despairing comedies have been performed extensively both on Broadway and in the West End,

culminating in an Olivier Award for the *The Pillowman* and an Academy Award for his short film *Six Shooter*.

In *Martin McDonagh*, Richard Rankin Russell brings together a variety of theoretical perspectives – from globalization to the gothic – to survey McDonagh's plays in unprecedented critical depth. Specially commissioned essays cover topics such as identity politics, the shadow of violence and the role of Catholicism in the work of this most precocious of contemporary dramatists.

List of Contributors: Marion Castleberry, Brian Cliff, Joan Fitzpatrick Dean, Maria Doyle, Laura Eldred, José Laners, Patrick Lonergan, Stephanie Pocock, Richard Rankin Russell, Karen Vandeveld

2007: 208pp
Hb: 978-0-415-97765-4: **\$120.00**

Contemporary African American Women Playwrights

A Casebook

Edited by **Philip C. Kolin**, University of Southern Mississippi, USA



'The impressive array of scholars gathered in this collection, all experts in the field, read the plays with nuance and situate them deftly within their cultural and historical contexts. Scholars of contemporary theater and drama and of African American literature will find value in this engaging collection.' – *Choice*

'For students and scholars of American theatre and drama generally and African American theatre and drama most particularly, this is an extremely valuable critical source.'

– *Harry Elam, Stanford University, USA*

In the last fifty years, American and World theatre has been challenged and enriched by the rise to prominence of numerous female African American dramatists. *Contemporary African American Women Playwrights* is the first critical volume to explore the contexts and influences of these writers, and their exploration of black history and identity through a wealth of diverse, courageous and visionary dramas.

Philip C. Kolin compiles a wealth of new essays, comprising:

- Yale scholar David Krasner on the dramatic legacy of Lorraine Hansberry, Zora Neale Hurston, Marita Bonner and Georgia Douglas Johnson
- individual chapters devoted to: Alice Childress, Sonia Sanchez, Adrienne Kennedy, Ntozake Shange, Pearl Cleage, Aishah Rahman, Glenda Dickerson, Anna Deavere Smith and Suzan Lori-Parks
- an essay and accompanying interview with Lynn Nottage
- comprehensive discussion of attendant theatrical forms, from choreopoems and surrealist plays, to documentary theatre and civil rights dramas, and their use in challenging racial and gender hierarchies.

2007: 224pp
Hb: 978-0-415-97826-2: **\$120.00**
eBook: 978-0-203-93354-1

Joe Orton

A Casebook

2001: 192pp
Pb: 978-0-8153-3628-0: **\$24.95**

Pinter at 70

A Casebook

Edited by **Lois Gordon**

2001: 408pp
Pb: 978-0-415-93630-9: **\$34.95**

The Routledge Companion to Directors' Shakespeare

Edited by **John Russell Brown**



The Routledge Companion to Directors' Shakespeare is a major collaborative book about plays in performance. Thirty authoritative accounts describe in illuminating detail how some of theatre's most talented directors have brought Shakespeare's texts to the stage.

A must-have work of reference for students of both

Shakespeare and theatre, this book presents some of the most acclaimed productions of the last hundred years in a variety of cultural and political contexts. Each entry describes a director's own theatrical vision, and methods of rehearsal and production.

2008: 608pp
Hb: 978-0-415-40044-2: **\$153.00**

2ND EDITION

Shakespeare: The Basics

Sean McEvoy

Series: *The Basics*



The second edition of this best-selling guide demystifies Shakespeare's plays and brings critical ideas within a beginner's grasp. The text provides a thorough general introduction to the plays, based on the exciting new approaches shaping the field of Shakespeare studies.

Demonstrating how interpretations of Shakespeare

are linked to cultural and political contexts, and providing readings of the most frequently studied plays in the light of contemporary critical thought, *Shakespeare: The Basics* explores:

- Shakespeare's language
- the plays as performance texts
- the cultural and political contexts of the plays
- early modern theatre practice
- new understandings of the major genres.

Fully updated to include discussion of criticism and performance in the last five years, a new chapter on Shakespeare on film, and a broader critical approach, this book is the essential resource for all students of Shakespeare.

2006: 304pp
Hb: 978-0-415-36245-0: **\$95.00**
Pb: 978-0-415-36246-7: **\$17.95**
eBook: 978-0-203-01275-8

NEW**Re-playing Shakespeare in Asia**

Edited by **Poonam Trivedi**, University of Delhi, India and **Ryuta Minami**, Aichi University of Education, Japan

Series: Routledge Studies in Shakespeare

In this book, leading scholars in the field examine the performance of Shakespeare in Asia. Focusing specifically on the work of major directors in the central and emerging areas of Asia – Japan, China, India, Korea, Taiwan, Singapore, Indonesia and the Philippines – the chapters in this volume encompass a broader and more representative swath of Asian performances and locations in one book than has been attempted until now.

September 2009: 256pp
Hb: 978-0-415-99240-4: **\$95.00**

NEW**Shakespeare, Jonson, and the Claims of the Performative**

James Loxley, University of Edinburgh, UK and **Mark Robson**, University of Nottingham, UK

Series: Routledge Studies in Renaissance Literature and Culture

This book constitutes an original intervention into longstanding but insistently relevant debates around the significance of notions of 'performativity' to the critical analysis of early modern drama.

In particular, the book aims to:

- show how the investigation of performativity can enable readings of Shakespeare and Jonson that challenge the dominant methodological frameworks within which those plays have come to be read
- demonstrate that the thought of performativity does not come to rest in the simplicity of method or instrumentality, and that it resists its own claim that language and action might be understood as unproblematically instrumental
- demonstrate that this self-resistance occurs or takes place as a moment in the process of articulating the claims of the performative, and that this process is itself in an important sense dramatic.

December 2009: 176pp
Hb: 978-0-415-99327-2: **\$95.00**

Shakespeare and the Problem of Adaptation

Margaret Jane Kidnie, University of Western Ontario, Canada



Shakespeare's plays continue to be circulated on a massive scale in a variety of guises – as editions, performances, and adaptations – and it is by means of such mediation that we come to know his drama. *Shakespeare and the Problem of Adaptation* addresses fundamental questions about this process of mediation, making use of the fraught

category of adaptation to explore how we currently understand the Shakespearean work. To adapt implies there exists something to alter, but what constitutes the category of the 'play', and how does it relate to adaptation? How do 'play' and 'adaptation' relate to drama's twin media, text and performance? What impact might answers to these questions have on current editorial, performance, and adaptation studies?

Margaret Jane Kidnie argues that 'play' and 'adaptation' are provisional categories – mutually dependent processes that evolve over time in accordance with the needs of users. This theoretical argument about the identity of works and the nature of text and performance is pursued in relation to diverse examples, including theatrical productions by the Royal Shakespeare Company, the BBC's *ShakespeaRe-Told*, the Reduced Shakespeare Company, and recent print editions of the complete works. These new readings build up a persuasive picture of the cultural and intellectual processes that determine how the authentically Shakespearean is distinguished from the fraudulent and adaptive. Adaptation thus emerges as the conceptually necessary but culturally problematic category that results from partial or occasional failures to recognize a shifting work in its textual-theatrical instance.

2008: 232pp
Hb: 978-0-415-30867-0: **\$130.00**
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eBook: 978-0-203-16771-7

City/Stage/Globe

Performance and Space in Shakespeare's London

D.J. Hopkins, San Diego State University, USA

Series: Literary Criticism and Cultural Theory

2007: 250pp
Hb: 978-0-415-97694-7: **\$100.00**

Acting from Shakespeare's First Folio

Theory, Text and Performance

Don Weingust

Acting from Shakespeare's First Folio examines a series of techniques for reading and performing Shakespeare's plays that are based on the texts of the first 'complete' volume of Shakespeare's works: the First Folio of 1623.

2006: 240pp
Hb: 978-0-415-97915-3: **\$95.00**
Pb: 978-0-415-97916-0: **\$29.00**
eBook: 978-0-203-96897-0

Inside the Royal Shakespeare Company

Creativity and the Institution

Colin Chambers

2004: 280pp
Hb: 978-0-415-21202-1: **\$53.95**
eBook: 978-0-203-48868-3

Alternative Shakespeares

Volume 3

Edited by **Diana E. Henderson**, MIT, Massachusetts, USA

Series: New Accents

This volume takes up the challenge embodied in its predecessors, *Alternative Shakespeares* and *Alternative Shakespeares 2*, to identify and explore the new, the changing and the radically 'other' possibilities for Shakespeare Studies at our particular historical moment.

Alternative Shakespeares 3 introduces the strongest and most innovative of the new directions emerging in Shakespearean scholarship – ranging across performance studies, multimedia and textual criticism, concerns of economics, science, religion and ethics – as well as the 'next step' work in areas such as postcolonial and queer studies that continue to push the boundaries of the field. The contributors approach each topic with clarity and accessibility in mind, enabling student readers to engage with serious 'alternatives' to established ways of interpreting Shakespeare's plays and their roles in contemporary culture.

The expertise, commitment and daring of this volume's contributors shine through each essay, maintaining the progressive edge and real-world urgency that are the hallmark of *Alternative Shakespeares*. This volume is essential reading for students and scholars of Shakespeare who seek an understanding of current and future directions in this ever-changing field.

2007: 320pp
Hb: 978-0-415-42332-8: **\$125.00**
Pb: 978-0-415-42333-5: **\$33.95**
eBook: 978-0-203-93409-8

NEW**Gothic Shakespeares**

Edited by **John Drakakis** and **Dale Townshend**, both at University of Stirling, UK

Series: *Accents on Shakespeare*

Readings of Shakespeare were both influenced by, and influential in, the rise of Gothic forms in literature and culture from the late eighteenth century onwards. Shakespeare's plays are full of ghosts, suspense, fear-inducing moments and cultural anxieties which many writers in the Gothic mode have since emulated, adapted and appropriated.

The contributors to this volume consider:

- Shakespeare's relationship with popular Gothic fiction of the eighteenth century
- how, without Shakespeare as a point of reference, the Gothic mode in fiction and
- drama may not have developed and evolved in quite the way it did
- the ways in which the Gothic engages in a complex dialogue with Shakespeare,
- often through the use of quotation, citation and analogy
- the extent to which the relationship between Shakespeare and the Gothic requires a radical reappraisal in the light of contemporary literary theory, as well as the popular extensions of the Gothic into many modern modes of representation.

In *Gothic Shakespeares*, Shakespeare is considered alongside major Gothic texts and writers – from Horace Walpole, Ann Radcliffe, Matthew Lewis and Mary Shelley, up to and including contemporary Gothic fiction and horror film. This volume offers a highly original and truly provocative account of Gothic reformulations of Shakespeare, and Shakespeare's significance to the Gothic.

2008: 264pp
Hb: 978-0-415-42066-2: **\$130.00**
Pb: 978-0-415-42067-9: **\$39.95**
eBook: 978-0-203-88574-1

NEW**Contemporary Choreography**

A Critical Reader

Edited by **J. Butterworth**, Fontys Dansacademie, the Netherlands and **Liesbeth Wildschut**, Utrecht University, the Netherlands



This innovative text provides a range of articles covering choreographic enquiry, traditional understandings of dance-making and investigation and research into the creative process.

Including contributions by practitioners and researchers from Europe, America, Africa, Australasia and the Asia-Pacific region, this reader

investigates choreography in six broad domains:

- conceptual and philosophic concerns
- educational settings
- communities
- changing aesthetics
- intercultural choreography
- choreography's relationships with other disciplines.

By providing a reference work that captures the essence and progress of choreography in the twenty-first century, *Contemporary Choreography: A Critical Reader* supports and encourages rigorous thinking and research for future generations of dance artist practitioners and scholars.

May 2009: 416pp
Hb: 978-0-415-49086-3: **\$125.00**
Pb: 978-0-415-49087-0: **\$35.95**

2ND EDITION**Further Steps 2**

Fourteen Choreographers on What's the R.A.G.E. in Modern Dance

Edited by **Constance Kreemer**



Further Steps 2 brings together New York's foremost choreographers – among them MacArthur 'Genius' award winners Meredith Monk and Bill T. Jones – to discuss the past, present and future of dance in the USA. In a series of exclusive and enlightening interviews, this diverse selection of artists discuss the changing roles of

race, gender, politics, and the social environment on their work.

Bringing her own experience of the New York dance scene to her study, Constance Kreemer traces the lives and works of the following choreographers:

Lucinda Childs, Douglas Dunn, Molissa Fenley, Rennie Harris, Bill T. Jones, Kenneth King, Nancy Meehan, Meredith Monk, Rosalind Newman, Gus Solomons Jr, Doug Varone, Dan Wagoner, Mel Wong and Jawole Zollar.

2008: 256pp
Hb: 978-0-415-96906-2: **\$110.00**
Pb: 978-0-415-96907-9: **\$35.95**

Dance Discourses

Keywords in Dance Research

Edited by **Susanne Franco**, University IUAV of Venice, Italy and **Marina Nordera**, Nice University, France



Focusing on politics, gender, and identities, a group of international dance scholars provide a broad overview of new methodological approaches – with specific case studies – and how they can be applied to the study of ballet and modern dance.

With an introduction exploring the history of dance studies and the development

of central themes and areas of concerns in the field, the book is then divided into three parts:

- politics explores 'Ausdruckstanz' – an expressive dance tradition first formulated in the 1920s by dancer Mary Wigman and carried forward in the work of Pina Bausch and others
- gender examines eighteenth century theatrical dance – a time when elaborate sets, costumes, and plots examined racial and sexual stereotypes
- identity is concerned with modern dance.

Exploring contemporary analytical approaches to understanding performance traditions, *Dance Discourses'* pedagogical structure makes it ideal for courses in performing arts and humanities.

2007: 296pp
Hb: 978-0-415-42308-3: **\$125.00**
Pb: 978-0-415-42309-0: **\$35.95**

2ND EDITION**The Male Dancer**

Bodies, Spectacle, Sexualities

Ramsay Burt



'Those interested in the history and sexual politics of dance will find that this fascinating book, with its detailed index and illustrations, dialogues well with Peter Stoneley's *A Queer History of the Ballet* and Stavros Stavrou *Karayanni's Dancing Fear and Desire* (2004).' – CHOICE

'*The Male Dancer* makes a very considerable contribution to performance history in a gendered context...[and offers] fascinating insights.' – *M/C Reviews*

In this challenging and lively book, Ramsay Burt examines the representation of masculinity in twentieth century dance. *The Male Dancer* has proven to be essential reading for anyone interested in dance and the cultural construction of gender.

2007: 248pp
Hb: 978-0-415-97575-9: **\$95.00**
Pb: 978-0-415-97576-6: **\$24.95**
eBook: 978-0-203-96097-4



2ND EDITION

Your Move

Ann Hutchinson Guest and Tina Curran



This second edition of a well-known textbook now offers an integrated package including exercise sheets and audio CD with a supporting Teacher's Manual offered separately on the Web. The author takes a new approach to teaching notation through movement exercises, thus enlarging the scope of the book to teachers of

movement and choreography as well as the traditional dance notation students.

Updated and enlarged to reflect the most recent scholarship and through a series of exercises, this book guides students through:

- movement, stillness, timing, shaping, accents
- travelling
- direction, flexion and extension
- rotations, revolutions and turns
- supporting
- balance
- relationships.

All of these movements are related to notation, so the student learns how to notate and describe the movements as they are performed.

2007: 640pp
Pb: 978-0-415-97892-7: **\$45.95**

4TH EDITION

Labanotation

The System of Analyzing and Recording Movement

Ann Hutchinson Guest

A definitive book for students of dance and movement studies, *Labanotation* is so comprehensive that it can indicate even facial expressions, the system is also simple enough for a child to learn easily as an integral part of athletic or dance training.

2005: 504pp
Pb: 978-0-415-96562-0: **\$39.95**

Laban For All

Jean Newlove and John Dalby

2003: 256pp
Pb: 978-0-87830-180-5: **\$29.95**

Mastering Movement

The Life and Work of Rudolf Laban

John Hodgson, University of Leeds, UK

2001: 352pp
Pb: 978-0-87830-080-8: **\$29.95**

**Reworking the Ballet**

Counter Narratives and Alternative Bodies

Vida L. Midgelow, University of Northampton, UK



Challenging and unsettling their predecessors, modern choreographers such as Matthew Bourne, Mark Morris and Masaki Iwana have courted controversy and notoriety by reimagining the most canonical of Classical and Romantic ballets.

In this book, Vida L. Midgelow illustrates the ways in which these contemporary

reworkings destroy and recreate their source material, turning ballet from a classical performance to a vital exploration of gender, sexuality and cultural difference.

Reworking the Ballet: Counter Narratives and Alternative Bodies articulates the ways that audiences and critics can experience these new versions, viewing them from both practical and theoretical perspectives, including:

- eroticism and the politics of touch
- performing gender
- cross-casting and cross-dressing
- reworkings and intertextuality
- cultural exchange and hybridity.

2007: 240pp
Hb: 978-0-415-97602-2: **\$120.00**
Pb: 978-0-415-97603-9: **\$29.95**

Making an Entrance

Theory and Practice for Disabled and Non-Disabled Dancers

Adam Benjamin

Making an Entrance is the first ever practical introduction to teaching dance with disabled and non-disabled students. This clearly written, thought provoking and hugely enjoyable manual is essential reading whether you're just starting out or are already active in the field.

2001: 280pp
Hb: 978-0-415-25143-3: **\$150.00**
Pb: 978-0-415-25144-0: **\$35.95**

Ballet

From the First Plie to Mastery, An Eight-Year Course

Anna Paskevskaja, Chicago Academy for Arts

2002: 192pp
Pb: 978-0-415-94291-1: **\$26.95**

10TH EDITION

Ballroom Dancing

Alex Moore

2002: 336pp
Pb: 978-0-87830-153-9: **\$28.95**

A Queer History of the Ballet

Peter Stoneley



There has long been a popular perception of a connection between ballet and homosexuality, a connection that, for strategic reasons, has often been denied by those in the dance world. *A Queer History of the Ballet* focuses on how, as makers and as audiences, queer men and women have helped to develop many of

the texts, images, and legends of ballet.

Furthermore, the book explores the ways in which, from the nineteenth century into the twentieth, ballet has been a means of conjuring homosexuality – of enabling some degree of expression and visibility for people who were otherwise declared illegal and obscene.

This book presents a series of historical case studies, including:

- the perverse sororities of the Romantic ballet
- the fairy in folklore, literature, and ballet
- Tchaikovsky and the making of *Swan Lake*
- Diaghilev's *Ballets Russes* and the emergence of queer modernity
- the formation of ballet in America
- the queer uses of the prima ballerina
- Genet's writings for and about ballet.

Stoneley ends with a consideration of how ballet's queer tradition has been memorialized by such contemporary dance-makers as Neumeier, Bausch, Bourne and Preljocaj.

2006
Hb: 978-0-415-97279-6: **\$120.00**
Pb: 978-0-415-97280-2: **\$35.95**
eBook: 978-0-203-96849-9

2ND EDITION

Dance Movement Therapy

Theory, Research and Practice

Edited by Helen Payne

Helen Payne brings together contributions from experts in the field to offer the reader a valuable insight into the theory and practice of dance movement therapy. The contributions reflect the breadth of developing approaches, covering subjects including:

- dance movement therapy with people with dementia
- group work with people with enduring mental health difficulties
- transcultural competence in dance movement therapy
- Freudian thought applied to authentic movement
- embodiment in dance movement therapy training and practice
- personal development through dance movement therapy.

2006: 288pp
Hb: 978-1-58391-702-2: **\$90.00**
Pb: 978-1-58391-703-9: **\$37.95**
eBook: 978-0-203-64161-3

Dance for the Screen

Anarchic Dance

Edited by **Liz Aggiss** and **Billy Cowie**



'An excellent document of the work of **Liz Aggiss & Billy Cowie**.' – *Lea Anderson*

Liz Aggiss and Billy Cowie, known collectively as Divas Dance Theatre, are renowned for their highly visual, interdisciplinary brand of dance performance that incorporates elements of theatre, film, opera, poetry and vaudevillian humour.

Anarchic Dance, consisting of a book and DVD-Rom, is a visual and textual record of their boundary-shattering performance work. The DVD-Rom features extracts from Aggiss and Cowie's work, including the highly-acclaimed dance film *Motion Control* (premiered on BBC2 in 2002), rare video footage of their punk-comic live performances as *The Wild Wiggles* and reconstructions of Aggiss' solo performance in *Grotesque Dancer*.

These films are cross-referenced in the book, allowing readers to match performance and commentary as Aggiss and Cowie invite a broad range of writers to examine their live performance and dance screen practice through analysis, theory, discussion and personal response. Extensively illustrated with black and white and colour photographs *Anarchic Dance*, provides a comprehensive investigation into Aggiss' and Cowie collaborative partnership and demonstrates a range of exciting approaches through which dance performance can be engaged critically.

2006: 232pp
Hb: 978-0-415-36516-1: **\$125.00**
Pb: 978-0-415-36517-8: **\$53.95**
eBook: 978-0-203-01657-2

Envisioning Dance on Film and Video

Edited by **Judy Mitoma, Elizabeth Zimmer** and **Dale Ann Stieber**



Virtually everyone working in dance today uses electronic media technology. *Envisioning Dance on Film and Video* chronicles this 100-year history and gives readers new insight on how dance creatively exploits the art and craft of film and video. In fifty-three essays, choreographers, filmmakers, critics and collaborating artists

explore all aspects of the process of rendering a three-dimensional art form in two-dimensional electronic media. Many of these essays are illustrated by ninety-three photographs and a two-hour DVD (40 video excerpts).

A project of UCLA – Center for Intercultural Performance, made possible through The Pew Charitable Trusts (www.wac.ucla.edu/cip).

2002: 368pp
Hb: 978-0-415-94170-9: **\$110.00**
Pb: 978-0-415-94171-6: **\$55.00**

Making Video Dance

A Step-by-Step Guide to Creating Dance for the Screen

Katrina McPherson



Including exercises, a production diary, and interviews from both sides of the camera, this is the first ever 'how-to' manual for choreographers, dancers and students who want to make dance films.

2006: 296pp
Hb: 978-0-415-37942-7: **\$110.00**
Pb: 978-0-415-37950-2: **\$39.95**
eBook: 978-0-203-96650-1

The Routledge Dance Studies Reader

Edited by **Alexandra Carter**



Represents the range and diversity of writings on dance from the mid-to-late twentieth century, providing contemporary perspectives on ballet, modern dance, postmodern 'movement performance' jazz and ethnic dance.

1998: 336pp
Hb: 978-0-415-16446-7: **\$125.00**
Pb: 978-0-415-16447-4: **\$49.95**
eBook: 978-0-203-44552-5

Yes? No! Maybe...

Seductive Ambiguity in Dance

Emilyn Claid



Covering fifty years of British dance, from Margot Fonteyn to innovative contemporary practitioners such as Wendy Houston and Nigel Charnock, *Yes? No! Maybe...* is an innovative approach to performing and watching dance.

2006: 256pp
Hb: 978-0-415-37156-8: **\$125.00**
Pb: 978-0-415-37247-3: **\$42.95**
eBook: 978-0-203-96950-2

Judson Dance Theater

Performative Traces

Ramsay Burt

2006: 240pp
Hb: 978-0-415-97573-5: **\$96.00**
Pb: 978-0-415-97574-2: **\$35.95**
eBook: 978-0-203-96966-3

Merce Cunningham

The Modernizing of Modern Dance

Roger Copeland, Oberlin College, USA

2004: 304pp
Pb: 978-0-415-96575-0: **\$36.95**

Exhausting Dance

Performance and the Politics of Movement

Andre Lepecki

2005: 160pp
Hb: 978-0-415-36253-5: **\$120.00**
Pb: 978-0-415-36254-2: **\$39.95**
eBook: 978-0-203-01287-1

2ND EDITION

Dance History

An Introduction

Edited by **Janet Adshead-Lansdale** and **June Layson**

1994: 304pp
Pb: 978-0-415-09030-8: **\$38.95**
eBook: 978-0-203-13736-9

Rethinking Dance History

A Reader

Alexandra Carter

This unique anthology will prove invaluable for both scholars and practitioners, and a source of interest for anyone who is fascinated by dance's rich and multi-layered history.

2003: 208pp
Hb: 978-0-415-28746-3: **\$120.00**
Pb: 978-0-415-28747-0: **\$35.95**

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Contemporary Theatre Review (CTR) analyses what is most passionate and vital in theatre today.

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Dance Chronicle

Offering the best from both established dance historians and the new generation of dance scholars, *Dance Chronicle* is an ideal source for those who love dance, both past and present.

www.tandf.co.uk/journals/dnc

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Ibsen Studies is the only international journal devoted to Henrik Ibsen, and is therefore a central publication both for Ibsen researchers the world over and for those with a more general interest in the author and his life's work.

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Performance Research is a specialist journal that promotes a dynamic interchange between scholarship and practice in an expanding field of performance.

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Research in Dance Education aims to inform, stimulate and promote the development of research in dance education and is relevant to both learners and teachers.

www.tandf.co.uk/journals/crd

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RIDE is a refereed journal aimed at those who are interested in applying performance practices to cultural engagement, educational innovation and social change.

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Shakespeare is a major peer-reviewed journal, publishing articles drawn from the best of current international scholarship on the most recent developments in Shakespearean criticism.

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Text and Performance Quarterly publishes scholarship that explores and advances the study of performance as a social, communicative practice; as a technology of representation and expression; and as a hermeneutic.

www.tandf.co.uk/journals/rtpq

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Women & Performance publishes scholarly essays on performance, dance, film, new media, and the performance of everyday life from interdisciplinary feminist perspectives.

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Journals from Routledge



1956 and All That 27
39 Microlectures 23

A

Accents on Shakespeare Series 32
Acting 5
Acting (Re)Considered 24
Acting and Reacting 5
Acting from Shakespeare's First Folio 31
Acting in Musical Theatre 2
Actor, Image, and Action, The 10
Actor Prepares, An 10
Actor's Survival Handbook, The 3
Actor's Work on a Role, An 9
Actor's Work, An 9
Adshhead-Lansdale, Janet 34
Aesthetics of the Oppressed 11
African Theatres and Performances 28
Aggiss, Liz 34
Allain, Paul 15, 28
Alternative Shakespeares 31
American Avant-Garde Theatre 27
American Dialects 5
Anarchic Dance 34
And Then, You Act 6
Anna Halprin 17
Anton Chekhov at the Moscow Art Theatre 27
Antonin Artaud 25
Applied Theatre Reader, The 14
Ariane Mnouchkine 17
Aronson, Arnold 27
Art of the Actor, The 3
Arts Archives 20
Aston, Elaine 25
At Work with Grotowski on Physical Actions 19
Audition Speeches for Men 3
Audition Speeches for Women 3
Audition Success 3
Auditions 3
Augusto Boal 16
Auslander, Philip 22, 25
Award Monologues for Men 3
Award Monologues for Women 3

B

Babbage, Frances 16
Bailes, Sara Jane 21
Baker, Bobby 18
Baldwin, Jane 26
Banes, Sally 24
Barba, Eugenio 3, 12
Barker, Howard 20
Barrett, Michèle 18
Barton, Robert 1
Basics Series, The 12, 30
Bean, Annemarie 25
Benedetti, Jean 3, 9, 10
Bertolt Brecht 16
Beyond Stanislavsky 10
Bial, Henry 13, 25
Blair, Rhonda 10
Bloom, Ken 27
Boal Companion, A 12
Boal, Augusto 11
Bobby Baker 18
Bodies That Were Not Ours, The 25
Body Voice Imagination 4

Bogad, L.M. 20
Bogart, Anne 6
Boleslavsky, Richard 5
Bottoms, Stephen 19
Bradby, David 5
Bradley, Karen 17
Brecht Sourcebook 25
Broadway 27
Building a Character 10
Burt, Ramsay 32, 34
Butterworth, J. 32

C

Callow, Simon 11
Care of the Professional Voice 8
Carlson, Marvin 22
Carnicke, Sharon Marie 26
Carnival 24
Carter, Alexandra 34
Case, Sue-Ellen 22
Casebooks on Modern Dramatists Series 30
Castellucci, Claudia 19
Castellucci, Romeo 19
Certain Fragments 19
Chamberlain, Franc 16, 18, 26
Chambers, Colin 31
Changing the Performance 6
Chekhov, Michael 11
Christie, Judie 23
City/Stage/Globe 31
Claid, Emilyn 34
Climenhaga, Royd 16
Cody, Gabrielle 25
Cohen-Cruz, Jan 12, 24
Commedia Dell'Arte 5
Commedia Dell'Arte: An Actor's Handbook 5
Community Performance Reader, The 15
Community Performance: An Introduction 15
Contemporary African American Women Playwrights 30
Contemporary Choreography 32
Contemporary Theatres in Europe 22
Cook, Orlanda 8
Counsell, Colin 14, 25
Cowie, Billy 34
Cozart Riggio, Milla 24
Craig, Edward Gordon 26
Creating a Role 10
Crick, Oliver 5
Critical Concepts in Literary and Cultural Studies Series 25
Crossing Cultural Borders Through the Actor's Work 21
Cuesta, Jairo 17
Curran, Tina 33

D

Dal Vera, Rocco 2
Dance Discourses 32
Dance for the Screen 34
Dance History 34
Dance Movement Therapy 33
Dangerous Border Crossers 20
Davies, D. Garfield 8
de Gay, Jane 24
De Mallet Burgess, Thomas 8
Death, The One and the Art of Theatre 20
Decroux Sourcebook, The 18

Deer, Joe 2
Delgado, Maria M. 29
Devising Theatre 7
Dialects for the Stage 5
Dickey, Jerry 29
Dictionary of Theatre Anthropology, A 12
Director Prepares, A 6
Director's Craft, The 6
Disability and Contemporary Performance 25
Dodin and the Maly Drama Theatre 27
Drain, Richard 23
Drakakis, John 32
Drama/Theatre/Performance 23
Dramatic Imagination, The 8
Dramatists and their Manuscripts in the Age of Shakespeare, Jonson, Middleton and Heywood 29

E

Electoral Guerrilla Theatre 20
Encounters with Tadeusz Kantor 20
Envisioning Dance on Film and Video 34
Essential Acting 2
Etchells, Tim 19
Ethno-Techno 20
Etienne Decroux 16
Eugenio Barba 16
Evans, Mark 16, 20
Evans, Richard 3
Exhausting Dance 34
Experimental Theatre 25
Explicit Body in Performance, The 25

F

Federico García Lorca 29
Fifty Key Theatre Directors 15
Fischer-Lichte, Erika 20, 23, 27
Fisher Sorgenfrei, Carol 13
Fortier, Mark 15
Foreign Dialects 5
Fraleigh, Sondra 17
Franco, Susanne 32
Frantic Assembly Book of Devising Theatre, The 7
From Acting to Performance 22
Further Steps 2 32
Fusco, Coco 25

G

Gale, Maggie B. 29
Games for Actors and Non-Actors 11
Gardzienice: Polish Theatre in Transition 28
Giannachi, Gabriella 23
Gómez-Peña, Guillermo 20
Goodall, Jane 22
Goodman, Lizbeth 24
Gordon, Lois 30
Gordon, Mel 10
Gothic Shakespeares 32
Gottlieb, Vera 27
Gough, Richard 23
Goulish, Matthew 19, 23
Govan, Emma 7
Graham, Scott 7
Green, Don 3
Greig, Noël 7
Grotowski Sourcebook, The 25
Guidi, Chiara 19



H

<i>Hamlet and the Baker's Son</i>	11
<i>Happenings and Other Acts</i>	25
Hart, F. Elizabeth	23
Harvie, Jen	15
<i>Heart of Practice</i>	19
Heathfield, Adrian	23
Henderson, Diana E.	31
Herman, Lewis	5
<i>Hidden Territories</i>	20
<i>Hijikata Tatsumi</i>	17
<i>History of European Drama and Theatre</i>	27
Hodge, Alison	15, 20
Hoggett, Steven	7
Holdsworth, Nadine	17
Hollander, Julia	28
Hopkins, D.J.	31
<i>How to do Shakespeare</i>	1
Howard, Pamela	8
Hutchinson Guest, Ann	33
Huxley, Mike	14
Hyde, George	20

I

<i>Indian Folk Theatres</i>	28
Innes, Christopher	27
<i>Inside the Royal Shakespeare Company</i>	31
<i>Intercultural Performance Handbook, The</i>	6
<i>Intercultural Performance Reader, The</i>	6
Ippollo, Grace	29

J

<i>J.B. Priestley</i>	29
Jackson, Adrian	11
Jackson, Tony	25
Jacques Copeau	16
Jacques Lecoq	17
Jahn, Anthony F.	8
<i>Jerzy Grotowski</i>	17
<i>Joan Littlewood</i>	17
<i>Joe Orton</i>	30
Jones, Robert Edmond	8
Johnstone, Keith	5
<i>Judson Dance Theater</i>	34

K

<i>Kathakali Dance-Drama</i>	28
Kaye, Nick	21
Kayes, Gillyanne	8
Keefe, John	14
Kelleher, Joe	19, 22
Kershaw, Baz	25
Kidnie, Margaret Jane	31
King, Kimball	30
Kirillov, Andrei A.	11
Kogan, Helen	2
Kogan, Sam	2
Kolin, Philip C.	30
<i>Konstantin Stanislavsky</i>	17
Kreemer, Constance	32
Kuppers, Petra	15, 25

L

<i>Labanotation</i>	33
Lamb, Mary Ellen	27
Layson, June	34
Leabhart, Thomas	16, 18

Leach, Robert	12, 24
<i>Learning Through Theatre</i>	25
Lecoq, Jacques	5
<i>Legislative Theatre</i>	11
Lehmann, Hans-Thies	22
Leonard, John A.	8
Lepecki, Andre	24, 34
<i>Literary Criticism and Cultural Theory Series</i>	31
<i>Live</i>	23
<i>Liveness</i>	22
Loui, Annie	2
Loxley, James	23, 31
Luckhurst, Mary	29

M

Machlin, Evangeline	5
<i>Makers of Modern Theatre</i>	24
<i>Making a Performance</i>	7
<i>Making an Entrance</i>	33
<i>Making of the Sound of Music, The</i>	27
<i>Making Video Dance</i>	34
<i>Male Dancer, The</i>	32
Margolis, Ellen	21
<i>Marina Abramovic</i>	16
Marlow, Jean	3
<i>Martin McDonagh</i>	30
Martin, Carol	25
Martin, John	6
<i>Mary Wigman</i>	17
<i>Mask Handbook, The</i>	8
<i>Master Classes in the Michael Chekhov Technique U</i>	4
McConachie, Bruce A.	13, 23
McEvoy, Sean	30
McKenzie, Jon	23
McMullan, Anna	21
McPherson, Katrina	34
<i>Memory, Allegory, and Testimony in South American Theater</i>	28
Merlin, Bella	10, 11, 17
MICHA, The Michael Chekhov Association	4
<i>Michael Chekhov</i>	16
<i>Michael Chekhov Handbook, The</i>	10
Midgelow, Vida L.	33
Miklaszewski, Krzysztof	20
Miller, Judith	17
Mills, Paul	7
Minami, Ryuta	31
Mitchell, Katie	6
Mitoma, Judy	34
Mitter, Shomit	15, 25
Moseley, Nick	5
<i>Mourning Sex</i>	25
<i>Movement Training for the Modern Actor</i>	20
<i>Multi-media</i>	21
Mumford, Meg	16
Murray, Simon	14, 17
<i>My Life in Art</i>	10

N

Nakamura, Tamah	17
Nascimento, Cláudia Tatinge	21
Neipris, Janet	7
<i>New Accents Series</i>	31
<i>New Critical Idiom Series, The</i>	23
Nicholson, Helen	7
Noble, Adrian	1
Nordera, Marina	32
Normington, Katie	7

O

O'Shea, Janet	34
Oddey, Alison	7
<i>Ohno Kazuo</i>	17
Okagbue, Osita	28
<i>On Directing</i>	12
<i>On the Art of the Theatre</i>	26
Ozanne, Christine	3
Ozieblo, Barbara	29

P

Panet, Brigid	2
<i>Paper Canoe, The</i>	12
<i>Path of The Actor, The</i>	11
Pavis, Patrice	6, 25
Payne, Helen	33
<i>Perform or Else</i>	23
<i>Performance</i>	25
<i>Performance Analysis</i>	14
<i>Performance and Cognition</i>	23
<i>Performance Cosmology, A</i>	23
<i>Performance in Bali</i>	28
<i>Performance Studies</i>	13
<i>Performance Studies Reader, The</i>	13
<i>Performance Theatre and the Poetics of Failure</i>	21
<i>Performance Theory</i>	23
<i>Performance: A Critical Introduction</i>	22
<i>Performativity</i>	23
<i>Performing American Identity in Anti-Mormon Melodrama</i>	27
<i>Performing Consumers</i>	22
<i>Performing Embodiment in Samuel Beckett</i>	21
<i>Performing Science and the Virtual</i>	22
Petit, Lenard	10
Phelan, Peggy	25
<i>Physical Actor, The</i>	2
<i>Physical Theatres: A Critical Introduction</i>	14
<i>Physical Theatres: A Critical Reader</i>	14
<i>Pina Bausch</i>	16
<i>Pinter at 70</i>	30
Pitches, Jonathan	17
<i>Playing Boal</i>	12
<i>Playwriting</i>	7
<i>Politics of American Actor Training, The</i>	21
<i>Popular Theatre</i>	24
<i>Postdramatic Theatre</i>	22
<i>Postmodern Dance</i>	34
Powers, Mala	11
Poynor, Helen	17
Prentki, Tim	14
Preston, Sheila	14
<i>Psychophysical Acting</i>	3
Puga, Ana Elena	28

Q

<i>Queer History of the Ballet, A</i>	33
Quick, Andrew	18

R

<i>Radical in Performance, The</i>	25
<i>Radical Street Performance</i>	24
<i>Rainbow of Desire, The</i>	11
Rankin Russell, Richard	30
<i>Re: Direction</i>	25
Rebellato, Dan	27
Reid, Francis	8

Renaud, Lissa Tyler21
Re-playing Shakespeare in Asia31
Rethinking Dance History34
Reworking the Ballet33
 Richards, Mary16
 Richards, Thomas19
 Ridout, Nicholas19, 22
Robert Lepage17
Robert Wilson17
 Robertson, Gwen15
 Robson, Mark31
 Roose-Evans, James25
Routledge Advances in Theatre & Performance Studies Series20, 21, 23, 28
Routledge Classics Series23
Routledge Companion to Directors' Shakespeare, The30
Routledge Companion to Theatre and Performance, The15
Routledge Companions Series15
Routledge Creative Writing Coursebook, The7
Routledge Dance Studies Reader, The34
Routledge Guide to Broadway27
Routledge Key Guides Series15
Routledge Modern and Contemporary Dramatists Series29
Routledge Performance Practitioners Series16
Routledge Reader in Gender and Performance, The24
Routledge Reader in Politics and Performance, The24
Routledge Studies in Renaissance Literature and Culture Series27, 31
Routledge Studies in Shakespeare Series31
Routledge Theatre Classics Series26
 Rowntree, Julia6
 Rubin, Leon28
 Rudlin, John5
 Rudolf Laban17
 Russell Brown, John30

S

Saint-Denis, Michel26
 Sanborn Jones, Megan27
 Sandford, Mariellen25
 Santos Newhall, Mary Anne17
 Saša Dundjerovic, Aleksandar17
 Savarese, Nicola12
 Savona, George25
 Scenery8
 Schechner, Richard13, 23, 24, 25
 Schechter, Joel24
 Scheer, Edward25
 Schneider, Rebecca25
 Schutzman, Mady12
Science of Acting, The2
 Sedana, I. Nyoman28
 Senelick, Laurence26
Senses in Performance, The24
Shakespeare and the Problem of Adaptation31
Shakespeare, Jonson, and the Claims of the Performative31
Shakespeare: The Basics30
 Shepherd, Simon23
 Shevtsova, Maria15, 17, 27
Signs of Performance25
Singer's Companion, The8
Singing and Acting Handbook, The8
Singing and the Actor8
Singing With Your Own Voice8

Site-Specific Art21
 Skilbeck, Nicholas8
 Slowiak, James17
Small Acts of Repair19
 Smeliansky, Anatoli9
 Smith-Howard, Alycia30
Sourcebook on African-American Performance, A25
Sourcebook on Feminist Theatre and Performance, A25
Sourcebook on Naturalist Theatre, A27
Special Effects Make-Up8
Stage Lighting Handbook8
Stage Presence22
Staging Early Modern Romance27
 Staniewski, Włodzimierz20
 Stanislavski10
Stanislavski in Rehearsal10
 Stanislavski, Konstantin9, 10
Stanislavsky in America10
Stanislavsky in Focus26
 Stieber, Dale Ann34
 Stohrer, Sharon L.8
 Stoneley, Peter33
Studies in American Popular History and Culture Series27
Style For Actors1
Susan Glaspell and Sophie Treadwell29
 Suzan-Lori Parks30
Systems of Rehearsal25

T

Tadeusz Kantor16
Theatre Arts on Acting26
Theatre as Sign System25
Theatre at the Crossroads of Culture25
Theatre Histories13
Theatre of Movement and Gesture5
Theatre of Societas Raffaello Sanzio, The19
Theatre of the Bauhaus, The28
Theatre of the World Series28
Theatre Production Studies Series27
Theatre Sound8
Theatre Studies: The Basics12
Theatre, Sacrifice, Ritual: Exploring Forms of Political Theatre23
Theatre: The Rediscovery of Style and Other Writings26
Theory/Theatre15
To Be a Playwright7
To the Actor11
 Toporkov, Vasili10
Total Work of Art, The22
 Townshend, Dale32
Transformative Power of Performance, The20
 Trimmingham, Melissa28
 Trivedi, Poonam31
 Tucker, Patrick3
 Turner, Jane16
Twentieth Century Theatre: A Sourcebook23
Twentieth-Century Actor Training15
Twentieth-Century Performance Reader, The14

U

Unmarked25

V

Virtual Theatres23
 Vinther, Janus8
 Vsevolod Meyerhold17

W

Wallis, Mick23
 Watt, Daniel Peter23
 Wayne, Valerie27
 Weingust, Don31
 Wetmore Jr, Kevin J.30
What is Scenography?8
 Wickstrom, Maurya22
 Wildschut, Liesbeth32
 Wilk, Max27
 Williams, Gary Jay13
 Wilsner, Toby8
 Wilson Smith, Matthew22
 Witts, Noel14, 16
 Wolf, Laurie14
 Wolford, Lisa25
Wooster Group Work Book, The18
World Encyclopedia of Contemporary Dramatists, The29
Worlds of Performance Series24
 Worth, Libby17

Y

Yes? No! Maybe...34
Young People, New Theatre7
Your Move33

Z

Zarrilli, Phillip B.3, 13, 24, 28
 Zimmer, Elizabeth34
 Zinder, David4





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