

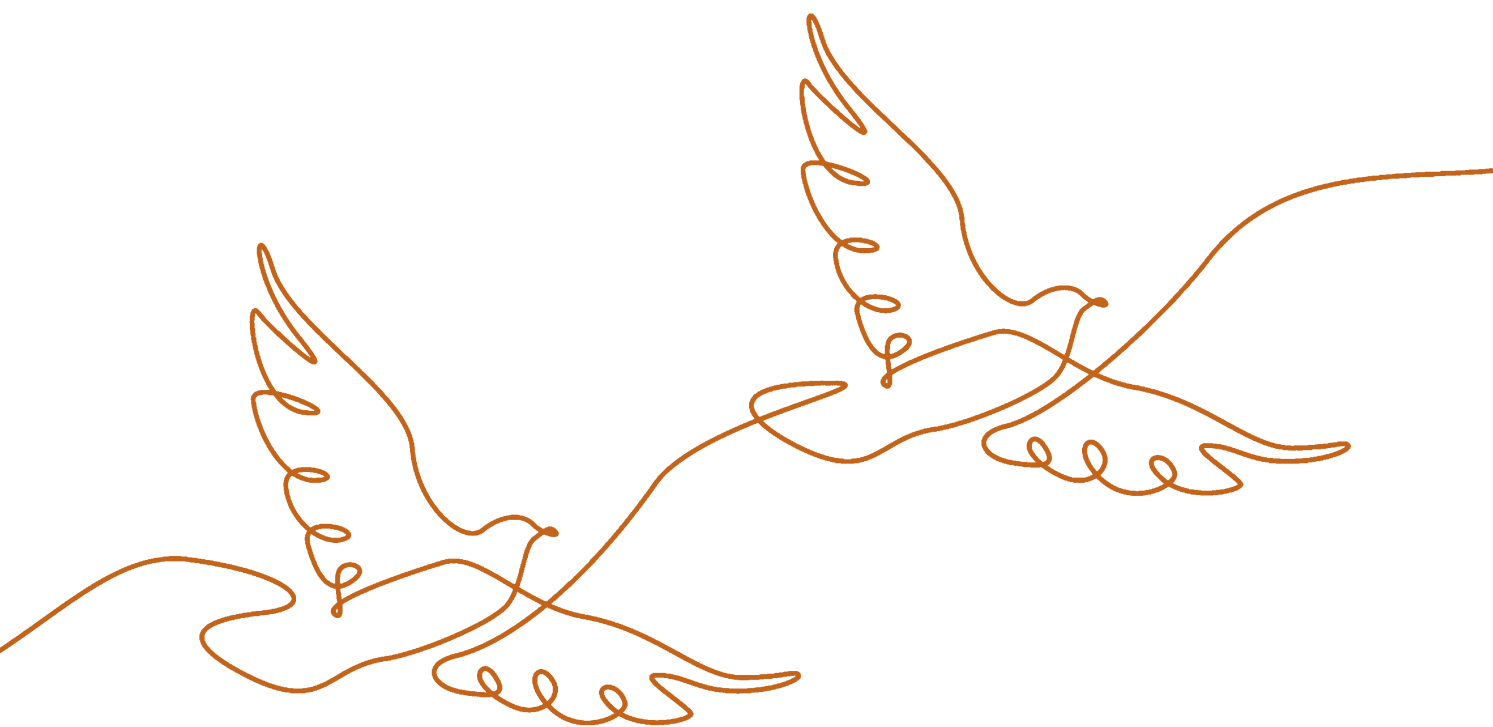
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# Drama & Performance Studies

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## Contents

Shakespeare & Early Modern Drama . . . . .	2
Modern Plays . . . . .	4
Student Editions . . . . .	7
Play Collections . . . . .	8
Acting & Performance . . . . .	8
Design & Production . . . . .	8
Theatre History & Criticism . . . . .	10
Great Stage Directors . . . . .	11
The Cultural Histories Series . . . . .	13
Major Reference Works . . . . .	15
Representatives, Agents and Distributors . . . . .	16

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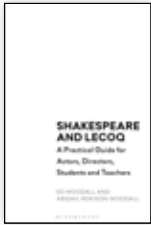
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Cover image is from the book *Securing Peace in Angola and Mozambique: The Importance of Specificity in Peace Treaties* (Bloomsbury Academic, 2024)



## Shakespeare and Lecoq

A Practical Guide for Actors, Directors, Students and Teachers

Abigail Rokison-Woodall, *The Shakespeare Institute, UK* & Ed Woodall

Written by theatre practitioner Ed Woodall, who trained with Lecoq himself, and Shakespeare academic Abigail Rokison-Woodall, it takes the

reader through a detailed process, beginning with warm ups and ensemble-building, and moving through explorations of the story, the world of the play, the text, character emotion, thought and physicality and staging.

UK June 2024 • US June 2024 • 208 pages • 8 bw illus  
 PB 9781350244092 • £15.99 / \$21.95 • HB 9781350244085 • £45.00 / \$61.00  
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## Antony and Cleopatra

Shakespeare: The Critical Tradition

Edited by Marga Munkelt, *University of Munster, Germany*

This volume offers, in separate sections, both critical opinions about *Antony and Cleopatra* across the centuries and an evaluation of their positions within, and their impact on, the reception of the

play. The chronological arrangement of the text-excerpts engages the readers in a direct and unbiased dialogue, whereas the introduction provides a critical evaluation from a current stance, including modern theories and methods. This volume makes a major contribution to our understanding of the play and of the traditions of Shakespearean criticism surrounding it as they have developed from century to century.

UK May 2024 • US May 2024 • 528 pages  
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## Shakespeare in the Theatre

Farah Karim-Cooper, *Shakespeare's Globe, London, UK*, Peter Holland, *University of Notre Dame, USA* & Stephen Purcell, *University of Warwick, Coventry*



## Shakespeare in the Theatre: Tina Packer

Katharine Goodland, *College of Staten Island, USA*

This is the first comprehensive analysis of the contribution of Tina Packer to Shakespearean theatre in the United States. Beginning with her 1st production in 1971, Katharine Goodland

covers the 5 decades since the founding of Shakespeare & Company in Lenox, Massachusetts in 1978. Drawing on new interviews with the original casts and creative teams as well as Tina Packer herself, and featuring 12 in-depth case studies of productions, it considers all of her professional Shakespeare productions in their cultural and historical context and illuminates the embedded nature of regional Shakespeare in communities across the United States.

UK July 2024 • US July 2024 • 224 pages • 8 bw illus  
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 Series: Shakespeare in the Theatre • The Arden Shakespeare



## Shakespeare in the Theatre: Sarah Siddons and John Philip Kemble

Fiona Ritchie, *McGill University, Montreal, Canada*

Siblings Sarah Siddons (1755-1831) and John Philip Kemble (1757-1823) were the most famous British actors of the late-18th and early-19th

centuries and were known for their work with Shakespeare. This book examines their careers on the London stage, and considers their work together (including performances of *King John*, *Coriolanus* and *Macbeth*). The actors' careers were also marked by political upheaval and two major Shakespeare scandals: the staging of *Vortigern* (a fake Shakespearean play) in 1796 and the Old Price Riots of 1809 (during which the audience challenged Siddons's and Kemble's perceived attempts to control Shakespeare).

UK June 2024 • US June 2024 • 264 pages • 12 bw illus  
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 Previously published in HB 9781350073289  
 ePub 9781350073296 • £67.50 / \$91.79  
 ePdf 9781350073302 • £67.50 / \$91.79  
 Series: Shakespeare in the Theatre • The Arden Shakespeare

## Arden Studies in Early Modern Drama

Lisa Hopkins, *University of Sheffield Hallam, UK* & Douglas Bruster, *The University of Texas at Austin, USA*



## Interruptions in Early Modern English Drama

Michael M. Wagoner, *United States Naval Academy, USA*

This is the first full-length study to analyse interruption as a dramatic form in the works of William Shakespeare, Ben Jonson and John Fletcher. Through close analysis of dialogue and

punctuation, stage directions, such as exists, entrances and music, and conventions of plot in early modern play texts, Michael Wagoner reveals how interruptions are integral to shaping characterisation, building interiority and indicative of aspects of authorial style. From the Ghost's appearance in *Hamlet* to Celia's frightful speech in *Volpone*, interruptions are an overlooked linguistic and dramatic form that delineates the balance of power with a scene.

UK May 2024 • US May 2024 • 296 pages • 10 bw illus  
 PB 9781350238343 • £28.99 / \$39.95  
 Previously published in HB 9781350238312  
 ePub 9781350238329 • £72.00 / \$98.54  
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## Money and Magic in Early Modern Drama

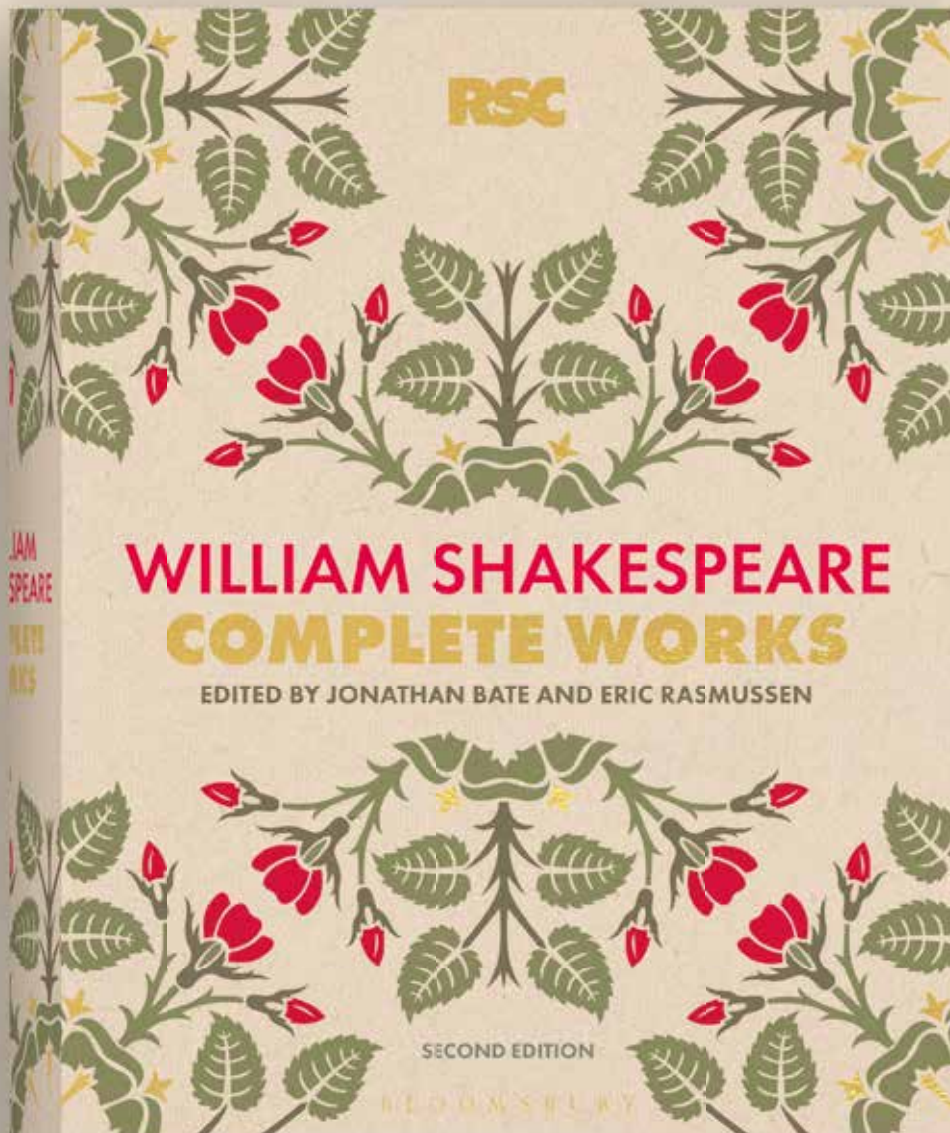
Edited by David Hawkes, *Arizona State University, USA*

This volume considers three ideological forces in early modern England: money, magic and the theatre. The invisible nature of money's power struck many contemporaries as magical

and contributed to the hysteria behind witch-hunts. Theatre, simultaneously, emerged as a medium well-suited to representing the powers of magic. Part One considers an array of figures ranging from Plautus through John Lyly to Christopher Marlowe, while remaining focused on the nexus of money and magic. Part Two concentrates on Shakespeare, whose diagnosis of the relations between finance, witchcraft and the stage is explored in *Timon of Athens*, *The Tempest* and *A Winter's Tale*.

UK June 2024 • US June 2024 • 264 pages  
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Modern Plays

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**anthropology**

Lauren Gunderson

Merril is one of silicon valley's leading software engineers, but her life disintegrates when her younger sister Angie vanishes on her way home from college. A year later, when the police have long abandoned their search, Merrill assembles all the digital material Angie has left behind and sets about building herself a digital simulation of her sister.

A moving exploration of the intersection of family, technology, and legacy from multi-award winning playwright, Lauren Gunderson.

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**Dear England**

James Graham

The country that gave the world football has since delivered a painful pattern of loss. Why can't England's men win at their own game?

Following their acclaimed productions, *Tammy Faye* and *Ink*, James Graham reunites with director Rupert Goold for this gripping examination of both

nation and game

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**Falkland Sound**

Brad Birch

April 1982. The Falkland Islands are invaded by Argentine forces. The shockwaves reverberate around the world. For some, it's overdue: seen in the gradual sweep to decolonise the world it is thought of as an inevitable next step. For others, the act strikes at the very heart of British identity.

Brad Birch's lyrical new play turns modern history into a theatrical epic, depicting a community and way of life turned upside down

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**Beautiful Thing**

Jonathan Harvey

Teenage boys Ste and Jamie are neighbours on a South London estate. Jamie is more knowledgeable about *The Sound of Music* than football, while classmate Ste never misses a sports day.

30 years on from its initial publication, Jonathan Harvey's iconic, coming-out and coming-of-age story set in the nineties still resonates with ideas on community, friendship, rites of passage and what it is to be 16 and in love.

This edition is published to coincide with the revival at London's Stratford East theatre, in September, 2023.

UK September 2023 • US October 2023 • 112 pages  
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**Death of England: Closing Time**

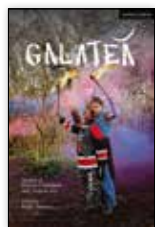
Roy Williams & Clint Dyer

There are two sides to every story. Grieving the loss of the family shop and their dreams destroyed, Denise and daughter-in-law Carly are left to pick up the pieces of their relatives' mistakes. Will all be forgiven? Jo Martin (*Doctor Who*) and Hayley Squires (*I, Daniel Blake*) play Denise and Carly in

this thought-provoking drama that explores family dynamics, race, colonialism and cancel culture. Clint Dyer (*Othello*) and Roy Williams (*Sucker Punch*) reunite to write this powerful final chapter of the award-winning *Death of England* series.

UK September 2023 • US October 2023 • 80 pages  
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INSPECTION



**Galatea**

John Lyly

Edited by Andy Kesson

Translated by Duffy

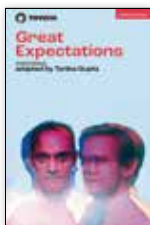
Illustrated by Mydd Pharo

Adapted by Emma Frankland & Subira Joy

*Galatea* is an unapologetically queer tale of love, magic, and the importance of welcoming outsiders, originally written in the 1580s by John Lyly. Two young trans people find love whilst escaping oppression; a shipwrecked migrant searches for his family; goddesses clash; parents fret; an alchemist brews magic and a teenage Cupid sets hearts on fire — causing chaos and near disaster. Adapted by Emma Frankland and Subira Joy, and edited by Andy Kesson, this edition was published to coincide with the world premiere at Brighton Festival, in May 2023.

UK May 2023 • US June 2023 • 128 pages  
 PB 9781350426702 • £10.99 / \$14.95  
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## Great Expectations

Charles Dickens

Adapted by Tanika Gupta

Bengal, 1903. Rumours that the British Empire plans to partition Bengal spread and uncertainty is never far away. For one Indian boy destiny is found on the banks of the River Padma before the Goddess Lakshmi. Here a promise is made. Born out of terror

or kindness the choice Pipli makes that night will shape his life forever.

Tanika Gupta's acclaimed reimagining of Charles Dicken's classic tale transports the well-known story to new frontiers. This edition was published to coincide with the production by Tamasha in September, 2023

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## Hamnet

Maggie O'Farrell

Adapted by Lolita Chakrabarti

Warwickshire, 1582. Agnes Hathaway, a natural healer, meets the Latin tutor, William Shakespeare. Drawn together by powerful but hidden impulses, they create a life together and make a family. As William moves to London to discover his place in

the world of theatre, Agnes stays at home to raise their three children but she is the constant presence and purpose of his life. When the plague steals 11-year-old Hamnet from his loving parents, they must each confront their loss alone. And yet, out of the greatest suffering, something of extraordinary wonder is born.

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## Imposter 22

Molly Davies

Seven friends are in the frame for murder and the police are closing in. This funny, dark whodunnit will take you on an unexpected journey; with jokes, sex, songs, crimes, plot twists and a comeuppance. Developed collaboratively over 5 years by Access All Areas' learning disabled and autistic Associate

Artists: Kirsty Adams, Cian Binchy, Housni Hassan (DJ), Dayo Koleosho, Stephanie Newman, Lee Phillips and Charlene Salter alongside writer, Molly Davies and director, Hamish Pirie, *Imposter 22* is a playful account of navigating barriers, neurodiversity and the power of sharing a platform.

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## Project Dictator

or 'Why Democracy is Overrated and I Don't Miss It At All'

Rhum + Clay

Their choice? To die onstage - or off it. Beautiful and bonkers - it's the clown show about totalitarianism you never knew you needed. Rhum + Clay's *Project Dictator* was informed and inspired

by conversations with international artists living under authoritarian regimes. It returned for a UK tour after critically-acclaimed runs at New Diorama Theatre in April 2022, and at Edinburgh Fringe Festival in August 2022. Originally commissioned by New Diorama Theatre for its 10th Anniversary Season, *Project Dictator* was also supported by Arts Council England. This edition was published to coincide with the UK tour in September 2023.

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## Shooting Hedda Gabler

Nina Segal

When offered the lead part in a Norwegian film adaptation of *Hedda Gabler*, an American actress seizes the opportunity to escape Hollywood - and gain some artistic credibility. What awaits her in Norway is a film set where reality and fiction are blurred by Henrik, the brilliant and

demanding director. As the atmosphere on set becomes increasingly claustrophobic, Henrik becomes fixated on how to end the movie with a bang. Nina Segal's *Shooting Hedda Gabler* is a radical and affectionate adaptation of Henrik Ibsen's *Hedda Gabler*, about doing whatever is necessary to get the shot.

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## The Cold Buffet

Elijah Young

Making an appearance at family get-togethers is the only time Ellis can muster the strength to visit home. When it begins to become tradition at these occasions for true feelings to be unearthed, is it time for Ellis to cut ties? Many things change over the years but something that will always remain is the small function room and the same old cold buffet. Elijah Young's *The Cold Buffet* is a delicious North East family saga, laced with dry humour and a good dose of interpersonal tension.

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Modern Plays

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Vanya

Anton Chekhov

Adapted by Simon Stephens

Chekhov's classic tale of love, art, sex, and attempted murder in a fresh adaptation by Simon Stephens, written to be performed by a solo actor. This edition was published to coincide with the West End premiere starring Andrew Scott in August 2023.

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Nachtlund

Marius von Mayenburg

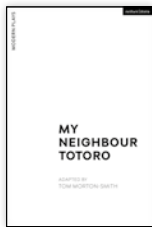
Translated by Maja Zade

Modern day Germany. Nicola and Philipp argue as they clear out their late father's house. They find an old painting in the attic of a quaint street scene from 1920s Vienna; the work of a failed artist who abandoned his original vocation for Nazism...

Nicola wants to sell it. Philipp wants to keep it. Philipp's wife Judith wants to burn it. *Nachtlund* is a mordant satire from Marius von Mayenburg, originally directed by 2023 Tony Award-winner Patrick Marber (*Leopoldstadt*) about marriage, legacy, the rise of the new right, and the terrible impulses buried deep.

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My Neighbour Totoro

Tom Morton-Smith

With their mother recovering from an illness at a rural convalescent hospital, two sisters, Satsuki and Mei, embark on the summer of their lives in the idyllic countryside.

Based off the feature film by Hayao Miyazaki, *My Neighbour Totoro* has been hailed as a jaw-dropping, modern classic, that presents theatre in its most magical form.

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What it Means

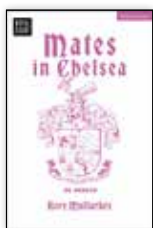
Based on On Being Different by Merle Miller

James Corley

*What it Means* follows Merle - part man, part memory - as he takes us through the incredible journey of his life from provincial Iowa to the pages of the New York Times. As Merle crashes into our world, audiences become witnesses to his protest and companions in his reflection, as he writes the article he has been avoiding for a lifetime.

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Mates in Chelsea

Rory Mullarkey

Things aren't looking good for Theodore "Tug" Bungay. His mother, Lady Agrippina, has a plan to cut off his funds. His fed-up fiancée wants to drag him up the aisle. An oligarch is eyeing up his beloved Northumberland castle. Is Tug's dissolute life about to change completely? Or will he get

to carry on doing exactly as he pleases without ever facing any consequences?  
 Rory Mullarkey's riotous new play takes inspiration from Wilde and Wodehouse to create a contemporary comedy of manners set among the dwellers of south west London.

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To Have and To Hold

Richard Bean

After sixty years of marriage, happily settled into their retirement village in Yorkshire, Jack and Florence have elevated bickering almost to the status of high art. But will their anxious son, shuttling between London and LA, and their errant daughter, contemplating a move to Australia, leave them to live out their days in peace?

Richard Bean's uproarious new comedy tackles the prickly problem of dealing with ageing parents who just don't want to be dealt with.

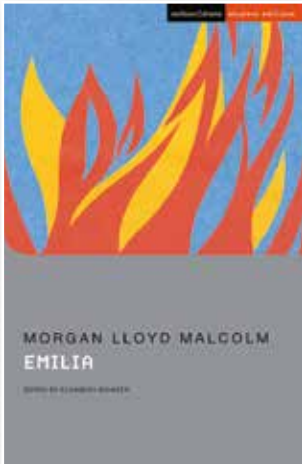
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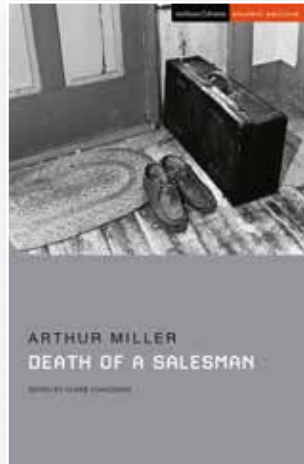
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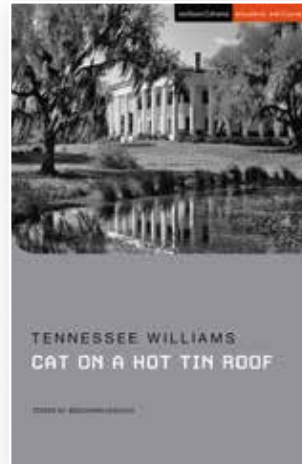
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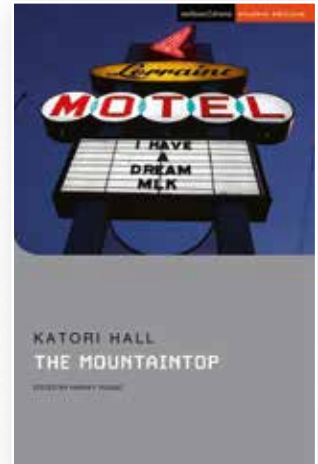
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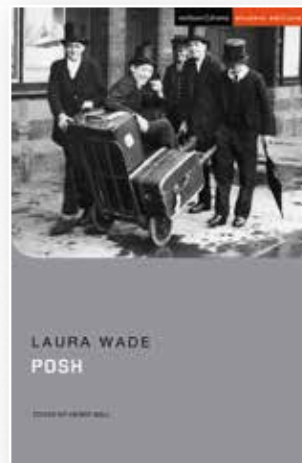
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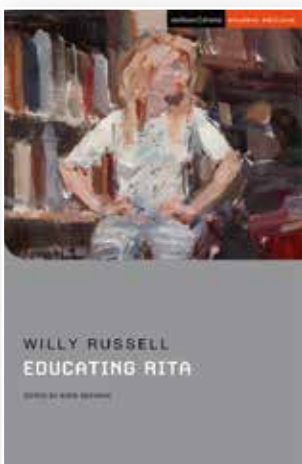
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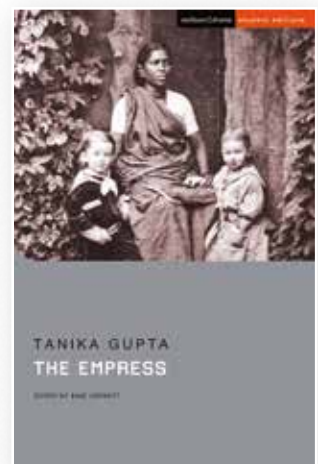
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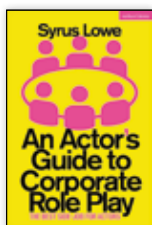
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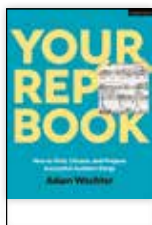
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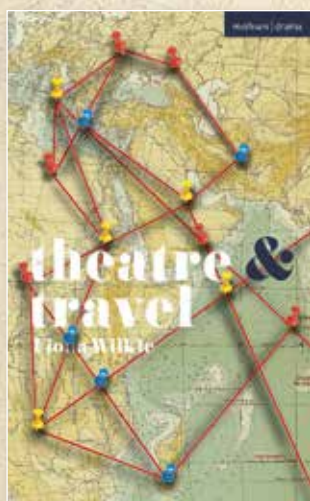
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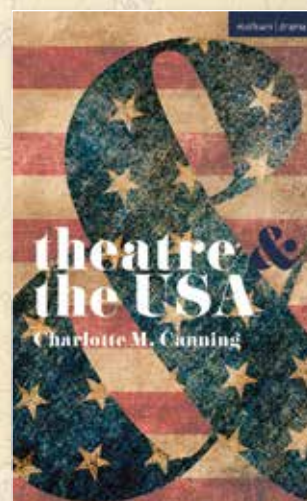
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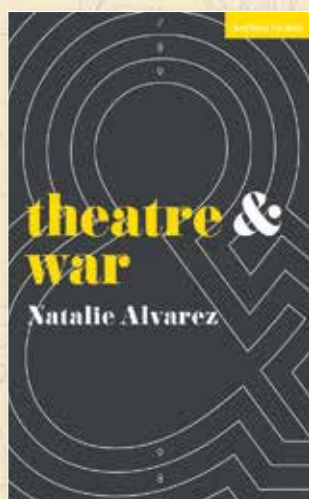
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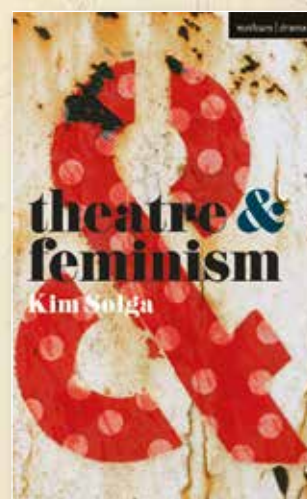
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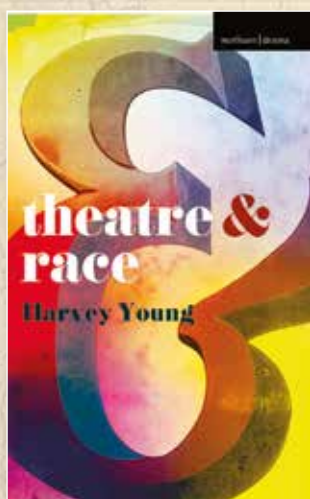
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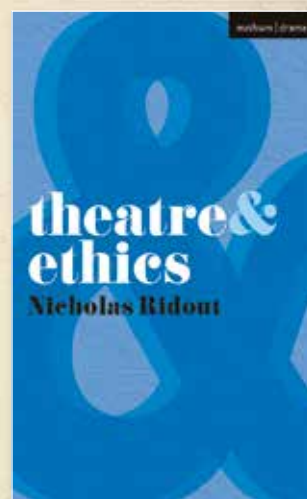
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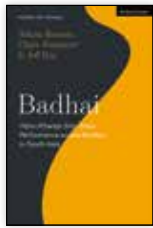


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**Badhai**

Hijra-Khwaja Sira-Trans Performance across Borders in South Asia  
*Adnan Hossain, Utrecht University, the Netherlands, Claire Pamment, William & Mary, USA & Jeff Roy, California State Polytechnic University, USA*

This is the first book to provide an introduction to *badhai* that charts its performance throughout South Asia and examines its characteristics and relationship to the differing contexts of Bangladesh, India, and Pakistan. With its repertoire of devotional prayers, songs, dances, and comic repartee performed by socially marginalized trans feminine *hijra* and *khwaja sira*, *badhai* has long been recognized as vital to these communities' identities. For students of theatre and performance, anthropology, religion, gender and cultural studies, the book illuminates an important form of performance, considering its changing status and uncertain future.

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**Liyuanxi - Chinese 'Pear Garden Theatre'**

*Josh Stenberg, University of Sydney, Australia*

This book offers an engaging introduction to the Hokkien music drama known as *liyuanxi* ('pear garden theatre'), heir and current expression of one of China's oldest unbroken *xiqu* ('Chinese opera') traditions. In examining the form, Josh Stenberg considers its history prior to the 20th century, reforms during the Communist era, and accounts for its prominence today. He examines the aesthetics and technique that characterize the form, considers the contribution of some of its key exponents and provides a range of case studies of various plays performed in the repertoire.

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**Greek Tragedy and the Digital**

*Edited by George Rodosthenous, University of Leeds, UK & Angeliki Poulou, National and Kapodistrian University of Athens, Greece*

Through the encounter between Greek tragedy and digital media in contemporary performance, this study explores the ways traditional notions and conventions of Greek tragedy, such as the community, the city, the hubris and the mask, have been re-appropriated and challenged through the use of technology in digital and virtual reality theatre. These technological innovations shed light on contemporary adaptations of classical myths, while raising questions about how augmented reality works within interactive and immersive environments. This collection considers issues such as performativity, liveness, immersion, intermediality, the theatre as hypermedia and reception theory in relation to Greek tragedy.

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**Soviet Theatre during the Thaw**

*Aesthetics, Politics and Performance*  
*Jesse Gardiner, University of St Andrews, UK*

The era known as the Thaw (1953-64) was a crucial period in the history of the Soviet Union. New innovative theatre productions sprung up on the stage once again, old classics from the 1920s and 30s were revived and their authors and directors rehabilitated alongside waves of others who had been repressed during the Stalinist purges. By exploring theatre productions, play texts and cultural debates during this period, this book sheds light on a society in flux, one in which the cultural norms, subjects and hierarchies of the previous era were being rethought.

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*Edited by James R. Ball III, Texas A&M University, USA*

What is the role of performance in diplomacy? How can we advance interventions into global politics by artists, scholars, and activists? *Performing Statecraft* investigates the performances of states, their leaders, and their citizens on an expanded field of the global art of statecraft. This book draws together scholarship on the use of theatre as a soft power tool, arts activism on the world stage, sports performance by heads of state, the performativity of national dress, speechmaking and colonialism, war and medicine, indigenous sovereignties, and performed nationalisms.

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*The Contemporary History Play* asks what happens when a new mode of interpretation is applied to contemporary history plays and tracks the evolving uses of history in 21st-century playwriting across the UK. Benjamin Poore argues that contemporary

British playwriting that invokes history can be positioned on a spectrum that ranges from recovering untold stories, which offer an additional narrative to dominant understandings of history, to challenging the very foundations of historical knowledge itself.

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### Utopian Drama

In Search of a Genre

Siân Adiseshiah, Loughborough University, UK

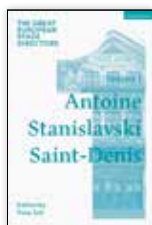
*Utopian Drama* considers utopian plays alongside the utopian prose tradition and provides fresh analyses of the generic features of utopian drama. It asks, in what dramatic genres does utopia develop? Is it productive to construct a new genre of utopian drama?

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### The Great European Stage Directors Volume 1

Antoine, Stanislavski, Saint-Denis

Edited by Peta Tait, La Trobe University, Melbourne, Australia

This volume assesses the contributions of André Antoine, Konstantin Stanislavski and Michel Saint-

Denis, whose work has influenced theatre and training for over a century. These directors pioneered Naturalism and refined Realism as they experimented with theatrical form including non-Realism. Antoine and Stanislavski's theatre direction proved foundational to the creation of the director's role and artistic vision, and their influential ideas progressively developed through the stylized theatre of Saint-Denis to the innovative contemporary theatre direction of Max Stafford-Clark, Declan Donnellan and Katie Mitchell.

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### The Great European Stage Directors Volume 2

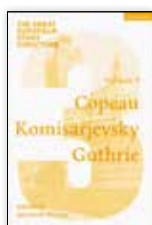
Meyerhold, Piscator, Brecht

Edited by David Barnett, University of York, UK

This volume surveys and assesses the contributions of Vsevolod Meyerhold, Erwin Piscator and Bertolt Brecht to theatre-making, which richly

exemplify the range of ways that directors address dramatic material, theatrical space and their audiences. Their directorial work marks an unmistakable interest in developing the political potential of theatre in the early 20th century, although each director offered more to their actors, collaborators and spectators than simply the staging of politics and the political.

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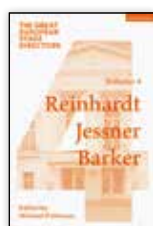
Copeau, Komisarjevsky, Guthrie

Edited by Jonathan Pitches, University of Leeds, UK

This volume examines the work of directors Jacques Copeau, Theodore Komisarjevsky and

Tyrone Guthrie. It explores in detail many of the directors' key productions, including Copeau's staging of Molière's *The Tricks of Scapin*, Komisarjevsky's signature season of Chekhov plays at the Barnes Theatre and Guthrie's pioneering direction of Shakespeare's plays in North America. This study argues that their work exemplifies the complexity and novelty of the role of theatre directing in the first three-quarters of the 20th century.

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### The Great European Stage Directors Volume 4

Reinhardt, Jessner, Barker

Edited by Michael Patterson, Late of De Montfort University, UK

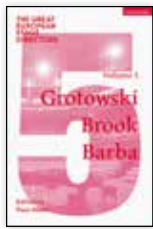
In this volume leading scholars assess the contributions of Max Reinhardt, Leopold Jessner and

Harley Granville Barker to European theatre. Their work represents the cultural shift from traditional theatre practices of the 19th century to the rise of Modernism and its means of establishing theatre as an art form in its own right. Uncovering the theories and visions of theatre held by Reinhardt, Jessner and Barker, this volume establishes the contribution and importance of these directors in the development of modern theatre and their significance alongside the better-known names of Stanislavski and Brecht.

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**Great Stage Directors**

*Simon Shepherd, Royal Central School of Speech & Drama, University of London, UK*



**The Great European Stage Directors Volume 5**

Grotowski, Brook, Barba

*Edited by Paul Allain, University of Kent, UK*

This volume provides a fresh assessment of theatre directors Jerzy Grotowski, Peter Brook and Eugenio Barba, whose work has challenged ideas about what theatre is and does.

Contributors demonstrate how each was instrumental in reinventing theatre's possibilities: where it takes place and who the audience might then be, as well as how actors train and perform, highlighting the importance of the group and collaboration. The volume examines their role in establishing intercultural dialogues and practices.

Consideration is also given to each director's documentation of their practice in print and film and the influence this has had on 21st-century performance.

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**The Great European Stage Directors Volume 7**

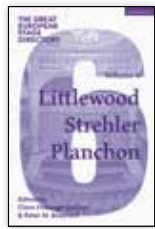
Barrault, Mnouchkine, Stein

*Edited by Felicia Hardison Londré, University of Missouri-Kansas City, USA*

This volume offers a compelling account of Jean-Louis Barrault, Ariane Mnouchkine and Peter

Stein, who not only won international recognition as directors whose repertoires ranged from classical Greek to Shakespeare to the avant-garde, but also succeeded as leaders of their own companies. The ensembles they nurtured and kept afloat despite setbacks represent the artistic vision of each: the Compagnie Madeleine Renaud-Jean-Louis Barrault, the Théâtre du Soleil and the Schaubühne. Selected landmark productions illuminate the achievements of these three directors and their companies.

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**The Great European Stage Directors Volume 6**

Littlewood, Strehler, Planchon

*Edited by Clare Finburgh Delijani, Goldsmiths University, UK & Peter M. Boenisch, Aarhus University, Denmark*

This volume examines the work of Joan Littlewood, Giorgio Strehler and Roger Planchon, demonstrating how these three directors take up key aesthetic prompts from earlier innovators and thereby prepare the ground for contemporary, politically-engaged 'directors' theatre'. It argues that, in creating their major productions in the 'glorious decades' following the Second World War, they represent a first 'European' generation of theatre directors. Revisiting works from the classical dramatic canon by drawing on popular theatre traditions, and reaching out to spectators beyond the educated middle-class elite, they put theatre in the service of uniting a traumatized continent.

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**The Great European Stage Directors Volume 8**

Bausch, Castellucci, Fabre

*Edited by Luk Van den Dries, University of Antwerp, Belgium & Timmy De Laet, University of Antwerp, Belgium*

This volume foregrounds Pina Bausch, Romeo Castellucci and Jan Fabre as three leading directors who have each left an indelible mark on post-war European theatre. Combining discussions of the artists' poetics with case studies of famous and lesser-known key works, this volume traces a range of foundational aesthetic strategies that are central to the directors' work: the dynamics of repetition vis-à-vis fragmentation, the continued significance of language in experimental theatre and dance, the tension between theatricality and the performative reality of the stage, and the equal importance attached to text, image and body.

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## A Cultural History of Comedy in Antiquity

Edited by Michael Ewans, University of Newcastle, Australia

Drawing together contributions from scholars in a wide range of fields within Classics and Drama, this volume traces the development of comedic performance and examines the different characteristics of Greek and Roman comedy. It largely centres on the surviving work of Aristophanes and Menander in Athens, and Plautus and Terence in Rome, but authors whose plays survive only in fragments are also discussed. Ancient comedic performances and plays drew on a range of forms, including satire and fantasy, and were designed to entertain and amuse their audiences while also asking them to question issues of morality, privilege and class.

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## A Cultural History of Comedy in the Middle Ages

Edited by Martha Bayless, University of Oregon, USA

This volume, covering the period from 1000 to 1400 CE, examines medieval comedy, from the caustic morality of principled satire to the exuberant improprieties of many wildly popular tales of sex and trickery. The analysis includes the most influential authors of the age, such as Chaucer, Boccaccio, Juan Ruiz, and Hrothswitha of Gandersheim, as well as lesser-known works and genres, such as songs of insult, nonsense-texts, satirical church paintings, topical jokes, and obscene pilgrim badges. It analyses most of the literatures of medieval Europe, including a discussion of the formal attitudes toward humor in Christian, Jewish, and Islamic traditions.

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## A Cultural History of Comedy in the Early Modern Age

Edited by Andrew McConnell Stott, University of Southern California, USA

Drawing together scholars with a range of expertise across the early modern period, this volume explores the rich field of early modern comedy. It argues that it was shaped by cultural transformations including the emergence of the entertainment industry, the rise of the professional comedian, commentaries on the nature of comedy, and the development of printed jestbooks. It satirized a rapidly-changing world and explored questions of gender, authority, identity, and commerce, amongst others. This volume argues that the period saw a complex and contested mix of texts, performances, and concepts, providing a deep tradition that abides to this day.

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## A Cultural History of Comedy in the Age of Enlightenment

Edited by Elizabeth Kraft, University of Georgia, USA

This volume highlights comedy in England with reference to developments in Europe, particularly France. Discussions emphasize the period's stage comedy and acknowledge comic expression in various forms of print media including the emerging literary form we now know as the novel. Contributions from scholars reflect a wide variety of interests in the field of 18th-century studies, and the inclusion of a generous number of illustrations throughout demonstrates that the period's visual culture was also an important part of the Enlightenment comic landscape.

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## A Cultural History of Comedy in the Age of Empire

Edited by Matthew Kaiser, University of California, Merced, USA

Drawing together contributions from scholars in a range of fields within 19th- and 20th-century cultural, literary, and theatre studies, this volume explores aesthetic, political, and ethical dimensions to comedy between 1800 and 1920 in the context of blackface minstrelsy, nonsense poetry, music hall and pantomime, comic almanacs and joke books, journalism, silent film, popular novels, and hygiene magazines, among other phenomena. It also provides a detailed account of contentious debates among social Darwinists, psychoanalysts, and political philosophers about the meaning and significance of comedy and laughter to human life.

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## A Cultural History of Comedy in the Modern Age

Edited by Louise Peacock, De Montfort University, UK

The period covered by this volume was marked by an explosion of comic forms and creativity across a range of media. It covers a range of examples from 1920 to the present day, including plays, film, television comedy, live comedy, and comedy on social media. It considers its role in entertainment and in provoking consideration of a range of social and political topics. Drawing together contributions by scholars from a variety of fields, including theatre, film and television, sociology, and visual culture, this volume explores the range and diversity of comedic performance and comic forms in the modern age.

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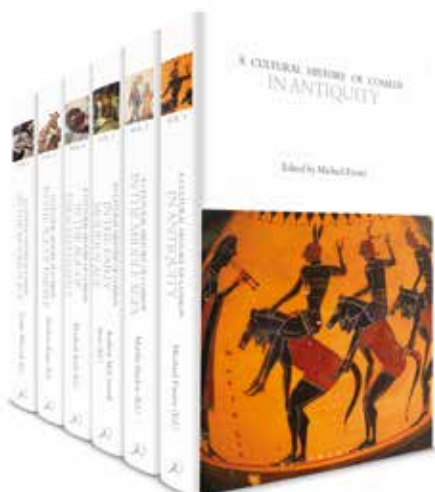
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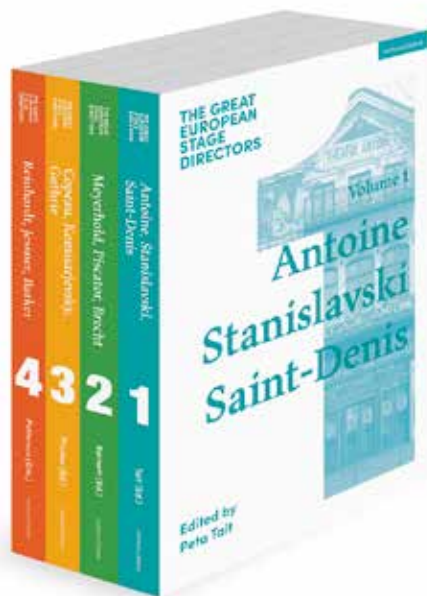
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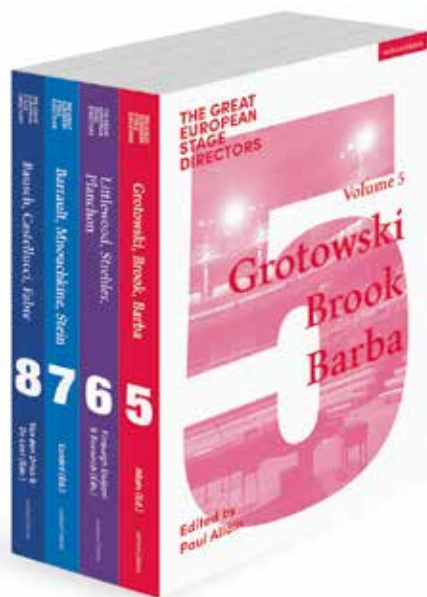
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