

2014

Dance and Theatre Studies

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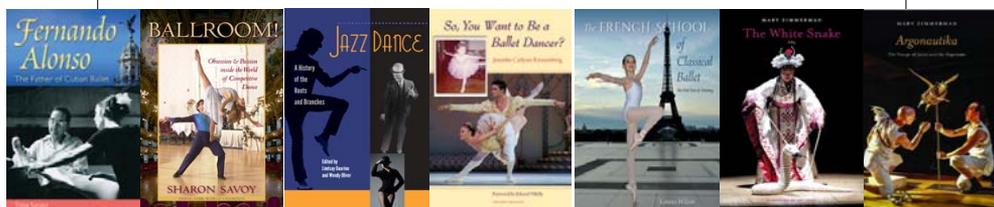
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Dance

Ballroom Dance



Ballroom!

Obsession and Passion inside the World of Competitive Dance

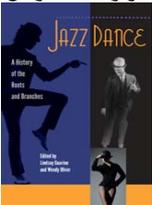
Sharon Savoy

Dreams are made and broken every year in the dazzling Empress Ballroom at the Winter Gardens in Blackpool, England. Fierce competition, brutal politics, and stunning artistry are all on the program at the world's most prestigious competition, known to ballroom dance enthusiasts simply as "Blackpool." Sharon Savoy's lifelong love affair with dance manifested itself early on. At the tender age of 16 she left home to train under George Balanchine at the School of American Ballet in New York. An accomplished ballerina, her desire to dance more expressively and with a partner led her on the path that culminated on the competition ballroom circuit. There, her passion and artistry led her to become a four-time champion in exhibition style. But, as with all obsessions, her success came with a cost.

University Press of Florida April, 2014

9780813060019, paper, \$24.95

Jazz Dance



Jazz Dance

A History of the Roots and Branches

Lindsay Guarino

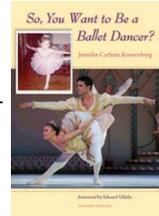
The history of jazz dance is best understood by thinking of it as a tree. The roots of jazz dance are African. Its trunk is vernacular, shaped by European influence, and exemplified by the Charleston and the Lindy Hop. From the vernacular have grown many and varied branches, including tap, Broadway, funk, hip-hop, Afro-Caribbean, Latin, pop, club jazz, popping, B-boying, party dances, and more. Unique in its focus on history rather than technique, *Jazz Dance* offers the only overview of trends and developments since 1960. Editors Lindsay Guarino and Wendy Oliver have assembled an array of seasoned practitioners and scholars who trace the numerous histories of jazz dance and examine various aspects of the field, including trends, influences, training, race, aesthetics, international appeal, and its relationship to tap, rock, indie, black concert dance, and Latin dance.

University Press of Florida March, 2014

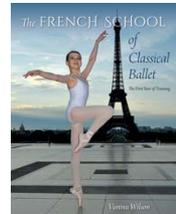
9780813049298, cloth, \$43.75

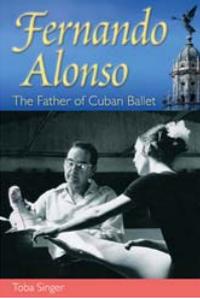
Ballet**So, You Want to Be a Ballet Dancer?****Jennifer Carlynn Kronenberg**

Originally released in e-book format only, Jennifer Kronenberg's inspiring how-to guide offers a wide range of pointers for success, starting with the basics: selecting a school, auditioning, sewing your pointe shoes' ribbons, and choosing what to wear. She also covers topics not usually taught in dance classes: backstage etiquette, emotional well-being, handling criticism, and eating for optimal energy. Best of all, this enhanced print edition features QR codes that can be scanned with a smartphone, taking you to a companion website full of bonus videos. Watch Kronenberg demonstrate how to arrange your hair for the stage, properly prepare pointe shoes, and apply stage makeup. You'll get the head start you need to prepare for the highly competitive, often unforgiving, ultimately rewarding world of ballet.

University Press of Florida, 2013**9780813044804, paper, \$18.75****The French School of Classical Ballet****The First Year of Training****Vanina Wilson**

One of the most commonly taught systems of classical ballet instruction is that of the French school. This thirty-three-week training manual parallels the presentation of basic steps, positions, and alignment that first-year, pre-professional students are taught. Critical elements of placement and alignment are fully described with proper French terminology, and more than one hundred photographs illustrate key positions. Well organized for ease of use, *The French School of Classical Ballet* presents poses and sequences in the order in which a ballet instructor would present them in a typical course--starting with the simplest positions and movements and building on them to gradually increase the level of difficulty. This volume serves as a blueprint for a complete beginning ballet curriculum or simply as a source of reference for certain steps, positions, or exercises that exemplify French ballet training. Weekly lesson plans, measurable goals, and an easy-to-follow progression make this a must-have instructional manual, as well as a practical tool for the serious student away from class.

University Press of Florida, 2013**9780813044514, paper, \$49.95**



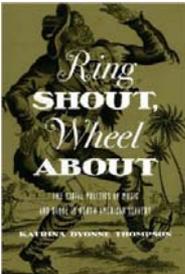
Fernando Alonso
The Father of Cuban Ballet
Toba Singer

The Cuban National Ballet, complete with its own training school and indigenous twist, was built in large part by Fernando Alonso, a remarkable man who danced on Broadway, studied with the greatest figures of the Golden Era of Ballet, and helped win the support of the post-1959 revolutionary government for the advancement of ballet. Written records of Alonso's

work are scarce, yet Toba Singer's quest to spotlight his seminal role in the development of the modern ballet canon yields key material: pre-blockade tapes from Lincoln Center, Spanish-language sources from the Museum of Dance in Havana, and interviews with the ballet master himself alongside a broad range of friends, relatives, and collaborators from throughout his long career, including his ex-wife, Alicia, a famous ballerina in her own right.

University Press of Florida, 2013
9780813044026, cloth, \$35.00

African American Dance



Ring Shout, Wheel About:
The Racial Politics of Music and Dance in North
American Slavery
Katrina Dyonne Thompson

In this ambitious project, historian Katrina Thompson examines the conceptualization and staging of race through the performance, sometimes coerced, of black dance from the slave ship to the minstrel stage. Drawing on a rich variety of sources, Thompson explicates how

black musical performance was used by white Europeans and Americans to justify enslavement, perpetuate the existing racial hierarchy, and mask the brutality of the domestic slave trade. Whether on slave ships, at the auction block, or on plantations, whites often used coerced performances to oppress and demean the enslaved. As Thompson shows, however, blacks' "backstage" use of musical performance often served quite a different purpose. Through creolization and other means, enslaved people preserved some native musical and dance traditions and invented or adopted new traditions that built community and even aided rebellion.

University of Illinois Press, January 2014
9780252079832, paper, \$35.00

Theatre

Black Theatre Studies

The Pekin

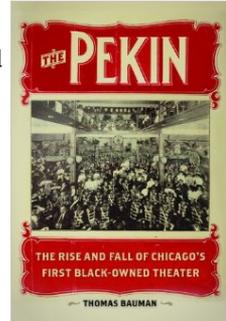
The Rise and Fall of Chicago's First Black-Owned Theater

Thomas Bauman

In 1904, political operator and gambling boss Robert T. Motts opened the Pekin Theater in Chicago. Dubbed the "Temple of Music," the Pekin became one of the country's most prestigious African American cultural institutions, renowned for its all-black stock company and school for actors, an orchestra able to play ragtime and opera with equal brilliance, and a repertoire of original musical comedies. A missing chapter in African American theatrical history, Bauman's saga presents how Motts used his entrepreneurial acumen to create a successful black-owned enterprise. Concentrating on institutional history, Bauman explores the Pekin's philosophy of hiring only African American staff, its embrace of multi-racial upper class audiences, and its ready assumption of roles as diverse as community center, social club, and fundraising instrument.

University of Illinois Press, May 2014

9780252038365, cloth, \$68.75



Black Theater Is Black Life

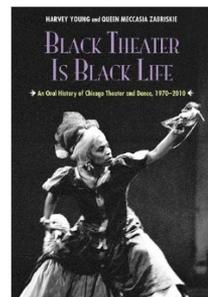
An Oral History of Chicago Theater and Dance, 1970-2010

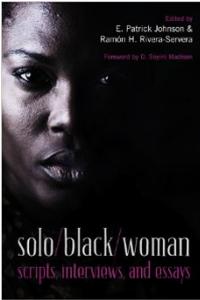
Harvey Young

Black Theater Is Black Life fills a critical gap in the history of African American culture in Chicago. Through interviews with prominent producers, directors, choreographers, designers, dancers, and actors, Young and Zabriske create a portrait of a diverse, dynamic artistic community between 1970 and 2010. They frame this history with helpful guides, including a chronology of key events, a glossary of names, and an appendix of leading performing arts institutions in Chicago.

Northwestern University Press, 2013

9780810129429, paper, \$43.75



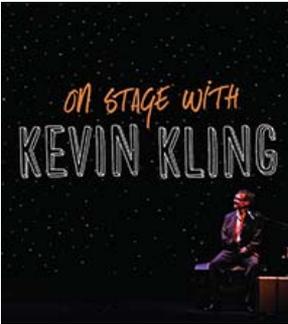


solo/black/woman
scripts, interviews, and essays
E. Patrick Johnson

The collection *solo/black/woman* features seven solo performances by emerging and established feminist performance artists from the past three decades. The scripts are accompanied by interviews and critical essays, as well as a DVD showcasing the performances. The performers range from Robbie McCauley and Rhodessa Jones, who were at the leading edge of

the solo monologue boom of the 1980s, to new talents such as Stacey Robinson and Misty DeBerry. Collectively, their work displays an enormous range of aesthetic approach and thematic emphasis. The anthology offers a comprehensive, stimulating introduction to the beauty, richness, urgency, pleasure, and political promise of black feminist performance.
Northwestern University Press, 2013
9780810129474, paper, \$43.75

Contemporary American Theatre



On Stage with Kevin Kling
Kevin Kling

From *21A*, the one-man show that launched a career and a whole new perspective on riding the bus, to a sneak peek at the new Minnesota Public Radio-sponsored *Gulliver Unraveled*, *On Stage with Kevin Kling* gives readers a behind-the-curtain view of one of Minnesota's most popular storytellers. This collectible volume contains the full text of three of Kevin Kling's stage pieces—*21A*, *Ice Fishing*, and *Scarecrow on Fire*—as well as excerpts from

Of Mirth and Mischief and *Back Home*. Previously unpublished poems, short pieces, and a conversation between the Fitzgerald eater's Tony Bol and the writer provide a window into Kling's creative and collaborative process. Kevin Kling has been telling his o? -kilter stories with humor, heart, and thoughtful philosophizing for over twenty years, and this book brings readers right on stage with the master.

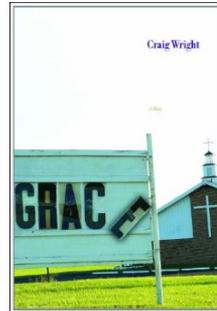
Minnesota Historical Society Press, 2013
9780873519168, cloth, \$31.25

Grace**A Play****Craig Wright**

The difference between belief and knowledge and the consequences of mistaking one for the other are at the heart of Craig Wright's play *Grace*. An evangelical Christian couple, Sara and Steve, leave a dreary life in Minnesota for sunny Florida and the hope of fast money from turning abandoned hotels into a chain of gospel-themed inns. Their new neighbor, Sam, is struggling to emerge from the trauma of a car accident that killed his fiancée and left him badly maimed. And the building's pest exterminator, Karl, is still tormented by a dark childhood episode. As their stories converge, Wright's characters find themselves face-to-face with the most eternally vexing questions—the nature of faith, the meaning of suffering, and the possibility of redemption. Acidly funny and relentlessly searching, *Grace* is a trenchant work from an immensely gifted playwright.

Northwestern University Press, 2012

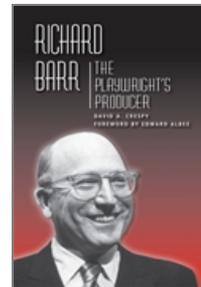
9780810128996, paper, \$18.75

**Richard Barr****The Playwright's Producer****David A. Crespy**

In *Richard Barr: The Playwright's Producer*, author David A. Crespy investigates the career of one of the theatre's most vivid luminaries, from his work on the film and radio productions of Orson Welles to his triumphant—and final—production of Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*. Explored in detail along the way are the producer's relationship with playwright Edward Albee, whose major plays such as *A Zoo Story* and *Who's Afraid of Virginia Woolf* Barr was the first to produce, and his innovative productions of controversial works by playwrights like Samuel Beckett, Terrence McNally, and Sam Shepard. Crespy draws on Barr's own writings on the theatre, his personal papers, and more than sixty interviews with theatre professionals to offer insight into a man whose legacy to producers and playwrights resounds in the theatre world. Also included in the volume are a foreword and an afterword by Edward Albee, a three-time Pulitzer Prize-winning playwright and one of Barr's closest associates.

Southern Illinois University Press, 2013

9780809331406, paper, \$50.00



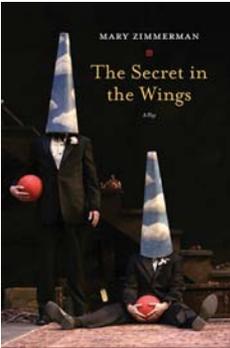


Bethany
A Play
Laura Marks

At the height of the foreclosure crisis, single mother Crystal loses more than her house. She struggles to stay positive, though—with plenty of help from a roommate with conspiracy theories, a motivational speaker with a secret, and her colleagues at the local Saturn dealership. But optimism is no match for a bad economy, and before long Crystal's desperate quest to regain what she's lost turns into the fight of

her life. This darkly comic thriller explores just how far we'll go to get back what's ours. "Without stepping over the line into moralizing—or editorializing—Ms. Marks's disturbing, incisive drama suggests that the bruising exigencies of our depressed economy are scraping away at the surface civilities of American life, making it harder for people to heed their moral compasses." —New York Times

Northwestern University Press, May 2014
9780810129986, paper, \$20.00



The Secret in the Wings
A Play
Mary Zimmerman

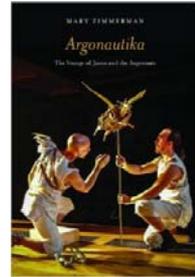
Mary Zimmerman's *The Secret in the Wings* adapts a group of lesser-known fairy tales to create a theatrical work that sets their dark mystery against her signature wit and humor. The framing story concerns a child and the frightening babysitter with whom her parents leave her. As the babysitter reads from a book, the characters in each of the tales materialize, with each tale breaking off just at its bleakest moment before giving way to the next one.

The central tale is told without interruption, after which each previous tale is successively resumed, with each looming disaster averted. As in Zimmerman's other productions, here she uses costumes, props, sets, and lighting to brilliant effect, creating images and feelings that render the fairy tales in all their elemental and enduring power.

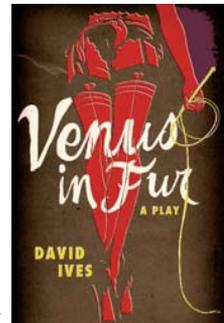
Northwestern University Press, June 2014
9780810129870, paper, \$20.00

Argonautika**The Voyage of Jason and the Argonauts****Mary Zimmerman**

As in her Tony Award–winning *Metamorphoses*, Mary Zimmerman transforms Greek mythology—here the story of Jason and the Argonauts—into a mesmerizing piece of theater. Encountering an array of daunting challenges in their “first voyage of the world,” Jason and his crew illustrate the essence of all such journeys to follow—their unpredictability, their inspiring and overwhelming breadth of emotion, their lessons in the inevitability of failure and loss. Bursts of humor and fantastical creatures enrich a story whose characters reveal remarkable complexity. Medea is profoundly sympathetic even as the seeds are sown for the monstrous life ahead of her, and the brute strength of Hercules leaves him no less vulnerable to the vicissitudes of love. Zimmerman brings to *Argonautika* her trademark ability to encompass the full range of human experience in a work as entertaining as it is enlightening.

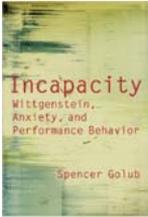
Northwestern University Press, 2013**9780810126060, paper, \$21.25****Venus in Fur****A Play****David Ives**

A young playwright, Thomas, has written an adaptation of the 1870 novel *Venus in Fur* by Leopold von Sacher-Masoch (after whom the term “masochism” was coined); the novel is the story of an obsessive adulterous relationship between a man and the mistress to whom he becomes enslaved. At the end of a long day in which the actresses Thomas auditions fail to impress him, he walks Vanda, very late and seemingly clueless, but she convinces him to give her a chance. As they perform scenes from Thomas’s play, and Vanda the actor and Vanda the character gradually take control of the audition, the lines between writer, actor, director, and character begin to blur. Vanda is acting . . . or perhaps she sees in Thomas a masochist, one who desires fantasy in “real life” while writing fantasies for a living. An exploration of gender roles and sexuality, in which desire twists and turns in on itself, *Venus in Fur* is also a witty, unsettling look at the art of acting—onstage and off.

Northwestern University Press, 2011**9780810128224, paper, \$18.75**



Contemporary Theatre Theory



Incapacity

Wittgenstein, Anxiety, and Performance Behavior

Spencer Golub

In this highly original study of the nature of performance, Spencer Golub uses the insights of Ludwig Wittgenstein into the way language works to analyze the relationship between the linguistic and the visual in the work of a broad range of dramatists, novelists, and filmmakers, among them

Richard Foreman, Mac Wellman, Peter Handke, David Mamet, and Alfred Hitchcock. Like Wittgenstein, these artists are concerned with the limits of language's representational capacity. For Golub, it is these limits that give Wittgenstein's thought a further, very personal significance—its therapeutic quality with respect to the Obsessive Compulsive Disorder from which he suffers. Underlying what Golub calls “performance behavior” is Wittgenstein's notion of “pain behavior”—that which gives public expression to private experience.

Northwestern University Press, April 2014

9780810129924, cloth, \$112.50

Political Plays



May 4th Voices, Kent State, 1970

A Play

David Hassler

On May 4, 1970, National Guardsmen occupying the Kent State University campus fired 67 shots in 13 seconds, leaving four students dead. This tragedy had a profound impact on Northeast Ohio and the nation and is credited as a catalyst in changing Americans views toward U.S. involvement in Vietnam. Supported by the Ohio Humanities Council, *May 4th*

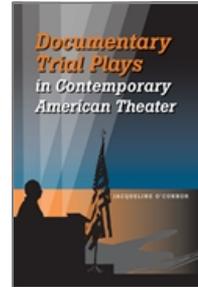
Voices was originally written and performed as part of a community arts project for the 40th commemoration of the events of May 4th. The text of David Hassler's play is based on the Kent State Shootings Oral History Project, begun in 1990 by Sandra Halem and housed in Kent State University Libraries Department of Special Collections and Archives. The collection is comprised of over 110 interviews, with first-person narratives and personal reactions to the events of May 4, 1970, from the viewpoints of members of the Kent community; Kent State faculty, students, alumni, staff, and administrators who were on campus that day.

Kent State University Press, 2013

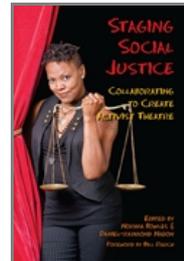
9781606351659, paper, \$24.95

Documentary Trial Plays in Contemporary American Theater**Jacqueline O'Connor**

From the Chicago Conspiracy Trial and the O. J. Simpson trial to the Clarence Thomas/Anita Hill congressional hearings, legal and legislative proceedings in the latter part of the twentieth-century kept Americans spellbound. Situated on the shifting border between imagination and the law, trial plays edit, arrange, and reproduce court records, media coverage, and first-person interviews, transforming these elements into a performance. In this first book-length critical study of contemporary American documentary theater, Jacqueline O'Connor examines in depth ten such plays, all rewritten and staged since 1970, and considers the role of the genre in re-creating and revising narratives of significant conflicts in contemporary history. Documentary theater, she shows, is a particularly appropriate and widely utilized theatrical form for engaging in debate about tensions between civil rights and institutional power, the inconsistency of justice, and challenges to gender norms.

Southern Illinois University Press, 2013**9780809332366, paper, \$50.00****Staging Social Justice****Collaborating to Create Activist Theatre****Norma Bowles**

Fringe Benefits, an award-winning theatre company, collaborates with schools and communities to create plays that promote constructive dialogue about diversity and discrimination issues. *Staging Social Justice* is a groundbreaking collection of essays about Fringe Benefits' script-devising methodology and their collaborations in the United States, Australia, Canada and the United Kingdom. The anthology also vividly describes the transformative impact of these creative initiatives on participants and audiences. By reflecting on their experiences working on these projects, the contributing writers—artists, activists and scholars—provide the reader with tools and inspiration to create their own theatre for social change.

Southern Illinois University Press, 2013**9780809332380, paper, \$43.75**



Latin American Contemporary Theatre



The Goodman Theatre's Festival Latino

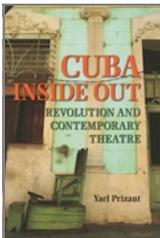
Six Plays

Henry D. Godinez

Drawn from the first ten years of the Goodman Theatre's renowned biennial festival of Latino plays, the works in this collection expand the definition of Latino theater, resisting the confines of a particular language, locale, or assumed audience. Instead of focusing on similarities that outline the boundaries of Latino identity, these plays look outward, representing the multiplicity of actual Latino experience. The plays were written and performed sometimes in English and sometimes in Spanish; their stories are set in heterogeneous milieus; they're directed at both Latino and non-Latino audiences; and they incorporate cultural or theatrical elements from vastly different traditions. As a group, these plays indicate the extraordinary range of the festival's offerings and show how it has contributed to a more complex notion of what Latino theater is and can be.

Northwestern University Press, 2013

9780810129436, paper, \$43.75



Cuba Inside Out

Revolution and Contemporary Theatre

Yael Prizant

The collapse of the Soviet Union in 1989 drastically altered life in Cuba. Theatre artists were faced with new economic and social realities that changed their day-to-day experiences and ways of looking at the world beyond the island. The Cuban Revolution's resistance to and intersections with globalization, modernity, emigration and privilege are central to the performances examined in this study. The first book-length study in English of Cuban and Cuban American plays, *Cuba Inside Out* provides a framework for understanding texts and performances that support, challenge, and transgress boundaries of exile and nationalism. Prizant reveals the intricacies of how revolution is staged theatrically, socially, and politically on the island and in the Cuban diaspora. This close examination of seven plays written since 1985 seeks to alter how U.S. audiences perceive Cuba, its circumstances, and its theatre.

Southern Illinois University Press, 2013

9780809333080, paper, \$50.00

Medieval Theatre

The Queen's Dumbshows

John Lydgate and the Making of Early Theater Claire Sponsler

No medieval writer reveals more about early English drama than John Lydgate, Claire Sponsler contends. Best known for his enormously long narrative poems *The Fall of Princes* and *The Troy Book*, Lydgate also wrote numerous verses related to theatrical performances and ceremonies. This rich yet understudied body of material includes mummings for London guildsmen and sheriffs, texts for wall hangings that combined pictures and poetry, a Corpus Christi procession, and entertainments for the young Henry VI and his mother. In *The Queen's Dumbshows*, Sponsler reclaims these writings to reveal what they have to tell us about performance practices in the late Middle Ages. Placing theatricality at the hub of fifteenth-century British culture, she rethinks what constituted drama in the period and explores the relationship between private forms of entertainment, such as household banquets, and more overtly public forms of political theater, such as royal entries and processions.

University of Pennsylvania Press, April 2014

9780812245950, cloth, \$81.25

The White Snake



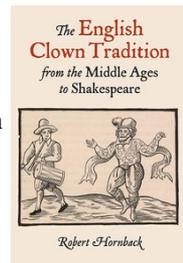
The English Clown Tradition from the Middle Ages to Shakespeare

Robert Hornback

From the late-medieval period through to the seventeenth century, English theatrical clowns carried a weighty cultural significance, only to have it stripped from them, sometimes violently, by the close of the Renaissance when the famed "license" of fooling was effectively revoked. This groundbreaking survey of clown traditions in the period looks both at their history, and reveals their hidden cultural contexts and legacies; it has far-reaching implications not only for our general understanding of English clown types, but also their considerable role in defining social, religious and racial boundaries. It begins with an exploration of previously un-noted early representations of blackness in medieval psalters, cycle plays, and Tudor interludes, arguing that they are emblematic of folly and ignorance rather than of evil.

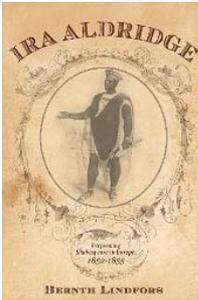
Boydell & Brewer Press, 2013

9781843843566, paper, \$56.25





African Theatre

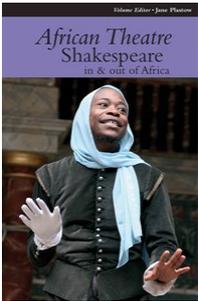


Ira Aldridge Performing Shakespeare in Europe, 1852-1855 Bernth Lindfors

Ira Aldridge: Performing Shakespeare in Europe, 1852-1855, the third volume of Bernth Lindfors's award-winning biography, traces the American-born black classical actor's itinerary on his first Continental tour. Starting in Brussels and following Aldridge up the Rhine to Basel, on to Berlin and Vienna, and cities in Prussia and Hungary, Lindfors recounts the major

performances and analyzes audience responses to them. Because European audiences wanted to see this "African" actor in Shakespearean roles rather than in the melodramas and farces that were popular in Britain, Aldridge concentrated almost exclusively on performing as Othello, Shylock, Macbeth, and Richard III. He performed the roles in English even when acting with local companies who spoke in German, Hungarian, or another European language.

**Boydell & Brewer Press, 2013
9781580464727, cloth, \$68.75**



African Theatre 12 Shakespeare in and out of Africa Martin Banham

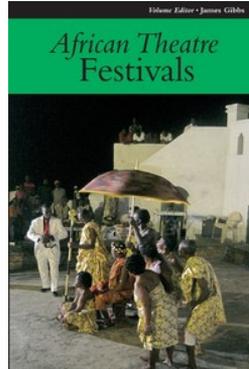
This volume takes as its starting point an interrogation of the African contributions to the Globe to Globe festival staged in London in 2012, where 37 Shakespeare productions were offered, each from a different nation. Five African companies were invited to perform and there are articles on four of these productions, examining issues of interculturalism, postcolonialism, language, interpretation and reception. The contributors

are both Shakespeare and African theatre scholars, promoting discourse from a range of geographical and cultural perspectives. A critical debate about the process of the Globe to Globe festival is initiated in the form of a discussion article featuring some of its directors and actors. Two further articles look at Shakespeare productions made purely for Africa, from Mauritius and Cape Verde, and leading Nigerian playwright and cultural commentator Femi Osofisan provides an overview article examining Shakespeare in Africa in the 21st century.

**Boydell & Brewer Press, 2013
9781847010803, paper, \$43.75**

**African Theatre 11
Festivals****Martin Banham**

During the last fifty years, large sums of money, huge resources of labour and vast amounts of creative energy have been invested in international theatre festivals in Africa. Under banners such as 'Reclaiming the African Past' and 'African Renaissance', the festival participants have used the performing arts to address a variety of topical issues and to confront images embedded by a century of patronising colonial expositions. The themes indicate the desire to take history by the forelock, challenge perceptions and transform communities.

**Boydell & Brewer Press, 2012
9781847010575, paper, \$43.75****Asian Theatre****A Play****Mary Zimmerman**

In her latest theatrical production inspired by a classic story, Mary Zimmerman reimagines *The White Snake*, an ancient Chinese legend in which a snake spirit transforms herself into a beautiful woman in order to experience the human world. Adventuring down her mountainside with her companion, Green Snake, White Snake meets and falls in love with the humble, virtuous Xu Xian and convinces him to marry her. Together, the three friends open a pharmacy, but soon the remarkable healing powers of White Snake draw the attention of a treacherous monk, Fa Hai. Outraged at the union between a mortal and a snake spirit, Fa Hai takes it upon himself to destroy it. Zimmerman brings to this timeless romance her usual brilliant mix of ingenious stagecraft, song, abundant humor, and compassion.

**Northwestern University Press, 2013
9780810129276, paper, \$21.25**