

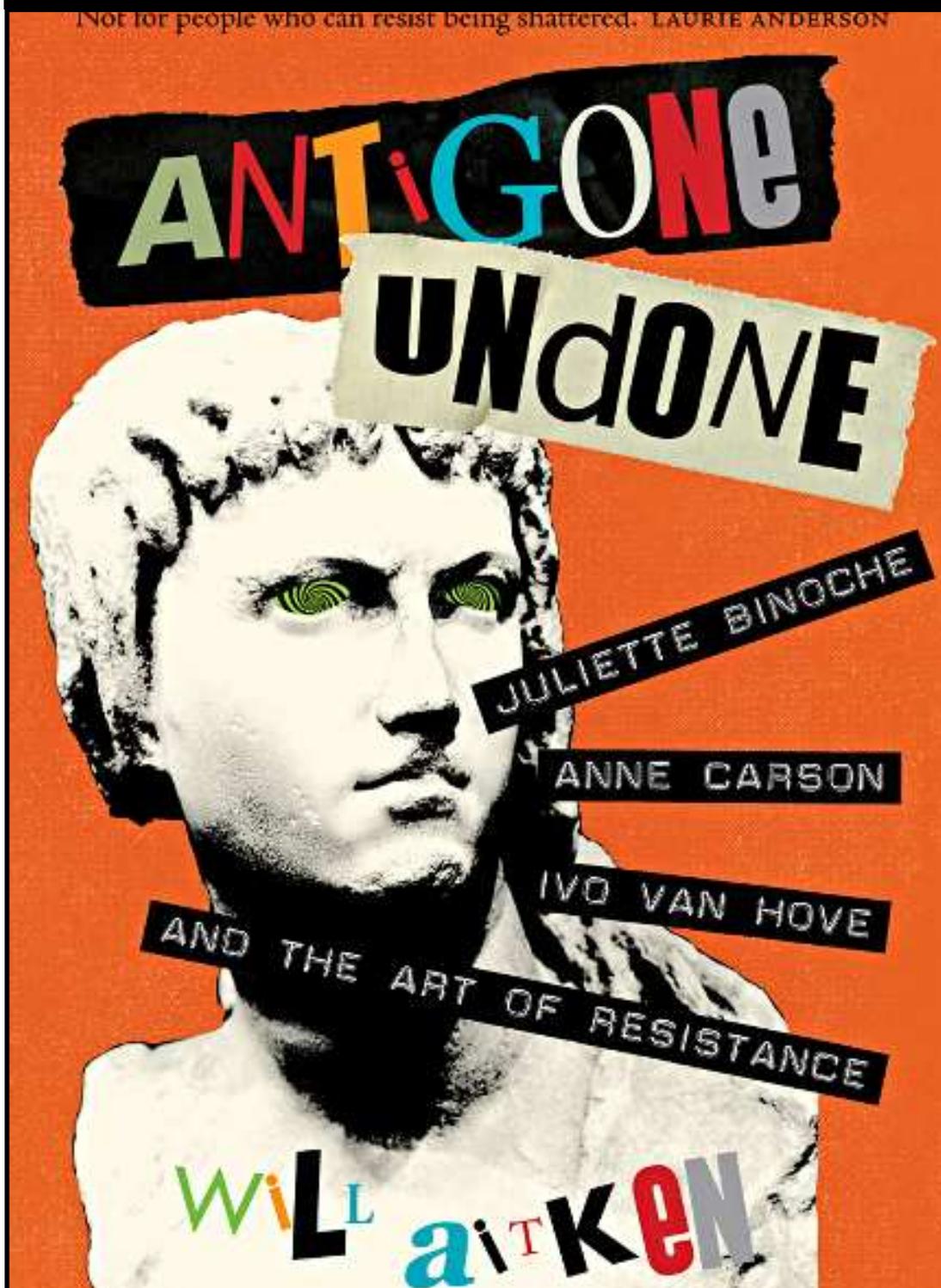


Gazelle Academic

Theatre, Drama & Dance Studies

New Titles & Selected Backlist

Not for people who can resist being shattered. LAURIE ANDERSON



Hackett
Publishing

Ibidem Press

Monash University
Publishing

Museum of
New Mexico Press

Museum
Tusculanum Press

Nova Science

Otago University
Press

Sussex Academic
Press

University of
Alberta Press

University of
Calgary Press

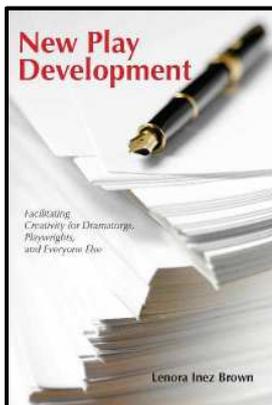
University of
Regina Press

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Hackett Publishing Company



New Play Development

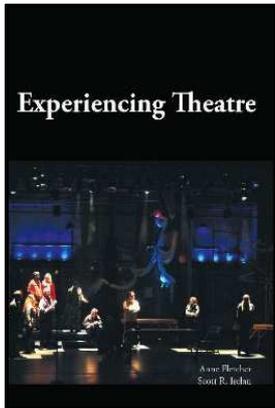
Facilitating Creativity for Dramaturgs, Playwrights, and Everyone Else

Lenora Inez Brown

"This is a book for dramaturgs of new work, but it is also a particularly effective book for anyone working on new plays: playwrights, directors, producers, even actors. Lenora skillfully dissects the process of workshopping new writing, and clearly defines the roles for all involved. I learned not only how to make a new play workshop more effective, but how to approach my writing and my directing, and how to meaningfully collaborate with others in this unique process. This is a necessary handbook for anyone working on new plays today."

Anne Marie Cammarato, Director

PB 9781585107247 £19.99 September 2015 Hackett Publishing Company 224 pages



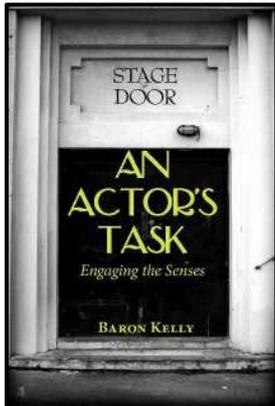
Experiencing Theatre

Anne Fletcher, Scott R. Irelan

"*Experiencing Theatre* completely engages the beginning theatre student in the art of theatre. Students become playwrights, dramaturges, actors, directors, designers, adapters and collaborators through dynamic readings and exercises. This text gives them a great awareness of the work of being a theatre artist. Teachers have long strived towards creating these opportunities for their Intro students--finally a text that will make it happen."

Barbara Burgess-Lefebvre, Robert Morris University

PB 9781585104086 £17.50 June 2015 Hackett Publishing Company 136 pages



An Actor's Task

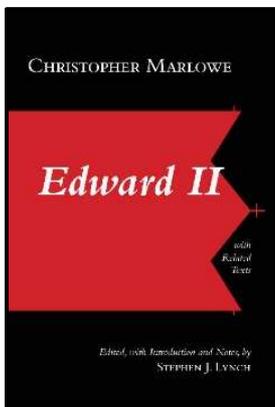
Engaging the Senses

Baron Kelly

An Actor's Task provides a framework for studying the dual arts of acting: inhabiting a character both physically and psychologically. Actors at all levels can use this book to explore, develop, and review the sensory tools and training that enable them to be the best versions of themselves and, ultimately, to bring that understanding of "self" to their art.

Innovative new exercises and selected classics—updated for today's students—comprise more than 100 exercises. Introductions to each exercise explain its aims and benefits. Clear step-by-step prompts provide guidance. Debriefing sections engage actors in reflection on what they have experienced and learned. This inspired text is equally suited to classroom use and individual study.

PB 9781585103782 £14.99 August 2015 Hackett Publishing Company 120 pages



Edward II

With Related Texts

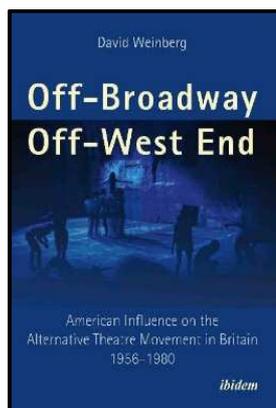
Christopher Marlowe, Stephen J. Lynch

This exciting new edition of *Edward II* is indeed reader friendly. Of particular distinction are the introductory sections which include a thorough account of Marlowe's biography, a fresh critical examination of the play, plus a bibliography for further reading; a wise consideration of the date and text; and extensive annotations, especially helpful to students who have difficulties with the language. Of special value to both students and scholars are the Related Texts that follow the text of the play: three sections of documentary evidence on historical sources; power and politics; and love, friendship, and homoeroticism—all vital to an understanding of the play. No previous edition of the play manages to encompass so much."

Robert A. Logan, University of Hartford

HB 9781624662553 £34.99 March 2015 Hackett Publishing Company 200 pages

PB 9781624662386 £12.50 March 2015 Hackett Publishing Company 200 pages

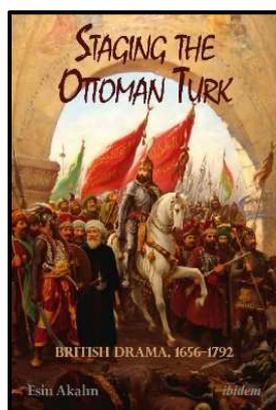


Off-Broadway / Off-West End
American Influence on the Alternative Theatre Movement
in Britain 1956-1980

David Weinberg

David Weinberg argues that American experimental theater practice was one key factor in the development of an important phase in the history of the alternative theater movement in Britain during the period 1956-1980. His analysis draws on key concepts and theories in the work of Elizabeth Burns (1972) and Baz Kershaw (1992, 1999). The main historical developments are the activities of the experimental theater groups associated with Jim Haynes, Charles Marowitz, Nancy Meckler, and Ed Berman, four expatriate American theatrical living in Britain during the time period 1956-1980. In addition, he thus examines important American-based groups-Living Theater (1947), Open Theater (1964), La MaMa (1960), and Bread and Puppet (1965) -which performed in Britain and which made an impact during the same period, as well as a wide range of indigenous British groups - Pip Simmons (1968), Foco Novo (1972-1989), Joint Stock (1974-1989) -, institutional RSC (1961), Royal Court (1956) -, and individuals such as Max Stafford-Clark, Thelma Holt, John Arden, Ann Jellicoe, and the portable playwrights (1968-1972) which in one way or another were influenced by American exemplars. Weinberg's study is essential reading for the alternative theater movement in Britain. and the Portable playwrights (1968-1972) which in one way or another were influenced by American exemplars. Weinberg's study is essential reading for the alternative theater movement in Britain. and the Portable playwrights (1968-1972) which in one way or another were influenced by American exemplars. Weinberg's study is essential reading for the alternative theater movement in Britain.

PB 9783838210322 £30.00 September 2017 Ibidem Press 230 pages

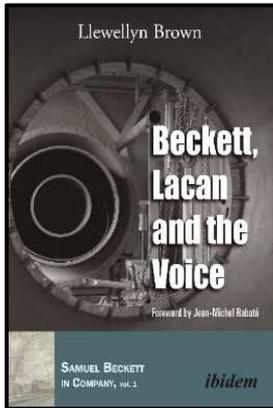


Staging the Ottoman Turk
British Drama, 1656-1792

Esin Akalin

In the wake of the fear that gripped Europe after the fall of Constantinople (1453), the English dramatists joined most continental artists (literary and visual) in representing the Ottoman Turks in plays inspired by historical events. As the many subjective elements involved in the stereotyping of the Turks in these plays—revolving around complex themes such as tyranny, captivity, war, and conquests—arose from their perception of Islam, Ottoman milieu as a dramatic setting provided for the English audiences a common experience of fascination and fear of the Other. The Ottomans' failure in the second siege of Vienna (1683), however, became a factor in the reversal of trends in the representation of the Turks on stage. As the ascending strength of a web of European alliances began to check further the Ottoman expansion, what then began to dazzle the aesthetic imagination of the eighteenth century England was the sultan's seraglio with images of extravaganza and decadence. In this book, Esin Akalin draws upon a selective range of seventeenth and eighteenth century plays to reach an understanding, both from a non-European perspective and Western standpoint how one culture represents the other through discourse, historiography, and drama. The book explores a cluster of issues revolving around identity and difference in terms of history, ideology, and politics of representation. In contextualizing political, cultural, and intellectual roots in the ideology of representing the Ottoman/Muslim as the West's Other, the author, ultimately, tackles with the questions of how history serves literature and to what extent literature creates history.

PB 9783838209197 £34.99 October 2016 Ibidem Press 334 pages

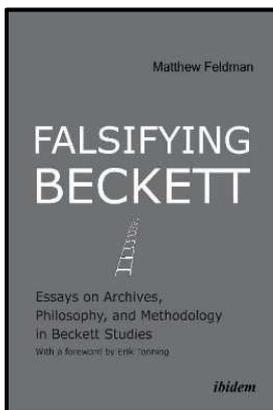


Beckett, Lacan and the Voice

Llewellyn Brown Series edited by Paul Stewart

The voice traverses Beckett's work in its entirety, defining its space and its structure. Emanating from an indeterminate source situated outside the narrators and characters, while permeating the very words they utter, it proves to be incessant. It can alternatively be violently intrusive, or embody a calming presence. Literary creation will be charged with transforming the mortification it inflicts into a vivifying relationship to language. In the exploration undertaken here, Lacanian psychoanalysis offers the means to approach the voice's multiple and fundamentally paradoxical facets with regards to language that founds the subject's vital relation to existence. Far from seeking to impose a rigid and purely abstract framework, this study aims to highlight the singularity and complexity of Beckett's work, and to outline a potentially vast field of investigation.

PB 9783838208190 £32.99 March 2016 Ibidem Press 470 pages



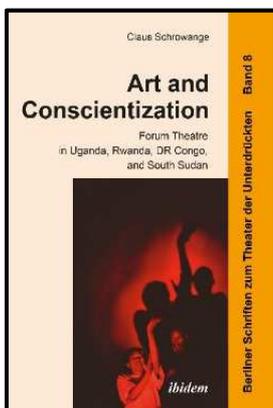
Falsifying Beckett

Essays on Archives, Philosophy & Methodology in Beckett Studies

Matthew Feldman, Erik Tonning

The dozen essays brought together here, alongside a newly-written introduction, contextualize and exemplify the recent 'empirical turn' in Beckett studies. Characterized, above all, by recourse to manuscript materials in constructing revisionist interpretations, this approach has helped to transform the study of Samuel Beckett over the past generation. In addition to focusing upon Beckett's early immersion in philosophy and psychology, other chapters similarly analyze his later collaboration with the BBC through the lens of literary history. Falsifying Beckett thus offers new readings of Beckett by returning to his archive of notebooks, letters, and drafts. In reassessing key aspects of his development as one of the 20th century's leading artists, this collection is of interest to all students of Beckett's writing as well as 'historicist' scholars and critics of modernism more generally.

PB 9783838206363 £31.99 April 2015 Ibidem Press 302 pages



Art and Conscientization

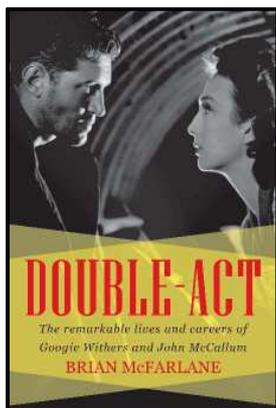
Forum Theatre in Uganda, Rwanda, DR Congo, and South Sudan

Claus Schrowange Series edited by Harald Hahn

How can the performing arts add value to peacebuilding programs? Is it possible to use participatory theatre to reconnect and reconcile enemies? What is the trauma-healing effect for those acting in a theatre troupe?

Claus Schrowange has explored these questions and the opportunities of using forum theatre in peace work in Uganda, South Sudan, Rwanda, and DR Congo. His conclusion is that forum theatre is more than mere entertainment. It is an aesthetic tool for social change. But the value of theatre is not generated automatically, the way it is done matters. If it is done in a participatory manner with an authentic, believable acting style, involving both the audience and stage actor in a vivid and touching experience, the impact is immediately felt. This book presents the approach Schrowange developed together with a team of African theatre practitioners in a variety of circumstances and environments. It is illustrated with case studies taken from the author's direct experience of using the approach he describes in Eastern DR Congo and Rwanda.

PB 9783838207971 £17.99 September 2015 Ibidem Press 138 pages



Double Act

The Remarkable Lives & Careers of Googie Withers & John McCallum

Brian McFarlane

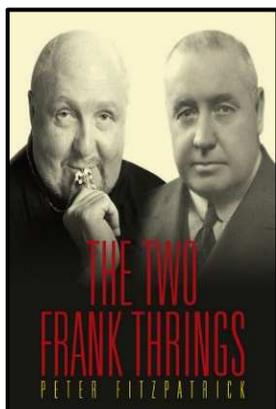
Not many can boast of careers that lasted successfully for nearly seventy years, but that is what both Googie Withers and John McCallum achieved. Googie portrayed everything from brazen murderesses to Lady Bracknell, taking in blonde nitwits, wartime Resistance workers, lady farmers and Shakespeare along the way.

John not only performed memorably in all the acting media but also was a pioneer producer in Australian television – sending Skippy into the far corners of the earth – the managing director of a huge theatrical firm, and a film director, playwright and author.

Just as remarkable was their 62-year marriage, not all that common in the entertainment world, and the way this worked is as fascinating as their varied and prolific careers.

There were plenty of disagreements along the way but underlying all was their profound respect for each other's work and a kind of love that was essentially complementary. Together, in professional and personal matters alike, an unbeatable combination. Brian McFarlane's biography does justice to this remarkable pair – and reads as an absorbing story.

PB 9781922235725 £30.99 May 2015 Monash University Publishing 300 pages



The Two Frank Thrings

Peter Fitzpatrick.

They shared a name, of course, and their physical resemblance was startling. And both Frank Thrings were huge figures in the landscape of twentieth-century Australian theatre and film.

But in many ways they could hardly have been more different. Frank Thring the father (1882–1936) began his career as a sideshow conjuror, and he wheeled, dealt and occasionally married his way into becoming the legendary “F.T.” — impresario, speculator and owner of Efftee Films, Australia's first ‘talkies’ studio. He built for himself an image of grand patriarchal respectability, a sizeable fortune, and all the makings of a dynasty.

Frank Thring the son (1926–1994) squandered the fortune and derailed the dynasty in the course of creating his own persona — a unique presence that could make most stages and foyers seem small. He won fame playing tyrants in togas in Hollywood blockbusters, then, suddenly, came home to Melbourne to play perhaps his finest role — that of Frank Thring, actor and personality extraordinaire. Central to this role was that Frank the son was unapologetically and outrageously gay.

Peter Fitzpatrick's compelling dual biography tells the story of two remarkable characters. It's a kind of detective story, following the lives of two men who did all they could to cover their tracks, and to conceal ‘the self’: Frank the father used secrecy and sleight-of-hand as strategies for self-protection; Frank the son masked a thoroughly reclusive personality with flamboyant self-parody. It's also the tale of a lost relationship — and of the power a father may have had, even over a son who hardly knew him.

PB 9781922235657 £26.99 November 2015 Monash University Publishing 564 pages

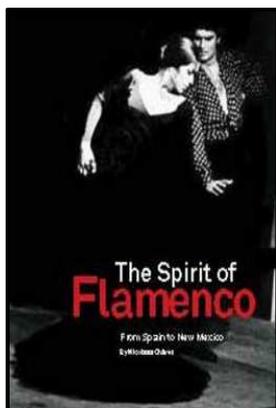


The Santa Fe Scottish Rite Temple Freemasonry, Architecture, and Theatre

Wendy Waszut-Barrett

Santa Fe's Scottish Rite Temple, built in 1912, is a historic landmark and the home of the Ancient and Accepted Scottish Rite of Freemasonry in New Mexico. The building--including its jewel box theater with original scenery collection--and its artifacts, represent a time capsule of Masonic culture and theatrical history. Essays examine the emergence of Freemasonry, key Masonic figures during New Mexico's territorial period through statehood, and the architectural significance of the iconic pink building and Freemasons' use of it to the present. Illustrated with contemporary and historical images, the book reveals the theatrical production of Masonic degrees and the production of the magnificent scenic backdrops. Today, many of the country's Masonic buildings are being repurposed and their collections are being liquidated. Through the heroic efforts of its members, the Santa Fe Scottish Rite Temple has been preserved, remaining under the continued stewardship of the Freemasons, who share their building with the community.

HB 9780890136331 £34.99 June 2018 Museum of New Mexico Press 228 pages

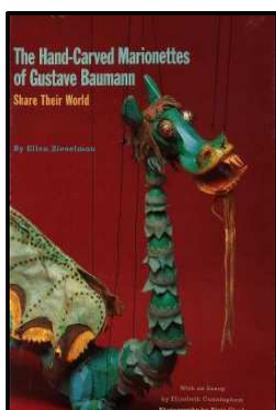


The Spirit of Flamenco From Spain to New Mexico

Nicolasa Chavez

This beautiful book explores the origins, influences, development and appreciation of flamenco as a highly respected art form on the world stage. This folkloric tradition of music, song, and dance began in the caves of Andalusia and was shaped over centuries by a multitude of cultural and regional influences, including Roman, Jewish, Greek, Indian, and Moorish. Flamenco's introduction to the U.S. in the roaring twenties coincided with a "Spanish craze" and in the 1950's legendary flamenco stars including the Italian-American flamenco dancer-choreographer Jose Greco were popular attractions at nightclubs and concert halls in New York, Chicago, and Los Angeles. Not surprisingly, flamenco found a permanent home in New Mexico, a state with a large population of Hispanic residents interested in learning about and preserving traditional and cultural Spanish folk traditions. Prominent flamenco artists emerged including native New Mexican choreographer-dancer Maria Benitez. Flamenco's accoutrements--costumes, musicians, instruments and dancers--are part of the story.

HB 9780890136089 £34.99 September 2015 Museum of New Mexico Press 192 pages



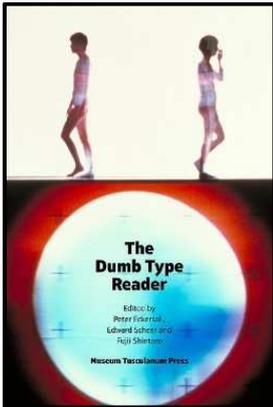
The Hand-Carved Marionettes of Gustave Baumann Share Their World

Ellen Zieselmann

Famous color woodcut printmaker Gustave Baumann was a superb wood-carver who was captivated by puppet theater. In the 1930s Baumann carved a collection of marionettes for plays he wrote about New Mexico's cultural heritage. Featuring twenty-five marionettes photographed from the permanent collection of the New Mexico Museum of Art, this entertaining book tells the story of Baumann's theater, describing in detail the plays, sets, and costuming, and highlights the extraordinary wood-carving artistry of this master.

PB 9780890134863 £17.50 January 2015 Museum of New Mexico Press 64 pages

Museum Tusulanum Press

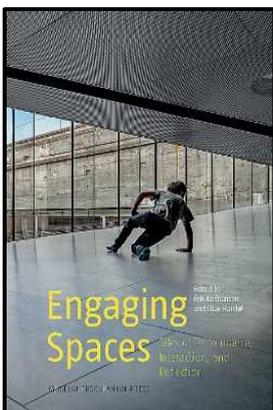


The Dumb Type Reader

Edited by Peter Eckersall, Edward Scheer, Fujii Shintaro

From the 1980s into the early 2000s, the Japanese group Dumb Type mounted multimedia performances that broke substantial new ground in new media dramaturgy and influenced countless performers to follow. This book gathers essays on the group's work, achievement and influence, analyzing such key works as *S/N*, which marked the first major Japanese artwork staged a debate around the politics of sexuality and difference. Other works, including *p/b, OR*, and *memorandum*, come under close scrutiny as well, and contributors also attend to more recent works by individual Dumb Type artists. This is the most extensive exploration of Dumb Type to date, and it will be essential for scholars of contemporary new media performance.

PB 9788763544931 £33.50 July 2017 Museum Tusulanum Press 855 pages



Engaging Spaces

Sites of Performance, Interaction & Reflection

Olav Harslof Edited by Erik Kristiansen

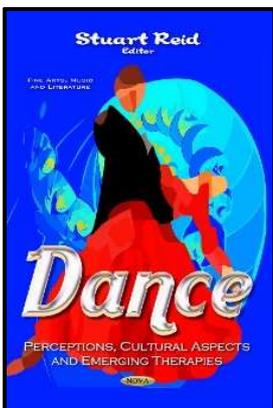
All performances - whether music, theater, visual arts, or even street protests or games — have this in common: they happen *somewhere*, within a space. This anthology explores the complicated relationship between performance and the space in which it is hosted. Examining both well-known spaces — such as concert halls or stages — as well as unconventional ones, such as the street, the contributors investigate different conceptions of space, how space is experienced, how different spaces are unique from one another, and, ultimately, the ways space enables the performing arts to deeply engage audiences.

About the Author: Erik Kristiansen is assistant professor in the Department of Performance Design at Roskilde University in Denmark.

Olav Harsløf is professor of Performance Design in the Department of Communication, Business and Information Technologies at Roskilde University in Denmark.

PB 9788763542005 £37.50 November 2015 Museum Tusulanum Press 336 pages

Nova Science Publishers



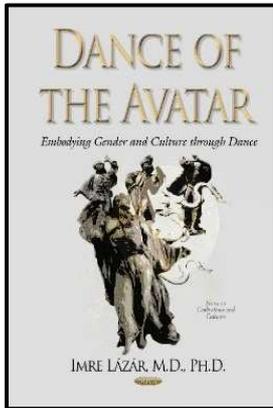
Dance

Perceptions, Cultural Aspects & Emerging Therapies

Edited by Stuart Reid

This book discusses the perceptions, cultural aspects and emerging therapies of music and dance, including highlighting the connection that dance has had with spiritual experiences from ancient times to the present day, how dance education could generate a sense of national identity and social cohesion, dance movement therapy (DMT) in 21st century Nigeria, the utility of DMT in the care of Nigerian children with special needs, an examination of the institution of creative art therapies in education as a potent means of enriching and expanding the sector, and perceptions of flamenco dance as a cultural, aesthetic and psychological phenomena with the possibilities of using elements of this dance in psychotherapeutic and medical settings as well.

HB 9781536104752 £82.99 January 2017 Nova Science Publishers 175 pages



Dance of the Avatar **Embodying Gender & Culture Through Dance**

Imre Lázár

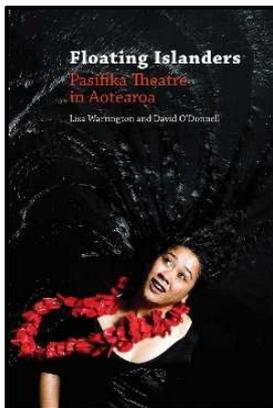
"Dance of the Avatar" is a comprehensive work and includes cultural studies and anthropology of revival movements from a historical perspective; it is focused on the Dance House phenomenon, which includes gender and ethnic aspects from a cultural and medical anthropological context.

This book deals with the theory of tradition and cultural transfer of heritage through pedagogy and counterculture movements, with a emphasis on the the Wundtian contribution and its Hungarian counterparts. The Dance House phenomenon is presented through an auto-anthropological perspective, including the author's field work results.

This book is recommended to those interested in the cultural studies of dance, subcultures and heritage, sociology of culture, ethnochoreology, cultural anthropology, medical anthropology, gender studies, religious studies and human ecology.

HB 9781634830966 £182.99 September 2015 Nova Science Publishers 366 pages

Otago University Press



Floating Islanders **Pasifika Theatre in Aotearoa**

Lisa Warrington, David O'Donnell

Floating Islanders: Pasifika Theatre in Aotearoa celebrates 30 rich years of Pasifika theatre in Aotearoa/New Zealand. Authors Lisa Warrington and David O'Donnell have interviewed over 30 theatre practitioners – playwrights, directors and performers whose heritage lies in Samoa, Niue, Fiji, Tonga, Tokelau and the Cook Islands.

This book features the achievements of many individuals and theatre companies, including Pacific Underground, Pacific Theatre Inc, The Laughing Samoans, The Conch, The Naked Samoans, Black Friars, We Should Practice and Kila Kokonut Krew amongst others, and provides a vivid and insightful guide to the diversity of styles and themes of Pasifika theatre.

The immigrant experience of living in two worlds is often seen as troubled, but co-author Lisa Warrington says this 'in-between-ness' has been turned to advantage in Pasifika theatre to create unique and often subversive performances.

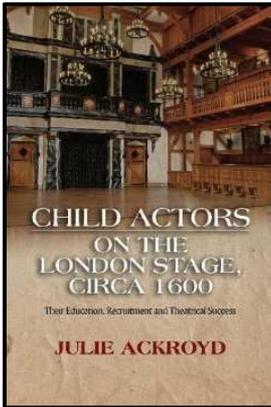
"Pasifika theatre has become a major platform of expression for stories of the Pacific diaspora, with themes such as migration, family, cultural identity and the questioning of stereotypes," says Warrington.

Not only is Pasifika theatre a success story within the performing arts in New Zealand, it is also an intriguing case study of migrant theatre that has international resonance, says co-author David O'Donnell.

"These artists are part of a larger movement of Pasifika creativity in visual arts, music, film, television and literature. They demonstrate creative energy, humour and enterprise, and embrace collective creation and cross-cultural input."

Floating Islanders features a comprehensive performance listing as well as 32 pages of stunning colour and black and white photographs of practitioners and performances.

PB 9781988531076 £24.00 February 2018 Otago University Press 284 pages



**Child Actors on the London Stage, circa 1600
Their Education, Recruitment and Theatrical Success**

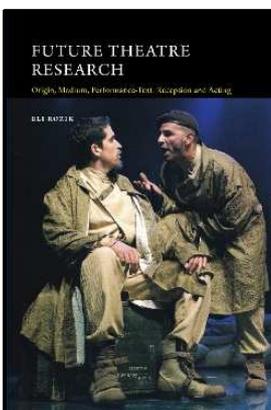
Julie Ackroyd

A legal document dated 1600, for a Star Chamber case titled *Clifton vs. Robinson*, details how boys were abducted from London streets and forcibly held in order to train them as actors for the Blackfriars theatre. No adults were seen on-stage in this theatre, which was stocked solely by acting boys, resulting in a satirical and scurrilous method of play presentation. Were the boys specifically targeted for skills they may have possessed which would have been applicable to this type of play presentation? And, was this method of 'recruitment' typical or atypical of Elizabethan theatre? Analysis of the background of the boy subjects of the legal case indicate that several had received grammar-school tuition and, as a result, would have possessed skills in oration and rhetoric. Indeed, a significant number of the grammar schools in London provided regular public disputations and theatrical performances which would have made these boys an attractive proposition for inclusion in a theatrical company.

The styles of play-texts which the boys performed and their manner of presenting characters helps to assess why child acting companies were commercially viable and popular. Their portrayal of all roles in a performance; young and old, male and female, clearly demonstrated their versatility and skill in mimicry and the adoption of other personas. Therefore the taking of grammar-school boys for re-training as actors was not opportunistic; their abductions were planned. The theatre owners undertook this method of recruitment as they felt that they were immune from prosecution due to holding royal commissions which they used to recruit boys. However, the *Clifton vs. Robinson* case clearly demonstrates that a determined parent whose child had been taken could challenge this and demand reparation.

PB 9781845199494 £25.00 July 2018 Sussex Academic Press 240 pages

HB 9781845198480 £55.00 January 2017 Sussex Academic Press 240 pages



**Future Theatre Research
Origin, Medium, Performance-Text, Reception & Acting**

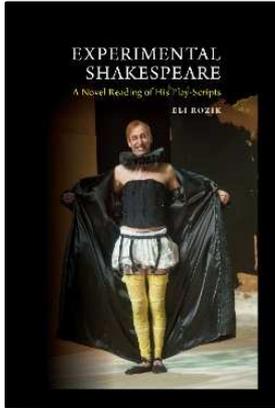
Eli Rozik

Eli Rozik explores the principles that generated the theatre medium, and its possible roots in the preverbal imagistic mode of thinking. This mode characterizes the remnants of preverbal thinking, such as unconscious thinking (dreaming), the embryonic speech of toddlers, and their imaginative play and drawings prior to mastering verbal thinking.

The book is a recapitulation of major findings regarding the nature of the theatre, its medium, fictional creativity and origin, and includes new unpublished studies. It address the principles of imagistic, metaphoric, symbolic and fictional thinking, which characterize the theatre, as well as reception and acting. The work has been designed to fit the structure of a university course, and will appeal to people interested in broadening their knowledge and understanding of theatre art.

HB 9781845197742 £65.00 January 2016 Sussex Academic Press 320 pages

PB 9781845198343 £27.50 September 2016 Sussex Academic Press 320 pages



Experimental Shakespeare A Novel Reading of His Play-Scripts

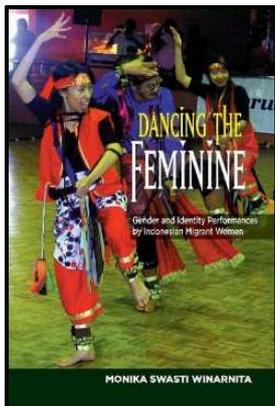
Eli Rozik

Shakespeare's playwriting and possibly his directing reflect a consistent intent to explore principles that, in his days, were perceived as foreign to the dramatic idiom. This is evident within the framework of contemporary theatre theories at the time. Eli Rozik's novel reading of the play-scripts provides the classical and synchronic theoretical background required to capture Shakespeare's innovative approach and is a major contribution to the history of European theatre practice and theory.

All of Rozik's earlier publications on theatre practice and theory engage with Shakespeare's play-scripts by example and these insights are re-integrated herein. The result is a new and challenging concept of Shakespeare's contribution to the art of theatre, and to a viewpoint of the Bard as an unprecedented experimental playwright and innovator in all that concerns the mastery of theatre art and, especially, the expansion of its means of expression. The central concern of this study is not the experimentation by modernist and postmodernist directors in producing Shakespeare's play-scripts for diachronic audiences, but with the exploration, experimentation and innovation embodied in the Bard's practice itself, as reflected in the wide artistic and historical range of the play-scripts.

Drama and theatre scholarship, with its concomitant comprehensive method of analysis, is indispensable in revealing the nature of the Bard's playwriting, his historical explorations and theatrical innovations. Rozik's earlier works on the nature of theatre, fictional creativity and origin, best place him to interpret Shakespeare's works against their synchronic theoretical background in the light that 'experimentation' lay at the heart of Shakespeare's creativity.

HB 9781845198275 £60.00 August 2016 Sussex Academic Press 300 pages



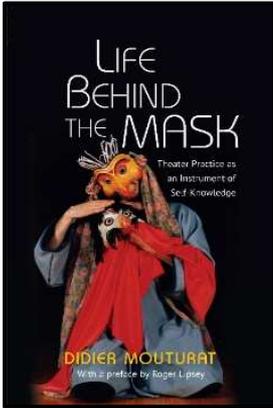
Dancing the Feminine Gender & Identity Performances by Indonesian Migrant Women

Monika Swasti Winarnita

Migration makes a profound impression on identity (gender and sexuality, culture, class, status), its expressions, and performance. Research in this field has demonstrated that migrant communities often cast women as bearers of cultural reproduction. This is especially the case when women choose to become representatives of their community through cultural dance performances. Such performances are also a means to express the migrant life of movement and a way to maintain their sense of well-being. *Dancing the Feminine* is a compelling vision of expressions of gender and identity at the heart of the Asian women's experience. For the Indonesian female migrants, performing 'femininity' is frequently negotiated in a cross-cultural context. The performances that author Monika Winarnita analyses are dramas of human interaction brought up through fissures and resolutions between the performers and their various audiences. The book provides analysis of these cultural performances as rituals of belonging, which demonstrate that in the diaspora meanings of the ritual are always open to being contested.

A particular appeal of this book is the way in which cultural dance performance offers profound insight into migrants' life experience as well as into how human beings tell their stories and interact with one another. Based on her experience of performing dance with Indonesian migrant women in Australia, the author provides a unique and novel set of research data that contributes to a diverse body of scholarly work in migration, performance, gender, sexuality and cultural studies, anthropology, and Asian studies.

PB 9781845198183 £29.95 May 2016 Sussex Academic Press 208 pages



Life Behind the Mask

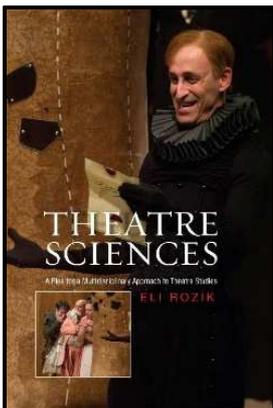
Theater Practice as an Instrument of Self-Knowledge

Didier Mouturat, Roger Lipsey

“You had to decide to let yourself be turned upside down, you had to accept to see the idea you had forged about yourself progressively shatter.” In the summer of 1969, at 19 years old, Didier Mouturat gave up on college, shattering his parents’ hopes that he follow a safe and conventional course. Fresh from the wild Parisian student revolt of 1968, with its street battles and slogans, he set out to find a life that would be truly alive, deciding to be a classical actor. When he met Cyrille Dives, however, the universe of masks quietly turned his world upside down. This book describes Mouturat’s apprenticeship to a unique theater artist. In the 1970s and early ‘80s, Dives created a theater of masks, a Western parallel to Japanese Noh. Dives was a true bohemian artist, a sculptor of masks, a painter and theatrical director.

Cyrille Dives was also a spiritual master. Mouturat’s apprenticeship encompassed everything from walking in a way that brings a mask to life to cultivating a beginner’s mind. Slowly and subtly, the theater apprenticeship became an encounter with the deeper truth of his own being. “I am speaking of an intimate, progressive discovery that we are not masters of our own being – that it is only the result of a system of reactions that tyrannize us.” Mouturat becomes Dives’s right-hand man, helping establish a theater and a school of masks. That work is evident here in enchanting illustrations, as well as words. Yet as translated by the scholar and author Roger Lipsey, Mouturat also offers a pithy chronicle of a search for meaning and inner being.

PB 9781845198176 £25.00 June 2016 Sussex Academic Press 120 pages



Theatre Sciences

A Plea for a Multidisciplinary Approach to Theatre Studies

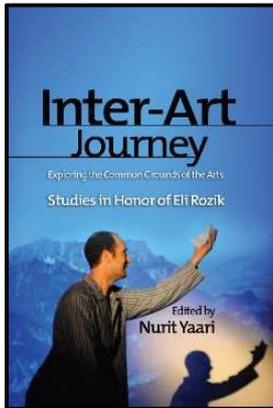
Eli Rozik

Traditional theatre semiotics promoted a scientific approach to theatre studies, albeit viewing semiotics as the unique discipline of research. *Theatre Sciences: A Plea for a Multidisciplinary Approach to Theatre Studies* suggests instead a multi-disciplinary approach, including the following theoretical disciplines: narratology, mythology, pragmatics, ethics, theatre irony, theory of genres, aesthetics, semiotics, theory of nonverbal figures of speech, rhetoric, psychoanalysis, reception theory, history, and sociology – with semiotics being only one among equals. These disciplines are presented from the perspective of their possible contributions to a sound methodology of theatre-texts analysis.

Traditional theatre semiotics, moreover, holds the view that the actual performance on stage is the genuine text of theatre, instead of the play-script. Despite this paradigmatic shift, however, this viewpoint has failed to produce commendable analyses of such texts. The alternative presupposition put forward in this volume entails a series of novel perceptions of the theatre-text and its possible impact on the experiencing spectator, whose role in reading, interpreting and experiencing the theatre-text is not less crucial than that of the text itself. This view presupposes that the theatre-text is a description of a fictional world generated by the theatre medium.

The author also contests the age-old view that a theatre/fictional-text reflects a simple narrative structure, and suggests instead a complexity that consists of seven layers: personified, mythical, praxical, naïve, ironic, modal and aesthetic – with each one of them re-structuring the previous layer. Prof. Rozik also presents and describes a semiotic layer that lends communicative capacity to the description of a fictional world, and two additional metaphoric and rhetoric layers, which structure the theatre experience. The underlying purpose is to illustrate the application of the aforementioned disciplines to these fictional layers, and eventually their joint application to entire theatre/fictional texts. Organization of the book reflects the structure of a university course.

PB 9781845197254 £27.50 June 2015 Sussex Academic Press 344 pages



Inter-Art Journey

Exploring the Common Grounds of the Arts Studies in Honor of Eli Rozik

Nurit Yaari

This book is a comprehensive introduction to the analysis of fictional worlds in a set of fifteen arts, including theatre, opera, figurative ballet, mime, audio drama, figurative drawing/painting, figurative sculpture, strip cartoon, animation, puppet theatre, still photography, photo-novel, silent movie, cinema and TV drama.

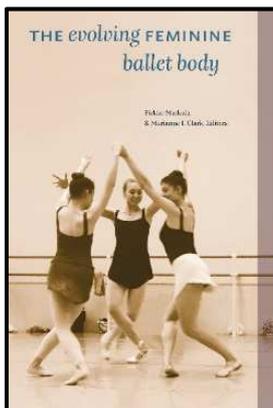
Due to their extreme differences, the combination of different arts in the description of a single fictional world, and the translation from one medium to another, are considered problematic. While such differences do not concern fictional creativity, which applies the same poetic and rhetoric rules whatever the medium, it is widely accepted that the problem lies in the extreme differences between the *mediums* of description. In contrast, this study explores their common grounds. These arts are iconic in nature, and if “iconicity” is re-defined in terms of imprinting images on matter and mediation of language, and as reflecting the common roots of these mediums in a preverbal mode of imagistic thinking, therein is an explanation of their possible combination and translation from one medium to another without impairing the receivers’ reading, interpreting and experiencing capacities.

Eli Rozik analyzes numerous fictional worlds in all these arts, produced during the last 2,500 years of artistic creativity, especially in theatre, art and cinema. *The Fictional Arts* presupposes that principles underlying the generation of descriptions of fictional worlds by the theatre medium, as proposed in two earlier works (*Generating Theatre Meaning and Fictional Thinking*), also apply to all the iconic/fictional arts.

The text-book format of the volume has been purposefully designed to address the needs of undergraduate and postgraduate students, suiting the structure of university courses and providing all necessary information to access the images/artistic works discussed in the volume via the web and Google. This inter-art journey from theatre theory to the arts is compelling reading for all those involved and engaged in artistic creativity.

PB 9781845197056 £24.95 April 2015 Sussex Academic Press 296 pages

University of Alberta Press

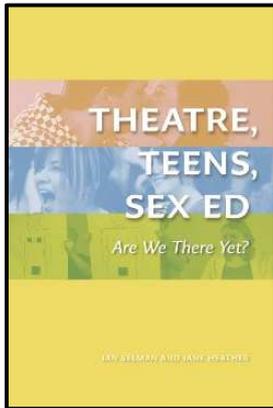


The Evolving Feminine Ballet Body

Edited by Pirkko Markula, Marianne I. Clark

Dance has become increasingly visible within contemporary culture: just think of reality TV shows featuring this art form. This shift brings the ballet body into renewed focus. Historically both celebrated and critiqued for its thin, flexible, and highly feminized aesthetic, the ballet body now takes on new and complex meanings at the intersections of performance art, popular culture, and fitness. *The Evolving Feminine Ballet Body* provides a local perspective to enrich the broader cultural narratives of ballet through historical, socio-cultural, political, and artistic lenses, redefining what many consider to be “high art.” Scholars in gender studies, folklore, popular culture, and cultural studies will be interested in this collection, as well as those involved in the dance world.

PB 9781772123340 £19.50 January 2018 University of Alberta Press 228 pages



Theatre, Teens, Sex Ed **Are We There Yet? (The Play)**

Jan Selman, Jane Heather

Fear and embarrassment prevent frank and meaningful communication on the topic of sex. Participatory theatre can break the uncomfortable silence, and with over 700 performances across Canada, Jane Heather's award-winning play *Are We There Yet?* has been an effective tool for teaching teen sexuality since 1998. The play and accompanying educational program were the subject of a major impact assessment where researchers from many disciplines examined how and why theatre can make change. This comprehensive, well-organized volume by two leading experts in community-based theatre offers a rich diversity of material and analysis. *Theatre, Teens, Sex Ed* will be a valuable resource for academics, practitioners, and specialist readerships in the fields of theatre, sex education, sociology, and public health.

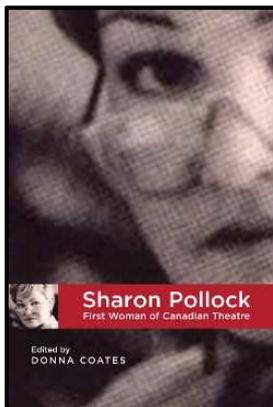
The play appears in the volume and is available separately as a reproducible PDF. A video production of examples of theatrical participation is included on a pocketed DVD.

Contributors: Shaniff Esmail, Brenda Munro, Tracy L. Bear, James McKinnon, and the *Are We There Yet?* Community-University Research Alliance.

Jan Selman is Professor in the Department of Drama at the University of Alberta in Edmonton. She directs contemporary and original theatrical work. Jane Heather is a playwright and Associate Professor in the Department of Drama at the University of Alberta. Both have worked extensively creating theatre for change in collaboration with communities.

PB 9781772120066 £38.50 January 2015 University of Alberta Press 496 pages

University of Calgary Press

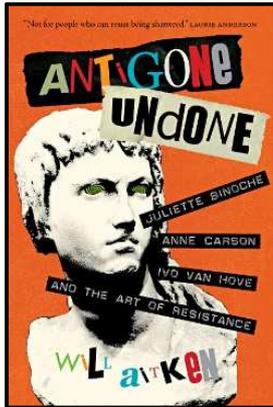


Sharon Pollock **First Woman of Canadian Theatre**

Kathy K. Y. Chung, Donna Coates, Carmen Derksen, Sherrill Grace, Martin Morrow, Jeton Neziraj
Edited by Donna Coates

As playwright, actor, director, teacher, mentor, theatre administrator, and critic, Sharon Pollock has played an integral role in the shaping of Canada's national theatre tradition, and she continues to produce new works and to contribute to Canadian theatre as passionately as she has done over the past fifty years. Pollock is nationally and internationally respected for her work and support of the theatre community. She has also played a major role in informing Canadians about the "dark side" of their history and current events. This collection, comprised entirely of new and original assessments of her work and contribution to theatre, is both timely and long overdue.

PB 9781552387894 £26.99 October 2015 University of Calgary Press 336 pages



Antigone Undone

Juliette Binoche, Anne Carson, Ivo van Hove, and the Art of Resistance

Will Aitken

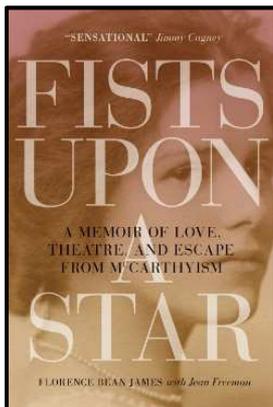
Antigone Undone offers an urgent and mesmerizing account of the creative and destructive power of great art.

In 2015 Will Aitken journeyed to Luxembourg for the rehearsals and premiere of Anne Carson's translation of Sophokles' 5th-century BCE tragedy *Antigone*, starring Juliette Binoche and directed by theatrical sensation Ivo van Hove.

In watching the play, he became awestruck with the plight of the young woman at the centre of the action. "Look at what these men are doing to me," Antigone cries, expressing the predicament of the dispossessed throughout time. Transfixed by the strange and uncanny power of the play, he finds himself haunted by its protagonist, finally resulting in a suicidal breakdown.

With a backstage view of the action, Aitken illuminates the creative process of Carson, Binoche, and Van Hove and offers a rare glimpse into collaborative genius in action. He also investigates the response to the play by Hegel, Virginia Woolf, Judith Butler, and others, who too, were moved by its timeless protest against injustice.

HB 9780889775213 £19.50 January 2018 University of Regina Press 240 pages



Fists upon a Star

A Memoir of Love, Theatre, and Escape from McCarthyism

Florence Bean James, Jean Freeman

"[A]n enthralling autobiography." Publishers Weekly

"Sensational." Jimmy Cagney

"A woman ahead of her time, Florence James revolutionized American theatre before being struck down by a McCarthyist witch hunt and emigrating to Canada. *Fists upon a Star* is James's answer to that question that destroyed so many lives in the United States of America: "Are you now, or have you ever been?" "If you like true stories about strong women, you'll like this book. If you're interested in live theatre, this book will engage you. If you have a vague notion that it's important to fight injustice, this book will snap into focus your understanding of the human cost of government tyranny. If you have a sparking interest in all three topics, this book will ignite you." **Joy Fisher, Playwrights Guild of Canada**

About the Author: Performer and author **Jean Freeman** has a career that has spanned radio, television, film, live performance, and a wide range of writing, including plays and children's books.

PB 9780889774070 £21.50 October 2015 University of Regina Press 360 pages



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