

FIRT/IFTR-SIBMAS Bulletin

2007 Volume 4

INTERNATIONAL FEDERATION
FOR THEATRE RESEARCH



FÉDÉRATION INTERNATIONALE
POUR LA RECHERCHE THÉÂTRALE

International Association of Libraries
and Museums of the Performing Arts



Société Internationale des Bibliothèques
et Musées des Arts du Spectacle

FIRT/IFTR: Membership Secretariat,
Email membership@firt-iftr.org

SIBMAS: Cordula Tremel,
Email cordula.tremel@gmx.de

1. CONFERENCES, CONGRESSES, SYMPOSIA & COURSES

Appel à communications - Colloque: La mise en scène avant la mise en scène (1650-1880)

France - Paris

April 15, 2008

Organisé par les Universités de Paris Sorbonne (Centre de recherches en histoire du théâtre) et Roma I La Sapienza (Dipartimento di Italianistica e Spettacolo)

Paris les 24-25 octobre et Rome 21-22 novembre 2008

Tout le monde sait, ou croit savoir que la mise en scène en Europe est née à la fin du XIXe siècle, avec les Meiningen, en Allemagne, Antoine en France, Craig en Angleterre, aussi bien éviterons-nous de poser la question du commencement. Nous entendons lui substituer une autre: mais comment diable s'y prenait-on auparavant? L'histoire du théâtre a certes proposé quelques réponses: on a mis en lumière tantôt le chaos, tantôt le rôle hégémonique d'un comédien, d'un directeur, d'un décorateur ou d'un auteur; mais elle s'est consacrée plus particulièrement à l'étude des acteurs, des troupes, des salles, des décors, des répertoires sans répondre à notre question sinon incidemment. Ces études, nous voudrions donc les reprendre en leur adressant la question précise de l'organisation du spectacle, de sa régie, de sa maîtrise en un mot. Comment les différents artistes ou artisans du théâtre travaillaient-ils ensemble? Comment le spectacle s'élaborait-il? Comment l'unité plastique pouvait-elle se constituer? Comment l'impression unique sur le spectateur était-elle obtenue, à supposer qu'elle le fût?

Des documents nombreux peuvent être sollicités et interprétés à cette fin: correspondances, témoignages, images, mémoires. Plusieurs directions sont offertes à cette investigation: le contrôle du jeu des comédiens, celui de l'image scénique, celui de l'interprétation des textes. Des personnalités, acteurs, auteurs, peintres, artisans ou artistes, peuvent sortir de l'ombre pourvu qu'on étudie précisément et concrètement leur rôle. Enfin, s'agissant d'un phénomène qui a concerné toutes les traditions théâtrales, nous pensons que cette étude doit être menée sur le plan européen, et pour une période qui s'étendrait des années 1650 (après le mémoire de Mahelot) jusqu'aux années où l'on s'accorde à situer l'apparition de celui que nous appelons le metteur en scène.

Les deux universités de Paris IV Sorbonne (Centre de Recherches en Histoire du Théâtre) et de Roma I La Sapienza se proposent de s'associer pour organiser, à Paris et à Rome, un colloque international sur cette question: nous appelons donc les spécialistes les plus divers à nous proposer leurs approches de ce phénomène et leurs réponses à la question que nous posons.

Le colloque comprendra quatre sections :

- Spectacles : étude de cas (échecs et succès)
- Les auteurs et leurs pièces
- Acteurs et Directeurs de troupe
- Scénographes et décorateurs

Langues du colloque: français, italien.

Adressez vos propositions de communication avant le 15 avril 2008 à

Pierre Frantz

et à Mara Fazio :

Pierre.Frantz@paris-sorbonne.fr

marafazio@tiscali.it

Appel à communications - Congrès de la SIBMAS: "Capter l'essence du spectacle: un enjeu de taille pour le patrimoine immatériel"

United Kingdom - Glasgow

March 31, 2008

Congrès de la SIBMAS, 25-29 août 2008

Lieu du Congrès

Le lieu d'accueil du Congrès de la SIBMAS en 2008 sera le conservatoire principal d'Ecosse, le Royal Scottish Academy of Music and Drama dans le centre de Glasgow.

<http://www.rsamd.ac.uk/>

Thème du Congrès

Le programme du congrès de la SIBMAS 2008 se concentrera sur la manière dont une activité qui se déroule en public peut faire l'objet d'une documentation par l'usage de méthodes traditionnelles ou novatrices.

Le spectacle vivant est un sujet où l'intérêt des chercheurs se porte tout autant, si pas davantage, sur le processus de création du spectacle que sur le produit fini lui-même. Mais est-il possible de s'immiscer dans l'atelier de l'artiste ou dans le processus de répétition ?

Le spectacle est un domaine qui se concentre sur l'activité physique et non sur un artefact statique. Donner à voir cette activité à l'aide de seuls objets statiques débouche sur un témoignage partiel, pas pleinement satisfaisant. Pour reconstituer l'expérience d'une représentation qui a eu lieu, il est capital de se servir de captations du spectacle, de témoignages oraux et d'autres techniques.

Le Congrès 2008 de la SIBMAS favorisera le débat sur les méthodes les plus efficaces pour obtenir et préserver la mémoire du spectacle.

Inscription au Congrès

Les informations préliminaires et les détails concernant l'inscription seront publiés en janvier 2008.

APPEL A CONTRIBUTIONS/COMMUNICATIONS

Délai : Toutes les propositions de communications doivent parvenir avant le 31 mars 2008.

Types de communications souhaitées : Deux types de communications seront pris en compte pour le programme du Congrès 2008.

Communications prononcées en plénière. Les communications abordant un ou plusieurs thèmes fixés (voir ci-dessous). Ces communications doivent être conçues pour ne pas durer plus de vingt minutes.

Communications écrites et à débattre. Les communications écrites qui seront distribuées aux délégués dans l'espace expo-vente le 28 août.

Les auteurs seront amenés à discuter leurs communications avec les délégués. Ils auront la possibilité d'utiliser des moyens audiovisuels ou en ligne (documents numérisés, archives électroniques, bases de données etc.) Une traduction simultanée français/anglais est prévue.

Tous les auteurs seront inscrits au programme du Congrès et leur communication sera publiée dans le volume d'actes qui suivra. En raison du nombre de communications attendues, les organisateurs regrettent de ne pouvoir toutes les

accepter pour une présentation en séance plénière.

Thèmes du Congrès

Les communications qui portent sur les thèmes suivants seront les bienvenues.

- A. Nature éphémère des arts du spectacle et exemples de projets qui ont pour objectif de rassembler ou de présenter le matériel documentaire d'une manière novatrice, dans des formats traditionnels ou électroniques.
- B. Leçons qui peuvent être tirées d'autres disciplines et cultures à propos du défi que représente la conservation du patrimoine immatériel.
- C. Exemples de méthodes novatrices pour le rassemblement des témoignages à travers, par exemple, le travail du souvenir ; projets d'histoire orale ; collecte proactive grâce à une collaboration étroite avec les artistes du spectacle, etc.
- D. Pratiques d'enregistrement de tout le processus de création d'un spectacle, depuis l'idée de départ jusqu'à la présentation au public.
- E. Caractéristiques spéciales ou formes spécifiques de matériels documentaires tels que costumes, photos, maquettes etc., et leur fiabilité en tant que sources.
- F. Reprises et reconstitutions en tant que moyens de redonner vie à la représentation théâtrale.

Présentation des propositions :

Votre proposition doit comporter les informations suivantes :

- Nom complet et fonction
- Adresse
- Adresse électronique
- Veuillez préciser si vous êtes membre de la SIBMAS
- Titre de la communication
- Résumé : Veuillez fournir un résumé d'un maximum de deux cents mots, reprenant le contenu de la communication que vous proposez.
- Précisez si vous nous soumettez une communication prononcée en plénière ou une communication écrite et à débattre ou si vous souhaitez être pris en considération pour les deux.
- Précisez si votre communication requiert une présentation audio-visuelle ou en ligne.

Veuillez envoyer votre proposition par courriel à sibmas@rsamd.ac.uk

Toutes les propositions doivent nous être soumises, achevées, avant le 31 mars 2008.

Les propositions seront examinées par un comité du Congrès et les auteurs seront informés avant le 20 avril 2008 de la décision du comité.

Tous les auteurs retenus devront être en mesure de délivrer leur communication définitive pour le 30 juin 2008. Ceci afin de pouvoir préparer la traduction simultanée en anglais.

Asian Theatres and the Western Worlds: Culture, Alterity and Representation

India - Thrissur

January 12, 2008 - January 13, 2008

The Centre for Performance Research announces its first International Conference entitled at Thrissur, Kerala.

The Conference themes in a broad sense are:

Asian Theatres and cultural interventions in the West
Western Theatre and the modern Asian Theatres: mimesis or mimicry?
Adaptations and Transformations in theatres
Intercultural and the intracultural in theatre
Asian Diaspora and its theaters in the West
Alterity in theatre
Rethinking Asianness in Theatres
History of Asian theatres in the West
Asian traditions, Westernized practices in theatre
Reworkings and rewritings
Pedagogy and performance in Asian theatre and Western Academia
Asian (Indian, Japanese, Chinese, Burmese, Srilankan, Singaporean, Pakistani, Indonesian) theatres in transition

For further details visit the conference website: <http://incpr.org/>

The conference venue, Thrissur is the city of Thrissur Pooram (Grand Festival) and renowned as the cultural capital of Kerala.

The Centre for Performance Research is designed to serve as a nexus of academics and researchers working on Performance Studies, Cultural Studies, Theatre, Social Psychology, Cultural Anthropology and other related areas of Social Sciences.

The Centre for Performance Research
St. Thomas College, Thrissur
Kerala, India. 680001
Phone 09446230003

Call for papers - Crossings: David Mamet's Work in Different Genres and Media

Belgium - Brussels

January 7, 2008

An international conference hosted by the Belgian Luxembourg American Studies Association, and the Language & Literature Department of the Vrije Universiteit Brussel

Paleis der Academiën, Brussels
April 24-25, 2008

On Nov. 30, 2007 the American David Mamet turns sixty. For an internationally renowned artist, credited with more than fifty plays, twenty odd filmscripts and several prose works, this is an excellent occasion for a reassessment. Although two international conferences have already been devoted to this writer/director, respectively in Las Vegas and London, the Brussels event has, besides its honorary and retrospective functions, a more specific agenda, namely the conjunction and transposition of different genres and media in Mamet's career.

Since the beginning of this career Mamet has indeed been exploring drama as well as radio, film, television, poetry and prose. His proficiency and success in film and drama are even such that many a fan of the artist's works in one field is insufficiently aware of his achievements in the other. One primary goal of the present conference, therefore, is to bring together these spectators, to bridge the divide in order to gain a better sense of the medium-specificity of

individual works, to assess the eventual carry-overs of genres and media, and to gauge Mamet's meta-artistic concerns, whether these are manifested in his now critical, now polemical essays or in the artistic creations themselves.

At stake, too, are an investigation of Mamet's authorial status and positioning in the postmodern age marked by hybridisation, recycling, and mass production and the dynamic between independent American cinema and Hollywood movies. The conference topic includes but is not limited to Mamet's adaptations and translations of existing plays (Doctor Faustus, The Cherry Orchard, Uncle Vanya, Three Sisters, The Voysey Inheritance,...), the transpositions of his playscripts to the screen (Sexual Perversity in Chicago, American Buffalo, Glengarry Glen Ross, Oleanna, Edmond..), of a television series like The Untouchables into a feature-length movie (dir. Brian de Palma), and his screen adaptations of novels and plays by others (James M.Cain's The Postman Always Rings Twice, Barry Reed's The Verdict, Thomas Harris' Hannibal, Terrence Rattigan's The Winslow Boy).

Equally relevant are Mamet's incorporation of radio into the theatre (The Water Engine) and occasional pieces like his dramatization of one of Chekhov's short stories (Vint). It is hoped that Mamet's more recent work for television (The Unit), film (Spartan), and radio (Glengarry Glen Ross, Faustus, Keep Your Pantheon, or On the Whole I'd Rather Be in Mesopotamia,...) shall also receive attention, besides less common transpositions like those between parodies and their object (for instance, the treatment of the law and by extension the courtroom drama as dealt with in The Verdict, The Winslow Boy and Romance), or comparisons between dramatic and filmic treatments of the film industry and theatre profession (Speed-the-Plow vs. State and Main vs. A Life in the Theatre). Of further interest may be the mediation of Mamet's artistry through satirical takes by other playwrights (Arthur Kopit's The Road to Nirvana, David Ives's Speed the Play, Lance Tait's David Mamet Fan Club).

Keynote lecturers will include Prof. Ira Nadel (University of British Columbia at Vancouver), author of the forthcoming biography, David Mamet: A Life in the Theatre (Palgrave, 2008), Prof. Christopher Bigsby (University of East Anglia at Norwich), editor of the Cambridge Companion to David Mamet (Cambridge UP, 2004), Prof. Bruce Barton (University of Toronto), author of Imagination in Transition: David Mamet's Move to Film (PIE-Peter Lang, 2005), and Prof. Yannis Tzioumakis (University of Liverpool), author of American Independent Cinema: An Introduction (Rutgers UP & Edinburgh UP, 2006).

Next to the plenary lectures by established scholars and specialists in the field there will be a number of parallel paper sessions. Twenty minute paper proposals are therefore welcome on a variety of topics related to the general theme. Presentations dealing with the medium and genre specificity of individual plays, films, and radio works, whether from the theoretical, practical or production perspective will be welcome. Explorations of the media and genre crossings should be of particular interest, with regard to David Mamet's output or in comparative analyses including the work of other artists crossing genres and media.

250-word abstracts accompanied by a short biographical note should be submitted to the conference convenor, Prof. Johan Callens (jcallens@vub.ac.be), before January 7, 2008.

Acceptance of proposals will be notified by January 21, 2008. A selection of papers presented at the conference will be published.

Call for Papers - SIBMAS Conference: "Capturing the Essence of Performance: The Challenge of Intangible Heritage"

United Kingdom - Glasgow

March 31, 2008

August 25th to 29th 2008

Conference Venue

The venue for the 2008 SIBMAS conference will be Scotland's leading conservatoire, the Royal Scottish Academy of Music and Drama in Central Glasgow.

<http://www.rsamd.ac.uk>

Conference Theme

The SIBMAS 2008 conference programme will focus on how effectively a live activity such as performance can be documented using a variety of both traditional and more innovative methods.

Live performance is a subject area in which the process of creating a production is as of much if not of more interest to researchers than the end product itself. But how practicable is it to invade the artist's workshop or rehearsal process?

Performance is a subject area which focuses on a physical activity, not on a static artefact. Representing that activity with static objects alone provides a partial record but not a wholly satisfactory one. Using performance recordings, oral testimony and other techniques to reconstruct the experience of a performance are crucial to explaining past performance.

The 2008 SIBMAS conference will encourage debate on the most effective methods for recording and preserving performance.

Conference Registration

Pre-publicity and registration details will be published in January 2008.

CALL FOR PAPERS

Deadline: All proposals for papers must be received by 31st March 2008

Papers invited: There will be two types of papers considered for the 2008 conference programme:

Full Papers: A paper addressing one or more of the stated themes (see below). Full papers should be planned to last no more than 20 minutes.

Exhibition Papers: A paper which will be issued to delegates for the exhibition and trade fair session on August 28th. Presenters will be expected to discuss their papers with delegates and will be provided with an opportunity to demonstrate an audio-visual or online resource (digitisation, electronic archive, database, etc). French / English interpretation will be available.

All presenters will be listed in the conference programme and their papers will be published in the subsequent published proceedings. The organisers regret that, due to the likely number of papers proposed, not all can be accepted for full presentation.

Conference Themes

Papers on the following themes will be welcomed:

- A. The ephemeral nature of the performing arts and examples of projects which have attempted to collect or present documentary material in an innovative way, in traditional or electronic formats.
- B. Lessons which can be learned from other disciplines and cultures about the challenge of recording intangible heritage
- C. Examples of innovative methods of collecting evidence through, for example, reminiscence work; oral history projects; proactive collecting through close collaboration with performing artists, etc.
- D. Exercises in recording the whole process of creating a production from the initial idea through to public performance
- E. The special characteristics of specific forms of documentary materials such as costumes, photographs, designs,

etc, and their reliability as a source of evidence

F. Restagings and reconstructions as a means of reliving theatrical performance

Format for Proposals:

Your proposal should include the following information

- Your full name and job title
- Address
- E-mail address
- Please state whether you are a member of SIBMAS
- Title of paper
- Summary: Please provide a synopsis of up to 200 words summarising the content of your proposed paper
- State whether you are submitting a Full paper or an Exhibition paper, or are happy to be considered for either
- State whether your presentation will require an online or audio-visual demonstration

Please e-mail your proposal to sibmas@rsamd.ac.uk

All proposals must be submitted in full by 31st March 2008.

Proposals will be considered by a Conference Panel, and prospective presenters will be contacted by 20th April 2008 with the panel's decision.

All successful presenters must be able to provide a full text of their paper by 30th June 2008. This will be required for the purposes of preparing simultaneous translation into French.

Call for Papers: Conference on African and Afro-Caribbean Performance

United States - Santa Barbara

February 15, 2008

University of California

Berkeley, Sept 26-28, 2008

Keynote speakers: Gerard Aching, Pauline Malefane, Tejumola Olaniyan

Co-convenors: Leo Cabranes-Grant and Catherine M. Cole

As studies of African and Afro-Caribbean performance have acquired a wider relevance during the last decade, it is now time to examine the diverse critical approaches currently being practiced within these fields. How are African and Afro-Caribbean cultures being constructed, analyzed, and re-imagined by recent discussions about theatricality, transnationalism, diaspora, translation, Circum-Atlantic exchanges, or cyberspaces? (Other topics are also welcomed). We seek papers that emphasize either Africa, the Caribbean, or the connections between both.

Please send a one-page long abstract no later than February 15, 2008 to

Leo Cabranes-Grant

Associate Professor, Department of Theater and Dance

University of California

Santa Barbara

93106-7060

email: cabranes@theaterdance.ucsb.edu

Presented by UC Berkeley's Dept. of Theater, Dance, and Performance Studies. Co-sponsors include UCB's Center for African Studies, the Dept. of Music, and the Pacific Film Archive, as well as two UC-wide Multi-campus Research Groups in African Studies and International Performance.

Call for Papers: International Conference on Caribbean Culture and Performance

- Grand Cayman

January 30, 2008

June 12-14 2008

Grand Cayman, B.W.I.

The Cayman National Cultural Foundation in collaboration with the University College of the Cayman Islands, the University of the West Indies, the Edna Manley College of the Visual and Performing Arts, the University of South Florida College of Visual and Performing Arts and the Institute for the Study of Latin America and the Caribbean will host a conference in Grand Cayman in honor of the 50th anniversary of Errol John's *Moon on a Rainbow Shawl*, selected as the winner of the National Observer Award in 1957 and first produced in London in 1958.

The conference will interrogate the historical and contemporary processes that characterize the play's performative representation of cultural identity and difference, the interaction of diverse artistic traditions, historical context, and subsequent influence on theatrical and artistic practices in the Caribbean and diaspora.

We are seeking scholarly papers, panels and presentations from artists that will stimulate the discourse among scholars and practitioners. Possible topics may include, but are not limited to:

- Production history of the play
- Errol John's life and work
- Contemporary productions (directing, acting and design)
- Representations of gender, race, class, and national identity in the play
- Theatrical, architectural and social space in the yard play
- American military presence in pre-independence Trinidad
- Interconnectedness of theatre and popular forms (Calypso, Hollywood films)
- Transnational narratives: the emigration of West Indian artists
- Intercultural traditions in theatrical representation
- Social roles and responsibilities of artists
- The interaction of critical theory and artistic practices
- Politics and Caribbean aesthetics
- Archivization of source material in Trinidad (e.g., Whitehall Players, playscripts, kaisos)

Please submit a 250-word abstract for a paper or a description of a proposed panel or presentation, a brief CV and institutional affiliation no later than January 30th, 2008. Confirmation of accepted abstracts, proposals for panels or presentations will be done by March 1, 2008 along with session details and accommodation information at discount rates on Grand Cayman. Please direct abstracts and all related enquiries to:

Henry Muttoo: director@candw.ky

Dr. Patrick Finelli: finelli@arts.usf.edu

Eugene Williams: eugenewill@hotmail.com

Dr. Keith Jardim: kjardim@ucci.edu.ky

Call for Papers: The West End Musical, 1880-1930 - An international conference on the study of early musicals

United Kingdom - London

December 31, 2007

10-11 April 2008

Goldsmiths, University of London

Department of Professional and Community Education

Topics include:

Musical comedy

Revue

Musicals and modernity

Musicals and national identities

Gender debates

Performance

Gilbert and Sullivan

Theatre economics

Transatlantic traffic

Key note speaker:

Peter Bailey

This conference aims to focus on the early West End musical in all its historical dimensions, and to help restore early West End musicals to significance in terms of historiographies of the musical. A further aim of this conference is to interrogate standard ideas about music theatre history, and, perhaps, to seek ways of repositioning the West End musical in music theatre history.

Invited speakers include:

Jacky Bratton, Rex Bunnnett, Andrew Lamb, David Mayer, Len Platt, Doug Reside, David Walsh, Walter Zvonchenko.

Conference dinner will take place on 10 April 2008.

We are inviting papers on all forms of musical theatre, and on all aspects of the genre. Please send a title, brief extract and outline CV to us by 31 December 2007.

Registration forms available from:

Barbara Allen

Professional and Community Education

Goldsmiths, University of London

New Cross London SE14 6NW

b.allen@gold.ac.uk

Phone: 00 44 20 7919 7221

<http://www.goldsmiths.ac.uk>

Call for papers: Touching Time: Bodies/Writing/Histories

United States - Ann Arbor

January 1, 2008

A practice-based research symposium

April 19th/20th 2008

Dance Building, University of Michigan

Keynote Provocation: Ann Cooper Albright, Professor of Dance, Oberlin College

Conference Team: Amy Carroll, Assistant Professor of English and American Culture (Latina/o Studies)

Amy Chavasse, Assistant Professor of Dance

Aimee Meredith Cox, Post-Doctoral Fellow, Center for the Education of Women (Anthropology, Performance Studies)
Petra Kuppers, Associate Professor of English (Performance Studies/Disability Studies)
Yopie Prins, Associate Professor of Comparative Literature

In 2007, the University of Michigan hosted the Anarcha Project symposium: a large-scale event where black culture and disability culture activists, medical historians and performance scholars came together to approach a particular medical historical case-study through performance means. In 2008, we want to build on the methods explored in the Anarcha, and invite scholars and artists to engage in experimental historical writing and art practice.

We invite up to twenty participants (grad students, faculty, artists) to come together for two days, to workshop, use performances and presentations as provocations, and explore methods of merging art practice and critical writing in the exploration of time. The historical topics we will explore are open, and will be determined by applicants' interests. The symposium's main focus is with innovative methodologies, writing-as-practice, archival embodiment, timespace poetics, re-narratives, heirlooms/legacies, frottages with his(hiss)/her-stories, myth movement, touching textures. We will be in research practice together: this is not a conference to share the results of previous research. Thus, we are not looking for papers, we are looking for participants in this experiment.

Each invitee will have transport and accommodation costs reimbursed up to \$300 dollars. The conference hotel offers rooms for about sixty dollars a night, and we will assist people who want to be hosted by graduate students.

Application Process: please send us a short CV, a sample of your writing (experimental, performative or traditional critical), and a brief statement about why you would like to participate.

Alternatively, send a DVD or CD with performance or visual arts material, also accompanied by a statement. Send all materials to the symposium director: Petra Kuppers, petra@umich.edu, or to the snail mail address:

Petra Kuppers, English Department
3216 Angell Hall
University
of Michigan
Ann Arbor
MI 48109-1003

Deadline: January 1st. Notification: January 15th.

Colloque: Danse et Résistance

France - Pantin

January 17, 2008 - January 20, 2008
Centre National de la Danse

Au cours du XXe siècle, de nombreux artistes, inscrits dans des mouvements sociaux et politiques, ont clairement revendiqué un art engagé : lutte aux côtés du monde ouvrier, condamnation de la ségrégation sociale et raciale, combats féministes, dénonciation des discriminations sexuelles, opposition à des régimes totalitaires, etc. Cette implication peut prendre des formes diverses : si certains s'investissent à titre personnel, d'autres élaborent des œuvres au contenu subversif ou remettent en cause les cadres de production des spectacles.

Les postures militantes de ces artistes vont de pair avec les traumatismes historiques qui ont ébranlé le siècle. Chacun adopte les canons esthétiques et les modes d'interventions propres à son époque et aux objectifs visés. Il en résulte des œuvres très différentes, du New Dance Group dans les années 1930 jusqu'aux travaux contemporains de Robyn Orlin, Maguy Marin ou Lia Rodrigues, en passant par le Judson Dance Theatre des années 1970.

Le plus souvent, on ne voit ces œuvres qu'à travers le prisme de leur engagement et l'on conteste leur statut artistique. Pourtant, si certains danseurs représentent dans leurs travaux la violence ou l'inégalité pour les rendre tangibles au public, d'autres, loin de toute figuration qui pourrait paraître simpliste, font violence aux dispositifs mêmes de la représentation.

En croisant paroles d'artistes et de théoriciens venus du monde entier, le colloque réinterroge les critères à l'œuvre dans l'évaluation esthétique des chorégraphies engagées. Car résister, n'est-ce pas créer ?

Programme (Schedule) :
Jeudi 17 janvier 2008

18h : Victoria Phillips Geduld, Mettre en scène le politique dans la danse américaine : le New Dance Group et Survival of the Fittest (La survie du plus fort)
19h : vernissage de l'exposition Dance Is a Weapon. NDG 1932/1955
20h30 : Cécile Proust, femmeusesaction #19, final/ment/seule
François Verret, hors-champs : une performance de François Verret autour de « Danse et résistance »

Vendredi 18 janvier

9h30-10h30 : Catherine Soussloff, Le chorégraphe comme sujet politique au XXe siècle
11h-12h : John Perpener, Eleo Pomare : artiste et activiste
12h-13h : Blondell Cummings, Une voix authentique dans le politique
14h30-15h30 : Janez Jan a, Les procédés de reconstruction de Pupiliija, papa Pupilo and the Pupilceks (Maman Pupiliija, papa Pupilo et les petits Pupilceks)
15h30-16h30 : Emilyn Claid, Les pieds sur Terre : comment la new dance britannique est apparue un point de vue
16h30-17h : Véronique Fabbri, Construire en danse
17h30-18h : Mark Franko (modérateur), débat avec les intervenants de la journée.
19h : Cécile Proust, femmeusesaction #19, final/ment/seule
François Verret, hors-champs : une performance de François Verret autour de « Danse et résistance »

Samedi 19 janvier

9h30-10h30 : Boyan Manchev, La résistance de la danse
11h-12h : Jens Richard Giersdorf, Les chorégraphies de la révolte et de l'opposition dans un contexte national
12h-13h : Mark Franko, Still/Here de Bill T. Jones et l'espace public chorégraphique
14h30-15h30 : Mattia Scarpulla, L'identité étrangère de la chorégraphe Ea Sola : entre Orient et Occident, dénoncer la dévastation culturelle de la guerre
15h30-17h00 : Mylène Sauloy, Le corps dans l'âme
17h30-18h : débat avec les intervenants de la journée
19h : Cécile Proust, femmeusesaction #19, final/ment/seule
François Verret, hors-champs : une performance de François Verret autour de « Danse et résistance »

Dimanche 20 janvier

9h30 à 10h30 : Hélène Marquié, Danse et féminisme en France : rencontres, évitements, enjeux
11h-12h : Geneviève Vincent, Queer et résistance
12h-13h : Marina Nordera, Être femme et « danser contre »
14h30-15h30 : Okwui Okpokwasili, Pent-Up !
15h30-16h : Martha Rosler, Y a-t-il du « public » dans la vie « privée » ?
17h30-18h : Boyan Manchev (modérateur), débat avec les intervenants de la journée.

Pass colloque 3 jours : Pass colloquium 3 days
Tarifs: 38 (tarif plein), 24 (tarif réduit). Abonnés : 24

Événements dans le cadre du colloque:

Du jeudi 17 janvier au samedi 19 janvier 2008 à 20h03, Studio 3 : Spectacle : femmeusesaction #19, final/ment/seule (Cécile Proust).

Tarifs: 12 TP, 10 TR. Abonnés : 8 TP, 6 TR.

Du jeudi 17 janvier au samedi 19 janvier 2008 à 19h00, Studio 8 : Spectacle François Verret.

Jeudi 17 janvier 2008 à 18h00 (Thursday 01/17/08 at 6.00 p.m), Grand Studio : Conférence Mettre en scène la politique dans la danse (Victoria Geduld).

Tarifs: 6 . Offert pour les abonnés et participants au colloque « Danse et résistance ».

RENSEIGNEMENTS ET RESERVATIONS

- par téléphone : 00 33/ 1 41 83 98 98
- par mail : reservation@cnd.fr
- site internet : <http://www.cnd.fr>

International Conference - Performing Arts Training Today

Slovenia - Bovec

April 14, 2008 - April 17, 2008

The conference is open to performers, performing arts educators and teachers from all over the world interested in the research of topical questions and processes in contemporary performing arts education and training.

At the moment the conference has been accepting presentation proposals.

Presentation format:

- workshop/master class
- work in progress
- performance fragment (not requiring any special technical conditions)
- reading/lecture
- any other way of demonstration to the presenter's discretion.

Conference web page: <http://www.iugte.com/projects/Conference.php>

Registration details: _

<http://www.iugte.com/projects/conf.reg.php>

Participants and observers are also welcome!

Second call for papers - International Conference: CARNIVAL, PEOPLE S ART AND TAKING BACK THE STREETS

Canada - Toronto

February 15, 2008

July 30-August 3, 2008

In conjunction with the International Steelpan Association

Accolade Centre at York University and Koffler Centre at the University of Toronto

<http://www.yorku.ca/CarnivalConference>

Spreading from Trinidad through the Caribbean, to Canada and England as well as Germany, and with analogues in Brazil, the United States and elsewhere, Carnival has developed into one of the most important global expressions of popular identity. Both as celebration, and as resistance art, it builds on the collision of cultures of Catholic European colonizers and enslaved West Africans. The claiming of public space in the use of the street is a statement of presence that is as much political as artistic. Organized to coincide with the Caribana Festival on the streets of Toronto, this conference addresses such important issues as Globalization and Commercialization, the formation of Diasporas, Pan-Cultural Hybridity, the origins and development of Carnival, Gender and Racism, the nature of Postcolonialism today.

Held as part of the Caribana Festival and Parade, and with the International Steelpan Association, the conference is designed to merge theory and practice.

The conference will explore the social, political and cultural aspects of Carnival and street theatre, as well as themes of exclusion/otherness, exoticism and cross-cultural acceptance, connections across the Diaspora, and comparisons between Carnival in Africa, the Caribbean, South and North America, Europe and the UK. Papers that address any aspect of these areas are welcome; and there will be two New Scholars Panels, for which students are particularly invited to submit papers. While taking African Carnival and its spread across the Caribbean to other continents as its base, this conference is also intended to focus on the widest socio-cultural aspects of this performative street art: the negotiation of hybrid identity in the post-colonial context; anthropological views of historical developments, the politics of carnival and street theatre, the economics and commercial pressures. Suggested topics for papers include, but are not limited to:

- * Carnival and theatricality
- * Images of Africa / Carnival in Africa
- * The Trinidad Carnival Tradition
- * Myth, Magic and Religion
- * Economics and Carnival
- * Social Activism & Street Theatre
- * Popular Art, Globalization & Copyright
- * Gender, Sexuality, Satire
- * Caribana: history, performance
- * New Orleans Mardi Gras
- * Cross-Cultural Influence: Brazil, Bolivia, Berlin
- * Notting Hill Carnival

Proposals for seminar topics also are welcome; and submissions are invited for seminars on:

- * Theorizing Carnival
- * Cultural Rights in a Transnational Festival
- * Carnival as a Vehicle for Protest
- * Carnival in Literature
- * Politics of Carnivals and Festivals
- * Documenting/ preserving Carnival materials

There will also be Workshops on

- * Producing Carnival and on
- * Carnival Artists and Design

Submissions: Prospective participants should submit abstracts of between 100 and 300 words, for individual papers, seminars or workshops, by the FINAL deadline of FEBRUARY 15th 2008.

Abstracts should be sent to Carnival Conference, 303 Goldfarb Centre, York University, 4700 Keele Street, Toronto, Ontario, Canada M3J 1P3 or by email to carnival@yorku.ca

Abstracts must include the title of the paper or presentation, the name(s) of presenter(s); institutional affiliation; email address, phone & Fax numbers. Students should identify themselves as New Scholars.

Special Features:

- * Staging of a new calypso musical by Tony Hall

- * Major Exhibition of Carnival Art
- * Viewing Kings and Queens competition and Caribana Parade
- * Steelpan Music and Panels
- * Special Victoria&Albert Museum seminar

CONTACT: Prof. Christopher Innes, Canada Research Chair, 303H Goldfarb Centre, York University - cdinnes@hotmail.com

Theatre Book between the Past and Future

Russian Federation - Moscow

November 1, 2008 - November 30, 2008

The Russian State Art library holds the eighth research readings Theatre Book between the Past and Future in November 2008.

2008 Topic: Theatre periodicals in Russia.

The Conference has an interdisciplinary character. As usual, the wide circle of questions is submitted:

- The specific character of publishing theatre magazines and theatre newspapers;
- Forming of the repertoire of theatre periodicals;
- Their types;
- History and contemporaneity (censorship in theatre periodicals);
- Publishers and readers;
- Library acquisition and replenishment of historical parts of stocks;
- Catalogues and bibliography;
- Theatre periodicals in electronic medium,

and besides the whole variety of subjects proposed in the applications for participation in the Conference.

We invite theatre critics (specialists in home and foreign theatre), theatre workers, workers of libraries, museums, archives; bibliographers, culture researchers, philologists and book researchers, publishers and editors, web-masters, programmers, collectors to take part in the Conference.

The papers and presentations will be published in the Conference Proceedings in full. The size of the text should be up to 0.5 author s sheet (20,000 signs). The notes should be arranged at the end of the text. Illustrations can be included. It is obligatory to apply abstracts in English.

Please, send your applications to the following address:

Russian State Library
107031, Moscow
B.Dmitrovka 8/1

or by e-mail:

bisk@liart.ru, ada@liart.ru

Contact phone: (495)692-06-53, fax: (495)692-65-20

* : *Modified only*

2. EXHIBITIONS

Dance!

Netherlands - Amsterdam

Theatermuseum

Until 6 April 2008

People dance for various reasons. For some it is art and artistic expression, for others it is relaxation and enjoyment. But how one experiences dance - on the dance floor, the stage or in the ballroom - it is always an experience. Dance! presents a wide range of dance forms and styles, ranging from classical ballet to modern dance and from world dance to show dance and club dance. Dance is brought to life by costumes, special objects, unique photos and video fragments which visitors can select themselves.

One of the highlights is the monumental canvas depicting cancan dancers by the painter Jan Sluyters, probably dating from 1915. A touching item is the little shoe left behind by Anna Pavlova after her sudden death in the Hotel Des Indes in 1931. There are sensuous photos of night-club dancers dating from the 1960s, while the barbed-wire tutu from the Grand Cru dance company's 2004 production Double U appeals to the senses in a rather different way.

The Dance! exhibition is accompanied by a supplementary programme. There are dance workshops, guided tours and performances in the museum. Check the activity calendar on our website.

The Theater Museum is part of Theatre Institute Netherlands (TIN). The Institute is the heart of the Dutch theatre and dance world. TIN accumulates knowledge, carries out research, stimulates the research of others, produces books and other publications, provides chart trends and makes indications on developments in the field. For all these purposes TIN organises also symposia, expert meetings, readings and presentations. In addition TIN supports the internationalisation of Dutch theatre and dance and provides information and advice to foreign professionals wanting to know more about theatre and dance in the Netherlands.

Opening hours

Monday to Friday: 11 a.m. - 5 p.m.

Saturday and Sunday: 1 p.m. - 5 p.m.

Admission rates

Adults: 4,50

Groups (min. 15 p.): 3,50

Theater Instituut Nederland

Herengracht 168

1016 BP Amsterdam

Phone: +31 (0)20 551 33 03 / 00

info@tin.nl

<http://www.theatermuseum.nl>

or <http://www.tin.nl>

Exposition Dance Is a Weapon.NDG 1932/1955

France - Patin

January 17, 2008 - April 5, 2008

Danse et résistance

Victoria Phillips Geduld

Centre National de la Danse

En février 1932, six étudiantes en danse moderne, politiquement engagées, forment le New Dance Group et donnent

une représentation lors d'un rassemblement communiste à Manhattan. En dansant dans les syndicats et les salles de spectacles, elles s'attaquent aux problèmes les plus urgents de la Grande Dépression : de la famine à la condition des sans-abri en passant par le chômage et la ségrégation raciale. Loin d'être de simples actrices de l'agitprop, elles sont en relation directe avec l'intelligentsia de gauche de New York et sont attirées par les principes artistiques de l'esthétique moderne.

En 1936, le New Dance Group rompt son affiliation directe avec le parti communiste, l'un de ses membres affirme : « Nous n'étions pas communistes. Nous croyions simplement à tout ce qu'ils croyaient. » Le groupe continue pourtant de défendre les idéaux de gauche. À la fin des années 1930, il se produit sur les scènes grand public, un processus qui atteint son apogée à Broadway en 1948. Les danses de protestation ont ainsi formé un front culturel qui est devenu impossible à défendre pendant la Guerre froide.

Le contexte américain de la Guerre froide et de la « chasse aux sorcières » qui a pris pour cible les artistes « subversifs » a fait obstacle à toute étude approfondie sur les liens politiques entre le New Dance Group et le parti communiste. Pour protéger les membres du groupe, danseurs et historiens ont brillamment occulté et évité d'évoquer les liens initiaux entre le New Dance Group et la gauche radicale. Cette exposition fait ainsi revivre le passé du collectif et met en avant les liens entre l'histoire de la danse américaine et la politique nationale.

L'exposition *Dance Is a Weapon. NDG 1932/1955* se tient dans l'atrium du CND ainsi que dans la salle d'exposition. Les photographies et documents présentés explorent l'histoire de ce collectif et soulignent l'impact de son travail esthétique et politique.

Entrée libre

Centre national de la danse
1, rue Victor-Hugo
93507 Pantin
RER E Pantin
Métro Hoche (ligne 5)

Tel : + 33 (0)1 41 83 27 27
Fax : + 33 (0)1 41 83 27 28
reservation@cnd.fr
<http://www.cnd.fr>

Graziella Vigo captures Verdi on Stage

United States - New York

November 19, 2007 - February 28, 2008

Donald and Mary Oenslager Gallery
The New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York, NY 10023-7498

Hours: Tues, Wed & Fri: 11 to 6; Mon, Thurs: 12 to 8; Sat: 10 to 6
Admission free

This exhibition features 130 images by the famed Italian fashion, portrait, and performance photographer, Graziella Vigo. At the suggestion of maestro Riccardo Muti, Vigo photographed productions of Verdi operas at the Teatro alla Scala, in Milan, and the Teatro Regio, in Parma. Ms. Vigo also photographed productions touring at Bunka Kaikan in Tokyo. The over-sized photographs, hand-printed on canvas, comprise strikingly dramatic images of Verdi's most popular operas: *Aida*, *La traviata*, *Il trovatore*, *Rigoletto*, *Un ballo in maschera*, *Macbeth*, and two productions each of *Falstaff* and *Otello*.

<http://www.nypl.org/research/calendar/exhib/lpa/lpaexhibdesc.cfm?id=467>

New York Story: Jerome Robbins and His World

United States - New York

March 25, 2008 - June 29, 2008

Donald and Mary Oenslager Gallery

The New York Public Library for the Performing Arts

40 Lincoln Center Plaza

New York, NY 10023-7498

Hours: Tues, Wed & Fri: 11 to 6; Mon, Thurs: 12 to 8; Sat: 10 to 6

Admission free

The most celebrated American choreographer of his time, Jerome Robbins belongs uniquely to New York. He was born in the city and died there, and his dances, both for Broadway and for the ballet stage, recounted its lore and the joys and travails of its ordinary folk. His dances touched a contemporary chord. They conveyed vernacular energies and communal pleasures, echoed the rhythms of jazz, and were set physically and psychologically in New York landscapes. *New York Story: Jerome Robbins and His World* explores Robbins's work in the context of the many, overlapping New York worlds that met in it. The exhibition draws principally on the very rich collections of Robbins material at the Library's Jerome Robbins Dance Division, as well as on material from other Library divisions, augmented by loans from the Museum of the City of New York, the Paley Center for Media, The Jerome Robbins Trust and Foundation, and private individuals. The exhibit has been curated by Lynn Garafola, professor of Dance at Barnard College.

<http://www.nypl.org/research/calendar/exhib/lpa/lpaexhibdesc.cfm?id=468>

Posters from the illustrious Shaffy Theater

Netherlands - Amsterdam

December 8, 2007 - March 30, 2008

As part of the 230th anniversary of Felix Meritis, the Theatermuseum presents as of December 8 posters from the illustrious period that this building was know as Shaffy Theater (1971- 1988). During this period you could enjoy various experimental of dance, mime, theatre and music performances of groups like Maatschappij Discordia, Krisztina de Châtel, Festival of Fools, Hauser Orkater and Neerlands Hoop. The Theatermuseum made a selection of the most beautiful and remarkable theatre bills of this era.

Opening hours

Monday to Friday: 11 a.m. - 5 p.m.

Saturday and Sunday: 1 p.m. - 5 p.m.

Admission rates

Adults: 4,50

Groups (min. 15 p.): 3,50

Theater Instituut Nederland

Herengracht 168

1016 BP Amsterdam

Phone: +31 (0)20 551 33 03 / 00

info@tin.nl

<http://www.theatermuseum.nl>

or <http://www.tin.nl>

The Archives of Ballerina Alexandra Radius - A Tour

Netherlands - Amsterdam

February 24, 2008 - May 31, 2008

Theatremuseum

Museum employees give a tour through the archives of Holland's biggest prima ballerina of the last century; Alexandra Radius. This legendary ballet dancer of the National Ballet did compose this tour herself with materials and objects from her personal archives and added material from the archives of the Theatermuseum. Personal souvenirs, photographs, costumes, letters, point shoes and posters including the extraordinary stories that accompany them - bring to life the career of this great dancer.

Alexandra Radius danced with the greatest companies in Holland and abroad and danced with dancers like Rudolf Nurejev and Allan Land. The tour is a supplementary to the portrait of Alexandra Radius on <http://www.eenlevenlangtheater.nl>

Opening hours

Monday to Friday: 11 a.m. - 5 p.m.

Saturday and Sunday: 1 p.m. - 5 p.m.

Admission rates

Adults: 4,50

Groups (min. 15 p.): 3,50

Theater Instituut Nederland

Herengracht 168

1016 BP Amsterdam

Phone: +31 (0)20 551 33 03 / 00

info@tin.nl

<http://www.theatremuseum.nl>

or <http://www.tin.nl>

* : *Modified only*

3. PUBLICATIONS

3.1. GENERAL

Performing Arts Collections on the Offensive / Les collections d arts du spectacle passent à l offensive *

Austria - Vienna

August 31, 2007

26th SIBMAS Congress, Vienna 2006

Series: Schriftenreihe des Österreichischen Theatermuseums Vol. 2

283 pages

num. fig. and tables, 1 DVD

ISBN 978-3-631-56635-0

Paperback

48.10

£ 31.30

The 26th SIBMAS Congress was held in Vienna from August 28 to September 1, 2006. It was hosted and organized by the Austrian Theatre Museum. The theme of the congress was «Performing Arts Collections on the Offensive» and focused on the need for institutions with theatre collections to engage actively with their audiences and to promote their activities in order to make their collections more accessible to the public.

Le 26ème Congrès de la SIBMAS s'est tenu à Vienne du 28 août au 1er septembre 2006. Il était accueilli et organisé par le Musée autrichien du théâtre. Le thème du congrès « Les collections d'arts du spectacle passent à l'offensive » entendait souligner la nécessité, pour les institutions possédant des collections en arts du spectacle, d'aller à la rencontre de leur public et de promouvoir leurs activités afin de rendre leurs collections plus accessibles.

Contents/Contenu:

Martha S. LoMonaco: Theatre Library Association - SIBMAS Partner for the Future - Carsten Jung: PERSPECTIV - Association of Historic Theatres in Europe - Julia Prestenskaja: Collecting of the Rare Materials at St. Petersburg Library: History and Present - Dietrich Schüller: Long-term Preservation of Audiovisual Documents - Alfred Schmidt: The Austrian National Library - Innovation and Strategic Objectives - Kristy Davis: Slipping Thru the Cracks: Issues With Performing Arts Ephemera and A Discussion of the Mander and Mitchenson Theatre Collection - Caroline Raynaud : La centrale documentaire du Département des arts du spectacle Bibliothèque nationale de France - Sylvie François/Louise Guy : Cirque, collection et pérennité - Francesca Marini: The Identity of the Profession: Representing Ourselves to Funding Agencies and the Public - Michael Werner: Introducing the Barry Kay Archive, London - Dalia Sverdioliene: The Archive of Lithuanian National Opera and Ballet Theatre on the Eve of Changes - Michelle Potter: Audacious Acts: Cross Institutional Collaboration in Australia and the Model of the Ballets Russes Project - Zdena Benesová: The Repertoire Register of the National Theatre in Prague Now in Digital Form - Ken Hagiwara/Masako Yagi: An Introduction to the Tsubouchi Memorial Theatre Museum at Waseda University, Tokyo/Japan - Winrich Meiszies: Theatre Collections on the Offensive - But Where Does the Enemy Stand? - Helen Adair: Predicting the Impact of Public Programs: A Case Study of the Stella Adler Celebration at the Harry Ransom Center - Dorota Buchwald/Agata Adamiecka-Sitek: From Highly Specialized Archive to Multi-functional Center: Theatre Institute in Warsaw - Mathias Auclair : L'association des amis de la Bibliothèque-musée de la danse et de la Bibliothèque-musée de l'Opéra (ABMD) - Magdalena Stulcová: Rarities From the Theatre Collection of the Municipal Library of Prague and the Floods of 2002 - Guy Baxter: Sharing Performance Data - The Theatre Information Group MLA SSN Partnership Project - Hans van der Veen: Work in Virtual Progress - Camila Savu/Anisoara Burlacu : Projet «AGORA-STAR» - archives électroniques destinées aux arts interprétatifs (théâtre, musique, danse) - Margret Schild: Theatre Information - Searched and Recorded Once, Manifold Extended and Used - Ann Barbara Kersting-Meuleman: The Friedrich Nicolas Manskopf Portrait Collection. Digitization and Catalogue Project at Frankfurt University Library - Elvyra Markeviciute: The Basic Principles of Performance Art Collections at Lithuanian Libraries. The History of

Collecting at the Kaunas District Public Library - Paul S. Ulrich: Yes, We're on the Internet, But Are Our Websites Effective? A Critical Examination of SIBMAS Members' Websites - Swen Hartmut Tromm: Software Development for an Archival Relational Database - What Criteria Need to Be Observed? - Matthieu Bonicel : Vers un répertoire en ligne des sources pour l'étude du théâtre médiéval - Mathilde Le Gal : Exposition permanente, expositions temporaires : les pratiques expographiques du théâtre en France - Laurent Rossion : Lettres, scène, musée... Le nécessaire dialogue de la culture - Winrich Meiszies: To Be Or Not To Be - A Proposition For a Multinational Exhibition Project - Martin Dreier : Théâtre d'aujourd'hui et théâtre d'hier. L'exposition permanente de la Collection Suisse du Théâtre - Gerhard Vana/Karin Müller-Reineke: Museum and Theatre -Cordula Tremel: The Online Bulletin - A Valuable Instrument of Information Display and International Forum of Exchange.

About the author(s)/editor(s)

Ulrike Dembski studied Theatre History and History of Art at the University of Vienna. Since 1981 custodian in the Austrian Theatre Museum, responsible for the collection of costumes and stage models; numerous exhibitions and publications on theatre history.

Christiane Mühlegger-Henhapel studied Comparative Literature and French language and literature at the University of Innsbruck; dissertation on the French poet Jules Laforgue. Since 1999 custodian in the Austrian Theatre Museum, responsible for the collection of autographs.

Les responsables de la publication:

Ulrike Dembski a étudié l'histoire du théâtre et l'histoire de l'art à l'Université de Vienne. Depuis 1981, conservatrice au Musée autrichien du théâtre, responsable des collections de costumes et de maquettes; nombreuses expositions et publications sur l'histoire du théâtre.

Christiane Mühlegger-Henhapel a étudié le Français et la littérature comparée à l'Université de Innsbruck; doctorat sur le poète français Jules Laforgue. Depuis 1999 conservatrice au Musée autrichien du théâtre, responsable de la collection d'autographes.

<http://www.peterlang.de/Index.cfm?vID=56635&vHR=1&vUR=2&vUUR=1&vLang=E>

3.2. THEATRE

Entertainment, Propaganda, Education. Regional Theatre in Germany and Britain between 1918 and 1945.

United Kingdom

November 22, 2007

Anselm Heinrich

University of Hertfordshire Press
Society for Theatre Research

ISBN 978-1-902806-74-7

Hardback

£25.00

\$50.00

A comparative study of regional theatre in Britain and Germany during the key period of 1918 to 1945

The study takes Yorkshire and Westphalia as two representative regions and looks at theatre in York, Hull, Sheffield, Bradford and Leeds as well as in Münster, Dortmund, Hagen, Bielefeld and Bochum. It seeks to locate the histories of individual theatres within broader social, economic and political contexts. It places particular emphasis on regional repertoires within the framework of national cultural landscapes and considers to what extent programmes were shaped by concepts such as censorship and canon.

The book challenges claims that British and German theatre are fundamentally different and incompatible. In fact, the study suggests that the theatre in both countries became increasingly similar during the Second World War. The British government became interested in influencing the arts and introduced state subsidies on an unprecedented scale. At the heart of the new policy was not only the belief that theatre could play an important role in the war effort (as both entertainment and education) but also a concept of municipal theatre provision which was, in effect, similar to that which already prevailed in Germany. In Germany, despite claims by the Nazis that theatre programmes must reflect National-Socialist ideas, regional repertoires remained largely unchanged from the days of the Weimar Republic, with comedies, farces and operettas designed to appeal to public taste.

Anselm Heinrich is Lecturer in Theatre Studies at the University of Glasgow. He has published on different aspects of British and German history.

<http://perseus.herts.ac.uk/uinfo/university-of-hertfordshire-press/literature-and-theatre-studies/literature-and-theatre-studies-backlist/entertainment-propaganda-education.cfm>

Indian Folk Theatres

United Kingdom - London

August 29, 2007

By Julia Hollander

Series: Theatres of the World

Published by: Routledge

£60.00

ISBN: 978-0-415-30455-9

Hardback

Pages: 240

Indian Folk Theatres is theatre anthropology as a lived experience, containing detailed accounts of recent folk theatre shows as well as historical and cultural context. It looks at folk theatre forms from three corners of the Indian subcontinent:

Tamasha, song and dance entertainments from Maharashtra

Chhau, the lyrical dance theatre of Bihar

Theru Koothu, satirical, ritualised epics from Tamil Nadu.

The contrasting styles and contents are depicted with a strongly practical bias, harnessing expertise from practitioners, anthropologists and theatre scholars in India. Indian Folk Theatres makes these exceptionally versatile and up-beat theatre forms accessible to students and practitioners everywhere.

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http://www.routledge.co.uk/shopping_cart/products/product_detail.asp?sku=&isbn=9780415304559&parent_id=&pc=/shopping_cart/search/search.asp?search%3D9780415304559

Jacques Copeau's Friends and Disciples - The Théâtre du Vieux-Colombier in New York City, 1917-1919

United States - New York

January 31, 2008

Donahue, Thomas John
Peter Lang Publishing

Francophone Cultures and Literatures Vol. 54
Edited by Paulson Michael G / Alvarez-Detrell Tamara

ISBN 978-1-4331-0166-3
Hardback
184 pages
49.20
US-\$ 63.95

In a remarkable adventure, Jacques Copeau brought the troupe of the Théâtre du Vieux-Colombier to the Garrick Theatre in New York City in the fall of 1917. During the next two theater seasons, he staged more than forty different plays in repertory in French. He experimented with the use of both the *tréteau nu*, a bare raised platform, for some of Molière's farces and the *loggia* or unit set for all his plays. Copeau's experiments with scenography mark this period as a critical moment in the evolution of stage décor both in the United States and in Europe. Moreover, his development of a full repertory - sometimes three new plays in a week - demonstrated to the United States' fledgling art theater movement how important a full repertory is for the actor's continued training.

Jacques Copeau's *Friends and Disciples* brings to light the support Copeau received from a diverse group of personalities without whom his undertaking would not have been possible: Otto H. Kahn, financier and supporter of the arts; Mrs. Phillip Lydig, a grande dame of New York high society; Antonin Raymond, the Czech architect who renovated the Garrick Theatre; Daisy Andrews, Copeau's tireless factotum; Louis Jouvet, stage manager, actor, and scenographer; Charles Dullin, actor, director and teacher; Suzanne Bing, a member of the troupe who embodied Copeau's ideals; and lastly Agnès Thomsen Copeau, Copeau's loyal wife and companion. This study places the achievement of Copeau in the context of the developments of both European and American theater at the beginning of the twentieth century.

The Author: Thomas John Donahue is Professor of French at Saint Joseph's University in Philadelphia. He received his Ph.D. in French literature from the University of Pennsylvania. He is the author of books on the theater of Fernando Arrabal and a semiotic approach to the theater text, as well as articles on Samuel Beckett, Antonin Artaud, and Suzanne Bing. His interests include the work of Ariane Mnouchkine, the use of the mask in actor training, and, most recently, the theater of Bernard-Marie Koltès.

<http://www.peterlang.de/Index.cfm?VID=310166&vHR=1&vUR=2&vUUR=1&vLang=E>

Performing Aotearoa - New Zealand Theatre and Drama in an Age of Transition

Belgium - Brussels

October 30, 2007

Maufort, Marc / O'Donnell, David (eds.)
Peter Lang Publishing

Dramaturgies, Textes, Cultures et Représentations, Texts, Cultures and Performances Vol. 22

Paperback
463 pages, 16 illustrations
ISBN 978-90-5201-359-6
40.90
£ 26.60

Over the last three decades of the twentieth century, theatre and drama in Aotearoa/New Zealand have experienced remarkable growth. This groundbreaking anthology of essays and interviews attempts to document the diversity of these multiple dramatic voices and performative dimensions, as they reflect the evolving New Zealand identity in an age of transition moving towards twentyfirst century globalization.

This comprehensive volume comprises a wide range of chapters focusing on key figures in the development of New Zealand theatre and drama, such as, among others, Robert Lord, Ken Duncum, Gary Henderson, Stephen Sinclair, Hone Kouka, Briar-Grace Smith, Jacob Rajan, Lynda Chanwai-Earle, Nathaniel Lees, and Victor Rodger.

It is hoped that this volume will shed light on a hitherto neglected field of the canon of English-language drama. By extension, the issues discussed in this anthology will provide new vistas from which to study the postcolonial condition in the wider context of the contemporary Commonwealth.

Contents: Marc Maufort: Performing Aotearoa in an Age of Transition - David O'Donnell: «Whaddarya?» Questioning National Identity in New Zealand Drama - Christopher Balme: Staging Pan-Polynesian identity at the New Zealand International Exhibition, Christchurch 1906-07 - Murray Edmond: Re-membering the Remembering Body: «Autonomous Theatre» in New Zealand - Bronwyn Tweddle: Where Grotowski Meets Lecoq. «Flow» in Training at Toi Whakaari: New Zealand Drama School - Susan Williams: Advocating Interaction with «the Other»: Robert Lord's Use of the Food Metaphor - William Peterson: Writing into the Land: Dramatic Monologues in the Expanding Landscape of Aotearoa/New Zealand - Marc Maufort: Painful Homecomings: Family Fractures in Contemporary Pakeha Dramaturgies - Telling Pakeha stories. Lisa Warrington Interviews Gary Henderson - «Theatre is the lightning rod». David O'Donnell Interviews Ken Duncum - Stuart Young: Masque(e)rades of Masculinity: Cross-Dressing Women on the New Zealand Stage - Completing the Circle. David O'Donnell Interviews Jean Betts - Te Ahukaramu Charles Royal: Orotokare. Towards a New Model for Indigenous Theatre and Performing Arts - «Let me feel the magic». Hilary Halba Interviews Rangimoana Taylor - David Carnegie/David O'Donnell: Maori Dramaturgy: The Case of Nga Tangata Toa - Hone Kouka: Re-Colonising the Natives: The State of Contemporary Maori Theatre - Marc Maufort: Recapturing Maori Spirituality: Briar Grace-Smith's Magic Realist Stage Aesthetic - Calming the Oceans. David O'Donnell Interviews Briar Grace-Smith - Sharon Mazer: Atamira Dance Collective: Dancing in the Footsteps of the Ancestors - Peter Falkenberg: Theatre of Unease - David O'Donnell: Re-claiming the «Fob»: The Immigrant Family in Samoan Drama - «Everything is family». David O'Donnell Interviews Nathaniel Lees - Lisa Warrington: A Place to Tell Our Stories: Asian Voices in the Theatre of Aotearoa - «Truth is always stranger than fiction». David O'Donnell Interviews Lynda Chanwai-Earle - «We want to create work that's beautiful, funny, sad and true». Lisa Warrington Interviews Jacob Rajan - John Davies: The Audience Are Stones - William Farrimond: Mask, Moko and Memory: Identity through Solo Performance in a Post-colonial World - Trisha Dunleavy: Narratives of Identity: TV Drama Production in New Zealand.

The Editors: Marc Maufort is a professor of English-language literatures and drama at the Université Libre de Bruxelles (Belgium). He has published numerous essays and edited several books on contemporary American and postcolonial drama. His most recent monograph, *Transgressive Itineraries: Postcolonial Hybridizations of Dramatic Realism* (P.I.E. Peter Lang, 2003), offers a comparative study of contemporary Canadian, Australian, and New Zealand drama.

David O'Donnell, a graduate of the University of Otago and Toi Whakaari: New Zealand Drama School, is a senior lecturer in theatre at Victoria University of Wellington. He has published extensively on New Zealand and Pacific drama and is also an award-winning director whose productions include several premieres of recent New Zealand plays.

<http://www.peterlang.de/Index.cfm?VID=21359&vHR=1&vUR=2&vUUR=1&vLang=E>

3.3. FILM

Cowboy Imperialism and Hollywood Film

United States - New York

July 31, 2007

Anderson, Mark Cronlund

VIII, 231 pages

Paperback

ISBN 978-0-8204-9545-3

23.00
US-\$ 29.95

Cowboy Imperialism and Hollywood Film explores how Hollywood has employed the frontier myth to sanction imperial behavior. This cultural project integrates the myth, America's secular creation story, with Manifest Destiny, the sugar-coated impetus to conquer without compunction. Through Hollywood - the history teacher who reaches the largest audiences - the imagery of conquest has become effectively naturalized, glorified, and personified in the guise of the mythical frontiersman, such as John Wayne and Harrison Ford as Indiana Jones. This book examines eighteen movies, ranging from *The Green Berets* to *Raiders of the Lost Ark*, from *Red River* to *Hidalgo*. Others, from *Full Metal Jacket* to *The Big Lebowski*, *The Ballad of Little Joe* to *25th Hour*, posit intriguing revisionist frontier tales.

The Author: Mark Cronlund Anderson is Associate Professor of History at the University of Regina and holds a Ph.D. in history from the University of California, Riverside. He is the author/co-editor of *Pancho Villa's Revolution by Headlines* (2000), *Latin American Narratives and Cultural Identity: Selected Readings* (Peter Lang, 2004), and *Interdisciplinary and Cross-Cultural Narratives in North America* (Peter Lang, 2005). His next book explores the ways in which Canada's mainstream press has imagined Indigenous peoples since the country was confederated in 1867.

<http://www.peterlang.de/index.cfm?VID=69545&vLang=E&vHR=1&vUR=2&vUUR=1>

Dis/Figuring Sam Shepard

Belgium - Brussels

December 1, 2007

Johan Callens

Edited by Maufort Marc

Peter Lang Bruxelles

276 p., 14 ill.

Dramaturgies, Textes, Cultures et Représentations, Texts, Cultures and Performances Vol. 21

ISBN 978-90-5201-352-7 pb.

34.90

This illustrated volume covers the career of Sam Shepard, the provocative American playwright, scriptwriter, actor, and director, through an introductory survey followed by in-depth analyses of representative selections from the one-acts (*Action*, *States of Shock*), experimental collaborations with Joseph Chaikin (*Savage/Love*), and by now classic family plays (*Buried Child*, *A Lie of the Mind*). It ranges from Shepard's unpublished adaptation of Marlowe's *Doctor Faustus* through the textual variants and political context of *Operation Sidewinder* to Robert Altman's movie version of *Fool for Love*, besides offering brief comparisons with fellow dramatists (Albee and Beckett) and visual artists (Edward Weston, Marsden Hartley). Several performance analyses supplement the textual criticism and provide a sample of European directorial approaches. Together, these takes offer a composite picture of an artist whose output over the past forty years has turned him into a figurehead of twentieth century drama, studied and produced all over the world with a keen eye for his idiosyncratic and critical view of what it means to be American.

Contents

Portrait of the Artist as an Explorer - Memories of the Sea in Illinois - Epistemologies of Loss - Through the Windows of Perception - When I Read the Book - The Needs and Risks of Revision(ism) - Reciprocity and Transformational Generation - Published and Unpublished Wars - Diverting the Integrated Spectacle - European Textures - Inflections of Nostalgia - Bring the Family.

The Author

Johan Callens teaches at the Vrije Universiteit Brussel. He is the author of *From Middleton and Rowley's «Changeling» to Sam Shepard's «Bodyguard»: A Contemporary Appropriation of a Renaissance Drama* (1997) and editor of *Sam Shepard: Between the Margin and the Centre* (1998, 2 vols.). For the *Dramaturgies Series* published by P.I.E. Peter Lang, he also edited the critical anthology *The Wooster Group and Its Traditions* (2004).

<http://www.peterlang.de/index.cfm?VID=21352&vLang=E&vHR=1&vUR=2&vUUR=1>

Questions of Colour in Cinema - From Paintbrush to Pixel

United Kingdom - Oxford

October 30, 2007

Edited by Everett W./Goodbody A.

Peter Lang Publishing

New Studies in European Cinema Vol. 6

Paperback

242 pages

ISBN 978-3-03911-353-8

49.20

£ 32.00

Colour is one of the few remaining uncharted territories of film studies, and its centrality to the construction and reception of film narratives has only recently been recognised. After a century of widespread critical and theoretical neglect, colour is now poised to become a prime focus within film studies at all levels, and this book will constitute a key voice within this debate. In a series of wide-ranging critical essays, marked by authoritative and innovative perspectives, the volume explores the shifting technologies, theories, and practices of colour in cinema, highlighting the intricate relationship between technological, philosophical, and artistic concerns, and making a compelling case for colour as a dominant and complex signifier in filmic discourse. The essays are divided into three main sections exploring the historical and technical dimensions of colour, the aesthetics of colour, and the significance of colour in relation to broader issues of race, gender, and identity, and are interdisciplinary and transnational in their focus. They provide the reader with a clear understanding of the significance of colour, exploring new pathways and identifying discoveries still to be made.

Contents: Wendy Everett: Mapping Colour: An Introduction to the Theories and Practices of Colour - Joshua Yumibe: Silent Cinema Colour Aesthetics - Raphaëlle Costa-de-Beauregard: From Screen to Flesh: The Language of Colour in The Belly of an Architect - Isabelle Vanderschelden: Digital Painting: Colour Treatment in the Cinema of Jean-Pierre Jeunet - Andrea Rinke: Sonnenallee - Rock'n' Roll and Passport Control: How an East German Comedy Colours the Past - Wendy Everett: Colour as Space and Time: Alternative Visions in European Film - Laure Brost: On Seeing Red: The Figurative Movement of Film Colour - Ben McCann: 'Bliss in Blueness': Colour Strategies in the Films of Michael Mann - Richard Misek: 'Last of the Kodak': Andrei Tarkovsky's Struggle with Colour - Hilaria Loyo: Blinding Blondes: Whiteness, Femininity, and Stardom - Liz Watkins: The (Dis)Articulation of Colour: Cinematography, Femininity, and Desire in Jane Campion's In the Cut.

The Editor: Wendy Everett is Reader in Film Studies and French at the University of Bath. Her principal research interests are in European cinema, and recent published books include *European Identity in Cinema* (2006), *Revisiting Space. Space and Place in European Cinema* (2005), jointly edited with Axel Goodbody, and a study of the work of the British director Terence Davies (2004). She is a member of the Editorial Board of the *Literature/Film Quarterly*, and co-editor of Peter Lang's *New Studies in European Cinema*.

<http://www.peterlang.de/Index.cfm?VID=11353&vHR=1&vUR=2&vUUR=1&vLang=E>

Watching The Lord of the Rings - Tolkien's World Audiences

United States - New York

January 8, 2008

Barker, Martin / Mathijs, Ernest (eds.)

Peter Lang Publishing

Media and Culture Vol. 3

Edited by Jhally Sut / Lewis Justin

312 pages

Hardback

ISBN 978-0-8204-6397-1

69.20

US-\$ 89.95

Paperback

ISBN 978-0-8204-6396-4

25.40

US-\$ 32.95

How did audiences across the world respond to the films of *The Lord of the Rings*? This book presents findings from the largest film audience project ever undertaken, drawing from 25,000 questionnaire responses and a wide array of other materials. Contributors use these materials to explore a series of widely speculated questions: why is film fantasy important to different kinds of viewers? Through marketing, previews and reviews, debates and cultural chatter, how are audiences prepared for a film like this? How did fans of the book respond to its adaptation on screen? How do people choose their favorite characters? How was the films' reception shaped by different national and cultural contexts? The answers to these questions shed fresh light on the extraordinary popularity of *The Lord of the Rings* and provide important new insights into the global reception of cinema in the twenty-first century.

Contents: Martin Barker/Kate Egan/Stan Jones/Ernest Mathijs: Introduction: Researching *The Lord of the Rings*: Audiences and Contexts - Janet Wasko: *The Lord of the Rings*: Selling the Franchise - Daniel Biltereyst/Ernest Mathijs/Philippe Meers: An Avalanche of Attention: The Prefiguration and Reception of *The Lord of the Rings* - Breda Luthar: Promotional Frame Makers and the Meaning of the Text: The Case of *The Lord of the Rings* - Barbara Klinger: What Do Female Fans Want? Blockbusters, *The Return of the King*, and U.S. Audiences - Kate Egan/Martin Barker: The Books, the DVDs, the Extras, and Their Lovers - Sue Turnbull: Understanding Disappointment: The Australian Book Lovers and Adaptation - Lothar Mikos/Susanne Eichner/Elizabeth Prommer/Michael Wedel: Involvement in *The Lord of the Rings*: Audience Strategies and Orientations - Giselinde Kuipers/Jeroen De Kloet: Global Flows and Local Identifications? *The Lord of the Rings* and the Cross-National Reception of Characters and Genres - Martin Barker: The Functions of Fantasy: A Comparison of Audiences for *The Lord of the Rings* in Twelve Countries - Sue Turnbull: Beyond Words? *The Return of the King* and the Pleasures of the Text - José Javier Sánchez Aranda/Joseba Bonaut/María del Mar Grandío: Heroism in *The Return of the King* - Daniel Biltereyst/Sofie Van Bauwel: The Fantasy of Reading: Moments of Reception of *The Lord of the Rings*: *The Return of the King* - Lothar Mikos: Understanding Text as Cultural Practice and as Dynamic Process of Making - Martin Barker/Ernest Mathijs/Alberto Trobia: Our Methodological Challenges and Solutions.

The Editors: Martin Barker is Professor of Film and Television Studies at the University of Wales, Aberystwyth. He is the author of many books about film and film reception, including *The Lasting of the Mohicans: History of an American Myth* (with Roger Sabin, (with Roger Sabin, 1996), *Knowing Audiences: Judge Dredd, its Friends, Fans and Foes* (with Kate Brooks, 1998), and *The Crash Controversy: Censorship Campaigns and Film Reception* (with Jane Arthurs and Ramaswami Harindranath, 2001). Ernest Mathijs is Assistant Professor of Film and Drama at the University of British Columbia, Canada. He edited *From Hobbits to Hollywood* (with Murray Pomerance, 2006), *The Lord of the Rings: Popular Culture in Global Context* (2006), *Alternative Europe* (with Xavier Mendik, 2004), *The Cult Film Reader* (also with Xavier Mendik, 2007), and is the author, with Jamie Sexton, of *Cult Cinema: an Introduction* (2008).

<http://www.peterlang.de/Index.cfm?vID=66397&vHR=1&vUR=2&vUUR=1&vLang=E>

3.4. MUSICAL THEATRE

The Musical Voyager: Berlioz in Europe

Germany - Frankfurt

May 31, 2007

Charlton, David / Ellis, Katharine (eds.)

Peter Lang Publishing

Perspektiven der Opernforschung Vol. 14

Edited by Maehder Jürgen / Betzwieser Thomas

XVIII, 322 pages
Paperback
ISBN 978-3-631-55343-5
US-ISBN 978-0-8204-9942-0
52.80
£ 34.30

This collection of essays has been written by thirteen scholars, from five countries. It focuses on the musical activities of Hector Berlioz, viewed as a European phenomenon. The first part of the book discusses Berlioz's journeys to Breslau (1846), to Moscow and St Petersburg (1847 and 1867-68), and to London (especially in 1847 and 1853). In particular, the reception of Berlioz's music is placed under scrutiny. The second part of the book starts with a new history of the recitatives that Berlioz wrote for Weber's *Der Freischütz*, as they were used in Paris (1841, 1850), Berlin (1849), London (1850) and Milan (1872). Five essays then discuss different kinds of influence wrought by European literature on Berlioz, including Shakespeare's *Othello* and Goethe's *Faust*. The book's final section (source materials) contains the first complete anthology of London press reviews of Benvenuto Cellini in 1853; and new translations of three Russian articles on Berlioz by Vladimir Odojevsky, from 1841 and 1847.

Contents: Christina Bashford: More than Dedication? Hector Berlioz and John Ella - George Biddlecombe: Berlioz and the London Musical Scene - Gabriella Dideriksen: Benvenuto Cellini and the Politics of Opera Production in Mid-Victorian London - Sarah Hibberd: Berlioz's Waterloo? Benvenuto Cellini in London - Mark A. Pottinger: The Breslau Concert Tour of 1846: Provincial German Insights into Berlioz's Music and Aesthetic - Linda Edmondson: Berlioz and Cultural Politics in Mid-Nineteenth-Century Russia - Elena Dolenko: Hector Berlioz as Reflected in the Russian Press of his Time - Ian Rumbold: Berlioz and *Le Freyschütz* - Michael Fend: The Diabolical in Berlioz's *La damnation de Faust* - Vera Micznik: The Musico-Dramatic Narrative of Berlioz's *Lélio* - Peter Raby: Shakespeare in Paris, 1827 - Rainer Schmusch: Shakespeare and the Genesis of Programme Music: the Mottoes of Berlioz's *Huit scènes de Faust* - Katherine Kolb: Berlioz's *Othello*.

The Editors: David Charlton is Professor of Music History at Royal Holloway, University of London, and a member of the Editorial Board of the New Berlioz Edition.

Katharine Ellis is Professor of Music at Royal Holloway, University of London, and Director of the University of London's Institute of Musical Research.

<http://www.peterlang.de/index.cfm?vID=55343&vLang=E&vHR=1&vUR=2&vUUR=1>

3.5. DANCE

3.6. OTHER SUBJECTS

Clowns, Fools and Picaros - Popular Forms in Theatre, Fiction and Film.

Netherlands - Amsterdam

November 19, 2007

ROBB, David (Ed.)

Amsterdam/New York, NY, VI

233 pp. Illustrated

Paperback

978-90-420-2340-6

47

US\$ 71

Series:

At the Interface/Probing the Boundaries 43

By its very nature the clown, as represented in art, is an interdisciplinary phenomenon. In whichever artform it appears – fiction, drama, film, photography or fine art – it carries the symbolic association of its usage in popular culture, be it ritual festivities, street theatre or circus. The clown, like its extended family of fools, jesters, picaros and tricksters, has a variety of functions all focussed around its status and image of being 'other'. Frequently a marginalized figure, it provides the foil for the shortcomings of dominant discourse or the absurdities of human behaviour.

Clowns, Fools and Picaros represents the latest research on the clown, bringing together for the first time studies from four continents: Europe, America, Africa and Asia. It attempts to ascertain commonalities, overlaps and differences between artistic expressions of the 'clownesque' from these various continents and genres, and above all, to examine the role of the clown in our cultures today.

Contents

David ROBB: Introduction

Robert CHEESMOND: Where the Antic Sits

Faye RAN: Modern Tragicomedy and the Fool

Ashley TOBIAS: The Postmodern Theatre Clown

Rüdiger GÖRNER: Nietzsche and the Praise of Masks

Maxim Leonid WEINTRAUB: Clowning Around at the Limits of Representation: On Fools, Fetishes and Bruce Naumann's Clown Torture

Barbara LEWIS: An American Circus: the Lynch Victim as Clown

Kayode Gboyega KOFOWOROLA: The Court Jester in Nigerian Drama

Ron JENKINS: Fratello Arlecchino: Clowns, Kings, and Bombs in Bali

Stephen KNAPPER: Scaramouche: The Mask and the Millennium

Des O RAWE: The Cinema of Masks: Commedia dell'Arte and Jean Renoir's The Golden Coach

David ROBB: From Nestroy to Wenzel & Mensching: Carnavalesque Revolutionaries in the German-Speaking Theatrical Tradition

Marina KOTZAMANI: Karlos Koun, Karaghiozis and The Birds: Aristophanes as Popular Theatre

Stephen LLANO: The Clown as Social Critic: Kerouac's Vision

Bernhard MALKMUS: Picaresque Narratology: Lazarillo de Tormes and Edgar Hilsenrath's Der Nazi und der Friseur

David Robb is a Senior Lecturer in the School of Languages, Literatures and Performing Arts at the Queen's University of Belfast. He developed an interest in theatrical clowning while researching his PhD on the East Berlin cabaret duo Wenzel & Mensching, who integrated aspects of commedia dell'arte into their political song act. David Robb's book *Zwei Clowns im Lande des verlorenen Lachens: Das Liedertheater Wenzel & Mensching* was published in 1998. He is a specialist in German political song and has recently published the book *Protest Song in East and West Germany* since the 1960s. He is also an experienced songwriter and performing musician.

<http://www.rodopi.nl/senj.asp?BookId=ATI%2FPTB+43>

Performance in Bali

United Kingdom - London

August 29, 2007

By I. Leon Rubin, Nyoman Sedana

Series: Theatres of the World

Published by: Routledge

ISBN: 978-0-415-33131-9

Hardback

£60.00

Pages: 176

Leon Rubin and I Nyoman Sedana, both international theatre professionals as well as scholars, collaborate to give an understanding of performance culture in Bali from inside and out.

The book describes four specific forms of contemporary performance that are unique to Bali:

Wayang shadow-puppet theatre
Sanghyang ritual trance performance
Gambuh classical dance-drama
the virtuoso art of Topeng masked theatre.

These culturally unique and beautiful theatrical events are contextualised within religious, intellectual and social backgrounds to give unparalleled insight into the mind and world of the Balinese performer.

Table of Contents

1. Past and Present 2. Wayang Shadow Theatre 3. Sanghyang Trance Performance 4. Gambuh Classical Performance 5. Topeng Masked Theatre 6. The Future. Travel Advisory

http://www.routledge.co.uk/shopping_cart/products/product_detail.asp?curTab=DESCRIPTION&id=&parent_id=&sku=&isbn=9780415331319&pc=/shopping_cart/search/search.asp!search=9780415331319

The Wooster Group Work Book

United Kingdom - London

September 26, 2007

Edited by Andrew Quick

Published by: Routledge

Pages: 288

ISBN: 978-0-415-35333-5

Hardback

£70.00

ISBN: 978-0-415-35334-2

Paperback

£21.99

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

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

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

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

Table of Contents

1. Introduction 2. Frank Dell's *The Temptation of St. Antony* 3. Geinin 4. *Brace Up!* 5. *Fish Story* 6. *House/Lights* 7. *To You, The Birdie! (Phèdre)* 8. *On Pragmatics: Process in the Work of The Wooster Group* 9. *The Living Archive: Documenting The Wooster Group* 10. *The Wooster Group. Bibliography. Index*

http://www.routledge.co.uk/shopping_cart/products/product_detail.asp?sku=&isbn=9780415353342&parent_id=&pc=/shopping_cart/search/search.asp?search%3D9780415353342

3.7. EXHIBITION CATALOGUES

Anton T. Linhart (1756-1795) -

Slovenia - Radovljica

December 30, 2007

The catalogue is accompanying the exhibition on A.T. Linhart at the Radovljica Municipality Museums. The exhibition is based upon research work led by the National Theatre Museum of Slovenia. The exhibition catalogue is published in Slovene and English language (ISBN 978-961-9987-02-7).

Radovljica, a small town not far away from the Lake of Bled, is the birthplace of the first Slovenian dramatist Anton Toma Linhart. Born in 1756, he studied in Vienna and spent most of his life in Ljubljana, where he died in 1795. He was one of the most important representatives of the Enlightenment in Slovenia, well read and influential on several fields of culture: Linhart contributed a great deal to organize the first public library, has written books on Slovene history, a book of poetry and drama ("Miss Jenny Love") in German language.

He is celebrated as the first Slovene dramatist as he published two comedies in Slovene language: upanova Micka (based upon the work of Vienesse writer Richter: Die Feldmühle) and Ta Veseli dan ali Matiček se eni (based upon French author Beaumarchais: La folle journee ou le mariage de Figaro). Both works were printed in Ljubljana in 1789. Linhart is as important to the Slovenes as Mozart or Schiller is to the Austrians or Germans. All three of them play an important role in shaping the bygone and the present-day spirit of the uniting Europe.

Mestni muzej Radovljica/Muzeji radovljice občine

Linhartov trg 1

4240 Radovljica

Phone: 00 386 4 532 05 20

Fax.:00 386 4 532 05 24

muzeji.radovljiske.obcine@siol.net

http://www.muzeji-radovljica.si/1muzej_mestni/1naslovnica_mmuzej.html

Dance Is a Weapon. NDG 132/1955

France - Pantin

January 17, 2008

Victoria Phillips Geduld, avant-propos de Claire Rousier.

Fondé en 1932, le New Dance Group est un collectif de danse politiquement engagé. Son mot d'ordre est la danse est une arme dans la lutte des classes. Dans leurs uvres, ses membres traitent autant des atrocités de la guerre, de l'injustice sociale, de l'aliénation des individus que des rapports entre les sexes. Ce catalogue d'exposition fait revivre le passé du collectif et met en avant les liens entre l'histoire de la danse américaine et la politique nationale.

Édition : Le Centre national de la danse

Prix public : 23

Renseignements et commandes au :

00 33 1 41 83 98 02

Elodie Boulanger, Chargée de la diffusion des ouvrages

publication@cnd.fr

3.8. AUDIO-VISUAL AND ONLINE PUBLICATIONS

Czech Plays in Translation: Contemporary Czech Playwrights in Translation

Czech Republic

"Let's Play Czechs" - Czech plays in translation from 1989 - 2004

The Theatre Institute in Prague, together with the AURA-PONT and DILIA Literary agencies, have put together an on-line catalogue of contemporary Czech playwrights. Located on these pages, you will find a list of the Czech playwrights in alphabetical order. The page for each playwright contains a short biography, a list of works that have been translated into other languages, synopses of some of the artists most interesting plays, and contacts to the agencies.

<http://www.theatre.cz/art/rubrika.asp?id=51&order=1>

Theatre Histories: An Introduction

United Kingdom - London

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

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

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

Keeping performance, drama, and culture at centre stage, Theatre Histories: An Introduction is compatible with standard play anthologies and offers many pedagogical resources including a website: Conversation about teaching; links from all case studies to support sites; discussion questions to support case studies, a large additional bibliography and an image bank at

<http://www.routledge.com/textbooks/0415227283>

* : *Modified only*

4. LINKS TO OTHER ORGANISATIONS

* : *Modified only*

5. THEATRE BUILDINGS, RESTORATIONS & NEW DEVELOPMENTS

Theatermuseum Amsterdam - Relocation

Netherlands - Amsterdam

The year 2008 is the Theater Museum s last year on the Herengracht, Amsterdam. As of January 2009 the museum will close on this location and will start organising various exhibitions in co-operation with theatres and other museum around the Netherlands.

The offices of the Theater Institute including our multi-media centre - will already move in the summer of 2008 to a yet unknown location in Amsterdam. We will inform you on these changes and new addresses as soon as more information is available. Meanwhile check our website for the latest news.

<http://www.theatermuseum.nl>

or <http://www.tin.nl>

* : *Modified only*

6. RESEARCH

6.1. RESEARCH PROJECTS

Call for contributions: TheatreForum

"TheatreForum," a journal devoted to innovative performance, welcomes new contributors. Our scope and readership is international; we welcome articles discussing new theatre and performance from any culture. Our articles usually focus on the recent work of one performer, director/choreographer, or company, but more wide-ranging overviews of recent developments are also accepted. Productions should have taken place at professional venues and be well-documented with photographs. Articles usually range from 3000 to 5000 words, and we pay 5 cents per word to a maximum of \$150.

Any proposals should be sent to:

John Rouse, Editor
TheatreForum
University of California
San Diego / Dept. of Theatre & Dance
9500 Gilman Dr. # 0344
La Jolla, CA 92093-0344

Tel: 858-822-1498 / Fax: 858-534-1080
E-mail: jrouse@ucsd.edu

<http://www.theatreforum.org>

6.2. SCHOLARSHIPS

6.3. RESEARCH TOOLS

* : *Modified only*

7. MISCELLANEOUS ITEMS

Barry Kay Hall of Fame - Posthumous Tribute and Commemoration

United Kingdom - London

December 30, 2007

Costume by Barry Kay for Gerhard Bohner as 'Carabosse' in the ballet 'The Sleeping Beauty', Ballet of the Deutsche Oper Berlin, 1967

The Barry Kay Archive is pleased to announce that Live Performance Australia, the peak body for Australia's live entertainment and performing arts industry, posthumously selected Barry Kay as one of eighty theatre artists awarded a place in its newly established virtual Hall of Fame. This Hall of Fame, launched on 30 November 2007, is Live Performance Australia's way of paying tribute to a remarkable collection of people on the occasion of celebrating its 90th anniversary.

Frank van Straten, theatre historian and former first director of the Victorian Arts Centre's Performing Arts Museum in Melbourne, provided a short biography on each artist, constituting the corner stone of the Hall of Fame.

Following the recognition of Barry Kay and the Barry Kay Archive by the National Library of Australia last year, and now Live Performance Australia awarding Kay a place in its Hall of Fame represents further acknowledgement of his important contributions to the performing arts.

Michael Werner
Director & Curator
Barry Kay Archive

<http://www.barry-kay-archive.org/NOTICEBOARD/NTB.html>

Direct link to three pages of a biography on Barry Kay at Live Performance Australia/Hall of Fame:
<http://www.binaryblue.com.au/LPA/barrykay1.html>

Drama event - Introspection 08

Singapore

February 22, 2007

The Epiphany Theatre is a student initiative and the official performance wing of the Epiphany, English and Drama Society at NTU. In collaboration with drama students from the Visual & Performing Arts (VPA) Academic group at the National Institute of Education (NIE), our theatre group presents Introspection 08, a drama production featuring five original plays written by women writers. The theatre event, which will be held on Friday, 22nd February 2008, aims to promote to all drama enthusiasts, an awareness of the literary and performing arts.

Even though the five plays are unique in their respective dramatic manifestations, especially in terms of form and content, they do converge on a single theme that is, introspection by means of looking into oneself and into the inner-workings of social life and culture, so that we may explore the ways in which we live and thus, examine the motivations in contemporary society that lead us to live in such fashion, be it by will or by force. Additionally, Introspection 08 seeks to rethink what it means to be a woman and to be human in the twenty-first century by examining, either explicitly or indirectly, the social, cultural and political perspectives of women living in patriarchal societies, in order to move beyond the assumption that stereotypes women as being only capable of intellectualising issues of female identity and rights. In a broader sense, this entire project posits through the ephemeral nature of drama and the employment of mixed media technologies an extended meditation on the statuses of theatre, literature and the arts in a rapidly changing money-driven world.

Introspection 08 forms part of the Nanyang Literary Festival (NLF) in February 2008. The admission to the literary festival is free-of-charge. However, the tickets for the theatre event is priced at SGD12.00. The running-time for the theatre production is approximately 2 hours, including a 15-minute intermission.

Further information:

epiphany-vptheatre@ntu.edu.sg

Position for Director of Design and Technical Curriculum - Music and Theater Arts, Massachusetts Institute of Technology

United States - Massachusetts

September 1, 2008

M.I.T. is an Affirmative Action and Equal Opportunity Employer

Qualifications: MFA in design or PhD; demonstrated strengths in set design; evidence of successful college or university teaching and design experience; demonstrated expertise in digital media arts. The successful candidate will be able to take a broad approach to theatrical aesthetics and teach fundamental design concepts across the various areas of theatrical design; the successful candidate will possess strong communication skills and a commitment to liberal arts educational values; the successful candidate will be willing to work hands-on in a small program housed within a large institute of technology. The performing arts are a component of the MIT Humanities, Arts, and Social Sciences curriculum; willingness to collaborate with colleagues in other areas of the Institute is highly desirable.

Duties: Stage design for three productions each year (two theater and one dance); two academic courses; administrative supervision of design and technical theater curriculum in the Theater Arts section; and, in concert with the Chair, supervising work of others, including planning, assigning, scheduling, and reviewing work.

Starting Date: September 1, 2008

Deadline: Review will begin December 12, 2007; position is open until filled

Applications: Send CV, three recent letters of recommendation, DVD or slides with examples of scenic designs, and a statement of teaching philosophy to the search committee:

Professor Thomas DeFrantz
Chair, Director of Design and Technical Curriculum Search Committee
Music and Theater Arts, 4-246
77 Massachusetts Ave.
Cambridge, MA 02139

Senior Tutor Needed for BA Design for Stage and Screen

New Zealand - Wellington

Toi Whakaari: NZ Drama School enjoys the reputation of being New Zealand's foremost training establishment for the Dramatic Arts. It was established in 1970 by the Queen Elizabeth II Arts Council and since then the school has gone from strength to strength.

Toi Whakaari is housed in Te Whaea: National Dance and Drama Centre in Wellington (the Capital of New Zealand), which it shares with the New Zealand School of Dance, New Zealand's nationally recognised provider of professional training in both contemporary dance and ballet. Built as a purpose built centre of excellence, Te Whaea is large, modern and has facilities of world standards, including nine large studios and a 200-seat theatre.

Toi Whakaari offers students the chance to study for a Bachelor of Design for Stage and Screen, a Bachelor of Performing Arts (Acting), a Diploma in Technical Production, an Advanced Diploma in Technical Production and a Master in Theatre Arts (Directing).

The Bachelor of Design for Stage and Screen at Toi Whakaari is exclusively aimed at training theatre and film designers.

We are currently seeking a Senior Tutor to work alongside the Head of Design (Penny Fitt) to further develop and deliver this course. This position is ideal for practitioners with teaching skills who want to affect the future of the

theatre and film industries in New Zealand.

It is anticipated that the successful applicant will take up the position in Wellington in January/February 2008.

Key attributes for the position:

- Experience as a professional designer for screen or stage
 - Clear commitment and passion for teaching
 - A strong desire to explore an interdisciplinary approach to teaching production design
 - A desire to explore interdisciplinary approaches to teaching and the work of the School
 - Willingness to enter fully and contribute to the cultural life of Toi Whakaari
- Experience developing and delivering courses within an undergraduate design, film or theatre

Penny Fitt, Head of Design

Penny moved to New Zealand from Britain, where she was Head of Design at the Bristol Old Vic Theatre School. She has worked as a professional freelance designer since 1991 and has designed more than 50 theatre, dance and opera works, including work for the Bristol Old Vic Theatre Company; the Dukes Theatre, Lancaster; the Almeida Theatre, London and the English National Opera. She was Head of Design at the Octagon Theatre in Bolton, Manchester for three years. Penny has also taught at Rose Bruford College and the Guildhall School of Music & Drama in London. She is a member of the Society of British Theatre Designers and is an active member of the group of Design Colleges who create and co-ordinate the colleges exhibits at the Prague Quadrennial International Theatre Design Exhibition.

Applications should be sent to:

Jo Richardson
Marketing Manager
Toi Whakaari: NZ Drama School
PO Box 7146
Wellington 6242

Phone 04 381 9215

Fax 04 389 4996

<http://www.toiwhakaari.ac.nz>

* : *Modified only*