

BOOKS RECEIVED

Listing does not preclude a subsequent review. Interested reviewers should write directly to the Book Review Editor, James Fisher, c/o Theater Department, Wabash College, Crawfordsville, Indiana 47933. A résumé and a letter indicating areas of expertise should be included.

Glenn C. Altschuler and David I. Grossvogel. *Changing Channels. America in TV Guide*. Champaign, Illinois: University of Illinois Press, 1992. ISBN 0-252-01779-X.

Stephen Archer. *Junius Brutus Booth. Theatrical Prometheus*. Carbondale and Edwardsville, Illinois: Southern Illinois University Press, 1992. ISBN 0-8093-1766-4.

Elaine Aston and George Savona. *Theatre as a Sign-System. A Semiotics of Text and Performance*. London and New York: Routledge, 1992. ISBN 0-415-04932-6.

Philip Auslander. *Presence and Resistance. Postmodernism and Cultural Politics in Contemporary American Performance*. Ann Arbor, Michigan: University of Michigan Press, 1993. ISBN 0-472-10299-0.

Grzegorz Balski, ed. *Directory of Eastern European Film-Makers and Films 1945-1991*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-28278-1.

Louise Berliner. *Texas Guinan. Queen of the Nightclubs*. Austin, Texas: University of Texas Press, 1993. ISBN 0-292-78111-3.

C.W.E. Bigsby. *Modern American Drama. 1945-1990*. Cambridge: Cambridge University Press, 1992. ISBN 0-521-41649-3.

Herbert Blau. *To All Appearances. Ideology and Performance*. New York/London: Routledge, 1992. ISBN 0-415-01365-8.

Augusto Boal. *Games for Actors and Non-Actors*. Translated by Adrian Jackson. London and New York: Routledge, 1992. ISBN 0-415-06155-5.

Norman C. Boulanger and Warren C. Lounsbury. *Theatre Lighting from A to Z*. Seattle/London: University of Washington Press, 1992. ISBN 0-295-97214-9.

Barbara Bowman. *Master Space. Film Images of Capra, Lubitsch, Sternberg, and Wyler*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-28026-6.

James R. Brandon. *Kabuki. Five Classic Plays*. Honolulu, Hawaii: University of Hawaii Press, 1992. ISBN 0-8248-1426-6.

- Per Brask and William Morgan, eds. *Aboriginal Voices. Amerindian, Inuit, and Sami Theater*. Baltimore/London: Johns Hopkins University Press, 1992. ISBN 0-8018-4376-6.
- Kevin Brownlow. *Behind the Mask of Innocence. Sex, Violence, Prejudice, Crime: Films of Social Conscience in the Silent Era*. Berkeley, California: University of California Press, 1992. ISBN 0-520-07626-5.
- Douglas Bruster. *Drama and the Market in the Age of Shakespeare*. Cambridge: Cambridge University Press, 1992. ISBN 0-521-41664-7.
- Peter Bürger and Christa Bürger. *The Institutions of Art. Essays by Peter Bürger and Christa Bürger*. Translated by Loren Kruger. Introduction by Russell A. Berman. Lincoln and London: University of Nebraska Press, 1992. ISBN 0-8032-1223-2.
- Frances Diodato Bzowski. *American Women Playwrights, 1900-1930. A Checklist*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-24238-0.
- John Cavanaugh, ed. *British Theatre. A Bibliography. 1901 to 1985*. Mottisfont: Motley Press, 1989. ISBN 0-900281-01-4.
- Anton Chekhov. *Chekhov for the Stage. The Sea Gull. Uncle Vanya. The Three Sisters. The Cherry Orchard*. Translated and with an Introduction by Milton Ehre. Evanston, Illinois: Northwestern University Press, 1992. ISBN 0-8101-1048-2.
- Ira Clark. *Professional Playwrights. Massinger, Ford, Shirley, and Brome*. Lexington, Kentucky: University of Kentucky Press, 1992. ISBN 0-8131-1787-9.
- William Cleveland. *Art in Other Places. Artists at Work in America's Community and Social Institutions*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-275-94054-3.
- David Cole. *Acting as Reading. The Place of the Reading Process in the Actor's Work*. Ann Arbor, Michigan: University of Michigan Press, 1992. ISBN 0-472-10302-4.
- Susan Letzler Cole. *Directors in Rehearsal. A Hidden World*. New York/London: Routledge, 1992. ISBN 0-87830-019-8.
- Scott Colley. *Richard's Himself Again. A Stage History of Richard III*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-26293-4.
- Stratos E. Constantinidis. *Theatre Under Deconstruction? A Question of Approach*. New York: Garland, 1993. ISBN 0-8153-0872-8.
- Jim Davis, ed. *The Britannia Diaries of Frederick Wilton*. London: The Society for Theatre Research, 1992. ISBN 0-85430-052-X.
- Nicholas de Jongh. *Not in Front of the Audience. Homosexuality on Stage*. London and New York: Routledge, 1992. ISBN 0-415-03363-2.

- Marco De Marinis. *The Semiotics of Performance*. Translated by Aine O'Healy. Bloomington and Indianapolis: Indiana University Press, 1993. ISBN 0-253-31686-3.
- Marjorie Donker. *Shakespeare's Proverbial Themes*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-28410-5.
- Clar Doyle. *Raising Curtains on Education. Drama as a Site for Critical Pedagogy*. Westport, Connecticut: Bergin & Garvey, Inc., 1993. ISBN 0-89789-274-7.
- Richard Dyer. *Only Entertainment*. New York and London: Routledge, 1992. ISBN 0-415-05717-5.
- Michael Earley and Philippa Keil, ed. *The Classical Monologue: Men*. New York: Routledge, Chapman & Hall, 1992. ISBN 0-87830-032-5.
- Michael Earley and Philippa Keil, ed. *The Classical Monologue: Women*. New York: Routledge, Chapman & Hall, 1992. ISBN 0-87830-033-3.
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- Elizabeth C. Fine and Jean Haskell Speer, eds. *Performance, Culture, and Identity*. Westport, Connecticut/London: Praeger, 1992. ISBN 0-275-94305-4.
- Erika Fischer-Lichte. *The Semiotics of Theater*. Bloomington/Indianapolis: Indiana University Press, 1992. ISBN 0-253-32237-5.
- R.A. Foakes. *Hamlet Versus Lear. Cultural Politics and Shakespeare's Art*. Cambridge: Cambridge University Press, 1993. ISBN 0-521-34292-9.
- Marjorie Garber. *Vested Interests. Cross-Dressing and Cultural Anxiety*. New York/London: Routledge, 1992.
- Wes D. Gehring. *"Mr. B" Or Comforting Thoughts About Bison. A Critical Biography of Robert Benchley*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-25242-4.
- David George. *The Modern Brazilian Stage*. Austin, Texas: University of Texas Press, 1992. ISBN 0-292-75129-X.
- Daniel Gerould, ed. *The Witkiewicz Reader*. Evanston, Illinois: Northwestern University Press, 1992. ISBN 0-8101-0994-8.
- Alex Gildzen and Dimitris Karageorgiou. *Joseph Chaikin. A Bio-Bibliography*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-26273-X.
- Simon Goldhill. *The Oresteia. Landmarks of World Literature*. Cambridge: Cambridge University Press, 1992. ISBN 0-521-40293-X.

- Robert F. Gross. *S.N. Behrman. A Research and Production Sourcebook*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-27852-0.
- David Haley. *Shakespeare's Courtly Mirror. Reflexivity and Prudence in 'All's Well That Ends Well'*. Cranbury, New Jersey: University of Delaware Press, 1992. ISBN 0-87413-443-9.
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- David Lewis Hammarstrom. *Big Top Boss. John Ringling North and the Circus*. Champaign, Illinois: University of Illinois Press, 1992. ISBN 0-252-01901-6.
- John Harrop. *Acting*. London/New York: Routledge, 1992. ISBN 0-415-05962-3.
- Gerhardt Hauck. *Reductionism in Drama and the Theatre. The Case of Samuel Beckett*. Potomac, Maryland: Scripta Humanistica, 1992. ISBN 0-916379-91-1.
- Michael Hawcroft. *Word As Action. Racine, Rhetoric, and Theatrical Language*. Oxford: Oxford University Press, 1992. ISBN 0-19-815185-3.
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- James C. Humes. *Citizen Shakespeare. A Social and Political Portrait*. Westport, Connecticut: Praeger Press, 1993. ISBN 0-275-94153-1.
- Hollis Huston. *The Actor's Instrument: Body, Theory, Stage*. Ann Arbor, Michigan: University of Michigan Press, 1993. ISBN 0-472-10308-3.
- Theodora A. Jankowski. *Women in Power in The Early Modern Drama*. Urbana and Chicago: University of Illinois, 1992. ISBN 0-252-06238-8.
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- Lynn Kear. *Agnes Moorehead. A Bio-Bibliography*. Westport, Connecticut: Greenwood Press, 1993. ISBN 0-313-28155-6.

- Baz Kershaw. *The Politics of Performance. Radical Theatre as Cultural Intervention*. New York/London: Routledge, 1992. ISBN 0-415-05762-0.
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- Jan Kott. *The Memory of the Body*. Evanston, Illinois: Northwestern University Press, 1992. ISBN 0-8101-1043-1.
- Amelia Howe Kritzer. *The Plays of Caryl Churchill*. New York: St. Martin's Press, 1992. ISBN 0-312-06091-2.
- Loren Kruger. *The National Stage. Theatre and Cultural Legitimation in England, France, and America*. Chicago and London: The University of Chicago, 1992. ISBN 0-226-45496-7.
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- Vincent Lo Brutto. *By Design. Interviews with Film Production Designers*. Westport, Connecticut/London: Praeger, 1992. ISBN 0-275-94030-6.
- Evangeline Machlin. *Speech for the Stage*. New York and London: Routledge/Theatre Arts Books, 1992. ISBN 0-87830-015-5.
- Nancy Klein Maguire. *Regicide and Restoration. English Tragicomedy, 1660-1671*. Cambridge: Cambridge University Press, 1993. ISBN 0-521-41622-1.
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- Lise-Lone and Frederick Marker. *Ingmar Bergman. A Life in the Theater*. Cambridge: Cambridge University Press, 1982, 1992. ISBN 0-521-42082-2.

- Bim Mason. *Street Theatre and Other Outdoor Performance*. New York and London: Routledge, 1992. ISBN 0-415-07050-3.
- David McNeill. *Hand and Mind*. Chicago: University of Chicago Press, 1992. ISBN 0-226-56132-1.
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- Cynthia Marylee Molt. *Vivien Leigh. A Bio-Bibliography*. Westport, Connecticut: Greenwood Press, 1993. ISBN 0-313-27578-5.
- Linda S. and Kostas Myrsiades. *Karagiozis. Culture & Comedy in Greek Puppet Theatre*. Lexington, Kentucky: University of Kentucky Press, 1993. ISBN 0-8131-1795-X.
- Jonothan Neelands. *Structuring Drama Work*. Edited by Tony Goode. Cambridge: Cambridge University Press, 1992. ISBN 0-521-37635-1.
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- Mack Owen. *The Actor's Scenebook. Scenes for Beginning Actors to Create*. New York: HarperCollins, 1993. ISBN 0-06-500145-1.
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- Richard H. Palmer. *Tragedy and Tragic Theory. An Analytical Guide*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-28203-X.
- Patrice Pavis. *Theatre at the Crossroads of Culture*. New York/London: Routledge, 1992. ISBN 0-415-06038-9.
- Susan L. Porter. *With an Air Debonair*. Washington, D.C.: Smithsonian, 1991. ISBN 1-56098-063-X.
- Thomas Price. *Dramatic Structure and Meaning in Theatrical Productions*. San Francisco, California: Mellen, 1992. ISBN 0-7734-9897-4.
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- Jerry Roberts. *Robert Mitchum. A Bio-Bibliography*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-27547-5.
- Mary Beth Rose, ed. *Renaissance Drama*. New Series XXII. 1991. Evanston, Illinois, Northwestern University Press, 1992. ISBN 0-8101-0685-X.
- Marvin Rosenberg. *The Masks of Hamlet*. Newark, Delaware: University of Delaware Press, 1992. ISBN 0-87413-480-3.

- Brenda Scott Royce. *Lauren Bacall. A Bio-Bibliography*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-27831-8
- James M. Salem. *A Guide to Critical Reviews, Part II. The Musical, 1909-1989*. 3rd Edition. Metuchen, New Jersey: The Scarecrow Press, 1991. ISBN 0-8108-2387-X.
- George Sand. *George Sand's 'Gabriel'*. Translated and introduced by Gay Manifold. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-28390-7.
- Richard Schechner. *The Future of Ritual. Writings on Culture and Performance*. New York and London: Routledge, 1993. ISBN 0-415-04689-0.
- Keith Shiri, ed. *Directory of African Film-makers and Films*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-28756-2.
- Anthony Slide. *Before Video. A History of the Non-Theatrical Film*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-28045-2.
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- Tyrone Stevenson. *Richard Burton. A Bio-Bibliography*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-27650-1.
- Jo A. Tanner. *Dusky Maidens. The Odyssey of the Early Black Dramatic Actress*. Westport, Connecticut: Greenwood Press, 1992/ ISBN 0-313-27717-6.
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- Peter Thomson. *Shakespeare's Professional Career*. Cambridge: Cambridge University Press, 1992. ISBN 0-521-35128-6.
- Steve Tillis. *Toward An Aesthetics of the Puppet*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-28359-1.
- Delbert Unruh, ed. *Towards a New Theatre. The Lectures of Robert Edmund Jones*. New York: Limelight Editions, 1992. ISBN 0-87910-152-0.
- Richard Wagner. *On Music and Drama*. Translated by H. Ashton Ellis. Edited by Albert Goldman and Evert Sprinchorn. Lincoln, Nebraska: University of Nebraska Press, 1992. ISBN 0-8032-9739-4.
- Irving Wardle. *Theatre Criticism*. New York/London: Routledge, 1992. ISBN 0-415-03181-8.
- Mark S. Weinberg. *Challenging the Hierarchy. Collective Theatre in the United States*. Westport, Connecticut: Greenwood Press, 1992. ISBN 0-313-27219-0.
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- Glynne Wickham. *A History of the Theatre*. Second Edition. Cambridge: Cambridge University Press, 1992. ISBN 0-521-43733-4.
- Oscar Wilde. *The Importance of Being Earnest*. New York/London: Routledge, 1992. ISBN 0-415-04368-9.
- Linda Woodbridge and Edward Berry, eds. *True Rites and Maimed Rites*. Champaign, Illinois: University of Illinois Press, 1992. ISBN 0-252-06243-4.
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2/1992

Antoine Vitez

Des jeunes visitent une oeuvre (I et II)

Les travaux publiés sont le résultat d'une recherche menée sur l'oeuvre d'Antoine Vitez par des jeunes chercheurs de l'Institut d'études théâtrales de Paris III et du Centre d'études théâtrales de Louvain. A partir de l'expérience de son spectacle testamentaire, *LE SOULIER DE SATIN*, de traductions, de documents, s'amorce le combat de la nouvelle génération avec l'oubli du théâtre.

Des jeunes visitent une oeuvre (I)

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