

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, IN 47933. [Phone: (765) 361-6394] [e-mail: fisherj@wabash.edu] A résumé and a letter indicating areas of expertise should be included.

Arnold Aronson. *American Avant-Garde Theatre: A History*. New York: Routledge, 2000. ISBN 0-415-24139-1.

Clive Barker and Maggie B. Gale. *British Theatre Between the Wars, 1918-1939*. New York: Cambridge University Press, 2001. ISBN 0-521-62407-X.

Kimberly W. Benston. *Performing Blackness. Enactments of African-American Modernism*. London and New York: Routledge, 2000. ISBN 0-415-00949-9.

C. W. E. Bigsby. *Modern American Drama. 1945-2000*. NY: Cambridge University Press, 2001. ISBN 0-521-9410-2.

Lee Bliss, ed. Coriolanus. *The New Cambridge Shakespeare*. NY: Cambridge University Press, 2000. ISBN 0-521-22226-5.

Betsey Bolton. *Women, Nationalism and the Romantic Stage. Theatre and Politics in Britain, 1780-1800*. New York: Cambridge University Press, 2001. ISBN 0-521-77116-1.

Zander Brietzke. *The Aesthetics of Failure. Dynamic Structure in the Plays of Eugene O'Neill*. Jefferson, NC: McFarland, 2001. ISBN 0-7864-0946-0.

Richard Danson Brown and David Johnson. *Shakespeare 1609: Cymbeline and the Sonnets. Shakespeare: Text and Performance*. London: The Open University, 2001. ISBN 0-333-91318-3.

Catherine Burroughs, ed. *Women in British Romantic Theatre. Drama, Performance, and Society, 1790-1840*. New York: Cambridge University Press, 2000. ISBN 0-521-66224-9.

Susan Letzler Cole. *Playwrights in Rehearsal. The Seduction of Company*. New

- York: Routledge, 2001. ISBN 0-415-91970-3.
- Colin Counsell and Laurie Wolf, eds. *Performance Analysis. An Introductory Coursebook*. New York: Routledge, 2001. ISBN 0-415-22407-1.
- Anthony B. Dawson and Paul Yachnin. *The Culture of Playgoing in Shakespeare's England*. New York: Cambridge University Press, 2001. ISBN 0-521-80016-1.
- Harry J. Elam, Jr. and David Krasner, eds. *African American Performance and Theater History*. New York: Oxford University Press, 2001. ISBN 0-19-512725-0.
- Richard Eldridge. *The Persistence of Romanticism. Essays in Philosophy and Literature*. New York: Cambridge University Press, 2001. ISBN 0-521-80046-3.
- James Elkins. *Why Art Cannot Be Taught. A Handbook for Art Students*. Champaign, IL: University of Illinois Press, 2001. ISBN 0-252-06950-1.
- Eugene van Erven. *Community Theatre. Global Perspectives*. NY: Routledge, 2001. ISBN 0-415 19031-2.
- Les Essif. *Empty Figure on an Empty Stage*. Bloomington, IN: Indiana University Press, 2001. ISBN 0-253-33847-6.
- James Fisher. *The Theater of Tony Kushner: Living Past Hope*. New York: Routledge, 2001. ISBN 0-8153-3150-9.
- Jacqueline Foertsch. *Enemies Within. The Cold War and the AIDS Crisis in Literature, Film, and Culture*. Urbana and Chicago, IL: University of Illinois Press, 2001. ISBN 0-252-02637-3.
- Joanna Frueh. *Monster/Beauty. Building the Body of Love*. Berkeley, CA: University of California Press, 2001. ISBN 0-520-22114-1.
- Gary Garrison. *Perfect 10. Writing and Producing the 10-Minute Play*. Portsmouth, NH: Heinemann, 2001. ISBN 0-325-00312-2.
- Helen Gilbert. *Postcolonial Plays. An Anthology*. New York: Routledge, 2001. ISBN 0-415-16449 4.

- Vera Gottlieb and Paul Allain, eds. *The Cambridge Companion to Chekhov*. NY: Cambridge University Press, 2000. ISBN 0-521-58117-6.
- Matthew Goulish. *39 Microlectures. In Proximity of Performance*. NY: Routledge, 2001. ISBN 0 415-21393-2.
- Andre Grau and Stephanie Jordan, eds. *Europe Dancing. Perspectives on Theatre Dance and Cultural Identity*. London and New York: Routledge, 2000. ISBN 0-415-17103-2.
- Thomas Grey. *Der fliegende Holländer. Cambridge Opera Handbooks*. New York: Cambridge University Press, 2000. ISBN 0-521-58285-7.
- Erik Gunderson. *Staging Masculinity. The Rhetoric of Performance in the Roman World*. Ann Arbor, MI: University of Michigan Press, 2001. ISBN 0-472-11139-6.
- Richard Harp and Stanley Stewart, eds. *The Cambridge Companion to Ben Jonson*. NY: Cambridge University Press, 2000. ISBN 0-521-64113-6.
- Thomas S. Hirschak. *American Theatre. A Chronicle of Comedy and Drama, 1969-2000*. New York: Oxford University Press, 2001. ISBN 0-19-512347-6.
- John Hodgson. *Mastering Movement. The Life and Work of Rudolf Laban*. New York: Routledge, 2001. ISBN 0-87830-080-5.
- Julie Holledge and Joanne Tompkins. *Women's Intercultural Performance*. New York: Routledge, 2001. ISBN 0-415-17379-5.
- Ed Hooks. *Acting Strategies for the Cyber Age*. Portsmouth, NH: Heinemann, 2001. ISBN 0-325 00240-1.
- Jorge Huerta. *Chicano Drama: Performance, Society and Myth*. New York: Cambridge University Press, 2000. ISBN 0-521-77119-6.
- Russell Jackson, ed. *The Cambridge Companion to Shakespeare on Film*. New York: Cambridge University Press, 2000. ISBN 0-521-63023-1.
- Leslie Kane. *Weasels and Wisemen. Ethics and Ethnicity in the Work of David Mamet*. NY: Palgrave, 2001. ISBN 0-312-23884-3.

David Kaplan. *Five Approaches to Acting. A Textbook*. New York: West Broadway Press, 2001. ISBN 0-9702487-7-6.

Nick Kaye. *Site-Specific Art. Performance, Place and Documentation*. New York: Routledge, 2000. ISBN 0-415-18559-9.

Kimball King, ed. *Modern Dramatists. A Casebook of Major British, Irish, and American Playwrights*. New York: Routledge, 2001. ISBN 0-8153-3926-7.

Karl Klein, ed. *Timon of Athens. The New Cambridge Shakespeare*. New York: Cambridge University Press, 2001. ISBN 0-521-22224-9.

Elly A. Konijn. *Acting Emotions*. Ann Arbor, MI: University of Michigan Press/ Amsterdam University Press, 2000. ISBN 90-536-444-6.

Jacques LeCoq, with Jean-Gabriel Carasso and Jean-Claude Lallias. *The Moving Body (Le Corps poétique). Teaching Creative Theatre*. NY: Routledge, 2001. ISBN 0-87830-140-2.

Jean Marlow. *Audition Speeches for Men*. New York: Routledge, 2001. ISBN 0-878-30145-3.

Jean Marlow. *Audition Speeches for Women*. New York: Routledge, 2001. ISBN 0-878-30146-1.

Gay McAuley. *Space in Performance. Making Meaning in the Theatre*. Ann Arbor, MI: University of Michigan Press, 2000. ISBN 0-472-08769-X.

Russ McDonald. *The Bedford Companion to Shakespeare. An Introduction with Documents*. Second Edition. NY: Bedford/St. Martin's, 2001. ISBN 0-312-24880-6.

Bella Merlin. *Beyond Stanislavsky. A Psycho-Physical Approach to Actor Training*. New York: Routledge, 2001. ISBN 0-87830-142-9.

Lisa Merrill. *When Romeo Was a Woman. Charlotte Cushman and Her Circle of Female Spectators*. Ann Arbor MI: University of Michigan Press, 2000. ISBN 0-472-08749-5.

Daniel Meyer-Dinkgräfe, ed. *Who's Who in Contemporary World Theatre*. New

York: Routledge, 2000. ISBN 0-415-14161-3.

Jeffrey Meyers. *Double Indemnity. Billy Wilder. The Complete Screenplay with an Introduction by Jeffrey Meyers.* Berkeley, CA: University of California Press, 2001. ISBN 0-520-21848-5.

Jeffrey Meyers. *The Lost Weekend. Billy Wilder. The Complete Screenplay with an Introduction by Jeffrey Meyers.* Berkeley, CA: University of California Press, 2001. ISBN 0-520-21856-6.

Bruce Michelson. *Literary Wit.* Amherst, MA: University of Massachusetts Press, 2001. ISBN 1 55849-273-9.

Jane Milling and Graham Ley. *Modern Theories of Performance.* New York: Palgrave, 2001. ISBN 0-33-77541-4.

Robert S. Miola. *Shakespeare's Reading. Oxford Shakespeare Topics.* New York: Oxford University Press, 2000. ISBN 0-19-871169-9.

Linda M. Montano, ed. *Performance Artists Talking in the Eighties.* Berkeley, CA: University of California Press, 2000. ISBN 0-520-21022-0.

Jane Moody. *Illegitimate Theatre in London, 1770-1840.* New York: Cambridge University Press, 2001. ISBN 0-521-56376-3.

Larry Norman. *The Theatrical Baroque.* Chicago, IL: University of Chicago Press, 2001. ISBN 0 935-57329-1.

Sharon O'Dair. *Class, Critics, and Shakespeare. Bottom Lines on the Culture Wars.* Ann Arbor, MI: University of Michigan Press, 2001. ISBN 0-472-06754-0.

Nishan Parlakian and S. Peter Cowie, eds. *Modern Armenian Drama. An Anthology.* New York: Columbia University Press, 2001. ISBN 0-231-11630-6.

Mike Pearson and Michael Shanks. *Theatre/Archaeology.* New York: Routledge, 2001. ISBN 0 415-19458-X.

Julie Stone Peters. *Theatre of the Book. 1480-1880. Print, Text, and Performance in Europe.* New York: Oxford University Press, 2001. ISBN 0-19-818714-9.

- Don Rubin and Carlos Solórzano, eds. *The World Encyclopedia of Contemporary Theatre: The Americas*. New York: Routledge, 2000. ISBN 0-415-22745-
- Don Rubin, Péter Nagy, and Philippe Rouyer, eds. *The World Encyclopedia of Contemporary Theatre: Europe*. New York: Routledge, 2000. ISBN 0-415-25157-5.
- John Rudlin and Olly Crick. *Commedia dell'arte. A Handbook for Troupes*. New York: Routledge, 2001. ISBN 0-415-20409-7.
- Carol Chillington Rutter. *Enter the Body. Women and Representation on Shakespeare's Stage*. NY: Routledge, 2001. ISBN 0-415-14164-8.
- Minami Ryuta, Ian Carruthers, John Gillies. *Performing Shakespeare in Japan*. New York: Cambridge University Press, 2001. ISBN 0-521-78244-9.
- Richard Schechner and Lisa Wolford, eds. *The Grotowski Sourcebook*. New York: Routledge, 2001. ISBN 0-415-13111-1.
- Virginia Scott. *Molière: A Theatrical Life*. New York: Cambridge University Press, 2001. ISBN 0 521-78281-3.
- W. Anthony Sheppard. *Revealing Masks. Exotic Influences and Ritualized Performance in Modernist Music Theater*. Berkeley, CA: University of California Press, 2001. ISBN 0-520 22302-0.
- Bruce R. Smith. *Shakespeare and Masculinity. Oxford Shakespeare Topics*. New York: Oxford University Press, 2000. ISBN 0-19-871189-1.
- Jane W. Stedman. *W. S. Gilbert's Theatrical Criticism*. London: The Society for Theatre Research, 2000. ISBN 0-85430-068-6.
- Julia Swindells. *Glorious Causes. The Grand Theatre of Political Change 1789 to 1833*. New York: Oxford University Press, 2001. ISBN 0-19-818729-7.
- Peter Thomson. *On Actors and Acting*. Exeter: University of Exeter Press, 2000. ISBN 0-85989 671-4.
- Egil Törnqvist. *Strindberg's The Ghost Sonata*. Ann Arbor, MI: University of Michigan Press/Amsterdam University Press, 2001. ISBN 0-90-5356-435-7.

Nigel Toye and Francis Prendiville. *Drama and Traditional Story for the Early Years*. Foreword by Jonathan Neelands. New York: RoutledgeFalmer, 2000. ISBN 0-415-19536-5.

Stephen Watt, Eileen Morgan, and Shakir Mustafa, eds. *A Century of Irish Drama. Widening the Stage*. Bloomington, IN: Indiana University Press, 2001. 0-23-21419-X.

Glynn Wickham. *English Professional Theatre, 1530-1660*. New York: Cambridge University Press, 2001. ISBN 0-521-23012-8.

Martin Wiggins. *Shakespeare and the Drama of His Time*. Oxford Shakespeare Topics. New York: Oxford University Press, 2000. ISBN 0-19-871160-3.