

Directors Directing Conversations On Theatre

Featuring interviews with top directors and choreographers, Creating Musical Theatre is the first book to give a fascinating insight into the creative processes driving the musical theatre revival.

Creating Musical Theatre features interviews with the directors and choreographers that make up today's Broadway elite. From Susan Stroman and Kathleen Marshall to newcomers Andy Blankenbuehler and Christopher Gattelli, this book features twelve creative artists, mostly director/choreographers, many of whom have also crossed over into film and television, opera and ballet. To the researcher, this book will deliver specific information on how these artists work; for the performer, it will serve as insight into exactly what these artists are looking for in the audition process and the rehearsal environment; and for the director/choreographer, this book will serve as an inspiration detailing each artist's pursuit of his or her dream and the path to success, offering new insight and a deeper understanding of Broadway today. Creating Musical Theatre includes a foreword by four-time Tony nominee Kelli O'Hara, one of the most elegant and talented leading ladies gracing the Broadway and concert stage today, as well as interviews with award-winning directors and choreographers, including: Rob Ashford (How to Succeed in Business Without Really Trying); Andy Blankenbuehler (In the Heights); Jeff Calhoun (Newsies); Warren Carlyle (Follies); Christopher Gattelli (Newsies); Kathleen Marshall (Anything Goes); Jerry Mitchell (Legally Blonde); Casey Nicholaw (The Book of Mormon); Randy Skinner (White Christmas); Susan Stroman (The Scottsboro Boys); Sergio Trujillo (Jersey Boys); and Anthony Van Laast (Sister Act).

Contemporary Women Stage Directors opens the door into the minds of 27 prolific female theatre directors, allowing you to explore their experience, wisdom and knowledge. Directors give insight into their diverse approaches to the key challenges of directing theatre, including choosing projects, engaging with scripts, conceptualizing visual and acoustic production elements, collaborating with actors and production teams, building their careers, and navigating challenges and opportunities posed by gender, race and ethnicity. The directors featured include Maria Aberg, May Adrales, Sarah Benson, Karin Coonrod, Rachel Chavkin, Lear deBessonet, Nadia Fall, Vicky Featherstone, Polly Findlay, Leah Gardiner, Anne Kauffman, Lucy Kerbel, Young Jean Lee, Patricia McGregor, Blanche McIntyre, Paulette Randall, Diane Rodriguez, Indhu Rubasingham, KJ Sanchez, Tina Satter, Kimberly Senior, Roxana Silbert, Leigh Silverman, Caroline Steinbeis, Liesl Tommy, Lyndsey Turner, and Erica Whyman. These women are making profoundly exciting theatre in some of the most influential organizations across the English-speaking world-from Broadway to the West End, from the National Theatre in London to Center Theatre Group in Los Angeles. As generally mid-career professionals, they are informed by both their hard-earned expertise and their forward-looking energy. They offer astute observations about the current state of the art form, as well as inspiring visions of what theatre can accomplish in the decades to come.

When directors approach Shakespeare, is the play always the thing – or might something else sometimes be the thing? How can directing produce fresh contexts for Shakespeare's work? Part of the innovative series Shakespeare in Practice this book introduces students to current practices of directing Shakespeare. Ewert explores how the conventions and creative tropes of today's theatre make meaning in Shakespeare production now. The 'In Theory' section starts with an analysis of theatre production and directing more generally before looking at the specific Shakespeare context. The 'In Practice' section offers a wonderful range of production examples that showcase the wide breadth of approaches to directing Shakespeare today, from the 'conventional' to the most experimental. Providing a useful general overview of directing Shakespeare on stage today, this is an ideal text for undergraduate and postgraduate students studying 'Shakespeare in Performance' in Literature, Drama, Theatre and Performance Studies departments. This book will also inspire students studying directing as part of a theatre programme, and scholars, performers and lovers of Shakespeare everywhere.

Conversations with Contemporary Theatre Makers

Contemporary Women Stage Directors

The Cambridge Introduction to Theatre Directing

Contemporary European Theatre Directors

Inside the Rehearsal Room

The Routledge Companion to Theatre and Performance

This book offers a wealth of resources, critical overviews and detailed analysis of Ivo van Hove's internationally acclaimed work as the foremost director of theatre, opera and musicals in our time. Stunning production photos capture the power of van Hove's directorial vision, his innovative use of theatrical spaces, and the arresting stage images that have made his productions so popular among audiences worldwide over the last 30 years. Van Hove's own contribution to the book, which includes a foreword, interview and his director's notes for some of his most popular shows, makes this book a unique resource for students, scholars and for his fans across the different art forms in which he works. An informative introduction provides an overview of van Hove's unique approach to directing, while five sections, individually curated by experts in the respective fields of Shakespeare, classical theatre, modern theatre, opera, musicals, film, and international festival curatorship, offer readers a combination of critical insight and short excerpts by van Hove's collaborators, the actors in the ensemble companies van Hove works with in Amsterdam and New York, and by arts critics and reviewers.

Theatre is an interpretive art based upon a director's emotional reaction to reading a play and imagining a production of that play. Before the audience experiences the production, the director must go through a process, part art and part craft, to create it. This book is intended to introduce undergraduate students with a solid theatre background to that process. Stevens includes chapters covering theatre and art, the interpretation of the script, composition and movement, working with actors, and matters of style. Each chapter contains exercises in order for students to consolidate what they have learned. The complete text of John Millington Synge's "Riders to the Sea" is included as an example and study text, and Stevens relates many examples from his own rich directing background. Twenty production photos, two sample floor plans, and numerous diagrams round out the text. The study of directing is a life-long project, and in this book Stevens provides a basis for that study.

An interdisciplinary approach to Stanislavsky's theatre practice in sociocultural and political contexts and its legacy in the twenty-first century.

Katie Mitchell: Beautiful Illogical Acts offers the first comprehensive study of Britain's most internationally recognised, influential, and controversial theatre director. It examines Mitchell's innovations in fourth-wall realism, opera, and Live Cinema across major British and European institutions, bringing three decades of practice vividly to life. Informed by first-hand rehearsal observations and in-depth conversations with the director and her collaborators, Fowler investigates the intense and immersive qualities of Mitchell's distinctive theatrical realism and challenges mainstream narratives about realism as a defunct or inherently conservative genre. He explores Mitchell's theatre—and its often polarised reception—to question familiar assumptions governing contemporary performance criticism, including common binaries that pit realism against radical experimentation, auteurs against texts, feminists against Naturalism, and Britain against Europe. By examining a career trajectory that intersects with huge cultural change, Fowler places Mitchell at the centre of urgent contemporary debates about cultural transformation and its genuinely inclusive potential. This is an essential book for those interested in Katie Mitchell, British theatre, directing, the transformative power of realism and feminism in contemporary theatre practice, and challenges to hierarchical distributions of power inside the mainstream.

Odin Teatret

Shakespeare in the Theatre: Peter Sellars

Russian Theatre in Practice

Ivo van Hove

Contemporary Rehearsal Practice

Directors/Directing

This Introduction is an exciting journey through the different styles of theatre that twentieth-century and contemporary directors have created. It discusses artistic and political values, rehearsal methods and the diverging relationships with actors, designers, other collaborators and audiences, and treatment of dramatic material. Offering a compelling analysis of theatrical practice, Christopher Innes and Maria Shevtsova explore the different rehearsal and staging principles and methods of such earlier groundbreaking figures as Stanislavsky, Meyerhold and Brecht, providing standard perspectives on their work. The authors analyse, as well, a diverse range of innovative contemporary directors, including Ariane Mnouchkine, Elizabeth LeCompte, Peter Sellars, Robert Wilson, Thomas Ostermeier and Oskaras Kor š unovas, among many others. While tracing the different roots of directorial practices across time and space, and discussing their artistic, cultural and political significance, the authors provide key examples of the major directorial approaches and reveal comprehensive patterns in the craft of directing and the influence and collaborative relationships of directors.

What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? The Routledge Companion to Theatre and Performance offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey, to directors Vsevolod Meyerhold and Robert Wilson, megamusicals , postdramatic theatre and documentation. Each entry includes crucial historical and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. The Routledge Companion to Theatre and Performance is a perfect reference guide for the keen student.

Amidst the turmoil of political revolution, the stage directors of twentieth-century Russia rewrote the rules of theatre making. From realism to the avant-garde, politics to postmodernism, and revolution to repression, these practitioners shaped perceptions of theatre direction across the world. This edited volume introduces students and practitioners alike to the innovations of Russia's directors, from Konstantin Stanislavsky and Vsevolod Meyerhold to Anatoly Efros, Oleg Efremov and Genrietta Ianovskaia. Strongly practical in its approach, Russian Theatre in Practice: The Director's Guide equips readers with an understanding of the varying approaches of each director, as well as the opportunity to participate and explore their ideas in practice. The full range of the director's role is covered, including work on text, rehearsal technique, space and proxemics, audience theory and characterization. Each chapter focuses on one director, exploring their historical context, and combining an examination of their directing theory and technique with practical exercises for use in classroom or rehearsal settings. Through their ground-breaking ideas and techniques, Russia's directors still demand our attention, and in this volume they come to life as a powerful resource for today's theatre makers.

As European theatre directors become a familiar presence on international stages and a new generation of theatre makers absorbs their impulses, this study develops fresh perspectives on Regie, the Continental European tradition of staging playtexts. Leaving behind unhelpful clich é s that pit, above all, the director against the playwright, Peter M. Boenisch stages playful encounters between Continental theatre and Continental philosophy. The contemporary Regie work of Thomas Ostermeier, Frank Castorf, Ivo van Hove, Guy Cassiers, tg STAN, and others, here meets the works of Friedrich Schiller and Leopold Jessner, Hegelian speculative dialectics, and the critical philosophy of Jacques Ranci è re and Slavoj Ź i ž ek in order to explore the thinking of Regie - how to think Regie, and how Regie thinks. This partial and ' sideways look ' invites a wider reconsideration of the potential of ' playing ' theatre today, of its aesthetic possibilities, and its political stakes in the global neoliberal economy of the twenty-first century.

International Women Stage Directors

Play Direction from Analysis to Production, Second Edition

The Director and Directing

Movement Directors in Contemporary Theatre

Brook, Hall, Ninagawa, Lepage

Beautiful Illogical Acts

The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laba work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born after 1915. This is the definitive guide to the work of these practitioners and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures.

Robert Wilson is an American-European director who is also a performer, installation artist, writer, designer of light and much more besides – a crossover polymath who dissolves both generic and geographical boundaries and is a precursor of globalisation in the arts. This second edition of Robert Wilson combines: an analysis of his main pr American and European socio-cultural and political contexts a focused, detailed study of Wilson's pathbreaking Einstein on the Beach a study of Pushkin's Fairy Tales as the foremost example of his folk-rock music theatre in the twenty-first century an exploration of his 'visual book', workshop and rehearsal methods, and collaborative processes aesthetic principles and the elements of composition that distinguish his directorial approach a series of practical exercises for students and practitioners highlighting Wilson's technique. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioner today's student.

The first in-depth look at Peter Sellars, the avant-garde director whose Shakespeare productions have polarized communities and critics. Through extensive interviews and archival work, leading Shakespearean Ayanna Thompson takes readers on a journey through experimental theatre and the tensions that arise between innovation and acc figure who inspires strong reactions both personally and professionally, Peter Sellars continues to amaze and confound. This book takes readers inside his world for the first time.

Is directing an art? Do directors need to be trained? What do directors actually do? These questions and more are answered in this accessibly written survey of the art of theatre direction. Its broad scope ranges across the theatres of both America and Europe, looking at practices from Stanislavski up to the present day.

Craft, Process and Aesthetics in Contemporary Theatre

The Routledge Dictionary of Performance and Contemporary Theatre

Contemporary Contexts for Ancient Texts

The Art of Rehearsal

Antoine, Stanislavski, Saint-Denis

Conversations on Theatre

'When directors understand the value of a movement director they remove any sense of hierarchy within the room and place movement directors firmly by their side for they are and should be their co-pilot, navigating and creating the world of the play.' - Joan Iyiola Movement directors work with the physical, living bodies at the heart of theatre productions, creating movement languages with actors and directors. Through a series of in-depth interviews with leading theatre practitioners, Ayse Tashkiran charts the growth of the movement director in contemporary theatre. The voices of Jane Gibson, Sue Lefton, Kate Flatt, Toby Sedgwick, Siân Williams, Struan Leslie, Ellen Kane, Peter Darling, Steven Hoggett, Ann Yee, Imogen Knight and Shelley Maxwell explore processes of creativity, collaboration and innovation for the moving body in performance. The conversations open up: Growth of movement direction through the 20th century New insights into embodied theatre practice Diverse movement approaches and creative preparation Physical trainings and influences Working methods with directors and actors in the rehearsal room Movement for actors in opera, film, television and musical theatre Relationships between movement direction and theatre choreography Potential future developments in the field

Robert Lepage has imposed himself in the past three decades as a Wunderkind of contemporary theatre, with eagerly awaited and widely acclaimed productions at the most prestigious theatre festivals and venues around the world. Soon after his international breakthrough with The Dragon's Trilogy (1984), Lepage's work became an object of particular scrutiny for critics and scholars, and continues to be subject to media exposure, inspiring cultural critique, academic study and the admiration of audiences across the world. A recurrent fascination with the formal novelty of his theatrical approach imbues most, if not all, critical considerations. However, in spite of the wide interest provoked, little space has been devoted to the quintessential impact of his work on spectatorship, and, most importantly, to connecting the dots between his creative practice and its substantial impact on audiences. Intermediality and Spectatorship in the Theatre Work of Robert Lepage bridges this gap by exploring the notion that intermediality - observed both as a mise-en-scene strategy and a perceptual effect in performance - is situated at the core of the director's approach. This approach is situated in direct relation to the evolving expectations and medial competencies of spectators, demonstrating an in-depth understanding of the ways in which different media can be engaged in the creative process in a holistic way in order to alter the regime of spectatorship, to enhance its creative and cognitive potential. Lepage's work and theatre making process are analysed here from an interdisciplinary perspective that combines theatre, media and cultural studies, and which is applied to his solo shows, namely Vinci (1986), Needles and Opium (1991), Elsinore (1995), Far Side of the Moon (2000) and Project Andersen (2005). In bringing to the forefront interconnecting notions of intermediality and contemporary spectatorship, the book highlights the director's preoccupation with an ongoing dialogue with audiences across the world, and their particular involvement in the development of one of the most innovative practices of the Western theatre landscape.

This volume assesses the contributions of André Antoine, Konstantin Stanislavski and Michel Saint-Denis, whose work has influenced theatre and training for over a century. These directors pioneered Naturalism and refined Realism as they experimented with theatrical form including non-Realism. Antoine and Stanislavski's theatre direction proved foundational to the creation of the director's role and artistic vision, and their influential ideas progressively developed through the stylized theatre of Saint-Denis to the innovative contemporary theatre direction of Max Stafford-Clark, Declan Donnellan and Katie Mitchell.

How do you decide what stories an audience should hear? How do you make your theatre stand out in a crowded and intensely competitive marketplace? How do you make your building a home for artistic risk and innovation, while ensuring the books are balanced? It is the artistic director's job to answer all these questions, and many more. Yet, despite the central role that these people play in the modern theatre industry, very little has been written about what they do or how they do it. In The Art of the Artistic Director, Christopher Haydon (former artistic director of the Gate Theatre, 'London's most relentlessly ambitious theatre' - Time Out) compiles a fascinating set of interviews that get to the heart of what it is to occupy this unique role. He speaks to twenty of the most prominent and successful artistic directors in the US and UK, including: Oskar Eustis (Public Theater, New York), Diane Paulus (American Repertory Theater, Boston), Rufus Norris (National Theatre, London) and Vicky Featherstone (Royal Court Theatre, London), uncovering the essential skills and abilities that go into making an accomplished artistic director. The only book of its kind available, The Art of the Artistic Director includes a foreword by Michael Grandage, former artistic director of the Sheffield Crucible and the Donmar Warehouse in London.

Anthony Neilson and the Devised Text

The Routledge Companion to Performance Practitioners

Directing scenes and senses

From Shakespeare to David Bowie

The Art of the Artistic Director

Conversations on Craft

The pursuit of excellence in theatre is well served by the latest edition of this eminently readable text by two directors with wide-ranging experience. In an engaging, conversational manner, the authors deftly combine a focus on artistic vision with a practical, organized methodology that allows beginning and established directors to bring a creative script interpretation to life for an audience.

The Routledge Dictionary of Contemporary Theatre and Performance provides the first authoritative alphabetical guide to the theatre and performance of the last 30 years. Conceived and written by one of the foremost scholars and critics of theatre in the world, it literally takes us from Activism to Zapping, analysing everything along the way from Body Art and the Flashmob to Multimedia and the Postdramatic. What we think of as 'performance' and 'drama' has undergone a transformation in recent decades. Similarly how these terms are defined, used and critiqued has also changed, thanks to interventions from a panoply of theorists from Derrida to Ranciere. Patrice Pavis's Dictionary provides an indispensable roadmap for this complex and fascinating terrain; a volume no theatre bookshelf can afford to be without.

Focusing on Odin Teatret's latest work, this discussion is updated by drawing on fresh research. The group's productions since 2000 are included and the book offers a reassessment of Odin's actor training. Its community work and legacy are discussed and Barba's intercultural practice is viewed alongside two major Theatrum Mundi productions. Theatre Design involves everything seen on stage: not only scenery but costumes, wigs, makeup, properties, lighting, sound, even the shape and material of the stage itself. Designers' Shakespeare presents and analyses the work of a half-dozen leading practitioners of this specialist art. By focusing specifically on their Shakespearean work, it also offers a fresh, exciting perspective on some of the best-known drama of all time. Shakespeare's plays offer an unusual range of opportunities to designers. As they were written for a theatre which gave no opportunity for scenic support or embellishment, designers are freed from any compulsion to imitate original practices. This has resulted in the extraordinarily diverse range of works presented in this volume, which considers among others the work of Josef Svoboda, Karl-Ernst Herrmann, Ming Cho Lee, Alison Chitty, Robert Wilson, Societas Raffaello Sanzio, Filter Theatre, Catherine Zuber, John Bury , Christopher Morley, Ralph Koltai and Sean Kenny. Designers' Shakespeare joins Actors' Shakespeare and Directors' Shakespeare as essential reading for lovers of Shakespeare from theatre-goers and students to directors and theatre designers.

The Contemporary Ensemble

Key Words, Concepts and Theories

Intermediality and Spectatorship in the Theatre Work of Robert Lepage

Shakespeare and Directing in Practice

Conversations with Leading Practitioners

The Great European Stage Directors Volume 1

Adaptations of Greek tragedy are increasingly claiming our attention as a dynamic way of engaging with a dramatic genre that flourished in Greece some twenty-five centuries ago but remains as vital as ever. In this volume, fifteen leading scholars and practitioners of the theatre systematically discuss contemporary adaptations of Greek tragedy and explore the challenges and rewards involved therein. Adopting a variety of methodologies, viewpoints and approaches, the volume offers surveys of recent developments in the field, engages with challenging theoretical issues, and shows how adapting Greek tragedy can throw new light on a range of contemporary issues — from our relation to the classical past and our shifting perceptions of ethnic and cultural identities to the place, function and market-value of Greek drama in today's cultural industries. The volume will be welcomed by students and scholars in Classics, Theatre, Drama and Performance Studies, as well as by theatre practitioners.

This book critically assesses the artistry of contemporary directors. Its discussion includes the work of Declan Donnellan, Thomas Ostermeier, Deborah Warner, Simon Stone and Krzysztof Warlikowski. Alongside the work of wider theorists (Patrice Pavis and Erika Fischer-Lichte), it uses neuroaesthetic theory (Semir Zeki) and cognitive and creative process models to offer an original means to discuss the performance event, emotion, brain structures and concepts, and the actor's body in performance. It offers first-hand observation of rehearsals led by Katie Mitchell, Ivo van Hove, Carrie Cracknell and the Steppenwolf Theatre. It also explores devising in relation to the work of Simon McBurney and contemporary groups, and scenography in relation to the work of Dmitry Krymov, Robert Wilson and Robert Lepage. The Director and Directing argues that the director creates a type of knowledge, 'reward' and 'resonant experience' (G. Gabrielle Starr) through instinctive and expert choices.

"This Introduction is an exciting journey through the different styles of theatre that twentieth-century and contemporary directors have created. It discusses artistic and political values, rehearsal methods and the diverging relationships with actors and designers, treatment of dramatic material and approaches to audiences. Offering a compelling analysis of theatrical practice, Christopher Innes and Maria Shevtsova explore the different rehearsal and staging principles and methods of such earlier groundbreaking figures as Stanislavsky, Meyerhold and Brecht, revising standard perspectives on their work, as well as analysing a diverse range of innovative contemporary directors, including Ariane Mnouchkine, Lev Dodin, Peter Brook, and Peter Sellars. While tracing the different roots of directorial practices across time, and discussing their artistic, cultural and political significance, the authors provide significant examples of the major directorial approaches and reveal comprehensive patterns in the craft of directing and the influence and collaborative relationships of directors"--

This book provides the first comprehensive study of Anthony Neilson's unconventional rehearsal methodology. Neilson's notably collaborative rehearsal process affords an unusual amount of creative input to the actors he works with and has garnered much interest from scholars and practitioners alike. This study analyses material edited from 100 hours of footage of the rehearsals of Neilson's 2013 play Narrative at the Royal Court Theatre, as well as interviews with Neilson himself, the Narrative cast, and actors from other Neilson productions. Replete with case studies, Gary Cassidy also considers the work of other relevant practitioners where appropriate, such as Katie Mitchell, Forced Entertainment, Joan Littlewood, Peter Brook, Complicite's Simon McBurney, Stanislavski and Sarah Kane. Contemporary Rehearsal Practice will be of great interest to scholars, students and practitioners of theatre and performance and those who have an interest in rehearsal studies.

Process, Collaboration and Decision-Making

Shakespeare in the Theatre: Cheek by Jowl

The thinking of Regie

The Director's Guide

Robert Wilson

Interviews with Theatre-Makers

The first ever full-length study of the Royal Court Theatre's International Department, covering the theatre's unique programming of international plays and seasons, its London-based residences for writers from overseas, and the legacies of workshops conducted in more than 30 countries.

' Dr. Radosavljević has an excellent and extensive grasp of her subject, and deep understanding of not only the history of these groups, but how they function, and how each contributes to the field of ensemble theatre. ' — David Crespy, University of Missouri, USA Questions of ensemble — what it is, how it works — are both inherent to a variety of Western theatre traditions, and re-emerging and evolving in striking new ways in the twenty-first century. The Contemporary Ensemble draws together an unprecedented range of original interviews with world-renowned theatre-makers in order to directly address both the former and latter concerns. Reflecting on ' the ensemble way of working ' within this major new resource are figures including: Michael Boyd, Hermann W ü ndrich, Yuri Butusov, Max Stafford-Clark, Elizabeth LeCompte, Lyn Gardner, Adriano Shaplin, Phelim McDermott; and Emma Rice; representing companies including: The RSC; The Berliner Ensemble; The Satirikon Theatre; Out of Joint; The Wooster Group; Kneehigh Theatre; Song of the Goat; The Riot Group; The Neo-Futurists; Shadow Casters; and Ontroerend Goed. All 22 interviews were conducted especially for the collection, and draw upon the author ' s rich background working as scholar, educator and dramaturg with a variety of ensembles. The resulting compendium radically re-situates the ensemble in the context of globalisation, higher education and simplistic understandings of ' text-based ' and ' devised ' theatre practice, and traces a compelling new line through the contemporary theatre landscape.

In this book, nine leading international theatre directors discuss their work and careers, providing fascinating insight into their approaches and creative relationships with actors. Each conversation is framed by an introduction to the work of the director, a detailed chronology of productions and an indicative bibliography to inspire further reading and research.

A fascinating study of women in the arts, International Women Stage Directors is a comprehensive examination of women directors in twenty-four diverse countries. Organized by country, chapters provide historical context and emphasize how social, political, religious, and economic factors have impacted women's rise in the theatre, particularly in terms of gender equity. Contributors tell the stories of their home country's pioneering women directors and profile the most influential women directors practicing today, examining their career paths, artistry, and major achievements. Contributors are Ileana Azor, Dalia Basiouny, Kate Bredeson, Mirenka Cechov á , Mari é -Heleen Coetzee, May Farnsworth, Anne Fliotsos, Laura Ginters, Iris Hsin-chun Tuan, Maria Ignatieva, Adam J. Ledger, Roberta Levitow, Jiangyue Li, Lliane Loots, Diana Manole, Karin Mareš, Gordon McCall, Erin B. Mee, Ursula Neuberburg-Denzer, Claire Pamment, Magda Romanska, Avra Sidiropoulou, Margaretta Swigert-Gacheru, Alessandra Vannucci, Wendy Vierow, Vessela S. Warner, and Brenda Werth.

Readings in Theatre Practice

Conversations with Broadway Directors and Choreographers

Theatre in a New Century

Creating Musical Theatre

The Text and Its Mutations

Designers' Shakespeare

This book considers the hundred years of re-writes of Anton Chekhov's work, presenting a wide geographical landscape of Chekhovian influences in drama. The volume examines the elusive quality of Chekhov's dramatic universe as an intricate mechanism, an engine in which his enigmatic characters exist as the dramatic and psychological ciphers we have been de-coding for a century, and continue to do so. Examining the practice and the theory of dramatic adaptation both as intermedial transformation (from page to stage) and as intramedial mutation, from page to page, the book presents adaptation as the emerging genre of drama, theatre, and film. This trend marks the performative and social practices of the new millennium, highlighting our epoch's need to engage with the history of dramatic forms and their evolution. The collection demonstrates that adaptation as the practice of transformation and as a re-thinking of habitual dramatic norms and genre definitions leads to the rejuvenation of existing dramatic and performative standards, pioneering the creation of new traditions and expectations. As the major mode of the storytelling imagination, adaptation can build upon and drive the audience's horizons of expectations in theatre aesthetics. Hence, this volume investigates the original and transformative knowledge that the story of Chekhov's drama in mutations offers to scholars of drama and performance, to students of modern literatures and cultures, and to theatre practitioners worldwide.

What are the key elements that go into creating a work of art for the stage? Which are the most productive conditions and methods of rehearsal? In this collection of interviews, 18 international artists share their experience and offer practical advice on the creation of performance work. Their answers provide a goldmine of tried and tested approaches as they discuss the common problems and difficulties of creative work, their turning-point experiences, and ways in which they have challenged performers and themselves to go beyond conditioned reflexes to create groundbreaking new work.

This expanded second edition of Contemporary European Theatre Directors is an ambitious and unprecedented overview of many of the key directors working in European theatre over the past 30 years. This book is a vivid account of the vast range of work undertaken in European theatre during the last three decades, situated lucidly in its artistic, cultural, and political context. Each chapter discusses a particular director, showing the influences on their work, how it has developed over time, its reception, and the complex relation it has with its social and cultural context. The volume includes directors living and working in Italy, Germany, France, Spain, Poland, Russia, Romania, the UK, Belgium, Switzerland, and the Netherlands, offering a broad and international picture of the directing landscape. Now revised and updated, Contemporary European Theatre Directors is an ideal text for both undergraduate and postgraduate directing students, as well as those researching contemporary theatre practices, providing a detailed guide to the generation of directors whose careers were forged and tempered in the changing Europe following the end of the Cold War.

Cheek by Jowl, founded by Declan Donnellan and Nick Ormerod in 1981, is one of the world's most critically acclaimed classical theatre companies. Across seventeen productions of Shakespeare (as well as several by his contemporaries and other European dramatists), Cheek by Jowl's experiments with text, space, light and bodies have produced bold reinventions of canonical and lesser-explored plays. Despite the pre-eminence of the company, its multiple awards and central place in the European repertory, this is the first substantive study of the company's body of work. This book situates Cheek by Jowl's work within the key institutions and traditions that have shaped the company's development from low-budget beginnings at the Edinburgh Festival to international celebration, while also focusing specifically on the company's use of Shakespeare to drive forward its practice. Drawing on the company's work in English, Russian and French, the book uses key productions as case studies to interrogate the company's unique style and build an argument for the distinctive insights offered by Cheek by Jowl's approach. The book draws on new interviews with creative and administrative company members from the full span of Cheek by Jowl's history as well as a full appraisal of the Cheek by Jowl archives, offering the first scholarly overview of the company's work.

Katie Mitchell

Volume Two

Royal Court: International

Direction

Adapting Chekhov

Performance Studies

In a series of short, engaging essays, an international team of distinguished scholars introduces students to 34 key topics seen as paramount to the future of performance studies. In doing so they contribute to the wide-ranging, adventurous and conscientious nature that makes performance studies such an innovative, valuable and exciting field.

With an exclusive focus on text-based theatre-making, Inside the Rehearsal Room is both an instructional and conceptual examination of the rehearsal process. Drawing on professional practice and underpinned by theory, this book moves through each stage of rehearsals, considering the inter-connectivity between the actor, director, designers and the backstage team, and how the cumulative effect of the weeks in rehearsal influences the final production. The text also includes: - Auto-ethnographic and fully ethno-graphic case study approaches to different rehearsal rooms - Interviews with directors, actors, designers and actor trainers - A consideration of the ethics of the rehearsal room and material selected for production - Practical exercises on how to creatively read a text from an acting and directing perspective Informed by over 20 years of directing experience in the UK and Europe, Robert Marsden's book offers a practical guide that ultimately demystifies the rehearsal process and challenges how the rehearsal room should be run in the twenty-first century.

Great Shakespeareans offers a systematic account of those figures who have had the greatest influence on the interpretation, understanding and cultural reception of Shakespeare, both nationally and internationally. In this volume, leading scholars assess the contribution of Peter Hall, Peter Brook, Yukio Ninagawa and Robert Lepage to the afterlife and reception of Shakespeare and his plays. Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding, interpretation and appreciation of Shakespeare, provide a sketch of their subject's intellectual and professional biography and an account of the wider cultural context, including comparison with other figures or works within the same field.

Adapting Greek Tragedy

The Director's Vision

Great Shakespeareans:

The Art and Craft of Play Directing

Rediscovering Stanislavsky

The Solo Shows