

Harlem Duet

Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for Women aims to provide new and exciting audition and showcase material for actresses of black, African American, South Asian and Middle Eastern heritage. Featuring the work of international contemporary playwrights who have written powerful and diverse roles for a range of actors, the collection is edited by Simeilia Hodge-Dallaway. Categorized by age-range, the monologues are collected in groups of characters playable by actresses in their teens, twenties, thirties and forties+, and include work from over 25 top-class dramatists including Sudha Bhuchar, Jackie Sibblies Drury, Marcus Gardley, Mona Mansour and Naomi Wallace. Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for Women is the go-to resource for contemporary monologues and speeches for auditions. Ideal for aspiring and professional actresses, it allows performers to enhance their particular strengths and prepare for roles featuring characters of specific ethnic backgrounds.

The fast-growing body of postcolonial drama is progressively gaining its just recognition in the twentieth-century canon of English-language plays. From the vantage point of various samplings along the Trans-Pacific axis linking English Canada, Australia and New Zealand, this monograph seeks to document the significance of this emerging postcolonial theater. More specifically, it examines the myriad ways in which, over the last two decades, representative mainstream, ethnic and First Nations playwrights have dramatized Europe's «Other» in its multiple guises. In their efforts to match new content with innovative form, these artists have followed transgressive itineraries, redrawing the boundaries of conventional Western stage realism. Their new aesthetics often relies on techniques akin to Homi Bhabha's notions of hybridity and mimicry. The present study offers detailed analyses of the modes of hybridization through which Judith Thompson, Louis Nowra, Tomson Highway, Jack Davis, Hone Kouka, and other prominent writers have articulated subtle forms of psychic, grotesque, and mythic magic realism. Their legacy will undoubtedly affect the postcolonial dramaturgies of the twenty-first century.

In the last decades of the twentieth century, North American drama has powerfully enacted the problematic notions of cultural memory and identity, as the essays assembled in this critical anthology demonstrate. Echoing Derrida's non-essentialist interpretation of the term «signature», this collection provides an innovative focus on North American theatre and drama as

a site of latent cultural memories. In this volume, the concept of cultural memory offers a privileged vantage point from which to redefine issues of diasporic identities, exilic predicaments, and multi-ethnic subject positions at the dawn of a new century. Playwrights examined here include noted Canadian and US artists such as Marie Clements, Eva Ensler, Lorraine Hansberry, Tomson Highway, Cherrie Moraga, Djanet Sears, Guillermo Verdecchia, August Wilson, and Chay Yew, to cite but a few. In the process of remembering, North American dramatists develop new aesthetic modes in which the signatures of the past merge with the present and foreshadow an imagined future.

This collection of profiles, interviews, essays and reviews on such well-known writers as Ken Burns, Dionne Brand, Austin Clarke and Edwidge Danticat constitutes a frank conversation on the significance of race in the work of contemporary Black artists.

Goodnight Desdemona (Good Morning Juliet) (Play)

Shakespeare and the Problem of Adaptation

Plays from the Western Theatre

Interviews, Profiles and Reviews of Black Writers

The Broadview Anthology of Drama: Concise Edition

OuterSpeares

It's like being at a crossroads - a point of absolute, unequivocal change. It makes the blood rush. Theatre Royal, Covent Garden, 1833. Edmund Kean, the greatest actor of his generation, has collapsed on stage whilst playing Othello. A young black American actor has been asked to take over the role. But as the public riot in the streets over the abolition of slavery, how will the cast, critics and audience react to the revolution taking place in the theatre? Lolita Chakrabarti's play creates imagined experiences based on the little-known, but true, story of Ira Aldridge, an African-American actor who, in the nineteenth century, built an incredible reputation on the stages of London and Europe. Red Velvet received its world premiere at the Tricycle Theatre, London, on 11 October 2012, starring Adrian Lester as Ira Aldridge. It was revived at the Tricycle Theatre on 23 January 2014, before transferring to St Ann's Warehouse, New York, on 25 March 2014. This second edition includes the revisions made to the script for the 2014 revival of the play. It also features contextual articles by Lolita Chakrabarti about the real Ira Aldridge, and a piece by Professor Ayanna Thompson about the significance of Aldridge's erasure from standard theatre history and the importance of the play in this regard.

Speak of me as I am; nothing extenuate, Nor set down aught in malice... The intelligent, intuitive, indomitable, large, black, American male actor explores Shakespeare's Othello, race, and America... not necessarily in that order. American Moor is a play that examines the experience and perspective of black men in America through the metaphor of William Shakespeare's character, Othello. It is a play about race in America, but it is also a play about who gets to make art, who gets to play Shakespeare, about the qualitative decline of the American theatre, about actors and acting, and about the nature of unadulterated love. It is an often funny, often heartbreaking examination of the pall of privileged perspective that is ultimately so injurious to us all. Originally written in 2012, American Moor has been seen across America, including a successful run off-Broadway in 2019.

As readers head into the second fifty years of the modern critical study of blackness and black characters in Renaissance drama, it has become a critical commonplace to note black female characters' almost complete absence from Shakespeare's plays. Despite this physical absence, however, they still play central symbolic roles in articulating definitions of love, beauty, chastity, femininity, and civic and social standing, invoked as the opposite and foil of women who are "fair". Beginning from this recognition of black women's simultaneous physical absence and imaginative presence, this book argues that modern Shakespearean adaptation is a primary means for materializing black women's often elusive presence in the plays, serving as a vital staging place for historical and political inquiry into racial formation in Shakespeare's world, and our own. Ranging geographically across North America and the Caribbean, and including film and fiction as well as drama as it discusses remade versions of Othello, Romeo and Juliet, Antony and Cleopatra, and The Taming of the Shrew, Shakespearean Adaptation, Race, and Memory in the New World will attract scholars of early modern race studies, gender and performance, and women in Renaissance drama.

Shakespeare's plays have been adapted or rewritten in various, often surprising, ways since the seventeenth century. This groundbreaking anthology brings together twelve theatrical adaptations of Shakespeares work from around the world and across the centuries. The plays include The Woman's Prize or the Tamer Tamed John Fletcher The History of King Lear Nahum Tate King Stephen: A Fragment of a Tragedy John Keats The Public (El P(blico) Federico Garcia Lorca The Resistible Rise of Arturo Ui Bertolt Brecht uMabatha Welcome Msomi Measure for Measure Charles Marowitz Hamletmachine Heiner Müller Lears Daughters The Womens Theatre Group & Elaine Feinstein

Access Free Harlem Duet

Desdemona: A Play About a Handkerchief Paula Vogel This Islands Mine Philip Osment Harlem Duet Djanet Sears Each play is introduced by a concise, informative introduction with suggestions for further reading. The collection is prefaced by a detailed General Introduction, which offers an invaluable examination of issues related to Negotiating Multi-Ethnic Identities on the Contemporary North American Stage.

Postcolonial Con-Texts

Afrika Solo

Harlem Duet

Theatre and Interculturalism

Critical Essays

These tensions are revealed in the literature that Clarke argues to be - paradoxically - uniquely Canadian and proudly apart from a mainstream national identity."--BOOK JACKET.

The first comprehensive survey of the major critical currents and approaches in the lively field of performance studies

A remarkable love, an incredible heist, an extraordinary funeral, and an impassioned search for answers to the profound mysteries of being alive. From playwright Djanet Sears, comes a story set in present-day Negro Creek, a 200-year-old Black community in Western Ontario.

Rainey Baldwin-Johnson, a country doctor, struggles to come to terms with the loss of her daughter, the disintegration of her marriage, and an eccentric elderly father on an astonishing crusade.

A modern classic in the making reminiscent of the Penderwicks series, The Vanderbeekers of 141st Street is about the connections we make and the unexpected turns life can take. The Vanderbeekers have always lived in the brownstone on 141st Street. It's practically another member of the family. So when their reclusive, curmudgeonly landlord decides not to renew their lease, the five siblings have eleven days to do whatever it takes to stay in their beloved home and convince the dreaded Beiderman just how wonderful they are. And all is fair in love and war when it comes to keeping their home.

The GG Literary Award Laureates | Les lauréats des Prix littéraires du GG

An Anthology of Plays from the 17th Century to the Present

Shakespeare in Canada

Postcolonial Hybridizations of Dramatic Realism

Fractured

Shakespearean Adaptation, Race and Memory in the New World

Confusion. Lust. Fear. Passion. It started the moment she passed out in my arms. Seduction. Vile. Depraved. Desire. She couldn't remember her past but looked to me like I was her future. My walls were built. My heart was cold. My emotions vacant. After being alone for five years with only my motorcycle club at my side, she was who I had been searching for. The one I had needed all along to light up the darkness surrounding my life. Just when I thought I had her, just when I thought I could finally allow myself that happiness I didn't think I deserved. She was ripped from my hands...

Is there a distinctly Canadian Shakespeare? What is the status and function of Shakespeare in various locations within the nation: at Stratford, on CBC radio, in regional and university theatres, in Canadian drama and popular culture? Shakespeare in Canada brings insights from a little explored but extensive archive to contemporary debates about the cultural uses of Shakespeare and what it means to be Canadian. Canada's long history of Shakespeare productions and reception, including adaptations, literary reworkings, and parodies, is analysed and contextualized within the four sections of the book. A timely addition to the growing field that studies the transnational reach of Shakespeare across cultures, this collection examines the political and cultural agendas invoked not only by Shakespeare's plays, but also by his very name. In part a historical and regional survey of Shakespeare in performance, adaptation, and criticism, this is the first work to engage Shakespeare with distinctly Canadian debates addressing nationalism, separatism, cultural appropriation, cultural nationalism, feminism, and postcolonialism.

Set in Harlem in the 1860s, 1928 and the 1990s, this prelude to Shakespeare's Othello tells the story of Othello's relationship with his first wife.

Take a walk through Harlem's Sugar Hill and meet all the amazing people who made this neighborhood legendary. With upbeat rhyming, read-aloud text, Sugar Hill celebrates the Harlem neighborhood that successful African Americans first called home during the 1920s. Children raised in Sugar Hill not only looked up to these achievers but also experienced art and culture at home, at church, and in the community. Books, music lessons, and art classes expanded their horizons beyond the narrow limits of segregation. Includes brief biographies of jazz greats Duke Ellington, Count Basie, Sonny Rollins, and Miles Davis; artists Aaron Douglas and Faith Ringgold; entertainers Lena Horne and the Nicholas Brothers; writer Zora Neale Hurston; civil rights leader W. E. B. DuBois and lawyer Thurgood Marshall.

The Re-vision of Shakespeare in Two Canadian Plays, Michael O'Brien's Mad Boy Chronicle and Djanet Sears's Harlem Duet
Transgressive Itineraries

Sugar Hill

Billy Vera: Harlem to Hollywood

Signatures of the Past

Critical Theory and Performance

How are hybrid and diasporic identities performed in increasingly diverse societies? How can we begin to think differently about theatrical flow across cultures? Interculturalism is an increasingly urgent topic in the 21st century. As human traffic between nations increases, it becomes imperative to critically re-examine the way cultural exchange is performed.

Theatre & Interculturalism surveys established approaches and asks what it would mean to reconsider intercultural performance, not from the points of view of the colonizing cultures, but 'from below'- from the viewpoints of the historically colonized and marginalized.

I'm not crazy. I'm the product of a schizophrenic mother who seemed more evil than human, and a bipolar father who didn't love me enough to stay. But I'm not crazy. Now I'm struggling with life and question myself and my decisions every single day. Are these signs? Red flags? I won't let myself look too close. I refuse to be crazy. Then four men swoop in just when I need them. They're protective, supportive, and everything I never had even though we're unconventional. I want to be the

person they need me to be. I need it. But I'm afraid...that I'm crazy.

The story of Desdemona from Shakespeare's Othello is re-imagined by Nobel Prize laureate Toni Morrison, Malian singer and songwriter Rokia Traoré, and acclaimed stage director Peter Sellars. Morrison's response to Othello is an intimate dialogue of words and music between Desdemona and her African nurse Barbary. Morrison gives voice and depth to the female characters, letting them speak and sing in the fullness of their hearts. Desdemona is an extraordinary narrative of words, music and song about Shakespeares doomed heroine, who speaks from the grave about the traumas of race, class, gender, war and the transformative power of love. Toni Morrison transports one of the most iconic, central, and disturbing treatments of race in Western culture into the new realities and potential outcomes facing a rising generation of the 21st century.

This book, the first cross-cultural study of post-1970s anglophone Canadian and American multi-ethnic drama, invites assessment of the thematic and aesthetic contributions of this theater in today's globalized culture. A growing number of playwrights of African, South and East Asian, and First Nations heritage have engaged with manifold socio-political and aesthetic issues in experimental works combining formal features of more classical European dramatic traditions with such elements of ethnic culture as ancestral music and dance, to interrogate the very concepts of theatricality and canonicity. Their "mouths on fire" (August Wilson), these playwrights contest stereotyped notions of authenticity. In-spired by songs of anger, passion, experience, survival, and regeneration, the plays analyzed bespeak a burning desire to break the silence, to heal and empower. Foregrounding questions of hybridity, diaspora, cultural memory, and nation, this comparative study includes discussion of some twenty-five case studies of plays by such authors as M.J. Kang, August Wilson, Suzan-Lori Parks, Djanet Sears, Chay Yew, Padma Viswanathan, Rana Bose, Diane Glancy, and Drew Hayden Taylor. Through its cross-cultural and cross-national prism, "Mouths on Fire with Songs" shows that multi-ethnic drama is one of the most diverse and dynamic sites of cultural production in North America today.

Adaptations of Shakespeare

Cultural Memory in Contemporary Anglophone North American Drama

Odysseys Home

Greyson

A Woman's Work is Always Done

Towards a Dramaturgy of Appropriation

The Broadview Anthology of Drama: Plays from the Western Theatre, concise edition is an overview of Western drama that offers chronological range and artistic variety in a compact, single-volume format. Context for each play is provided with a thorough account of its literary and dramatic background, along with clear and comprehensive annotation. In addition, the editors have provided an introduction that discusses the unique challenges and rewards of reading drama and a glossary of terms to equip readers with a vocabulary for discussing the world of the stage.

Goodnight Desdemona (Good Morning Juliet) is an exuberant comedy and feminist revisioning of Shakespeare's Othello and Romeo

and Juliet. It takes us from a dusty office in Canada's Queen's University, into the fraught and furious worlds of two of Shakespeare's best-known tragedies, and turns them upside-down. Constance Ledbelly is the beleaguered "spinster" academic, and unlikely heroine who embarks on a quest for Shakespearean origins and, ultimately, her own identity. When she deciphers an ancient and neglected manuscript, Constance is propelled through a very modern rabbit hole and lands smack in the middle of the tragic turning points of each play in turn. Her attempts to save first Desdemona, then Juliet, from their harrowing fates, result in a wild unpredictable ride through comedy and near-tragedy, as mild-mannered Constance learns to love, sword-fight, dance Renaissance-style, and master a series of disguises— Goodnight Desdemona (Good Morning Juliet) a gender-bendy, big-hearted and crazily intelligent romp, where irony and anger sing in perfect harmony with innocence and poignancy.

Re-visioning the classics, often in a subversive mode, has evolved into its own theatrical genre in recent years, and many of these productions have been informed by feminist theory and practice. This book examines recent adaptations of classic texts (produced since 1980) influenced by a range of feminisms, and illustrates the significance of historical moment, cultural ideology, dramaturgical practice, and theatrical venue for shaping an adaptation. Essays are arranged according to the period and genre of the source text re-visioned: classical theater and myth (e.g. Antigone, Metamorphoses), Shakespeare and seventeenth-century theater (e.g. King Lear, The Rover), nineteenth and twentieth century narratives and reflections (e.g. The Scarlet Letter, Jane Eyre, A Room of One's Own), and modern drama (e.g. A Doll House, A Streetcar Named Desire).

(Book). Although he's a showbiz lifer, Billy Vera is cut from a wholly different cloth than his peers. If an artist is measured by their devotion to their craft, Harlem to Hollywood may be the purest treatise on the subject ever produced. All the better, it's also an astounding story. Born into a white, suburban family, Vera fell for black music as a child and started down a winding performer's path that would buoy him the rest of his life. In the sixties, Vera paid his bills by songwriting (for other artists) through the day and playing mobbed up clubs at night. By 1967, as Newark burned on the other side of the Hudson, he and gospel singer Judy Clay, the first interracial duet to perform at the Apollo, tore the house down with a little ditty he wrote for himself: "Storybook Children," a commercial hit produced by Atlantic Records. Through the seventies, popular taste shifted drastically. As blue-eyed soul went out of fashion, Vera, like many other musicians, found himself scrounging for survival gigs, but one crucial difference set him apart: he abstained from the drugs and drink that fueled and eventually claimed so many of his contemporaries. As that decade sputtered to a close, a woman by the name of Dolly Parton recorded Vera's "I Really Got the Feeling" and hit number one on the charts. Riding the tide of this unexpected attention, Vera hightailed it to Los Angeles, formed a new band, Billy and the Beaters, and charted twice before the close of 1981 with songs from their eponymous album recorded live at the Roxy. Five years later, one of these minor hits, "At This Moment," was featured in several episodes of NBC's Family Ties . The song rocketed up the charts and a 42-year-old Vera found himself with his very own number one single. Nine visits to Carson and an American Bandstand appearance later, Vera tasted

many other flavors of success: acting both on- and off-camera, producing records, and reissuing his own work. Today, with a star on the Hollywood Walk and Fame and a Grammy in tow, he's finally prepared to share his journey (did we mention that he's also a photographer and music historian who documented every step of career?). To sit down with Billy Vera is to take a personalized tour through nearly fifty years of entertainment history. Won't you come along for the ride?

The Tamer Tamed

□Mouths on Fire with Songs□.

The Adventures of a Black Girl in Search of God

Desdemona

Writing Back to the Canon

Canada's Storytellers | Les grands écrivains du Canada

Winner of the Governor General's Award for Drama. Winner of the Chalmers Play Award. A rhapsodic blues tragedy. Harlem Duet could be the prelude to Shakespeare's Othello, and recounts the tale of Othello and his first wife Billie (yes, before Desdemona). Set in contemporary Harlem at the corner of Martin Luther King and Malcolm X boulevards, the play explores the space where race and sex intersect. Harlem Duet is Billie's story.

In recent years works such as Jean Rhys's Wide Sargasso Sea, J.M. Coetzee's Foe and Peter Carey's Jack Maggs, which 'write back' to classic English texts, have attracted considerable attention as offering a paradigm for the relationship between post-colonial writing and the 'canon'. Thieme's study provides a broad overview of such writing, focusing both on responses to texts that have frequently been associated with the colonial project or the construction of 'race' (The Tempest, Robinson Crusoe, Heart of Darkness and Othello) and texts where the interaction between culture and imperialism is slightly less overt (Great Expectations, Jane Eyre and Wuthering Heights). The post-colonial con-texts examined are located within their particular social and cultural backgrounds with emphasis on the different forms their responses to their pre-texts take and the extent to which they create their own discursive space. Using Edward Said's models of filiative relationships and affiliative identifications, the book argues that 'writing back' is seldom adversarial, rather that it operates along a continuum between complicity and oppositionality that dismantles hierarchical positioning. It also suggests that post-colonial appropriations of canonical pre-texts frequently generate re-readings of their 'originals'. It concludes by considering the implications of this argument for discussions of identity politics and literary genealogies more generally. Authors examined include Chinua Achebe, Margaret Atwood, Kamau Brathwaite, Peter Carey, J.M. Coetzee, Robertson Davies, Wilson Harris, Elizabeth Jolley, Robert Kroetsch, George Lamming, Margaret Laurence, Pauline Melville, V.S. Naipaul, Caryl Phillips, Ngugi wa Thiong'o, Jean

Rhys, Salman Rushdie, Djanet Sears, Sam Selvon, Olive Senior, Jane Urquhart and Derek Walcott. Nightwood Theatre is by far the longest-running and most influential feminist theatre company in Canada. Since 1979 it has been a producer of new works by Canadian women, and a provider of opportunities for women theatre artists. It has also been the "home company" for some of the biggest names in Canadian theatre, such as Ann-Marie MacDonald.

Identifying an apprehension about the nature and constitution of urbanism in North American plays, Westgate examines how cities like New York City and Los Angeles became focal points for identity politics and social justice at the end of the twentieth century, and how urban crises inform the dramaturgy of contemporary playwrights.

Shakespeare, Intermedia, and the Limits of Adaptation

Harlem's Historic Neighborhood

The Vanderbeekers of 141st Street

Horizon, Sea, Sound

Red Velvet

Audition Speeches for Black, South Asian and Middle Eastern Actors: Monologues for Women

A comprehensive and lively introduction to Canadian literature, its major genres, themes and preoccupations. As critic Diana Brydon has argued, contemporary Canadian writers are "not transcending nation but resituating it." Drawing together themes of gender and sexuality, trauma and displacement, performativity, and linguistic diversity, Selves and Subjectivities constitutes a thought-provoking response to the question of what it means to be a Canadian"--Page 4 of cover.

Shakespeare and Queer Theory is an indispensable guide on the ongoing critical debates about queer method both within and beyond Shakespeare and early modern studies. Clearly elucidating the central ideas of the theory, the field's historical emergence from feminist and gay and lesbian studies within the academy, and political activism related to the AIDS crisis beyond it, it also illuminates current debates about historicism and embodiment. Through a series of original readings of texts including Othello, The Merchant of Venice, and Venus and Adonis, as well as film adaptations of early modern drama including Derek Jarman's The Tempest and Edward II, Gus Van Sant's My Own Private Idaho, Baz Luhrmann's Romeo + Juliet, and Julie Taymor's Titus, it illustrates the value of queer theory to Shakespeare scholarship, and the value of Shakespearean texts to queer theory.

In Canada, adaptation is a national mode of survival, but it is also a way to create radical change. Throughout history, Canadians have been inheritors and adaptors: of political systems, stories, and customs from the old

world and the new. More than updating popular narratives, adaptation informs understandings of culture, race, gender, and sexuality, as well as individual experiences. In Political Adaptation in Canadian Theatre Kailin Wright investigates adaptations that retell popular stories with a political purpose and examines how they acknowledge diverse realities and transform our past. Political Adaptation in Canadian Theatre explores adaptations of Canadian history, Shakespeare, Greek mythologies, and Indigenous history by playwrights who identify as English-Canadian, African-Canadian, French-Canadian, French, Kuna Rappahannock, and Delaware from the Six Nations. Along with new considerations of the activist potential of popular Canadian theatre, this book outlines eight strategies that adaptors employ to challenge conceptions of what it means to be Indigenous, Black, queer, or female. Recent cancellations of theatre productions whose creators borrowed elements from minority cultures demonstrate the need for a distinction between political adaptation and cultural appropriation. Wright builds on Linda Hutcheon's definition of adaptation as repetition with difference and applies identification theory to illustrate how political adaptation at once underlines and undermines its canonical source. An exciting intervention in adaptation studies, Political Adaptation in Canadian Theatre unsettles the dynamics of popular and political theatre and rethinks the ways performance can contribute to how one country defines itself.

Selves and Subjectivities

Political Adaptation in Canadian Theatre

Mapping African-Canadian Literature

The Cambridge Companion to Canadian Literature

A World Elsewhere

What's a Black Critic to Do?

For over three-quarters of a century, the Governor General's Literary Awards have been awarded annually in a variety of evolving categories. Fifteen Governors General have served as their patron. The impressive list continues to grow apace: between 1936 and 2018, the awards recognized 719 books in English and French and have been presented to 580 authors, illustrators, and translators. This beautifully illustrated bilingual compendium presents the biographies of all 580 award laureates, many accompanied by stunning archival portraits. This is the final instalment in Andrew Irvine's remarkable and comprehensive research into what has become a touchstone of Canada's literary

culture. Together with Canada's Best and The Governor General's Literary Awards of Canada: A Bibliography, this work provides readers with a definitive overview of this literary prize. By itself, Canada's Storytellers is an invaluable reading companion for anyone wanting to be introduced to many of our most influential authors, illustrators, and translators working in both French and English over the past decades. It belongs on the shelf of every enthusiast of Canadian literature. Bilingual edition.

In *Horizon, Sea, Sound: Caribbean and African Women's Cultural Critiques of Nation*, Andrea Davis imagines new reciprocal relationships beyond the competitive forms of belonging suggested by the nation-state. The book employs the tropes of horizon, sea, and sound as a critique of nation-state discourses and formations, including multicultural citizenship, racial capitalism, settler colonialism, and the hierarchical nuclear family. Drawing on Tina Campt's discussion of Black feminist futurity, Davis offers the concept *future now*, which is both central to Black freedom and a joint social justice project that rejects existing structures of white supremacy. Calling for new affiliations of community among Black, Indigenous, and other racialized women, and offering new reflections on the relationship between the Caribbean and Canada, she articulates a diaspora poetics that privileges our shared humanity. In advancing these claims, Davis turns to the expressive cultures (novels, poetry, theater, and music) of Caribbean and African women artists in Canada, including work by Dionne Brand, M. NourbeSe Philip, Esi Edugyan, Ramabai Espinet, Nalo Hopkinson, Amai Kuda, and Djanet Sears. Davis considers the ways in which the diasporic characters these artists create redraw the boundaries of their horizons, invoke the fluid histories of the Caribbean Sea to overcome the brutalization of plantation histories, use sound to enter and reenter archives, and shapeshift to survive in the face of conquest. The book will interest readers of literary and cultural studies, critical race theories, and Black diasporic studies.

'Kidnie's study presents original, sophisticated, and profoundly intelligent answers to important questions.' - Lukas Erne, University of Geneva 'This is a fine and productive book, one that will surely draw significant attention and commentary well beyond the precincts of Shakespeare studies.' - W.B. Worthen, Columbia University Shakespeare's

plays continue to be circulated on a massive scale in a variety of guises - as editions, performances, and adaptations - and it is by means of such mediation that we come to know his drama. Shakespeare and the Problem of Adaptation addresses fundamental questions about this process of mediation, making use of the fraught category of adaptation to explore how we currently understand the Shakespearean work. To adapt implies there exists something to alter, but what constitutes the category of the 'play', and how does it relate to adaptation? How do 'play' and 'adaptation' relate to drama's twin media, text and performance? What impact might answers to these questions have on current editorial, performance, and adaptation studies? Margaret Jane Kidnie argues that 'play' and 'adaptation' are provisional categories - mutually dependent processes that evolve over time in accordance with the needs of users. This theoretical argument about the identity of works and the nature of text and performance is pursued in relation to diverse examples, including theatrical productions by the Royal Shakespeare Company, the BBC's ShakespeaRe-Told, the Reduced Shakespeare Company, and recent print editions of the complete works. These new readings build up a persuasive picture of the cultural and intellectual processes that determine how the authentically Shakespearean is distinguished from the fraudulent and adaptive. Adaptation thus emerges as the conceptually necessary but culturally problematic category that results from partial or occasional failures to recognize a shifting work in its textual-theatrical instance. For Shakespeare and Shakespearean adaptation, the global digital media environment is a **brave new world** of opportunity and revolution. In *OuterSpeares: Shakespeare, Intermedia, and the Limits of Adaptation*, noted scholars of Shakespeare and new media consider the ways in which various media affect how we understand Shakespeare and his works. Daniel Fischlin and his collaborators explore a wide selection of adaptations that occupy the space between and across traditional genres - what artist Dick Higgins calls **intermedia** - ranging from adaptations that use social networking, cloud computing, and mobile devices to the many handicrafts branded and sold in connection with the Bard. With essays on YouTube and iTunes, as well as radio, television, and film, *OuterSpeares* is the first book to examine the full spectrum of past and present adaptations, and one that offers a

unique perspective on the transcultural and transdisciplinary aspects of Shakespeare in the contemporary world.

Nightwood Theatre

2nd edition

Shakespeare and Queer Theory

Reflections on Canadian Arts and Culture

Urban Drama

American Moor

"Of all Lepage's magic boxes, this is the masterpiece" (Independent on Sunday) Early one August morning in 1945, several kilos of uranium dropped over Japan changed the course of human history. Fifty years later, Hiroshima's vitality is striking: the city where survival itself seemed unimaginable today incarnates the notion of renaissance. Robert Lepage and Ex Machina's *The Seven Streams of the River Ota* makes Hiroshima a literal and metaphoric site for theatrical journey through the last half-century. In *The Seven Streams*, Hiroshima is a mirror in which seeming opposites - East and West, tragedy and comedy, male and female, life and death - are revealed as reflections of the same reality.

The Tamer Tamed is the subtitle or alternative title to John Fletcher's *The Woman's Prize*, a comedic sequel and reply to *The Taming of the Shrew*. The plot switches the gender roles of Shakespeare's play: the women seek to tame the men. Katherine (the "shrew" of the original) has died, and Petruchio takes a second wife, Maria. Maria denounces her former mildness and vows not to sleep with Petruchio until she "turn him and bend him as [she] list, and mold him into a babe again." After many comedic exchanges and plot twists, Petruchio is finally "tamed" in the eyes of Maria, and the play ends with the two reconciled. The play is seen to reflect how society's views of women, femininity, and "domestic propriety" were beginning to change. It is said that Fletcher wrote this play to attract Shakespeare's attention - the two went on to collaborate on at least three plays together. This brand new New Mermaid edition offers unique and fresh insight into the critical interpretation of the play. It builds on current critical foundations (the relationship with *Taming of the Shrew*, gender relations etc) and suggests different areas of interest (popular associations of the shrew, the question of reputation, and a re-examination of the play's structure). as well as examining stage history and recent productions.

Caribbean and African Women's Cultural Critiques of Nation

The Metropolis in Contemporary North American Plays

Seven Streams Of The River Ota

Feminist Theatrical Revisions of Classic Works