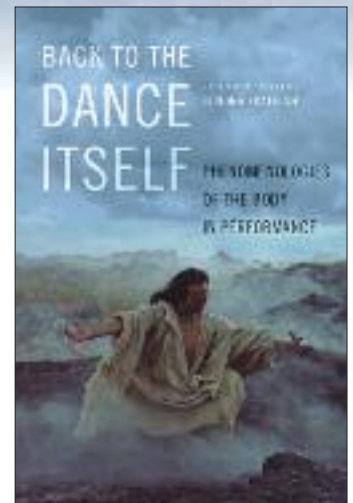
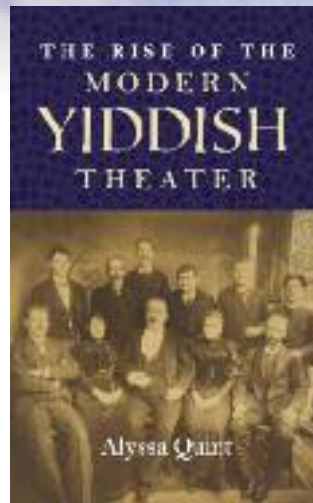
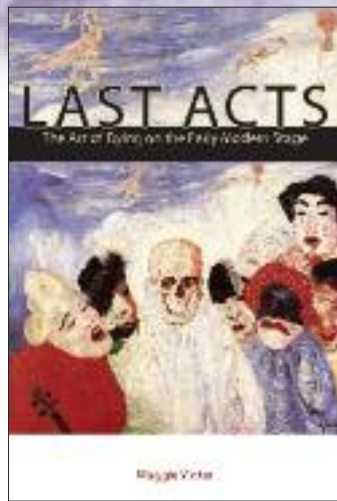


Cover image  
forthcoming



## Dancing Revolution

Bodies, Space, and Sound in American Cultural History

**CHRISTOPHER J. SMITH**

Music in American Life

March 2019 304pp

9780252084188 £21.99 PB

9780252042393 £91.00 HB

**UNIVERSITY OF ILLINOIS PRESS**

*Dancing Revolution* presents richly diverse case studies to illuminate these patterns of movement and influence in movement and sound in the history of American public life. Christopher J. Smith spans centuries, geographies, and cultural identities as he delves into a wide range of historical moments. These include: the God-intoxicated public demonstrations of Shakers and Ghost Dancers in the First and Second Great Awakenings; creolized antebellum dance in cities from New Orleans to Bristol; the modernism and racial integration that imbued twentieth-century African American popular dance; and public movement's contributions to hip hop, anti-hegemonic protest, and other contemporary transgressive communities' physical expressions of dissent and solidarity. Multidisciplinary and wide-ranging, *Dancing Revolution* examines how Americans turned the rhythms of history into the movement behind the movements.

## Last Acts

The Art of Dying on the Early Modern Stage

**MAGGIE VINTER**

May 2019 224pp

9780823284252 £21.99 PB

9780823284269 £79.00 HB

**FORDHAM UNIVERSITY PRESS**

*Last Acts* argues that the Elizabethan and Jacobean theater offered playwrights, actors, and audiences important opportunities to practice arts of dying. Psychoanalytic and new historicist scholars have exhaustively documented the methods that early modern dramatic texts and performances use to memorialize the dead, at times even asserting that theater itself constitutes a form of mourning. But early modern plays also engage with devotional traditions that understand death less as an occasion for suffering or grief than as an action to be performed, well or badly. Active deaths belie narratives of helplessness and loss through which mortality is too often read and instead suggest how marginalized and constrained subjects might participate in the political, social, and economic management of life. Rather than mournfully marking what we cannot recover, the practice of dying reveals what we can do, even in death. By analyzing representations of dying in plays by Marlowe, Shakespeare, and Jonson, alongside devotional texts and contemporary biopolitical theory, *Last Acts* shows how theater reflects, enables, and contests the politicization of life and death.

## The Rise of the Modern Yiddish Theater

**ALYSSA QUINT**

Jews in Eastern Europe

March 2019 304pp

9780253038616 £50.00 HB

**INDIANA UNIVERSITY PRESS**

Alyssa Quint focuses on the early years of the modern Yiddish theater, from roughly 1876 to 1883, through the work of one of its best-known and most colorful figures, Avrom Goldfaden. Goldfaden (né Goldenfaden, 1840-1908) was one of the first playwrights to stage a commercially viable Yiddish-language theater, first in Romania and then in Russia. Goldfaden's work was rapidly disseminated in print and his plays were performed frequently for Jewish audiences. Sholem Aleichem considered him as a forger of a new language that "breathed the European spirit into our old jargon." Quint uses Goldfaden's theatrical works as a way to understand the social life of Jewish theater in Imperial Russia. Through a study of his libretti, she looks at the experiences of Russian Jewish actors, male and female, to explore connections between culture as artistic production and culture in the sense of broader social structures. Quint explores how Jewish actors who played Goldfaden's work on stage absorbed the theater into their everyday lives. Goldfaden's theater gives a rich view into the conduct, ideology, religion, and politics of Jews during an important moment in the history of late Imperial Russia.

## Back to the Dance Itself

Phenomenologies of the Body in Performance

**EDITED BY SONDRA FRALEIGH**

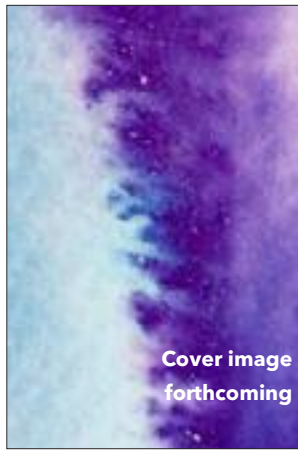
October 2018 312pp

9780252083730 £21.99 PB

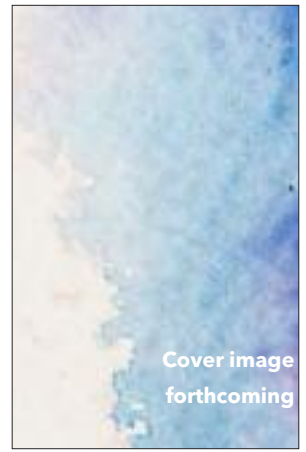
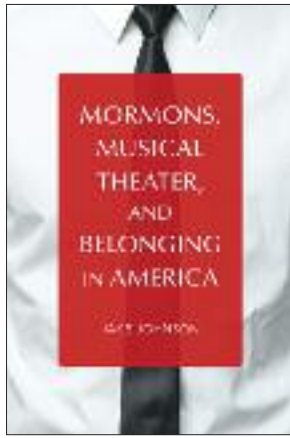
9780252042041 £82.00 HB

**UNIVERSITY OF ILLINOIS PRESS**

In *Back to the Dance Itself*, Sondra Fraleigh edits essays that illuminate how scholars apply a range of phenomenologies to explore questions of dance and the world; performing life and language; body and place; and self-knowing in performance. Some authors delve into theoretical perspectives, while others relate personal experiences and reflections that reveal fascinating insights arising from practice. Collectively, authors give particular consideration to the interactive lifeworld of making and doing that motivates performance. Their texts and photographs study body and the enviroing world through points of convergence, as correlates in elemental and constant interchange modeled vividly in dance. Selected essays on eco-phenomenology and feminism extend this view to the importance of connections with, and caring for, all life. Contributors: Karen Barbour, Christine Bellerose, Robert Bingham, Kara Bond, Hillel Braude, Sondra Fraleigh, Kimerer LaMothe, Joanna McNamara, Vida Midgelow, Ami Shulman, and Amanda Williamson.



Cover image forthcoming



Cover image forthcoming

### Inside Killjoy's Kastle

Dykey Ghosts, Feminist Monsters, and other Lesbian Hauntings

EDITED BY ALLYSON MITCHELL &

CAIT MCKINNEY

June 2019 256pp 100 color photos

9780774861571 £33.00 PB

UBC PRESS

Explores the making and experience of *Killjoy's Kastle*, an immersive walk-through installation and performance artwork that aims to provoke and pervert. *Inside Killjoy's Kastle* extends and reflects on the theoretical and political legacies of the installation in chapters by queer and feminist scholars and in vignettes by participating artists.

### Mormons, Musical Theater, and Belonging in America

JAKE JOHNSON

June 2019 224pp

9780252084331 £19.99 PB

9780252042515 £82.00 HB

UNIVERSITY OF ILLINOIS PRESS

Johnson merges the study of belonging in America with scholarship on voice and popular music to explore the surprising yet profound link between two quintessentially American institutions. This book explores how musical theater became a unique expressive tool of Mormon culture.

### Rust Belt Burlesque

The Softer Side of a Heavy Metal Town

ERIN O'BRIEN & BOB PERKOSKI

FOREWORD BY MIKE OLSZEWSKI

July 2019 196pp

9780804012195 £19.99 PB

OHIO UNIVERSITY PRESS

*Rust Belt Burlesque* traces the history of burlesque in Cleveland from the 1800s to the present, while also telling the story of Bella Sin, a Mexican immigrant who largely drove Northeast Ohio's burlesque comeback. Also included are 100 photos that provide a peek into the raucous Ohio Burlesque Festival.

### Staging the Amistad

Three Sierra Leonean Plays

CHARLIE HAFFNER,

YULISA AMADU MADDY &

RAYMOND E. D. DE'SOUZA GEORGE

EDITED & INTRODUCTION BY

MATTHEW J. CHRISTENSEN

Modern African Writing

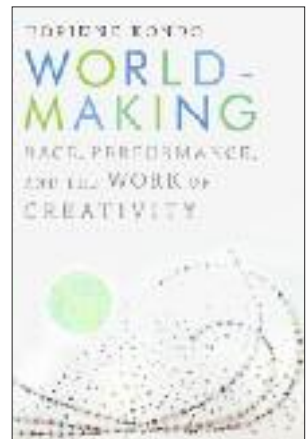
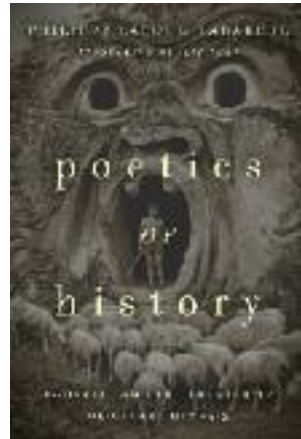
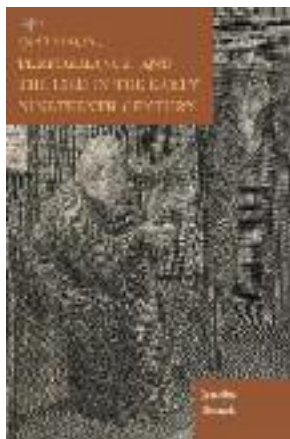
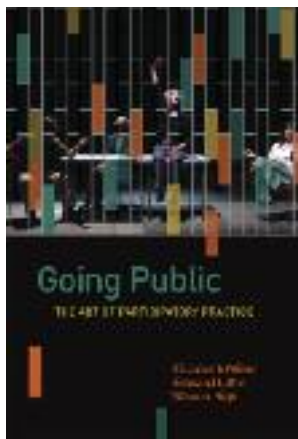
May 2019 232pp

9780821423615 £22.99 PB

9780821423608 £41.00 HB

OHIO UNIVERSITY PRESS

Collects plays about the Amistad slave revolt by three of Sierra Leone's most influential playwrights of the late 20th century. Written and staged before and after the start of Sierra Leone's long conflict, they brought the Amistad rebellion to public awareness.



### Recent Highlights

#### Going Public

The Art of Participatory Practice

ELIZABETH MILLER, EDWARD LITTLE &

STEVEN HIGH

Shared: Oral and Public History

July 2018 372pp 109 b&w photos

9780774836630 £31.00 PB

UBC PRESS

Drawing on conversations with over thirty practitioners across multiple cultures and disciplines, this book examines the ways in which oral historians, media producers, and theatre artists use art, stories, and participatory practices to engage creatively with the public in research activities.

#### Intimacy, Performance, and the Lied in the Early Nineteenth Century

JENNIFER RONYAK

September 2018 312pp

9780253035769 £27.99 PB

9780253035776 £66.00 HB

INDIANA UNIVERSITY PRESS

This book explores the relationships between early nineteenth-century theories of the inward self, the performance practices surrounding inward lyric poetry and song, and the larger conventions determining the place of intimate poetry and song in the public concert hall. Through this rich performative paradox Ronyak reveals how a song maintains its powerful intimacy even during its inherently public performance.

#### Poetics of History

Rousseau and the Theater of Originary Mimesis

PHILIPPE LACQUE-LABARTHE

TRANSLATED BY JEFF FORT

February 2019 176pp

9780823282333 £21.99 PB

9780823282340 £79.00 HB

FORDHAM UNIVERSITY PRESS

This short but potent text from a powerful European thinker places Rousseau at the origin of modern speculative philosophy by showing that his thinking on the theater articulates a radical thinking of originary mimesis that was to deflect the future of philosophy.

#### Worldmaking

Race, Performance, and the Work of Creativity

DORINNE KONDO

December 2018 376pp 8 color illus.

9781478000945 £21.99 PB

9781478000730 £87.00 HB

DUKE UNIVERSITY PRESS

In this bold, innovative work, Kondo theorizes the racialized structures of inequality that pervade theater and the arts. *Worldmaking* performs the potential for the arts to remake worlds, from theater worlds to psychic worlds to worldmaking visions for social transformation.