

Bibliography of Resources on Technology

Staging/Construction

Brady, Paul J. and Jay O. Glerum, eds. *Recommended Guidelines for Stage Rigging and Stage Machinery: Specifications and Practices as Developed by the United States Institute for Theatre Technology*. New York: the Institute, 1986. **PN2091 .M3 R42 1986**

Recommendations for the construction and safety of stagecraft mechanisms.

Campbell, Drew. *Technical Theatre for Nontechnical People*. New York: Allworth Press, 1999. **PN2091 .S8 C28 1999**
Concise introduction to the behind-the-scenes aspects of theatre production, including costuming, props, lighting, sound, stage management, and scenery.

Goodwin, John, ed. *British Theatre Design: the Modern Age*. London: Phoenix Illustrated, 1998. **PN2091 .S8 B675 1998**

A very brief history of the title subject--most of the book is a collection of plates depicting solutions to technical problems in a selection of recent British theatrical productions. Includes a chapter on opera.

Hodge, Francis. *Play Directing: Analysis, Communication, and Style, 5th ed.* Boston, Mass.: Allyn and Bacon, 2000. **PN2053 .H6 2000**

Textbook format covering script analysis, the director/performer relationship, stage design, interpretation, and other issues. Aimed at theatre, easily adapted to opera.

Keller, Max. *Light Fantastic: the Art and Design of Stage Lighting*. Munich; New York: Prestel, 1999. **PN2091 .E4 K45 1999**

Thorough (and gorgeous) examination of the creation of lighting effects.

Koslowski, Rob. *The Actor's Guide to the Internet*. Portsmouth, N.H.: Heinemann, 2000. **PN2071 .C58 K69 2000**

Bibliography and guide to Internet resources on subjects such as newsgroups, unions, and online casting. Includes instructions on creating a website, a directory of suggested URLs, and a companion CD-ROM.

Sutcliffe, Tom, ed. *The Faber Book of Opera*. London: Faber, 2000. **ML1700 .F32 2000**

Fascinating collection of essays (and gossip) on opera, by historical authors--Monteverdi, Beaumarchais, Thackeray, and Stravinsky are a few.

Acting/Movement

Balk, H. Wesley. *The Radiant Performer*. Minneapolis: University of Minnesota Press, 1991. **MT956 .B34**

Includes an extensive section on the kinesthetic elements of performance (and the use of physical memory), often forgotten in texts. Therapy-driven style.

- Benedetti, Robert L. *The Actor at Work*. Englewood Cliffs, N.J.: Prentice-Hall, 1981. **PN 2061 .B39**
- Berry, Cicely. *Voice and the Actor*. New York: Macmillan, 1973. **PN4197 .B46**
Technically detailed; a helpful introduction for anyone who wants to think about the spoken word in terms of human physiology.
- Brockett, Oscar G. *The Theatre - An Introduction, 8th ed.* Boston, Mass.: Allyn and Bacon, 1999. **PN 2101 .B68 1999.**
Reference book with lots of insight. A good starting point.
- Caldwell, R. *The Performer Prepares*. Dallas: Pst...Inc., 1990. **MT892 .C34**
Companion video: **VCR-2124**
User-friendly introduction to some of the educational approaches to performance. A readable "hands-on" format; explore issues of stage fright.
- Craig, David. *A Performer Prepares: a Guide to Song Preparation for Actors, Singers, and Dancers*. New York: Applause, c1993. **MT892 .C73**
- On Performing -A Handbook for Actors, Dancers, Singers on the Stage*. New York: McGraw-Hill, 1989. **MT956 .C7**
A series of thoughts and interviews on the nature of musical stage performing, mostly musical theatre. Covers questions such as: 'What do I do with my hands and my feet?'
- Delgado, Ramon. *Acting with Both Sides of Your Brain: Perspectives on the Creative Process*. New York: Holt, Rinehart and Winston, 1986. **PN2061.D43**
Even more scientific than the Laban book, this book addresses the different ways that actors approach their craft, depending on their brain hemispheric dominance. A fascinating look with some eye-opening exercises. Worth a look.
- Franko, Mark, and Annette Richards. *Acting on the Past: Historical Performance Across the Disciplines*. Hanover, N.H.: Wesleyan University Press, pub by University Press of New England, 2000. **NX 212 .A25 2000**
- Guthrie, Tyrone. *Tyrone Guthrie on Acting*. New York: Viking Press, 1971. **PN2061 .G8**
Like the Craig book, more of a reading book than a series of exercises. Gives a broad, inspiring introduction to acting.
- Helfgot, Daniel. *The Third Line : The Opera Performer as Interpreter*. New York: Schirmer, 1993. **MT892.H44**
- Kahan, Stanley. *Introduction to Acting*. Boston: Allyn and Bacon, 1985. **792 K12I**
Another good introductory text, with hundreds of illustrative play excerpts. Good foundation for general stage use, e.g. spacing and crossing.
- King, Nancy. *Theatre Movement: The Actor and his Space*. New York: Drama Books Specialists/Publishers, 1971. **792.028 K585T**
Exercises for specific elements of the acting process. Includes sections on warming up, exploring space, non-verbal communication, and exercises for rehearsal and performance.

Kline, P. and Meadors, N. *Physical Movement for the Theatre*. New York: Richards Rosen Press, 1971

Laban, Rudolf von. *The Mastery of Movement*. Boston: Plays, Inc., 1971. **792 L111M**
By the inventor of a dance notation, this is for those who want a scientific approach to movement.
Contains some good exercises.

Lawson, Joan. *Mime: The Theory and Practice of Expressive Gesture*. New York: Dance Horizons, 1973. **PN2071.G4 L3**
Highly specific information on characterization; though overly prescriptive, it is useful if you get stuck trying to create your character's physical persona. Examples: sweeping with an imaginary broom, walking as an old man.

Mitchell, Theresa. *Movement: from Person to Actor to Character*. Lanham, Md.: Scarecrow Press, 1998. **PN 2017.M6 M55**
Talks in detail about muscles and posture with some excellent exercises.

Compiled and annotated by Leslie Roberts and Victoria Vaughan, June 2001
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