**The Arden Shakespeare – Author Proposal Form**

We would be delighted to consider your new book idea. The information on this form will help us assess quickly whether your proposal fits our list. All proposals will be peer reviewed anonymously and comments will be passed back to aid you with your ideas at this stage. If feedback is positive, we will then present your book idea to our internal Publishing Meeting for approval. Our proposal for the Publishing Meeting will be largely based on what you supply here, so please do be as explanatory and detailed as you can at this stage. If you have any questions as your work on the proposal please don’t hesitate to get in touch.

**Margaret Bartley**

**Publisher, The Arden Shakespeare**

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Proposed Title: *Directing Shakespeare in America: Historical Perspectives*

Author: Charles Ney

Home address:

Email and telephone:

**Summary:** Please supply a one-line description of the book summing up its scope and content.

This companion book to *Current Practices* examines the work of American directors of Shakespeare discussing the directorial craft of prominent historical practitioners from Augustin Daly’s time through the end of the twentieth century.

**Description:** Please provide a concise description of the book, outlining your rationale, approach, main themes, objectives and any unique features (case studies, interviews, contributions from other writers etc).

A historical survey of American Shakespeare directors does not currently exist. *Historical Perspectives* examines director appoaches, methods and styles beginning with the work of August Daly, the first American director, and appraises the production work of key figures in that history through the advent of the twenty-first century. It explores written records of rehearsal and production to provide a description of each director’s work. This evidence includes diaries, biographies, letters, autobiographies, reviews and photographs. Curiously, much of this history has been forgotten or ignored. *Historical Perspectives* describes each director’s point of view when approaching Shakespeare as well as the tools and techniques they used in making changes in rehearsal. Directors covered in the study include Augustin Daly, David Belasco, Arthur Hopkins, Orson Welles, B. Iden Payne, Angus Bowmer, William Ball, Margaret Webster, Tyronne Guthrie, Joseph Papp, John Houseman, Gerald Freedman, Michael Kahn, Craig Noel, Tina Packer, Jack O’Brien, George C. Wolfe, Robert Lepage and Julie Taymor. Signiificant productions in each director’s career and their reception are also examined to assess how successful their theories have been put into practice. Read as a companion book to *Current Practices,* readers can explore the historical context from which contemporary practitioners operate.

**Short non-technical description:** Please provide a short description that could be used as the basis for catalogue or jacket copy.  This should be clear, informative and persuasive (175 words or fewer).

*Historical Perspectives* reviews key American directors, their productions and their approaches to directing Shakespeare, from the late nineteenth to the end of the twentieth centuries. It investigates surviving records of rehearsal and production, considering evidence from diaries, biographies, letters, autobiographies, reviews and photographs. It details each director’s point of view when approaching Shakespeare as well as discussing the tools and techniques they often used. Significant productions in each director’s career are also examined. Directors covered in this study include Augustin Daly, David Belasco, Arthur Hopkins, Orson Welles, B. Iden Payne, Angus Bowmer, William Ball, Margaret Webster, Tyronne Guthrie, Joseph Papp, John Houseman, Gerald Freedman, Michael Kahn, Craig Noel, Fred Adams, Tina Packer, George C. Woolfe, Jack O’Brien, Robert Lepage and Julie Taymor. Read as a companion book to *Current Practices,* readers can explore the historical context from which contemporary practitioners operate.

**Key features:** If you had to give three key benefits your book offers its readers, what would they be?

1. Provides historical context for each director’s work
2. Defines distinct points of view and the aesthetic philosophy for each director,
3. Details specific rehearsal methods and production information.

Frequently points two and three above provide information that has not been considered before or had been forgotten by scholars and practitioners.

**The Market**

Who is the intended core readership for your work? Is there a secondary market in addition to this?

Students

Shakespeare scholars

Shakespeare directors

Describe the market need for your book (why would people want or need to buy it)?

 Currently no book exists that examines this topic.

Is the book intended to be **a)** a core text for courses on the subject **b)** recommended reading **c)** a professional purchase e.g. monograph **d)** general interest.

It is intended to be a core text, but can definitely be also assigned as recommended reading. It is a great companion to book one: *Directing Shakespeare in America: Current Practices.*

If intended for course use, list one or two indicative courses for which this book might be suitable and briefly, how the subject is taught. If possible please reference courses both in the UK and the US.

U.S. directing classes and directing Shakespeare classes would be ideal candidates for marketing this book. It should provide a thorough background in the development of directors from the first American director to the present.

In addition it would be suitable for theatre history classes, especially any that look at U.S. theatre history. Many of these are survey classes. Also Shakespeare classes that examine production history would be interested in this work.

**The Competition**

List the main, directly competing books or other information sources and their strengths and weaknesses:

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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Title  | Author |  13 digit ISBN | Publisher | Pub Date | UK Price | US Price | Format (p/b, h/b) | Page Count |
| Routledge Companion to Directors’ Shakespeare | John Russell Brown, ed. | 978-0415400449 | Routledge | 2008 |  | $58.71$165$20.92 | p/b, h/b, Kindle | 608 |
| Shakespeare on the American Stage: From Booth and Barrett to Southern and Marlowe | Charles H. Shattuck | 978-0918016775 | Folger Books, Ex-Library edition | September 1987 |  | Out of print | h/b | 339 |
| Shakespeare in America | Alden T. Vaughan, Virginia Mason Vaughan | 978-0199566372 | Oxford University Press | May 2012 |  | $90 $30.95  | h/bp/b | 240 |
| Sample 4 |  |  |  |  |  |  |  |  |
| Sample 5 |  |  |  |  |  |  |  |  |

How is your book different and/or better?

The history of directing Shakespeare in America has not been written. The above books only cover a small portion of the story I want to tell. For instance, in *Routledge Companion*, of the 31 directors covered, only a few directors who have had an impact on American Shakespeare (Tyrone Guthrie, Orson Welles, B. Iden Payne, Robert Lepage, Julie Taymor) are discussed. At present, I can only find this book on Amazon.

Shattuck’s book has been out of print for a number of years and only covers the period up to the early twentieth century. A few copies are available on Amazon.

Vaughan’s history is a cultural history that identifies forces that influence the dissemination and reception of Shakespeare in America. Directors rarely figure prominently in his study.

**The Content**

Please provide a Table of Contents and give a brief description as to what will be covered in each chapter.

Chapter 1 First Shakespeare Directors, 1870-1930s

Productions and working methods of Augustin Daly, David Belasco, Arthur Hopkins, Orson Welles

Chapter 2 Proselytizing Shakespeare, 1935-1950s

Productions and working methods of B. Iden Payne and Angus Bowmer, Old Globe, William Ball, Joseph Papp, Tyrone Guthrie

Chapter 3 American Shakespeare Festival Directors, 1950’s-1980’s

The great Shakespeare festival expansion and its directors: Utah Shakespeare Festival, Alabama Shakespeare Festival, California Shakespeare Theater, American Players Theatre-Spring Green, Riverside Shakespeare Company-NYC, Classic Stage Company-NYC; founders of major festivals and theaters

Chapter 4 Directors, Productions, Training 1970-1980’s

American Repertory Theatre, Yale Repertory Theatre, Julliard, The League of Professional Training programs, Shakespeare & Company-Tina Packer, Old Globe-Jack O’Brien, Chicago Shakespeare Theater-Barbara Gaines, Jeff Watkins-New American Shakespeare Tavern; Ralph Cohen-American Shakespeare Center

Chapter 5 Increasing Sophistication, 1990’s-2000’s

 Moving Beyond Barton and the First Folio: George C. Wolfe, Judy Taymor, Karin Coonrod, Peter Sellars, Robert Lepage

Chapter 6 Ethnic and Gender Diversity

National Asian American Theater Company, Latin American Theater Experiment & Associates, African American Shakespeare Company, Los Angeles Woman’s Shakespeare Company, Judith Shakespeare Company

Does the subject have international appeal? Are there any changes in terminology or approaches in teaching internationally?

I believe there will be international appeal for the survey of many of the directors in this book. Again, there have been very few studies on this topic—no comprehensive ones--and yet the information I have rediscovered can be useful to students and practitioners. There is some excellent advice on how to direct Shakespeare that has been forgotten or overlooked.

The following information will help to us to more assess the production budget for the book at proposal stage.

Please supply the intended word count.

 85,000-95,000

Do you plan to include any illustrative material? If yes please state the rough number and the copyright holders as necessary (note we only publish in colour where there is a special case or need):

B & W photos – yes, photos from some of the major directors’ Shakespeare productions. I wish to include pictures of promptbooks and production pictures. The Folger Library has many of the 19th and 20th century photos. The NYC Library at Lincoln Center has others. Also theatre archives in theatres where productions originated would contain others. I would like to have roughly 30 such photos.

* B & W line art. To be supplied as final artwork by you, or roughs to be redrawn? N/A
* Tables – N/A

Do you plan to quote from any texts for which you are not the copyright owner? If so please give an indication of roughly how many and the likely source of the material.

There will be a considerable number of quotes from biographies, autobiographies, newspaper articles and other primary source materials on the directors covered in this study. All applicable copyright permissions will be obtained by the author.

Do you plan to include any rich media (audio or video) to accompany the book? If yes please give an indication of that the material would contain, where it would be sourced from and who would supply it.

 No.

Note: we will not include materials for inclusion in a book for which digital permission cannot be sought as we need to be able to sell your work in every channel, print and digital.

Do you have any strong thoughts on page layout or cover design at this stage?

I have no strong thoughts on page layout. Cover design should compliment the *Current Practices* cover design.

Endorsements: Do you have suggestions for a person to write a Foreword or to endorse the publication?

 **Michael Kahn, Jack O’Brien, Barbara Gaines, Tina Packer**

**Manuscript Delivery**

When, realistically, would you be able to deliver a final and complete manuscript to us (including all the necessary artwork and permissions material, cleared and in place)? A note of caution: advertised publication dates are based on author delivery dates. If a publication date is missed there are strong consequences so please give careful consideration to your proposed manuscript delivery date and build in time for clearing permissions and obtaining artwork (if necessary).

 **March 2017**

**Your qualifications to write the book.**

Please supply a short biography that you would expect to appear on the back cover blurb and on Amazon.

Since 2004, Charles Ney has travelled to Shakespeare theaters coast to coast, interviewing over 60 artistic directors and directors about their beliefs and working methods also attending their productions. At the same time he has researched the history of American Shakespeare directing and directors at the Folger Library and the New York Library for the Performing Arts. He recently completed *Current Practices*, the first part of this two book series, *Directing Shakespeare in America*.

Past positions include serving as artistic director at Manhattan Clearing House, Idaho Repertory Theatre and Mary Moody Northen Theatre. He has directed at the Kennedy Center, Manhattan Theatre Club, Illinois Shakespeare Festival, Texas Shakespeare Festival, Idaho Repertory Theatre, Mary Moody Northen Theatre and Zachary Scott Theatre Center. Currently he is a professor of directing in the Department of Theatre & Dance at Texas State University where he is head of the MFA in directing and leads a Shakespeare study program to Stratford and London. His PhD is from the University of Illinois and he has an MFA from Southern Methodist University.

Have you written for publication before? If so please give details.

*Directing Shakespeare in America: Current Practices* – April 2016 - Bloomsbury Arden Shakespeare

Do you have any good contacts or affiliations that will be helpful to us when marketing such a work?

 Association for Theatre in Higher Education

 Mid-America Theatre Association

 Shakespeare Theatre Association

Many of the artistic directors I’ve interviewed represent destination theatres, such as Oregon Shakespeare Festival, and have gift shops where this title could be a standard offering.

I regularly travel to the Folger Shakespeare Library in Washington, DC to do research.

Where would you expect to hear about such a book e.g magazines, online journals or conferences where you expect to see the book reviewed, mentioned, advertised or displayed?

On the shelves at Shakespeare Festival theatre bookshops, as an advertisement in American Theatre Magazine, at ATHE conferences, in Shakespeare Quarterly, Shakespeare Survey, Shakespeare Bulletin, the SDC Journal, as well as at all Shakespeare association conferences.

Many thanks for submitting your thoughts and ideas to us. We look forward to reviewing your proposal.