Acknowledgments

Throughout the writing of this book I was fortunate to work in the Department of Drama at Queen Mary University of London. Colleagues and students alike made the department a truly stimulating and supportive place to be, to work, and to think. I am grateful to them all. I owe particular thanks, for conversations that contributed in tangible ways to the development of this work, to Bridget Escolme, Jen Harvie, Michael McKinzie, Lois Weaver, and Martin Welton. A sabbatical in the academic year 2010–11 made its realization possible.

During that sabbatical I was exceptionally fortunate to spend a year in the Department of Theatre Arts and Performance Studies at Brown University. For their hospitality and intellectual partnership in this, my second professional home, I will always be especially grateful to Michelle Carriger, Jim Dennen, John Emigh, Lindsay Goss, Hunter Hargraves, Ioana Jucan, Patrick McKelvey, Coleman Nye, Paige Sarlin, Rebecca Schneider, Eleanor Skimin, Andrew Starner, Hans Vermy, Anna Watkins Fisher, and Patricia Ybarra.

I have also been fortunate to enjoy a range of opportunities to present parts of this work, in progress, at Quorum (the Drama Department research seminar at Queen Mary), the London Theatre Seminar, the Andrew Mellon School of Theatre and Performance at Harvard University, CalArts, and the University of Kent, as well as at conferences including Performance Studies international (PSi) in Copenhagen (2008), PSi in Utrecht (2010), and the American Society for Theatre Research in Nashville (2012), and I am grateful to the organizers of all these events for the opportunities for conversation that these occasions afforded.

At such events and on numerous other occasions I have enjoyed conversations and other theatrical experiences with many people, related either directly or indirectly to my work on this book. Among them I especially want to thank Una Bauer, Claudia Castellucci, Romeo Castellucci, Kate Elswit, Chris Goode, James Harding, Wendy Hubbard, Shannon Jackson, Miranda Joseph, Eirini Kartsaki, Jen Mitas, Sophie Nield, Louise
Owen, Jim Peck, Paul Rae, Alan Read, Janelle Reinelt, Theron Schmidt, Shelley Trower, and Simon Vincenzi.

At the University of Michigan Press, LeAnn Fields is an editor with whom conversation has been a source of inspiration and assurance throughout. I am grateful, also, to her assistant, Alexa Ducsay, for her support through the production process. The series editors, David Krasner and Rebecca Schneider (again), have been supportive and critical friends throughout. I am grateful, too, to anonymous readers for the press for their comments on the manuscript and to Sarah Thomasson for invaluable support in its preparation.

From the beginning, Rebecca Schneider (again, again) has been a constant friend and incomparable intellectual partner, in London, Providence, and places in between. Joe Kelleher enriches my experiences of theatre, thought, and social life, always. Giulia Palladini has been a comrade in this project, in thought, on song, and in a little shared resistance to productivity.