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- \* reviews women's contributions to theatre history
- \* includes contributions from many of the top academics in this discipline
- \* examines how theatre has represented women over the centuries
- \* introduces readers to major theoretical approaches and more complex questions about gender, the body and cross-dressing
- \* offers an international perspective, including material from post-apartheid South Africa and post-communist Russia.

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### Editorial Review

#### Review

""The Routledge Reader in Gender and Performance is a fascinating and useful collection of interdisciplinary essays... Bringing together some of the most important and groundbreaking theorists and performers of the late twentieth century, this reader juxtaposes essays on gender in performances in post-apartheid South Africa and post-Communist Russia with well known, and frequently cited essays by prominent feminist theorists such as Jill Dolan, Judith Butler, Teresa de Lauretis, and Laura Mulvey. Though the essays themselves, because they are mostly reprints, do not necessarily offer many groundbreaking ideas, their groupings and introductions offer opportunities for introducing film students and other scholars to the emergence of many important and widely known theories of performance.."

-"Quarterly Review of Film and Video

"The editors have put the "Reader together with exemplary care...there's stimulation for anyone wanting to survey the intellectual landscape of contemporary feminism."

-"Lambda Book Report, March 1999

#### About the Author

Lizbeth Goodman is Lecturer in Literature at the Open University. She is the author of *Contemporary Feminist Theatres* (Routledge, 1993) and *Feminist Stages* (1996). Jane de Gay is Research Assistant on the Gender, Politics, Performance Research Project at the Open University.

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