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## Brief Notices

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## Brief Notices

**Andrei Marinescu, ed. *East of Eden: New Romanian Plays*. Dublin: Carysfor Press, 2006. Pp. xxi + 184. \$16.95 paperbound.**

Following acknowledgments (x), contributor biographies (xi–xiii), and forwards by Fiach MacConghail, Ion Caramitru, and Andrei Marinescu (xv–xxi), this volume contains four plays translated by Andrei Marinescu: Lia Bugnar, adapted by Michael Collins, “Bones for Otto” (1–23); Mimi Bransescu, adapted by Christian O’Reilly, “Insomniacs: The Far Side of the Accordion” (24–87); Petre Barbu, adapted by Paul Meade, “Our Father Who Art in the Supermarket” (88–149); and Gianina Cărbunariu, adapted by Paul Meade, “Stop the Tempo!” (150–184).

**Audrey Douglas and Sally-Beth MacLean, eds. *REED in Review: Essays in Celebration of the First Twenty-Five Years*. Toronto: University of Toronto Press, 2006. Pp. ix + 271. \$70.00 casebound.**

This volume begins with a list of abbreviations (ix) and an introduction by the editors (3–20). The primary text contains essays in three parts. Part 1, “Foundation and Methodology,” includes Alexandra F. Johnston, “The Founding of Records of Early English Drama” (21–38); Sally-Beth MacLean, “Birthing the Concept: The First Nine Years” (39–51); Abigail Ann Young, “‘Practice Makes Perfect’: Policies for a Cross-Disciplinary Project” (52–64). Part 2, “REED’s ‘Performance’: Impact and Response,” includes John Marshall, “Gathering in the Name of the Outlaw: REED and Robin Hood” (65–84); Suzanne Westfall, “What Hath REED Wrought? REED and Patronage” (85–100); Paul Werstine, “Margins to the Centre: REED and Shakespeare” (101–15); Roslyn L. Knutson, “Everything’s Back in Play: The Impact of REED Research on Elizabethan Theatre History” (116–30). Part 3, “Whither REED?,” includes Sylvia Thomas, “REED and the Record Office: Tradition and Innovation on the Road to Access” (131–39); Gervase Rosser, “Roles in Life: The Drama of the Medieval Guilds” (140–56); Ella Williamson and John J. McGavin: “Crossing the Border: The

house': Teaching Women's Studies from the Records of Early English Drama Collections" (142–53); and James Stokes, "Palaeography in the Undergraduate Drama Class: Teaching the Secret Life of Documents" (154–68). Part 5, "Entertaining Records: Language History," includes Abigail Ann Young, "REED and Teaching Language" (169–75); and Elza C. Tiner, "Going to HEL: REED and Diachronic Linguistics" (176–96). Part 6, "References," includes Rosalind Conklin Hays, "Introducing Undergraduates to Documents in REED Collections" (197–210). The text concludes with REED Collections (211–12), works cited (213–22), contributor information (223–26), and an index (227–38).

**Alan Ackerman and Martin Puchner, eds. *Against Theatre: Creative Destructions of the Modernist Stage*. New York: Palgrave MacMillan, 2006. Pp. xii + 259. \$80.00 casebound.**

This volume begins with a list of illustrations (viii), acknowledgments (ix), notes on contributors (x–xii), and an introduction by the editors, "Modernism and Anti-Theatricality" (1–20). The primary text contains essays in three parts. Part 1, "Frames," includes Arnold Aronson, "Avant-Garde Scenography and the Frames of the Theatre" (21–38); Elinor Fuchs, "Clown Shows: Anti-Theatricalist Theatricalism in Four Twentieth-Century Plays" (39–57); Herbert Lindenberger, "Anti-Theatricality in Twentieth-Century Opera" (58–75); and Charlie Keil, "'All the Frame's a Stage': (Anti-)Theatricality and Cinematic Modernism (76–94). Part 2, "Materials," includes Kirk Williams, "Anti-Theatricality and the Limits of Naturalism" (95–111); Elin Diamond, "Deploying/Destroying the Primitivist Body in Hurston and Brecht" (112–32); Marjorie Perloff, "John Cage's Living Theatre" (133–48); and Patrick McGuinness, "Mallarmé, Maeterlinck and the Symbolist *Via Negativa* of Theatre" (149–70). Part 3, "Values," includes Rebecca L. Walkowitz, "Narrative Theatricality: Joseph Conrad's Drama of the Page" (171–88); David Savran, "The Curse of Legitimacy" (189–205); Julie Stone Peters, "Performing Obscene Modernism: Theatrical Censorship and the Making of Modern Drama" (206–30); and Herbert Blau, "Seeming, Seeming: The Illusion of Enough" (231–47). The volume concludes with an index (248–59).

**Joe Kelleher and Nicholas Ridout, eds. *Contemporary Theatres in Europe: A Critical Companion*. New York: Routledge, 2006. Pp. xviii + 214. \$110.00 casebound; \$31.95 paperbound.**

This volume begins with a list of illustrations (vii–viii), notes on contributors (ix–xii), acknowledgments (xiii), a forward by Janelle Reinelt, "Foreward from 'across the pond'" (xiv–xviii), and an introduction by the editors (1–20). The primary text includes the following essays: Joe Kelleher, "Human Stuff: Presence, Proximity and Pretend" (21–33); Nicholas Till, "Investigating the Entrails: Post-Operatic Music Theatre in Europe" (34–46); Heike Roms,

Provincial Records of Southeast Scotland" (157–77); James Cummings, "REED and the Possibilities of Web Technologies" (178–99); Jenn Stephenson, "Herodotus in the Labyrinth: REED and Hypertext" (200–15); Tanya Hagen, "Thinking Outside the Bard: REED, Repertory Canons, and Editing Early English Drama" (216–35); John Lehr, "Using REED: A Select Bibliography" (236–50). The volume concludes with contributor information (251–54) and an index (255–71).

**Kim Marra.** *Strange Duets: Impresarios & Actresses in the American Theatre, 1865–1914.* Iowa City: University of Iowa Press, 2006. Pp. xxii + 352. \$47.95 casebound.

This volume begins with acknowledgments (ix–xii) and an introduction (xiii–xxii) and contains eight sections: "Pioneering on the Theatrical Frontier: Augustin Daly's Early Ventures" (1–30); "A Troubled Republic: Daly and His Leading Ladies" (31–72); "Birds of a Feather: The Queer Theatrical Empire of Charles Frohman and Maude Adams" (73–104); "Through Fairy and Fowl: Civilization by Sexual Inversion on Frohman's Imperial Stages" (105–42); "A Priestly Acting Pedagogy: David Belasco's Quest for Sexual Knowledge" (143–76); "Drilling Her in the Emotional Parts: David Belasco Trains Mrs. Leslie Carter for the Stage" (177–214); "Imperial Expiations: Belasco's Othered Worlds" (215–56); and "Epilogue: Phantoms of Broadway" (257–60). The text concludes with notes (261–312); a bibliography (313–40); and an index (341–52).

**Elza C. Tiner, ed.** *Teaching with the Records of Early English Drama.* Toronto: University of Toronto Press, 2006. Pp. xxvii + 238. \$75.00 casebound.

Following acknowledgments (ix–x), abbreviations (xi–xii), and an introduction (xiii–xxvii), this volume contains essays in six parts. Part 1, "Vital Evidence: Theatre History," includes Alexandra F. Johnston, "The Audience of Early Drama: REED and the Techniques of Historical Fiction" (3–13); and David Mills, "Using REED in Teaching the Whitsun Plays of Tudor Chester" (14–26). Part 2, "Documents in Action: Performance Preparation," includes Mary A. Blackstone, "It's as if I'm really doing research!" (27–47); Margaret Rogerson and Betsy Taylor, "Teaching without Texts: Early English Drama for Performance Studies Students" (48–69); and Stephen F. Page, "Using REED *Chester* for Classroom and Performance" (70–86). Part 3, "Critical Illumination: English Literature," includes Anne Brannen, "Using Historical Documents in the Literature Classroom: Elizabethan and Jacobean Church Court Cases" (87–96); and Gloria J. Betcher, "Teaching Poems from Robert Henke's *Hesperides* with the Aid of REED Documents" (97–116). Part 4, "Dramatic Activity: Social History," includes Rosalind Conklin Hays, "The Use of REED Documents in Teaching Early Modern English History" (117–41); Barbara D. Palmer, "The husbandry and manage of my

"Encountering Memory: Acco Theatre Center's *Arbeit macht frei MiToitland Europa*" (47–60); Sophie Nield, "On the Border as Theatrical Space: Appearance, Dis-location and the Production of the Refugee" (61–72); Sarah Gorman, "Foreign Bodies: Performing Physical and Psychological Harm at the Mladi Levi Festival, August 2003" (73–86); Marin Blažević, "Dying Bodies, Living Corpses: Transition, Nationalism and Resistance in Croatian Theatre" (87–105); Adrian Kear, "Desire Amongst the Dodgems: Alain Platel and the Scene of Seduction" (106–19); Susan Melrose, "'Constitutive ambiguities': Writing Professional or Expert Performance Practices, and the Théâtre du Soleil, Paris" (120–35); Mike Pearson, "Marshfield Mummers: The Old Time Paper Boys" (136–48); Andrew Quick, "The Gift of Play: *Übung* and the Secret Signal of Gesture" (149–62); Bridget Escolme, "Authority, Empowerment and Fairy Tales: Theatre for Young People" (163–74); Nicholas Ridout, "Make-believe: Societas Raffaello Sanzio do Theatre" (175–87); Adrian Heathfield, "After the Fall: Dance-Theatre and Dance-Performance" (188–98); Simon Bayly, "What State am I in? Or, How to be a Spectator" (199–211). The volume concludes with an index (212–14).