Brief Notices

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**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 (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,

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).
