

Volume 53 • Number 1 • April 2012



Theatre Survey

ASTR

American Society for Theatre Research

<https://doi.org/10.1017/S0040557412000414> Published online by Cambridge University Press

Theatre Survey

THE JOURNAL OF THE AMERICAN SOCIETY FOR THEATRE RESEARCH

EDITOR

Leo Cabranes-Grant

ASSOCIATE EDITOR
Esther Kim Lee

CRITICAL STAGES
Patrick Anderson

BOOK REVIEW EDITOR
Kim Solga

ASSISTANT EDITOR
Kate Babbitt

RE: SOURCES EDITOR
Beth A. Kattelmann

EDITORIAL BOARD

Christopher Balme (2014), Institut für Theaterwissenschaft, München
Herbert Blau (2014), University of Washington
Lowell Fiet (2012), University of Puerto Rico–Río Piedras
Elizabeth Gunner (2012), University of Witwatersrand
Brian Herrera (2014), University of New Mexico
Sonja Kuflinec (2012), University of Minnesota
Daphne Lei (2012), University of California, Irvine
Judith Milhous (2013), City University of New York
Emily Roxworthy (2013), University of California, San Diego
W. B. Worthen (2013), Barnard College, Columbia University
Patricia Ybarra (2014), Brown University
Harvey Young (2013), Northwestern University

ARTICLES CAN BE SUBMITTED TO *Theatre Survey* THROUGH THE FOLLOWING WEBSITE:
<http://mc.manuscriptcentral.com/theatresurvey>

CORRESPONDENCE CONCERNING ARTICLES SHOULD BE ADDRESSED TO

Prof. Leo Cabranes-Grant, Editor, THEATRE SURVEY,
Department of Theater and Dance, University of California, Santa Barbara,
552 University Road, Santa Barbara, CA 93106-7060;
CabranesASTR@aol.com

CORRESPONDENCE CONCERNING BOOK REVIEWS SHOULD BE ADDRESSED TO

Prof. Kim Solga, Associate Professor of Drama, Theatre and Performance Theory, Department of English,
University of Western Ontario, London, ON N6A 3K7, Canada; ksolga@uwo.ca

EDITORIAL POLICY AND PRACTICES

Theatre Survey (ISSN 0040-5574) is chartered by the American Society for Theatre Research as a theatre history journal. Its theatrical and historical orientations are broadly conceived. Performance-centered and historiographic studies from all points across the historical, cultural, and methodological spectra are welcome.

Articles should be submitted in electronic format only (Microsoft Word document). Manuscripts of twenty-five to forty pages in length, standard type (Times New Roman or the like), paginated lower center and double-spaced throughout, including endnotes, should be prepared according to the *Chicago Manual of Style*, 16th ed. Articles submitted to *Re: Sources* should be ten to twenty pages in length. Titles of publications cited should be italicized and bold fonts avoided. Contributors are responsible for obtaining permission and paying costs to reproduce any materials, including illustrations, for which they do not hold the copyright.

Subscription Information: *Theatre Survey* is published biannually in April and September by Cambridge University Press, 32 Avenue of the Americas, New York, NY 10013-2473 / Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU, England and is one of the benefits of membership in ASTR. Annual institutional subscription rates for Volume 53, 2012 (USA, Canada, and Mexico / elsewhere): print and electronic, US\$187/UK£114; electronic only, US\$161/UK£97; print only, US\$172/UK£104. Single part: US\$86/UK£52. Prices include postage and insurance. *Theatre Survey* and all other Cambridge journals can be found at <http://journals.cambridge.org/>

© The American Society for Theatre Research, Inc. 2012. All rights reserved. No part of this publication may be reproduced in any form or by any means, photocopying, electronic, or otherwise, without permission in writing from Cambridge University Press. Policies, request forms, and contacts are available at <http://www.cambridge.org/permissions/permissions.htm>

Permission to copy (for users in the USA) is available from the Copyright Clearance Center (CCC), <http://www.copyright.com>, email: info@copyright.com

Forwarding and return postage guaranteed, address correction requested. *Postmaster:* Send address changes in the USA and Canada to *Theatre Survey*, Cambridge University Press, Journals Fulfillment Dept., 100 Brook Hill Drive, West Nyack, NY 10994-2133. Send address changes elsewhere to *Theatre Survey*, Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU, England.

COVER: Gunnel Broström as Maggie in Åke Falck's production of *Cat on a Hot Tin Roof*, Gothenburg City Theatre (1955); photographer, Georg Cassirer; courtesy of Theatre Collections at Gothenburg City Museum.

Theatre Survey

THE JOURNAL OF THE AMERICAN SOCIETY FOR THEATRE RESEARCH

VOLUME 53, NUMBER 1

APRIL 2012

TABLE OF CONTENTS

FROM THE EDITOR	1
ARTICLES	
Gina Bloom “My feet see better than my eyes”: Spatial Mastery and the Game of Masculinity in <i>Arden of Faversham’s Amphitheatre</i>	5
Jennifer Wise <i>L’Enfant et le tyran</i> : “La Marseillaise” and the Birth of Melodrama	29
Dirk Gindt When Broadway Came to Sweden: The European Premiere of Tennessee Williams’s <i>Cat on a Hot Tin Roof</i>	59
Shonni Enelow The Method and the Means: James Baldwin at the Actors Studio	85
CRITICAL STAGES	
Tina Takemoto Love/Sick: A Conversation with Angela Ellsworth	105
RE: SOURCES	
Jennifer Schlueter The Patience Worth Collection at the Missouri History Museum, St. Louis	115
Susan Bennett WHAT ARE YOU READING?	123
BOOK REVIEWS	
Henry Bial and Scott Magelssen, eds., <i>Theater Historiography: Critical Interventions</i> Charlotte M. Canning and Thomas Postlewait, eds., <i>Representing the Past: Essays in Performance Historiography</i> Reviewed by Marlis Schweitzer, York University	127
Marlis Schweitzer, <i>When Broadway Was the Runway: Theater, Fashion, and American Culture</i> Reviewed by Kim Marra, University of Iowa	131

James Gilbert , <i>Whose Fair? Experience, Memory, and the History of the Great St. Louis Exposition</i> Reviewed by Robert Davis, Graduate Center, City University of New York	133
Megan Sanborn Jones , <i>Performing American Identity in Anti-Mormon Melodrama</i> Reviewed by Samuel T. Shanks, Briar Cliff University	135
Martin Puchner , <i>The Drama of Ideas: Platonic Provocations in Theater and Philosophy</i> Reviewed by Matthew Yde, The Ohio State University	137
Tobin Nellhaus , <i>Theatre, Communication, Critical Realism</i> Reviewed by Jason Fitzgerald, Columbia University	139
William Gruber , <i>Offstage Space, Narrative, and the Theatre of the Imagination</i> Reviewed by Beth A. Kattelman, The Ohio State University	141
Peter Dickinson , <i>World Stages, Local Audiences: Essays on Performance, Place, and Politics</i>	
Jon McKenzie, Heike Roms, and C. J. Wan-Ling Wee, eds. , <i>Contesting Performance: Global Sites of Research</i> Reviewed by Chandra Owenby Hopkins, University of Kansas	143
Dennis Kennedy , <i>The Spectator and the Spectacle: Audiences in Modernity and Postmodernity</i> Reviewed by Mark Seamon, Denison University	146
Marvin Carlson , <i>Theatre Is More Beautiful than War: German Stage Directing in the Late Twentieth Century</i> Reviewed by Michael Shane Boyle, University of California, Berkeley	149
Anton Krueger , <i>Experiments in Freedom: Explorations of Identity in New South African Drama</i>	
Greg Homann, ed. , <i>At This Stage: Plays from Post-apartheid South Africa</i>	
David Peimer, ed. , <i>Armed Response: Plays from South Africa</i> Reviewed by Megan Lewis, University of Massachusetts Amherst	151
Catherine M. Cole , <i>Performing South Africa's Truth Commission: Stages of Transition</i> Reviewed by Marcia Blumberg, York University	155
Philip C. Kolin, ed. , <i>Suzan-Lori Parks: Essays on the Plays and Other Works.</i> Reviewed by James M. Cherry, Wabash College	157
Nadine George-Graves , <i>Urban Bush Women: Twenty Years of African American Dance Theater, Community Engagement, and Working It Out</i> Reviewed by Hillary Miller, CUNY Graduate Center	159
Fintan Walsh , <i>Male Trouble: Masculinity and the Performance of Crisis.</i> Reviewed by Cormac O'Brien, University College Dublin	161

Don W. Cruickshank, *Don Pedro Calderón*
Reviewed by Shannon M. Polchow, University of South Carolina Upstate 163

John H. Astington, *Actors and Acting in Shakespeare's Time: The Art of Stage Playing*
Reviewed by Katherine Scheil, University of Minnesota 165

Phebe Jensen, *Religion and Revelry in Shakespeare's Festive World*
Reviewed by Cynthia Tobar, CUNY Graduate Center 167

Peter Duffy and Elinor Vettraino, eds., *Youth and Theatre of the Oppressed*
Reviewed by Joohee Park, Independent Scholar 168

LIST OF BOOKS RECEIVED 171