

FROM THE EDITOR

Our cover features the subject to which the articles in this issue are devoted: the audience. Martin Monnickendam's painting, *Spectators in a Box in the Amsterdam Theatre, 1912*,¹ shows an audience apparently just before curtain, in a moment of warm, lively anticipation of the theatre event.

The articles are the result of careful selection by this issue's guest co-editors, Tracy C. Davis and Bruce A. McConachie. I am very grateful to them for their initiative in the project and their hard work in the gathering and editing of articles on a subject once neglected, but which has had much interest in recent years, an interest natural to the continuing development of theatre and cultural studies. As a companion to these audience studies, the *Re:Sources* section of this issue is devoted to the remarkable theatre programs created for the audiences of several of Paris's modernist experimental theatres in the 1880s and 1890s, programs recently acquired and exhibited by the National Gallery of Art in Washington, D. C. Initiated by André Antoine at his Théâtre Libre, these programs featured color prints by avant-garde artists, intended for collecting by the audiences of these avant-garde theatres. Eight are reproduced here in color, as is the cover painting, a first for *Theatre Survey*.

As Davis and McConachie explain in their introductory essay, the articles offer a showcase of methodologies in audience research. In their varied processes, these authors all challenge us to better articulate and further explore some general assumptions and practices in our discipline. Consider, for example, how Henk Gras and Hans Franses's statistical analysis of attendance at the Grand Theatre Coolensingel in Rotterdam in the early nineteenth century leads them to challenge presumed correlations of genre and social class (e.g., tragedy with the upper class). Jim Davis and Victor Emeljanow find clues to the composition of mid-nineteenth century London audiences of the Surrey and Coburg (Old Vic) theatres in police reports, topography, census data, and transportation patterns, dispelling some assumptions and affirming others about the social range of these audiences. Lynn Dierks' study of audience responses in a Frankfurt theatre in 1922 suggests that the same play may be experienced quite differently on the same night by audience members of different generations. Mary Trotter places the Abbey Theatre riots precipitated by *The Playboy of the Western World* in the culturally complex cultural context of the several, conflicting perspectives on Irish nationalism and the role of the theatre in it, pointing out that the Abbey itself was a site with two nationalist identities. Stacy Wolf's analyses of the discourse of the management of the Civic Center in Madison, Wisconsin, shows the Center employing the language of what sociologist Robert Bellah calls "civil religion," how this structures audience expectations, and how it is sometimes resisted. McConachie and Davis's introduction compares the methods of these studies, places them in the wide historical and theoretical contexts of spectator research, and points to the possibilities for further work in our field.

As always, I wish to express my gratitude to Book Review Editor, Kim Marra of the University of Iowa. The reviews in her section touch some twelve different periods or topic areas in our discipline, from ancient Greek to African-

American theatre, from children's theatre to postmodern theory. With this issue, Ellen Hause joins *Theatre Survey* as Assistant Editor. Formerly the literary manager and development associate for Ford's Theatre in Washington, D.C., and active as a dramaturg for several professional theatres in the Washington-Baltimore area, she is now pursuing her M.A. in theatre history and criticism at the Catholic University of America in anticipation of pursuing her doctorate.

ENDNOTES

1. Reproduced with the permission of the Netherlands Theatre Institute, The Hague.