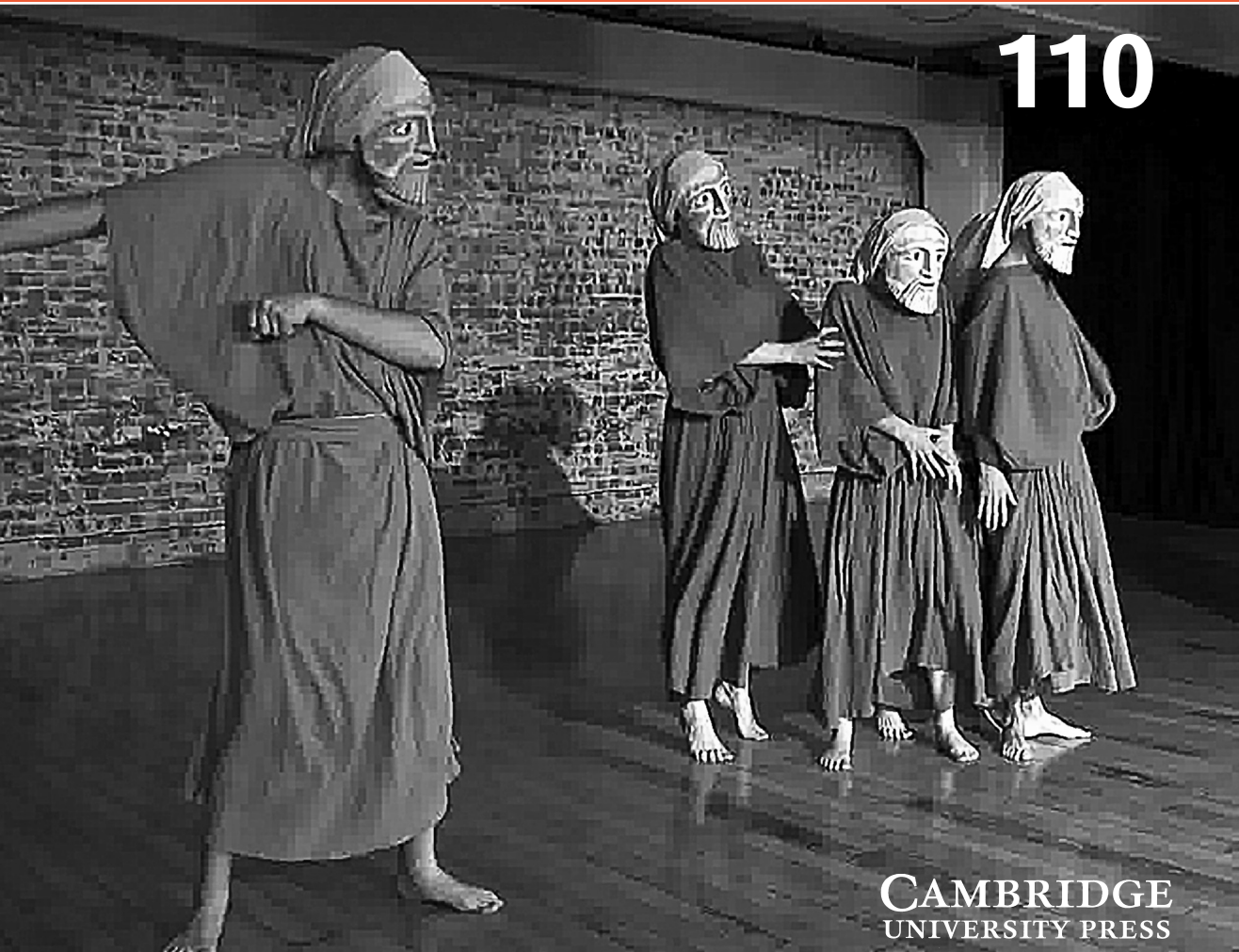


# NTQ

## NEW THEATRE QUARTERLY

110



CAMBRIDGE  
UNIVERSITY PRESS

MRS PAT AND THE 'NEW WOMAN' OPHELIA LETTER TO A DEAD PLAYWRIGHT?  
POSTDRAMATISM IN THE PLAYS OF MARTIN CRIMP IN SEARCH OF ADOLPHE APPIA  
NEW MASKS FOR ANCIENT DRAMA THEATRE DE COMPLICITE'S 'MNEMONIC'  
ARGUING WITH THE AUDIENCE DRAMA ONSTAGE AND OFF IN TBILISI

## Subscriptions

*New Theatre Quarterly* (ISSN: 0266-464X) is published quarterly by Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU, UK, and The Journals Department, 32 Avenue of the Americas, New York, NY 10013-2473, USA.

Four parts form a volume. The subscription price, which includes postage (excluding VAT), of Volume XXVIII, 2012, is £150.00 (US\$248.00 in the USA, Canada and Mexico), which includes electronic access, for institutions, £35.00 (US\$56.00) for individuals ordering direct from the publishers and certifying that the Journal is for their personal use. Single parts cost £38.00 (US\$64.00 in the USA, Canada and Mexico) plus postage. The subscription price for the electronic version only is £135.00 (US\$223.00 in the USA, Canada and Mexico). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered subscribers should provide their VAT registration number. Prices include delivery by air. Japanese prices for institutions are available from Kinokuniya Company Ltd., P.O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller or to the publishers (in the USA, Canada and Mexico to the North American Branch). Periodicals postage paid at New York, NY, and at additional mailing offices. POSTMASTER: send address changes in the USA, Canada and Mexico to *New Theatre Quarterly*, Cambridge University Press, The Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, New York 10994-2133.

Claims for missing issues will only be considered if made immediately on receipt of the following issue.

---

Information on *New Theatre Quarterly* and all other Cambridge journals can be accessed via <http://www.journals.cambridge.org/ntq>

**Copying** This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923. Organizations in the USA who are registered with C.C.C. may therefore copy material (beyond the limits permitted by Sections 107 and 108 of US copyright law) subject to payment to C.C.C. of the per-copy fee of \$15. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0266-464X/2012 \$15.

Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. ISI Tear Sheet Service, 35021 Market Street, Philadelphia, Pennsylvania 19104, USA, is authorized to supply single copies of separate articles for private use only.

For all other use, permission should be sought from the Cambridge University Press.

This journal issue has been printed on FSC-certified paper and cover board. FSC is an independent, non-governmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see [www.fsc.org](http://www.fsc.org) for information.

---

© 2012 CAMBRIDGE UNIVERSITY PRESS

The Edinburgh Building, Cambridge CB2 8RU, United Kingdom  
32 Avenue of the Americas, New York, NY 10013-2473, USA  
477 Williamstown Road, Port Melbourne, VIC 3207, Australia  
C/Orense, 4, Planta 13, 28020 Madrid, Spain  
Lower Ground Floor, Nautica Building, The Water Club, Beach Road, Granger Bay,  
8005 Cape Town, South Africa

Typeset by Country Setting, Kingsdown, Deal, Kent CT14 8ES  
Printed and bound in the United Kingdom at the University Press, Cambridge



110

# NEW THEATRE QUARTERLY

successor journal to THEATRE QUARTERLY (1971–1981)

VOLUME XXVIII PART 2 MAY 2012

Editors

**Simon Trussler and Maria Shevtsova**

- FIONA GREGORY** 107 **Performing the Rest Cure:**  
Mrs Patrick Campbell's Ophelia, 1897  
*breaking the Victorian mould of a pretty and pathetic victim*
- GLENN D'CRUZ** 122 **Letter to a Dead Playwright: Daily Grind,**  
Vicki Reynolds, and Archive Fever  
*how far can Derrida be followed in 'returning to the origin'?*
- MIREIA ARAGAY AND CLARA ESCODA** 133 **Postdramatism, Ethics, and the Role of Light**  
in Martin Crimp's *Fewer Emergencies* (2005)  
*the use of light to sustain an audience's processing of onstage signs*
- RICHARD BEACHAM** 143 **'Anonymity is the Essence':**  
in Search of Adolphe Appia  
*how personal problems limited the influence of the reclusive designer*
- CHRIS VERVAIN** 163 **Performing Ancient Drama in Mask:**  
the Case of Greek Tragedy  
*looking for balance in presenting classical tragedy for today's audience*
- NÚRIA CASADO-GUAL** 182 **Pre-dicting the Past, Re-memembering the Present:**  
Theorizing Memory in Complicite's *Mnemonic*  
*concepts of memory explored and semiotized through theatricalization*
- CAROLINE HEIM** 189 **'Argue with Us!': Audience Co-creation through**  
Post-Performance Discussions  
*encouraging an audience to contribute to the performance text*
- 198 **NTQ Reports and Announcements**  
MARK BROWN: *Drama Offstage in Tbilisi*  
JULIUSZ TYSZKA: *Theatre and Memory in Utrecht*
- 203 **NTQ Book Reviews**  
*edited by Alison Jeffers*

Published in February, May, August, and November by Cambridge University Press, Edinburgh Building,  
Shaftesbury Road, Cambridge CB2 8RU, England

ISSN 0266-464X

## Editors

SIMON TRUSSLER

*Rose Bruford College*

MARIA SHEVTSOVA

*Goldsmiths, University of London*

## Hon Advisory Editors

Tracy Davis

Declan Donnellan

Brian Murphy

Sarah Stanton

Robert Wilson

## Contributing Editors

Syed Jamil Ahmed

*University of Dhaka*

Eugenio Barba

*Odin Teatret*

Nicole Boireau

*University of Metz*

Mary Brewer

*De Montfort University*

John Russell Brown

*University College London*

Victoria Cooper

*Cambridge University Press*

Catherine Diamond

*Soochow University, Taiwan*

Oliver Double

*University of Kent at Canterbury*

Victor Emeljanow

*University of Newcastle, NSW*

Helga Finter

*University of Giessen*

Helen Freshwater

*Birkbeck, University of London*

Lizbeth Goodman

*Central St Martin's College*

Ian Herbert

*Founding Editor, Theatre Record*

Nadine Holdsworth

*University of Warwick*

Peter Holland

*University of Notre Dame*

Nesta Jones

*Rose Bruford College*

Kate E. Kelly

*Texas A&M University*

Dick McCaw

*Royal Holloway, University of London*

Bella Merlin

*Honorary Research Fellow, Birmingham University*

Peggy Paterson

*Former Director, SCRIPT*

Dan Rebellato

*Royal Holloway, University of London*

Aleks Sierz

*Rose Bruford College*

Brian Singleton

*Trinity College, Dublin*

Nick de Somogyi

*Editor, The Shakespeare Folios*

Juliusz Tyszka

*Adam Mickiewicz University, Poznan*

Stephen Unwin

*Artistic Director, English Touring Theatre*

Ian Watson

*Rutgers University, Newark*

Rose Whyman

*University of Birmingham*

Don Wilmeth

*Brown University*

## Editorial Enquiries

Oldstairs, Kingsdown, Deal, Kent CT14 8ES, England (simontrussler@btinternet.com)

Unsolicited manuscripts are considered for publication in *New Theatre Quarterly*. They may be sent to Simon Trussler at the above postal address, but submission of files as email attachments is now preferred. A guide to the journal's house style may be downloaded from the NTQ website: [www.cambridge.org/journals/ntq](http://www.cambridge.org/journals/ntq)

Articles appearing in NTQ are abstracted or indexed in *American Humanities Index*, *Arts and Humanities Citation Index*, *ASCA*, *America: History and Life* (1991–), *Current Contents*, *Humanities Index* (1988–), *Historical Abstracts* (1991–), *MLA International Bibliography*, *Annotated Bibliography of English Studies* (ABES)