Journal of Dramatic Theory and Criticism

Spring 2007 Volume XXI Number 2

Contents

ARTICLES

Making the Obscene Seen: Performance, Research and the Autoethnographical Drift	
John Freeman	7
Theatrical Space James Hamilton	21
Ibsen's A Doll's House Reimagined in Guare's Marco Polo Sings a Solo Robert J. Andreach	49
A Blind Spot: Chekhov's Deepest Horizons Stuart Young	65
Tom Murphy's <i>Bailegangaire</i> as Comedy of Redemption <i>Richard Rankin Russell</i>	79
"Let's take the mysticism out of it, shall we?": Habitus as Conflic in Mamet's <i>Oleanna</i>	
Dan Kulmala	101
PRAXIS	
(Refuting) Arguments for the End of Theatre: Possible Implications of Cognitive Neuroscience for Performance *Rhonda Blair*	125

SUPPLEMENT

A Space Shaped by Absence: "Performative Drift, Women, Girls and Feminist Embodiment"

Introduction	
Erica Stevens Abbitt	135
"There is no keyhole on my door": Musings on Visibility and the Power of the "Unmarked" in <i>The Children's Hour Sally Shedd</i>	139
Getting Out, Flying and Returning from the Dead: Girl Ghosts in Live Performance Erica Stevens Abbitt	143
Absence in Naomi Wallace's <i>The Trestle at Pope Lick Creek Gwendolyn N. Hale</i>	153
Embodied Absence and Theatrical Disbersement Johanna Frank	161