

[Full text](#)[Print](#)

1.

48-4971

PN1590

MARC

Humanities \ Performing Arts \ General

Dickinson, Peter. **World stages, local audiences: essays on performance, place, and politics.**

Manchester University Press, 2010. 260p bibl index ISBN 0-7190-8174-2, \$94.95; ISBN 9780719081743, \$94.95. Reviewed in 2011may CHOICE.

In his coda, Dickinson (Simon Fraser Univ.) bemoans the "false nature/culture binary" that prevents artists and scholars from celebrating an ecological understanding of performance. Unfortunately, for the previous 200-plus pages, Dickinson deploys mostly poststructuralist theories--predominately Judith Butler's and Peggy Phelan's--that rely on this false binary. That said, the volume makes its point without heavy-duty (and misconceived) theoretical framing. At its best, it examines local performances that provide straightforward perspectives on the complex politics of global concerns. Throughout, Dickinson juxtaposes unlikely pairs of performances--Canadian versus US wedding performances in one chapter and the international travels of football star David Beckham and Tony Kushner's *Homebody/Kabul* in another. In the former, Dickinson features the multiple wedding performances of Annie Sprinkle and Elizabeth Stephens to unravel the political complexities of same-sex marriage in the US; in the latter, he contrasts the celebrated flow of elite human capital in the global world to *Homebody's* unlikely but emancipating nomadism. The other two chapters provide a productive examination of recent Olympic games as a showcase for Beijing and Vancouver and a sentimentalized look at the gay politics behind the Tectonic Theatre Project's *The Laramie Project* and other "queer rituals of remembrance." **Summing Up:** Recommended. Graduate students, researchers, faculty, professionals. -- B. A. McConachie, *University of Pittsburgh*

© American Library Association. Contact permissions@ala-choice.org for permission to reproduce or redistribute.