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Nota di contenuto	Contents; Introduction - E. Bert Wallace; Making Up the Audience: Spectatorship in Historical Context - Susan Bennett; The Matinee Audience in Peril: The Syndicate's Mr. Bluebeard and the Iroquois Theatre Fire - Jane Barnette; Prosceniums and Screens: Audience Embodiment into the Digital Age - Becky Becker; Annie Oakley and the Disruption of Victorian Expectations - Lisa Bernd; Thomas King at Sadler's Wells and Drury Lane: How the Audience (Mis)Read Management - Evan Bridenstine; Image - Makers and Their Discontents: Lady Gregory and the Abbey Theatre Audience - Michael Jaros Anxious Audiences and the Early Modern English Transvestite Theatre - Robert I. Lublin Neglected Evidence: Interpreting the Site of an Elizabethan Royal Entertainment - Paulette Marty; Creating Ideal Audiences: Ludwig Tieck and German Access to Shakespeare - Natalie Tenner; Shuffling Roles: Alterations and Audiences in Shuffle Along - David S. Thompson; When Audiences Attack: The Manhandling of Actress and Activist Kitty Marion - Christine Woodworth; Contributors
Sommario/riassunto	The audience is an integral part of performance and is in fact what separates a rehearsal from a performance. The relationship, however, between performers and the audience has evolved over time, which is one of the subjects addressed, along with the changing disposition of the audience itself and a number of other topics, in Gods and Groundlings, volume 20 of the annual journal Theatre Symposium. The essays in this volume discuss spectatorship in historical context, the

role of the audience in the digital age, the early modern English
transvestite theatre, Annie Oakley
