Go Mobile

CJO Mobile (CJOm) is a streamlined Cambridge Journals Online (CJO) for smartphones and other small mobile devices



- Use CJOm to access all journal content including FirstView articles which are published online ahead of print
- Access quickly and easily thanks to simplified design and low resolution images
- Register for content alerts or save searches and articles – they will be available on both CJO and CJOm
- Your device will be detected and automatically directed to CJOm via: journals.cambridge.org



Nineteenth-Century Music Review

Editor

Bennett Zon, Durham University, UK

Nineteenth-Century Music Review aims to locate music within the widest possible framework of intellectual activity pertaining to the long nineteenth century (c.1789–1914). It particularly welcomes interdisciplinary scholarship that explores music within the context of other artistic and scientific discourses. Articles with fine visual or iconographic content are encouraged, as are those rich in musically illustrative material. Articles accepted for publication will reflect a diversity of critical viewpoints.

All material submitted for consideration will receive openminded editorial attention, and works, once accepted for peer review, will proceed anonymously to at least two readers (one from the editorial board, the other external to it). Books and music will be reviewed extensively in each issue with the particular aim of extending awareness of music literature into extra-musical disciplines.



Nineteenth-Century Music Review is available online at: http://journals.cambridge.org/ncm

To subscribe contact Customer Services

in Cambridge:

Phone +44 (0)1223 326070 Fax +44 (0)1223 325150 Email journals@cambridge.org

in New York:

Phone +1 (845) 353 7500 Fax +1 (845) 353 4141 Email subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit: http://journals.cambridge.org/ncm



Cambridge Opera Journal

Editors

Suzanne Aspden, University of Oxford, UK Steven Huebner, McGill University, Canada

For over twenty years the *Cambridge Opera Journal* has been the pre-eminent forum for scholarship on opera in all its manifestations. The *Journal* publishes essays not only on all aspects of the European operatic tradition, but also on American opera and musical theatre, on non-Western music theatres, on contemporary opera production, and on the theory and historiography of opera. Carefully researched and often illustrated with music examples and pictures, articles adopt a wide spectrum of critical approaches. As well as major articles, each issue includes reviews of recent important publications in the field.



Cambridge Opera Journal

is available online at: http://journals.cambridge.org/opr

To subscribe contact Customer Services

in Cambridge:

Phone +44 (0)1223 326070 Fax +44 (0)1223 325150 Email journals@cambridge.org

in New York:

Phone (845) 353 7500 Fax (845) 353 4141 Email subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit: http://journals.cambridge.org/opr



CAMBRIDGE



NEW THEATRE TITLES from CAMBRIDGE UNIVERSITY PRESS!

Viewing America Twenty-First Century Television Drama

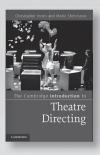
Christopher Bigsby

\$99.00: Hb: 978-1-107-04393-0: 450 pp. \$29.99: Pb: 978-1-107-61974-6

The Cambridge Introduction to Theatre Directing

Christopher Innes and Maria Shevtsova

Cambridge Introductions to Literature \$75.00: Hb: 978-0-521-84449-9: 295 pp. \$24.99: Pb: 978-0-521-60622-6



Screening Early Modern Drama Beyond Shakespeare

Pascale Aebischer

\$99.00: Hb: 978-1-107-02493-9: 286 pp.

Celebrity, Performance, Reception

British Georgian Theatre as Social Assemblage

David Worrall

\$99.00: Hb: 978-1-107-04360-2: 320 pp.

Prices subject to change.

Shakespeare Beyond English A Global Experiment

Edited by Susan Bennett and Christie Carson

\$80.00: Hb: 978-1-107-04055-7: 344 pp. \$27.99: Pb: 978-1-107-67469-1

Christopher Marlowe in Context

Edited by Emily Bartels and Emma Smith

Literature in Context

\$110.00: Hb: 978-1-107-01625-5: 409 pp.

Mapping Irish Theatre Theories of Space and Place

Chris Morash and Shaun Richards

\$99.00: Hb: 978-1-107-03942-1: 250 pp.

Second Edition

The Tempest

William Shakespeare Edited by David Lindley

The New Cambridge Shakespeare

\$45.00: Hb: 978-1-107-02152-5: 296 pp. \$16.99: Pb: 978-1-107-61957-9

Oscar Wilde in Context

Edited by Kerry Powell and Peter Raby

Literature in Context

\$99.00: Hb: 978-1-107-01613-2: 320 pp.

The Cambridge Introduction to Tom Stoppard

William Demastes

Cambridge Introductions to Literature \$80.00: Hb: 978-1-107-02195-2: 177 pp. \$27.99: Pb: 978-1-107-60612-8

Passionate Playgoing in Early Modern England

Allison P. Hobgood

\$95.00: Hb: 978-1-107-04128-8: 280 pp.

A Jacobean Company and its Playhouse

The Queen's Servants at the Red Bull Theatre (c.1605–1619)

Eva Griffith

\$99.00: Hb: 978-1-107-04188-2: 280 pp.

Second Edition

The Cambridge Companion to Shakespearean Tragedy

Edited by Claire McEachern

Cambridge Companions to Literature

\$85.00: Hb: 978-1-107-01977-5: 336 pp. \$29.99: Ph: 978-1-107-64332-1

The Philosophy of Tragedy From Plato to Žižek

Julian Young

\$85.00: Hb: 978-1-107-02505-9: 304 pp. \$29.99: Pb: 978-1-107-62196-1

The Cambridge Companion to Theatre History

Edited by David Wiles and Christine Dymkowski

Cambridge Companions to Literature \$90.00: Hb: 978-0-521-76636-4: 336 pp. \$29.99: Pb: 978-0-521-14983-9

Beckett and Animals

Edited by Mary Bryden

\$90.00: Hb: 978-1-107-01960-7: 244 pp.

www.cambridge.org/us
@CambUP_LitNY



Theatre Survey

Published for the American Society for Theatre Research

Editor

Esther Kim Lee, University of Maryland, USA

Theatre Survey is chartered by the American Society for Theatre Research as a theatre history journal. Published three times a year, Theatre Survey provides rigorous historical and theoretical studies of performance across all periods, cultures, and methodologies; letters to the Editor; book reviews; lists of books received; and essays on new theatrical resources and exhibits. Recent issues have included position-pieces on theatre history and historiography in the New Millennium; and the subjects of other articles have ranged from postmodern Shakespearean production (on stage and in film) to the Kabuki theatre; from medieval performance to the New Orleans Mardi Gras; and from issues of race, class, and colonialism in performance to studies of John Rich's Covent Garden account books.



Theatre Survey

is available online at: http://journals.cambridge.org/tsy

To subscribe contact Customer Services

Americas:

Phone +1 (845) 353 7500 Fax +1 (845) 353 4141 Email subscriptions_newyork@cambridge.org

Rest of world:

Phone +44 (0)1223 326070 Fax +44 (0)1223 325150 Email journals@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit: http://journals.cambridge.org/tsy



Tempo

Editor

Calum MacDonald, Gloucestershire, UK

Tempo is the premier English-language journal devoted to twentieth-century and contemporary concert music. Literate and scholarly articles, often illustrated with music examples, explore many aspects of the work of composers throughout the world. Written in an accessible style, approaches range from the narrative to the strictly analytical. Tempo frequently ventures outside the acknowledged canon to reflect the diversity of the modern music scene. Issues feature interviews with leading contemporary composers, a tabulated news section, and lively and wide-ranging reviews of recent recordings, books and first performances around the world. Selected issues also contain specially-commissioned music supplements.



Tempo

is available online at: http://journals.cambridge.org/tem

To subscribe contact Customer Services

Americas:

Phone +1 (845) 353 7500 Fax +1 (845) 353 4141 Email subscriptions_newyork@cambridge.org

Rest of world:

Phone +44 (0)1223 326070 Fax +44 (0)1223 325150 Email journals@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at journals.cambridge.org/register

For free online content visit: http://journals.cambridge.org/tem



Notes for contributors

Editorial policy

Theatre Research International publishes articles on theatre practices in their social, cultural, and historical contexts, their relationship to other media of representation, and to other fields of inquiry. The journal seeks to reflect the evolving diversity of critical idioms prevalent in the scholarship of differing world contexts.

- 1 SUBMISSIONS Articles in English submitted for publication should be sent to the Senior Editor, Professor Charlotte Canning. Submission by email is preferred and the Editor should be contacted at charlottecanning@mail.utexas.edu.

 Submission of a paper will be taken to imply that it is unpublished and is not being considered for publication elsewhere. Contributors are responsible for obtaining permission to reproduce any materials, including photographs and illustrations for which they do not hold copyright.
- 2 MANUSCRIPT PREPARATION The recommended length for articles is 4000–7000 words (inclusive of notes). An electronic copy of the manuscript in WORD should be submitted to the above email address. The author's name, address, email address, and title of manuscript should appear on a cover sheet. An abstract of no more than 150 words should also be included as well as a brief biography.
- 3 BOOK REVIEWS: Publishers and Reviewers should approach the nearest Review Editor. Email information and areas of responsibility are listed on the Inside Front Cover.

Text Conventions

- 1 Articles must be typed and double-spaced throughout. Quotations and Notes are also double-spaced. Do not exceed 35 lines per page, nor 70 characters per line.
- 2 Leave margins of 1" (25mm) at right, top and bottom, and a larger margin of 1.112" (40mm) on left.
- 3 Italicize titles of books, newspapers, journals.
- 4 Titles of articles are given in single quotation marks.
- 5 Notes are indicated by raised Arabic numerals (without any other sign) at the end of the sentence, following any punctuation.¹ Notes are numbered in sequence throughout the article.²
- 6 Use English (Oxford) spelling for your own text, but give the original spelling in quotations (archaic, American...).
- 7 Write ... ize and ... ization. Not ... ise, ... isation.
- 8 No full stop after Dr, Mr, Mrs, and similar abbreviations ending with the same letter as the full form. Other abbreviations take the full stop (Esq., p.m.,...), except capitals used in abbreviations of journals (*PMLA*, *TLS*) or of organizations (UNESCO).
- 9 For dates, use only the form 15 May 1985.
- 10 Write out in full 'do not', 'will not', etc. ...
- 11 Use minimal numerals: 1985–6, 1888–92, 141–2, but 13–15, 111–19.
- 12 Write: 'ninety nine spectators', but '101 fans'.
- 13 "Act III, sc. v, lines 35–51" becomes after a quotation: (III,v: 35–51). For volume, or part, use roman numerals: I, II...
- 14 Write centuries in full. Hyphenate the adjectival use: "seventeenth-century drama", but "the theatre in the seventeenth century..."
- 15 Seventies or 1970s (no apostrophe).

- 16 Possessive case: as a rule, write's.
- 17 Do not forget to number your pages.
- 18 Illustrations are indicated in the text thus: (Fig. 1). When submitting illustrations, please include comprehensive captions, drawing the reader's attention to the important features of each picture. It is your responsibility to obtain permission for the reproduction in *TRI* of photographic or other illustrative materials. List the captions at the end of your document, prefaced by 'Fig. 1', etc. The captions should refer to the text and NOT list simply character names, etc. Photographers must be credited.
- 19 If in doubt, please refer to the latest issue of TRI.
- 20 NOTES/REFERENCES: Make all references in endnotes according to the following conventions:

Book: Ruth Levitas, *The Concept of Utopia* (Syracuse: Syracuse University Press, 1990), p. 148.

Chapter in book: Lauren Berlant, 'The Subject of True Feeling: Pain Privacy, and Politics', in Elisabeth Bronfen and Misha Kavlea, eds., *Feminist Consequences: Theory for a New Century* (New York: Columbia University Press, 2001), pp. 126–60, p. 133.

Journal article: Bert O. States, 'Phenomenology of the Curtain Call', *Hudson Review*, 34, 3 (Autumn 1981), pp. 371–80, p. 374.

Newspaper article: Jon Parles, 'A New Platform for the New York Poets', New York Times, November 10, 2003, B1 *or* p. 10. Repeat references with author's name and page number, and if there are several references to the same author include short reference to title as well.

Website: National Theatre,

http://www.nationaltheatre.org.uk/shows/, accessed 8 October 2013.

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 for information.

Theatre Research International

ARTICLES

179 Editorial: Performance and the Everyday

CHARLOTTE CANNING

181 Fashioning a Scottish Operative: *Black Watch* and Banal Theatrical Nationalism on Tour in the US

JOANNE ZERDY

196 The Japanese-Garden Aesthetics of Robert Lepage: *Shukukei, Mitate,* and *Fusuma-e* in *Seven Streams of the River Ota* and Other Works

MAI KANZAKI AND JENNIFER WISE

214 Mis/Representation of Culture in two Hampshire Churches

DENNIS OLADEHINDE ELUYEFA

229 Stanislavski and the Tactical Potential of Everyday Images STEFAN AQUILINA

240 Kylián's Space Composition and His Narrative Abstract Ballet AKIKO YUZURIHARA

257 BOOK REVIEWS

272 BOOKS RECEIVED

Cover illustration: Seven Streams of the River Ota, by Robert Lepage and Ex Machina. Photo: Emmanuel Valette

For further information about this journal please go to the journal website at: journals.cambridge.org/tri



