

CAMBRIDGE

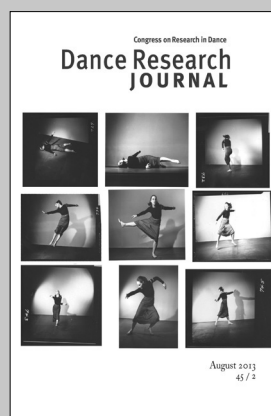
JOURNALS

Dance Research Journal

Editors

Mark Franko, *University of California, Santa Cruz, USA*

Dance Research Journal is the longest running, peer reviewed journal in its field, and has become one of the foremost international outlets for dance research scholarship. The journal carries scholarly articles, book reviews, and a list of books and journals received.



Dance Research Journal is available online at:
<http://journals.cambridge.org/drj>

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/drj>



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

Eighteenth-Century Music

Editors

W. Dean Sutcliffe, *University of Auckland, New Zealand*

Steven Zohn, *Temple University, USA*

Eighteenth-Century Music addresses a conspicuous gap in its field and serves as a prestigious forum for all eighteenth-century music research. The aims of this dedicated journal are: to draw together disparate areas of research, challenge accepted historical assumptions and adopt a broad and interdisciplinary approach which will serve the whole eighteenth-century music community.

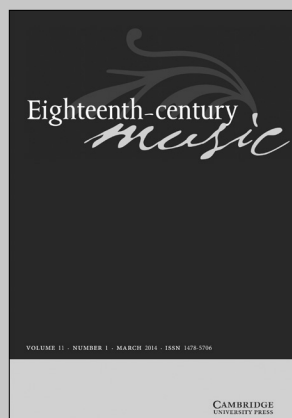
Price information

is available at: <http://journals.cambridge.org/ecm>

Free email alerts

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

<http://journals.cambridge.org/ecm-alerts>



Eighteenth-Century Music

is available online at:

<http://journals.cambridge.org/ecm>

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

For free online content visit:
<http://journals.cambridge.org/ecm>



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

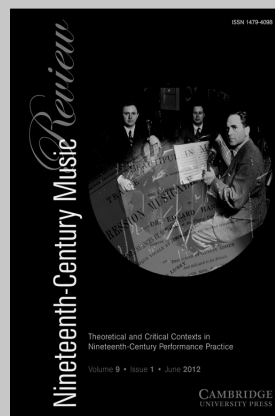
Nineteenth-Century Music Review

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 open-minded 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
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

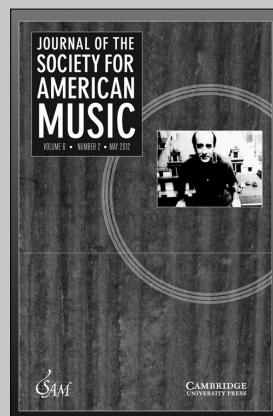
Journal of the Society for American Music

Published for The Society for American Music

Editor

Mark Katz, *University of North Carolina at Chapel Hill, USA*

The *Journal of the Society for American Music* is an international, peer-reviewed journal dealing with all aspects of American music and music in the Americas. *JSAM* is dedicated to supporting scholarship that transcends disciplinary boundaries, cutting across historical musicology, music theory, ethnomusicology, cultural theory, identity studies, and American studies. *JSAM* encourages international dialogue across disciplines. The journal features articles; reviews of books, recordings, and multimedia items; and explorations of special topics.



Journal of the Society for American Music

is available online at:
<http://journals.cambridge.org/sam>

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/sam>



CAMBRIDGE
UNIVERSITY PRESS

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 editor.tri@cambridge.org.

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

231 Editorial: Farewell

CHARLOTTE M. CANNING

235 'What I Came to Say': Raymond Williams, the Sociology of Culture and the Politics of (Performance) Scholarship

JANELLE REINELT

250 Towards a Civic Contract of Performance: Pitfalls of Decolonizing the Exhibitionary Complex at Brett Bailey's *Exhibit B*

KATRIN SIEG

272 Theatre as Advocacy: Asking for It and the Audibility of Women in *Nirbhaya*, the Fearless One

MAGGIE INCHLEY

288 A More Humane Mikado: Re-envisioning the Nation through Occupation-Era Productions of *The Mikado* in Japan

TARA RODMAN

303 Torture and Disappearance in Chilean Theatre from Dictatorship to Transitional Justice

MILENA GRASS, ANDRÉS KALAWSKI AND NANCY NICHOLLS

314 Dispossession and Solidarity in Athol Fugard and Juan Radrigán

LOREN KRUGER

332 **BOOK REVIEWS**

351 **BOOKS RECEIVED**

Cover illustration: Rukhsar Kabir in *Nirbhaya*, Edinburgh 2013. Photograph by William Burdett Coutts

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



MIX
Paper from
responsible sources
FSC® C007785

CAMBRIDGE
UNIVERSITY PRESS