

NEW THEATRE TITLES FROM CAMBRIDGE UNIVERSITY PRESS!

The Cambridge Encyclopedia of Stage Actors and Acting

Edited by Simon Williams

\$190.00 / £120.00

Hardback: 978-0-521-76954-9: 710 pp.

NOW IN PAPERBACK!

A History of Theatre in Spain

Edited by Maria M. Delgado and David T. Gies

\$134.99 / £74.99

Hardback: 978-0-521-11769-2: 558 pp.

\$37.99* / £25.99*

Paperback: 978-1-107-53366-0

A History of the Berliner Ensemble

David Barnett

Cambridge Studies in Modern Theatre

\$135.00 / £84.99

Hardback: 978-1-107-05979-5: 528 pp.

British Drama of the Industrial Revolution

Frederick Burwick

\$99.99 / £64.99

Hardback: 978-1-107-11165-3: 320 pp.

NOW IN PAPERBACK!

David Mamet and American Macho

Arthur Holmberg

Cambridge Studies in

American Theatre and Drama

\$31.99* / £25.99*

Paperback: 978-1-107-53228-1: 322 pp.

Home on the Stage Domestic Spaces in Modern Drama

Nicholas Grene

\$95.00 / £60.00

Hardback: 978-1-107-07809-3: 250 pp.

Ibsen's Houses

Architectural Metaphor and the Modern Uncanny

Mark B. Sandberg

\$99.99 / £64.99

Hardback: 978-1-107-03392-4: 275 pp.

Opera Acts

Singers and Performance in the Late Nineteenth Century

Karen Henson

Cambridge Studies in Opera

\$99.00 / £65.00

Hardback: 978-1-107-00426-9: 279 pp.

NOW IN PAPERBACK!

Performing Greek Comedy

Alan Hughes

\$31.99 / £20.99

Paperback: 978-1-107-43736-4: 328 pp.

Popular Musical Theatre in London and Berlin 1890 to 1939

Edited by Len Platt, Tobias

Becker and David Linton

\$95.00 / £60.00

Hardback: 978-1-107-05100-3: 227 pp.

Tennessee Williams and the Theatre of Excess The Strange, the Crazy, the Queer

Annette J. Saddik

\$95.00 / £60.00

Hardback: 978-1-107-07668-6: 200 pp.

The Cambridge History of British Theatre

Volume 1 - 3

Edited by Jane Milling and Peter Thomson

The Cambridge History of British Theatre

\$49.99 / £29.99

Paperback: 978-1-107-49707-8: 572 pp.

\$49.99 / £29.99

Paperback: 978-1-107-49708-5: 574 pp.

\$49.99 / £29.99

Paperback: 978-1-107-49709-2: 598 pp.

The First Frame

Theatre Space in Enlightenment France

Pannill Camp

\$99.00 / £60.00

Hardback: 978-1-107-07916-8: 299 pp.

The Structure and Performance of Euripides' Helen

C. W. Marshall

\$99.00 / £60.00

Hardback: 978-1-107-07375-3: 336 pp.

The Theatrical Public Sphere

Christopher B. Balme

\$95.00 / £60.00

Hardback: 978-1-107-00683-6: 230 pp.

Follow us on Twitter:

twitter.com/cambUP_music

*prices subject to change



CAMBRIDGE
UNIVERSITY PRESS
www.cambridge.org

Eighteenth-Century Music

Editors

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

Steven Zohn, *Temple University, USA*

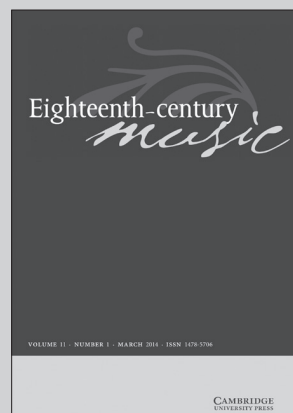
Eighteenth-Century Music addresses a conspicuous gap in its field and serves as a prestigious forum for all eighteenth-century music research. The aims of this dedicated journal are: to draw together disparate areas of research, challenge accepted historical assumptions and adopt a broad and interdisciplinary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



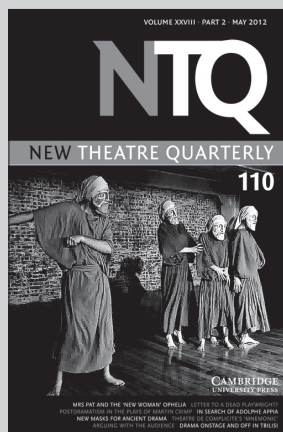
CAMBRIDGE
UNIVERSITY PRESS

New Theatre Quarterly

Editors

Maria Shevtsova, *Goldsmiths, University of London, UK*
Simon Trussler, *Rose Bruford College, UK*

New Theatre Quarterly provides a vital international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning. It shows that theatre history has a contemporary relevance, that theatre studies need a methodology and that theatre criticism needs a language. The journal publishes news, analysis and debate within the field of theatre studies.



New Theatre Quarterly

is available online at:

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

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/ntq>



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

Cambridge Opera Journal

Editors

Stefanie Tcharos, *University of California, Santa Barbara, USA*

Benjamin Walton, *University of Cambridge, UK*

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>



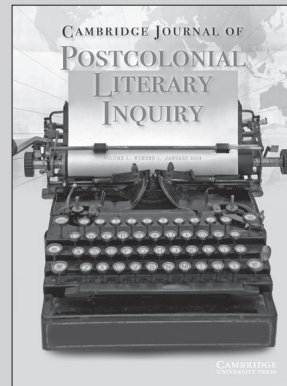
CAMBRIDGE
UNIVERSITY PRESS

Cambridge Journal of Postcolonial Literary Inquiry

Editor

Ato Quayson, *University of Toronto, Canada*

The *Cambridge Journal of Postcolonial Literary Inquiry* is a new peer-review journal that aims to deepen our grasp of postcolonial literary history while enabling us to stay comprehensively informed of all critical developments in the field. The *Journal* will provide a forum for publishing research covering the full spectrum of postcolonial critical readings and approaches, whether these center on established or lesser known postcolonial writers or draw upon fields such as Modernism, Medievalism, Shakespeare and Victorian Studies that have hitherto not been considered central to postcolonial literary studies, yet have generated some of the best insights on postcolonialism. The *Journal* aims to be critically robust, historically nuanced, and will put the broadly defined areas of literature and aesthetics at the center of postcolonial exploration and critique. Essays of up to 8000 words on any aspect of postcolonial literature, literary history and aesthetics should be sent to the editor at pli@cambridge.org.



Cambridge Journal of Postcolonial Literary Inquiry

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

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/pli-alerts



CAMBRIDGE
UNIVERSITY PRESS

Twentieth-Century Music

Editors

Robert Adlington, *University of Nottingham, UK*

Julian Johnson, *Royal Holloway, University of London, UK*

Twentieth-Century Music disseminates research on all aspects of music in the long twentieth century to a broad readership. Emphasis is placed upon the presentation of the full spectrum of scholarly insight, with the goal of fostering exchange and debate between disciplinary fields. Individual issues may address a single theme, or encompass diverse topics and musical repertoires of current import. Our reviews section offers agenda-setting responses to newly published work.



Twentieth-Century Music is available online at:
<http://journals.cambridge.org/tcm>

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/tcm>



CAMBRIDGE
UNIVERSITY PRESS

Tempo

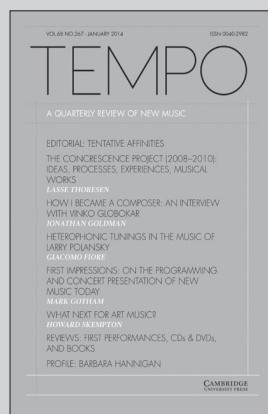
Editor

Bob Gilmore, *Amsterdam, The Netherlands*

Reviews Editor

Juliet Fraser, *London, UK*

TEMPO exists to document the international new music scene while contributing to, and stimulating, current debates therein. Its emphasis is on musical developments in our own century, as well as on music that came to prominence in the later twentieth century that has not yet received the attention it deserves. The articles and reviews cover the new music scene in all its complexity, featuring discussion of compositional trends, performance practices, listening practices, new music contexts and reception histories. TEMPO is sympathetic both to writing about new forms of creative practice (electronic, interdisciplinary, performance-based) and to writing that employs innovative methods of enquiry that differ from the aims of traditional musicology.



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>



CAMBRIDGE
UNIVERSITY PRESS

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>



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 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

- 137 Editorial: Theatre's Itinerant Routes/Roots

CHARLOTTE M. CANNING

- 140 'From the Land of the White Elephant through the Gay Cities of Europe and America':
Re-routing the World Tour of the Boosra Mahin Siamese Theatre Troupe (1900)

NIC LEONHARDT

- 156 Theatre for the Less Oppressed than I: Reconsidering Augusto Boal's Concept
of Spect-actor

YONGHEE LEE

- 170 Dancing Place/Disability

MARGARET AMES

- 186 Carnavalesque Homoeroticism in Medieval Decadent Cairo: Ibn Dāniyāl's *The Love-Stricken
One and the Lost One Who Inspires Passion*

SAFI MAHMOUD MAHFOUZ

201 BOOK REVIEWS

227 BOOKS RECEIVED

Cover illustration: Boosra Mahin's Siamese Theatre Troupe in Berlin, September 1900
(public domain).

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