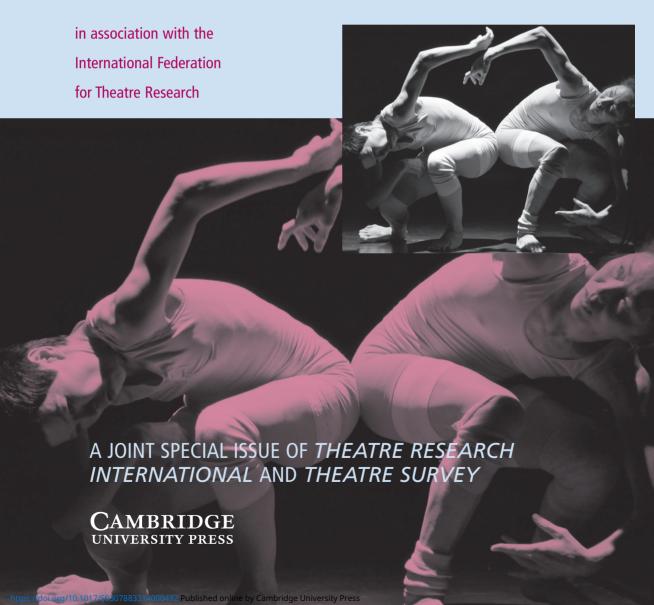
Theatre Research International



Theatre Research International

Editorial Group

SENIOR EDITOR

Charlotte Canning

The University of Texas, Austin, USA charlottecanning@mail.utexas.edu

ASSOCIATE EDITOR

Paul Rae

University of Melbourne rae@unimelb.edu.au

ASSISTANT EDITOR

Lydia Nelson

The University of Texas, Austin, USA

PAST EDITORS

K.R. Richards, J.F. Arnott, Claude Schumacher, Brian Singleton, Christopher Balme, Freddie Rokem, Elaine Aston

REVIEW EDITORS

Margherita Laera, University of Kent, UK (Europe) m.laera@kent.ac.uk
Denise Varney, University of Melbourne, Australia (Australasia) dvarney@unimelb.edu.au
Katherine Zien, McGill University, Canada, (Americas)katherine.zien@mcgill.ca

CONTRIBUTING EDITORS

Awo Asiedu amasiedu@ug.edu.gh
Elaine Aston e.aston@lancaster.ac.uk
Peter Boenisch P.M.Boenisch@kent.ac.uk
Milena Grass mgrass@uc.cl
Eng Beng Lim eng-beng_lim@brown.edu
William Peterson will.peterson@monash.edu
Karen Shimakawa kshimakawa@nyu.edu
Fintan Walsh f.walsh@bbk.ac.uk
Ted Ziter ted.ziter@nyu.edu

Theatre Research International is published by Cambridge University Press for the International Federation for Theatre Research/ Fédération internationale pour la recherche théâtrale.

SUBSCRIPTIONS

Theatre Research International (ISSN 0307-8833) is published three times a year in March, July and October. Three parts form a volume. The subscription price which includes delivery by air where appropriate (but excluding VAT) of volume 39 is £192 (US \$320 in USA, Canada and Mexico) for institutions print and electronic, institutions electronic only £162/\$271; £40 (US \$71 in USA, Canada and Mexico) for individuals ordering direct from the publishers and certifying that the journal is for their personal use. Single parts are £62 net (US \$103 in USA, Canada and Mexico) plus postage. EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 2RU; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, New York 10994–2133. Periodicals postage paid at New York, NY and at additional mailing offices.

COPYING

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organizations in the USA who are also registered with the C.C.C. may, therefore, copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to the C.C.C. of the per copy fee of \$30.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0307-8833/12. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal is included in the Cambridge Journals Online journals service which can be found at http://journals.cambridge.org For further information on other Press titles access http://www.cambridge.org

©International Federation for Theatre Research 2014 ISSN 0307-8833

Printed in the UK by Bell and Bain Ltd, Glasgow

Contents

Articles

- Editorial: Theatre, Transnationalism and Economy: A Collaboration with Theatre Survey
 - CHARLOTTE M. CANNING
- 168 Mythologizing the Global with the 'Korean Original Musical'
 CLAIRE MARIA CHAMBERS
- 182 Megaship Economies and Transnational Maritime Performance ANITA GONZÁLEZ
- 198 Geen Grenzen Meer. An American Musical's Unlimited Border Crossing LAURA MACDONALD AND MYRTE HALMAN
- 217 Stranger Communities: Art Labour and Berliner *Butoh*KATHERINE MEZUR

Book Reviews

- 233 ELAINE ASTON AND GERALDINE HARRIS, A Good Night Out for the Girls: Popular Feminisms in Contemporary Theatre and Performance (Carmen Szabo)
- 234 CLAIRE COCHRANE, Twentieth-Century British Theatre: Industry, Art and Empire (Anselm Heinrich)
- 235 JACKY BRATTON, The Making of the West End Stage: Marriage, Management and the Mapping of Gender in London, 1830–1870 (Kate Dorney)
- 236 PATRICE PAVIS, Contemporary Mise en Scène: Staging Theatre Today (Christophe Collard)
- 237 EDWARD NYE, Mime, Music and Drama on the Eighteenth-Century Stage: The Ballet d'Action (Kenneth Richards)
- 238 KATHERINE WEISS, *The Plays of Samuel Beckett* (Nelson Barre)
- 240 IAN RUFFELL, Politics and Anti-realism in Athenian Old Comedy: The Art of the Impossible (Arthur Pritchard)
- 241 том мсғаиі, *Problem Fathers in Shakespeare and Renaissance Drama* (Brian Schneider)
- 242 MARTIN MIDDEKE, PETER PAUL SCHNEIRER AND ALEKS SIERZ, eds.,

 The Methuen Guide to Contemporary British Playwrights (Garry Lyons)
- 243 WENDY ARONS AND THERESA J. MAY, eds., Readings in Performance and Ecology (Lisa Woynarski)
- 244 HELENA GREHAN AND PETER ECKERSALL, eds., 'We're People Who Do Shows': Back to Back Theatre: Performance Politics Visibility (Ian Maxwell)
- 246 PASCALE AEBISCHER AND KATHRYN PRINCE, eds., *Performing Early Modern Drama Today* (M. G. Aune)

- 247 NICHOLAS COOK AND RICHARD PETTENGILL, eds., *Taking It to the Bridge:*Music as Performance (Sam Baltimore)
- 248 YVETTE HUTCHISON, South African Performance and Archives of Memory (Andrew J. Brown)
- 249 STEPHEN JOHNSON, ed., Burnt Cork: Traditions and Legacies of Blackface Minstrelsy (William F. Condee)
- 250 ERIKA T. LIN, Shakespeare and the Materiality of Performance (Gina Di Salvo)
- 251 MELYNDA NUSS, *Distance, Theatre, and the Public Voice, 1750–1850* (Julia H. Fawcett)
- 252 MANON VAN DE WATER, Theatre, Youth, and Culture: A Critical and Historical Exploration (Oona Hatton)
- 253 JENNIFER WALDRON, Reformations of the Body: Idolatry, Sacrifice, and Early Modern Theater (Rebecca Laroche)
- 254 ADRIAN WRIGHT, West End Broadway: The Golden Age of the American Musical in London (Helen Deborah Lewis)
- 255 LUCY NEVITT, Theatre & Violence (Brendan Macdonald)
- 256 TODD DECKER, Show Boat: Performing Race in an American Musical (Dwayne Keith Mann)
- 257 NATASHA KORDA, Labors Lost: Women's Work and the Early Modern English Stage (Fiona Ritchie)
- 259 Books Received