# NEW THEATRE QUARTERLY



THEATRE AND THE SCOTTISH REFERENDUM THE LINE-UP OF VILLAINS IN 'ASSASSINS' MARTIN McDONAGH AND THE NATURE OF VIOLENCE THE ANATOMY OF THE SCIENCE PLAY BANKRUPTCY IN THE VICTORIAN THEATRE ONLINE ROLE-PLAYING GAMES AS THEATRE https://doi.org/10.1017/S0266464X17000446 Published online by RETURNING ABORIGINAL PERFORMERS TO AUSTRALIAN CIRCUS

### **Subscriptions**

New Theatre Quarterly (ISSN: 0266-464X) is published quarterly by Cambridge University Press, University Printing House, Shaftesbury Road, Cambridge CB2 8BS, UK, and Cambridge University Press, The Journals Department, 1 Liberty Plaza, Floor 20, New York, NY 10006, USA.

Four parts form a volume. The subscription price, which includes postage (excluding VAT), of Volume XXXIII, 2017, is £211.00 (US\$351.00 in the USA, Canada and Mexico), which includes electronic access for institutions. For individuals ordering direct from the publishers and certifying that the Journal is for their personal use, the cost is £45.00 (US\$74.00) for print or electronic access. Single parts cost £60.00 (US\$98.00 in the USA, Canada and Mexico) plus postage. The subscription price for the electronic version only is £182.00 (US\$301.00 in the USA, Canada and Mexico). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered subscribers should provide their VAT registration number. Prices include delivery by air. Japanese prices for institutions 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 or to the publishers (in the USA, Canada and Mexico to the North American Branch). Periodicals postage paid at New York, NY, and at additional mailing offices. POSTMASTER: send address changes in the USA, Canada and Mexico to *New Theatre Quarterly*, Cambridge University Press, The Journals Fulfillment Department, 1 Liberty Plaza, Floor 20, New York, NY 10006, USA.

Claims for missing issues will only be considered if made immediately on receipt of the following issue.

Information on *New Theatre Quarterly* and all other Cambridge journals can be accessed via www.cambridge.org/ntq

**Copying** This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923. Organizations in the USA who are registered with C.C.C. may therefore copy material (beyond the limits permitted by Sections 107 and 108 of US copyright law) subject to payment to C.C.C. This consent does not extend to multiple copying for promotional or commercial purposes.

Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. ISI Tear Sheet Service, 35021 Market Street, Philadelphia, Pennsylvania 19104, USA, is authorized to supply single copies of separate articles for private use only.

For all other use, permission should be sought from the Cambridge University Press.

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.

### © 2017 CAMBRIDGE UNIVERSITY PRESS

University Printing House, Shaftesbury Road, Cambridge CB2 8BS, United Kingdom 1 Liberty Plaza, Floor 20, New York, NY 10006, USA 477 Williamstown Road, Port Melbourne, VIC 3207, Australia C/Orense, 4, Planta 13, 28020 Madrid, Spain Lower Ground Floor, Nautica Building, The Water Club, Beach Road, Granger Bay, 8005 Cape Town , South Africa

Typeset by Country Setting, Kingsdown, Deal, Kent CT14 8ES Printed in the United Kingdom by Bell & Bain Ltd, Glasgow



## **NEW THEATRE QUARTERLY**

successor journal to THEATRE QUARTERLY (1971-1981)

VOLUME XXXIII PART 4 NOVEMBER 2017

132

Editors Simon Trussler and Maria Shevtsova
Assistant Editor Philippa Burt

KATIE LAVERS AND JON BURTT	307	BLAKflip and Beyond: Aboriginal Performers and Contemporary Circus in Australia bringing a sidelined people back into the performing community
VALERIE LYNN SCHRADER	320	'Another National Anthem': Public Memory, Burkean Identification, and the Musical Assassins ways of looking at the individuals who aimed to assassinate a president
SEYEDEH ANAHIT KAZZAZI	333	The Anatomy of the Science Play the emergence of a once rare theme to theatrical prominence
TOBIN NELLHAUS	345	Online Role-playing Games and the Definition of Theatre how to 'place' a genre that online participation has made ubiquitous
MAHINUR AKŞEHIR-UYGUR	360	Crush Humanity One More Time: Martin McDonagh's <i>The Pillowman</i> in Žižekian Terms dramatizing the interconnected nature of violence in its several forms
SILA ŞENLEN GÜVENÇ	371	'Yae, Nae, or Dinnae Ken': Dramatic Responses to the Scottish Referendum and Theatre Uncut the profusion of plays for and against a vote for independence
BERNARD INCE	386	Precarious Professions: Insolvency and Bankruptcy among Theatrical Artistes in Victorian and Edwardian England the statistics of theatrical insolvency, and what the figures suggest
	403	NTQ Book Reviews edited by Rachel Clements

Published in February, May, August, and November by Cambridge University Press, University Printing House, Shaftesbury Road, Cambridge CB2 8Bs, England ISSN 0266-464x

### **Editors**

SIMON TRUSSLER Rose Bruford College

MARIA SHEVTSOVA
Goldsmiths, University of London

### **Hon Advisory Editors**

Tracy Davis
Declan Donnellan
Brian Murphy
Sarah Stanton
Robert Wilson

### **Contributing Editors**

Syed Jamil Ahmed University of Dhaka

Eugenio Barba Odin Teatret

Nicole Boireau
University of Metz

Mary Brewer
De Montfort University

Victoria Cooper Cambridge University Press

Catherine Diamond Soochow University, Taiwan

Oliver Double

University of Kent at Canterbury

Victor Emeljanow University of Newcastle, NSW

Helga Finter University of Giessen

Helen Freshwater Birkbeck, University of London Lizbeth Goodman University College Dublin

Ian Herbert

Founding Editor, Theatre Record

Nadine Holdsworth University of Warwick

Peter Holland University of Notre Dame

Nesta Jones Rose Bruford College

Kate E. Kelly Texas A&M University

Dick McCaw

Royal Holloway, University of London

Bella Merlin

University of California, Davis

Peggy Paterson
Former Director, SCRIPT

Dan Rebellato

Royal Holloway, University of London

Aleks Sierz Rose Bruford College Brian Singleton Trinity College, Dublin

Nick de Somogyi Editor, The Shakespeare Folios

Juliusz Tyszka

Adam Mickiewicz University, Poznan

Stephen Unwin

Artistic Director, English Touring Theatre

Ian Watson

Rutgers University, Newark

Rose Whyman *University of Birmingham* 

Don Wilmeth Brown University

### **Editorial Enquiries**

Oldstairs, Kingsdown, Deal, Kent CT14 8ES, England (simontrussler@btinternet.com)

Unsolicited manuscripts are considered for publication in *New Theatre Quarterly*. Submission of files as email attachments is now preferred. A guide to the journal's house style may be downloaded from the NTQ website: www.cambridge.org/journals/ntq

Articles appearing in NTQ are abstracted or indexed in *American Humanities Index*, *Arts and Humanities Citation Index*, *ASCA*, *America: History and Life* (1991–), *Current Contents*, *Humanities Index* (1988–), *Historical Abstracts* (1991–), *MLA International Bibliography*, *Annotated Bibliography of English Studies* (*ABES*)