Popular Music

Popular Music is an international multi-disciplinary journal covering all aspects of the subject - from the formation of social group identities through popular music, to the workings of the global music industry, to how particular pieces of music are put together. The journal includes all kinds of popular music, whether rap or rai, jazz or rock, from any historical era and any geographical location. Popular Music carries articles by scholars from a large variety of disciplines and theoretical perspectives. Each issue contains substantial, authoritative and influential articles, shorter topical pieces, and reviews of a wide range of books.
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 XXXII, 2016, is £228.00 (US$361.00 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 £143.00 (US$220.00) for print or electronic access. Single parts cost £55.00 (US$82.00 in the USA, Canada and Mexico) plus postage. The subscription price for the electronic version only is £273.00 (US$427.00 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 159, 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 http://www.journals.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. Single copies of separate articles for private use only.

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 http://www.journals.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. 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.

© 2016 CAMBRIDGE UNIVERSITY PRESS
University Printing House, Shaftesbury Road, Cambridge CB2 8BS, United Kingdom
1 Liberty Plaza, Floor 20, New York, NY 10006, USA
427 Williamstown Road, Port Melbourne, VIC 3207, Australia
C/O Ense, 4, Planta 13, 2800 Madrid, Spain
Lower Ground Floor, Nautica Building, The Water Club, Beach Road, Granger Bay, 8005 Cape Town, South Africa
Typset by Country Setting, Kingsdown, Deal, Kent CT14 8BX
Printed in the United Kingdom by Bell & Bain Ltd, Glasgow

Downloaded from https://www.cambridge.org/core. If address: 54.70.40.11, on 21 Jun 2021 at 08:02:45, subject to the Cambridge Core terms of use, available at https://www.cambridge.org/core/terms. https://doi.org/10.1017/S0266464X16000385
Handing Ophelia: a Story in Four Unscripted Scenes
variations on her presence and absence in recent European productions

How Does the Billy-Goat Produce Milk? Sergei Eisenstein’s Reconstitution of Kabuki Theatre
how the director adapted his interpretation to his own evolving techniques

Young, Gifted, and Brown: the Liberation of Oceanic Youth in The Beautiful Ones
Māori cosmological concepts in ‘ten music videos on stage’

The Popular Picturesque:
Landscape in Boucicault’s Irish Plays
steel engravings of landscapes made iconic in stage settings

How Cathleen Became Mrs Monihan: Sara Allgood’s ‘Grave Acting’ and Irish Female Performance
the influence of the ‘Abbey stare’ from street theatre to American film

The Merry Wives of Moscow: Komisarjevsky, Shakespeare, and Russophobia in the British Theatre
how prejudice against aliens affected the reception of the Russian director

Remembering Arnold Wesker: Loose Connections from Left Field
the NTQ co-editor reflects on some influences and associations

NTQ Book Reviews
edited by Rachel Clements