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**Reconstructing Urban Culture through Theatre: Kim, Min-ki's Korean Production of the Musical *Line 1***

This paper explores how Kim, Min-ki's musical *Line 1* traces various scenes from the 1990s City of Seoul, both through a form of serious political performance and an entertainment.

*Line 1*, a Korean adaptation of the Berliner GRIPS theatre's *Linie 1*, was premiered by Hakchon Theatre Group on 14 May 1994. Since then, the play has been remarkably noted as one of the extended-run performances, gaining its popularity from a wide range of audiences in South Korea. *Line 1* carefully captures the dynamic changes within the South Korean society, running through the years during 1990s: the decade when the nation (at the height of its economic development) was at the crossroads of many events, from the state discourse of globalization (*seggyehwa*) to the national crisis of IMF intervention. Pertaining to such social changes, the script and the staging of *Line 1* were continuously revised since its premiere in 1994, and have been finalized in the beginning of the new millennium.

By incorporating my own experience as a critique-spectator of *Line 1*, both during the musical's early days in 1996 and in the post-new millennium (2006 and 2008), I aim to locate the play and its significance in the field of South Korean musical theatre. Here, I argue that *Line 1*'s durability as well as its efficacy as a performance lies in the production's ambivalent nature, both as a theatre of social criticism and a popular entertainment.