EDITORIAL POLICY AND PRACTICES

Theatre Survey (ISSN 0040-5574) is chartered by the American Society for Theatre Research as a theatre history journal. Its theatrical and historical orientations are broadly conceived. Performance-centered and historiographic studies from all points across the historical, cultural, and methodological spectra are welcome.

Articles should be submitted in electronic format only (Microsoft Word document). Manuscripts of twenty-five to forty pages in length, standard type (Times New Roman or the like), paginated lower center and double-spaced throughout, including endnotes, should be prepared according to the Chicago Manual of Style, 16th ed. Titles of books and journals cited should be italicized and bold fonts avoided. Contributors are responsible for obtaining permission and paying costs to reproduce any materials, including illustrations, for which they do not hold the copyright.

Articles can be submitted to Theatre Survey through the following website: http://mc.manuscriptcentral.com/theatresurvey

Correspondence concerning articles should be addressed to: Dr. Brandi Wilkins Catanese, Editor, THEATRE SURVEY, Department of Theater, Dance, and Performance Studies, University of California Berkeley, 15 Dwinelle Hall, Berkeley, CA 94720-2560; catanese@berkeley.edu

Correspondence concerning book reviews should be addressed to: Donovan Sherman, Department of English, Seton Hall University, 400 South Orange Avenue, Fahy Hall, Room 352, South Orange, NJ 07079-2646; donovan.sherman@shu.edu

Subscription Information: Theatre Survey is published three times a year, in January, May, and September, by Cambridge University Press, One Liberty Plaza, New York, NY 10006 / Cambridge University Press, Journals Fulfillment Department, UPH, Shaftesbury Road, Cambridge CB2 8BS, UK and is one of the benefits of membership in ASTR. Annual institutional subscription rates for Volume 62, 2021 (USA, Canada, and Mexico/elsewhere): print and electronic, US$332/£203; electronic only, US$272/£165; print only, US$322/£195. Single part: US$123/£75. Prices include postage and insurance. Theatre Survey and all other Cambridge journals can be found at http://journals.cambridge.org/

Cover: The character played by Wang Xiaohuan (stage right) and doubled onscreen in Thunderstorm 2.0. Skirball Center for the Performing Arts (New York), 6 January 2018. Photo: Edward Morris.
THE AMERICAN SOCIETY FOR THEATRE RESEARCH

The American Society for Theatre Research (ASTR) is a US-based professional organization that fosters scholarship on worldwide theatre and performance, both historical and contemporary.

ASTR was founded in 1956 to encourage theatre scholarship and to provide a link with other similar groups represented in the International Federation for Theatre Research (IFTR/FIRT). Its name was adopted to distinguish it from the Society for Theatre Research, based in the United Kingdom.

In 1967, the American Society for Theatre Research was incorporated under the laws of New Jersey as a nonprofit corporation, and it is the only theatre organization in the United States affiliated with the IFTR/FIRT. The ASTR Annual Meeting occurs in the fall of each year.

Theatre Survey, the official journal of ASTR, is published three times a year, in January, May, and September, and is one of the benefits of membership in the Society. ASTR annual dues for North Americans are $145.00 for individual members, $65.00 for retired members, $50.00 for students, and $95.00 for contingent faculty. Dues can also be self-selected through a “pay what you choose” option. Overseas members pay an additional $7.50 in each of the above categories. Inquiries about ASTR, including membership, should be directed to:

The American Society for Theatre Research
P.O. Box 922
Santa Cruz, CA 95061

OFFICERS AND EXECUTIVE COMMITTEE OF ASTR

Marla Carlson (President, 2018–21)
Dorothy Chansky (Vice President for Publications, 2020–3)
Jimmy Noriega (Vice President for Conferences, 2018–21)
Jade Power-Sotomayor (Member-at-large, Committee on Conferences, 2019–22)
Katherine Zien (Vice President for Awards, 2020–3)
Cláudia Tatinge Nascimento (Secretary, 2020–3)
Amy Cook (Treasurer, 2020–3)

EXECUTIVE COMMITTEE

Sarah Bay-Cheng (Executive Committee Rep, Committee on Conferences, 2018–21)
Shamell Bell (2020–3)
Aparna Dharwadker (2018–21)
Eric Glover (2020–3)
Baron Kelly (2018–21)
Paige A. McGinley (2019–22)
Shayoni Mitra (2018–21)
Nicole Hodges Persley (2020–3)
Analola Santana (2019–22)
Margaret L. Werry (2019–22)
Lindsay R. Barr (Graduate Student Caucus President and Representative to the Executive Committee, 2020–1)

https://doi.org/10.1017/S0040557421000405 Published online by Cambridge University Press
TABLE OF CONTENTS

EDITORIAL
Never Normal ....................................................................................................................................... 245

ARTICLES
Ineke Murakami
Winstanley’s “Righteous Actors”: Performance, Affect, and Extraordinary Politics in the Seventeenth Century ................................................................. 248

Vivek V. Narayan
Caste as Performance: Ayyankali and the Caste Scripts of Colonial Kerala ......................... 272

Tarryn Li-Min Chun
Wang Chong and the Theatre of Immediacy: Technology, Performance, and Intimacy in Crisis .................................................................................................................. 295

SPECIAL SECTION
Notes from the Field: Remembering Times of Crisis
Contributors: Jacob Juntunen, Clara Margaret Wilch, Linda Lau, Rae Mansfield, Carla Neuss, Alison M. Mahoney, Jeanne Tiehen, Peter Dickinson, Isaiah Matthew Wooden, Kélina Gotman and Kate Bredeson ......................................... 322

BOOK REVIEWS
Tracy C. Davis and Peter W. Marx, ed. The Routledge Companion to Theatre and Performance Historiography
Reviewed by David Wiles ................................................................................................................... 364

Lindsay Brandon Hunter, Playing Real: Mimesis, Media, and Mischief
Reviewed by Kelsey Jacobson ........................................................................................................... 374

Mary McAvoy, Rehearsing Revolutions: The Labor Drama Experiment and Radical Activism in the Early Twentieth Century
Reviewed by Michael Schwartz ......................................................................................................... 376

Sara E. Lampert, Starring Women: Celebrity, Patriarchy, and American Theater, 1790–1850
Reviewed by Winter Phong ............................................................................................................... 378
Sunny Stalter-Pace, *Imitation Artist: Gertrude Hoffmann’s Life in Vaudeville and Dance*
Reviewed by Jennifer Schmidt .......................................................... 380

Natalie Crohn Schmitt, *Performing Commedia dell’Arte, 1570–1630*
Reviewed by Erith Jaffe-Berg .......................................................... 382

David Kornhaber, *Theatre and Knowledge*
Reviewed by Gene Fendt .......................................................... 384