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. Articles submitted to Re: Sources should be ten to twenty pages in length. 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. Harvey Young, Editor, THEATRE SURVEY, Department of Theatre, Northwestern University, 70 Arts Circle, Evanston, IL 60208-2406; astreditor@gmail.com

Correspondence concerning book reviews should be addressed to: Dr. Gina Bloom, Associate Professor, English Department, University of California, Davis, One Shields Ave., Davis, CA 95616-8581; gbloom@ucdavis.edu

Subscription Information: Theatre Survey is published three times a year, in January, May, and September, by Cambridge University Press, 32 Avenue of the Americas, New York, NY 10013-2473 / Cambridge University Press, Journals Fulfillment Department, UPH, Shaftesbury Road, Cambridge CB2 8BS, England and is one of the benefits of membership in ASTR. Annual institutional subscription rates for Volume 56, 2015 (USA, Canada, and Mexico/elsewhere): print and electronic, US$251/UK£153; electronic only, US$206/UK£124; print only, US$238/UK£144. Single part: US$87/UK£53. Prices include postage and insurance. Theatre Survey and all other Cambridge journals can be found at http://journals.cambridge.org/

© The American Society for Theatre Research, Inc. 2015. All rights reserved. No part of this publication may be reproduced in any form or by any means, photocopying, electronic, or otherwise, without permission in writing from Cambridge University Press. Policies, request forms, and contacts are available at http://www.cambridge.org/permissions

Permission to copy (for users in the USA) is available from the Copyright Clearance Center (CCC), http://www.copyright.com, email: info@copyright.com

Forwarding and return postage guaranteed, address correction requested. Postmaster: Send address changes in the USA and Canada to Theatre Survey, Cambridge University Press, Journals Fulfillment Dept., 100 Brook Hill Drive, West Nyack, NY 10994-2133. Send address changes elsewhere to Theatre Survey, Cambridge University Press, Journals Fulfillment Department, UPH, Shaftesbury Road, Cambridge CB2 8BS, UK.

Cover: Fannie Virginia Casseopia Lawrence, a redeemed slave child, 5 years of age; baptized in Brooklyn at Plymouth Church by Henry Ward Beecher in May 1863. Photo: Kellogg Brothers, photographers, ca. 1863. Library of Congress Prints & Photographs.
THE AMERICAN SOCIETY FOR THEATRE RESEARCH

The American Society for Theatre Research (ASTR) is a U.S.-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 non-profit corporation, and 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 $115.00 for individual members, $40.00 for retired members, $35.00 for students. Foreign 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
1000 Westgate Drive, Suite 252
St. Paul, MN 55114

OFFICERS AND EXECUTIVE COMMITTEE OF ASTR

**Heather Nathans (President, 2012–2015)**
Patrick Anderson (Vice President for Conferences, 2012–2015)
Catherine Cole (Vice President for Publications, 2013–2016)
Brandi Wilkins Catanese (Vice President for Awards, 2014–2017)
Amy Cook (Secretary, 2014–2017)

EXECUTIVE COMMITTEE
Robin Bernstein (2012–2015)
Kellen Hoxworth (Graduate Student Representative, 2014–2015)
Carol Martin (2014–2017)
Analola Santana (2013–2016)
Jill Stevenson (2012–2015)
Adam Versényi (2013–2016)
Shane Vogel (2012–2015)
E. J. Westlake (2012–2015)
Theatre Survey

THE JOURNAL OF THE AMERICAN SOCIETY FOR THEATRE RESEARCH
FOUNDED IN 1960

Volume 56, Number 2 May 2015

TABLE OF CONTENTS

FROM THE EDITOR ......................................................................................................... 135

ARTICLES

Lisa Merrill
“Most Fitting Companions”: Making Mixed-Race Bodies
Visible in Antebellum Public Spaces ................................................................. 138

Ariel Nereson
Counterfactual Moving in Bill T. Jones’s Last Supper at Uncle
Tom’s Cabin/The Promised Land ................................................................. 166

Harvey Young
An Interview with Quiara Alegría Hudes ...................................................... 187

J. Chris Westgate
“I’ll Show You the Bowery from Chatham Square to the Cooper Institute”: The
Entertainment and Ethics of Slumming in the Theatre ................................ 195

Stefka Mihaylova
The Radical Formalism of Suzan-Lori Parks and Sarah Kane ......................... 213

BOOK REVIEWS

Kathleen M. Gough, Kinship and Performance in the Black
and Green Atlantic: Haptic Allegories
Reviewed by Matthew Vernon ................................................................. 232

Bernth Lindfors, Ira Aldridge: Performing Shakespeare in Europe, 1852–1855
Reviewed by Dan Venning ................................................................. 234

Stephen Johnson, ed., Burnt Cork: Traditions and Legacies of Blackface Minstrelsy
Reviewed by Kellen Hoxworth ................................................................. 236

Harvey Young, Theatre & Race
Reviewed by Kevin Byrne ................................................................. 238

Craig R. Prentiss, Staging Faith: Religion and African American
Theater from the Harlem Renaissance to World War II
Reviewed by Michelle Cowin-Mensah ............................................................... 240

https://doi.org/10.1017/S0040557415000010 Published online by Cambridge University Press
Philip C. Kolin and Harvey Young, eds., Suzan-Lori Parks in Person: Interviews and Commentaries
Reviewed by Stephanie L. Batiste ................................................................. 242

John W. Frick, “Uncle Tom’s Cabin” on the American Stage and Screen
Reviewed by Tyler A. Smith ........................................................................ 244

Kevin J. Wetmore Jr., ed., Black Medea: Adaptations in Modern Plays
Reviewed by Verna A. Foster ........................................................................ 246

Anne Crémieux, Xavier Lemoine, and Jean-Paul Rocchi, eds.,
Understanding Blackness through Performance: Contemporary Arts and the Representation of Identity
Reviewed by Anita Gonzalez ......................................................................... 248

Scott Magelssen, Simming: Participatory Performance and the Making of Meaning
Reviewed by John Fletcher ......................................................................... 250

Eng-Beng Lim, Brown Boys and Rice Queens: Spellbinding Performance in the Asias
Reviewed by Daphne Lei ............................................................................. 252

Siyuan Liu, Performing Hybridity in Colonial-Modern China
Reviewed by Megan Ammirati .................................................................... 254

List of Books Received .................................................................................. 257