

SIGNS OF
RACE

WEYWARD MACBETH

INTERSECTIONS OF RACE AND PERFORMANCE



Edited by Scott L. Newstok and Ayanna Thompson



ASIAN-AMERICAN THEATRE
REIMAGINED: *SHOGUN MACBETH* IN
NEW YORK

Alexa Alice Joubin

Macbeth has a long and varied history of Asian-style enactments in the United States. Among the best known performances are Akira Kurosawa's film *Throne of Blood* (1957), Yukio Ninagawa's *kabuki*-style *Macbeth* (1985), Wu Hsing-kuo's Peking opera *The Kingdom of Desire* (1987), Tadashi Suzuki's all-male *The Chronicle of Macbeth* (1988; English and Japanese versions), Shozo Sato's *Kabuki Macbeth* (1997), Sato and Karen Sunde's *Kabuki Lady Macbeth* (2005), and Charles Fee's *kabuki*-inflected *Macbeth* (2008) (these last three in English), all screened or staged multiple times in North America. These works either map the English imaginary of Scottish incivility onto what is perceived to be equivalent Asian contexts (as Kurosawa's film does), or create a new performance idiom from amalgamated elements from various traditional Asian theatre styles (as Sato's production does). It is not uncommon for artists to combine unfamiliar styles of presentation with English and even Shakespeare's lines, of which the American audience tend to assume ownership.

John R. Briggs¹ combines both approaches when he brings the Scottish play, Kurosawa, and Asian America together in his *Shogun Macbeth* (1985), a play in English (interspersed with a great number of Shakespearean lines) set on the island of Honshu in Kamakura Japan (1192–1333). Japanese titles or forms of address replace Shakespeare's originals: the Maruyama [Birnam] Wood moves to Higashiyama [Dunsinane]; Thane of Cawdor becomes Ryoshu of Akita; bottom-lit *bunraku* puppets as ghosts are summoned by the witches; "the best of the *ninja*" are the Murderers; and the Porter scene morphs into a *kyôgen* comic interlude performed by a pair of drunken gatekeepers. The emergence of a work such as *Shogun Macbeth* coincided with Japan's rising economic influence in the United States in the 1980s and American theatre's continued interest in select Japanese cultural tokens in the new millennium. Briggs notes with enthusiasm the "world-wide rebirth"

of Japanese culture that fed into American fascination with “all things Japanese, especially things samurai” (J. R. Briggs 2009). As a “samurai” film, *Throne of Blood* has been so successful that it has been cited as inspiration for new works beyond Asia, including Briggs’s play, Alwin Bully’s Jamaican adaptation (1998), Arne Zaslove’s stage production (1990), and Aleta Chappelle’s proposed Caribbean film *Macbeth* (2010) (see Appendix). In contrast to *The Throne of Blood*, which uses *Macbeth* as a launching pad for cinematic experiments, *Shogun Macbeth*, as an American play, deploys fragmented Japanese performance culture to rescue Shakespeare from what Peter Brook has called “cold, correct, literary, untheatrical” interpretations that make “no emotional impact on the average spectator” in a time when “far too large a proportion of intelligent playgoers know their Shakespeare too well [to be willing to] suspend disbelief which any naïve spectator can bring” (quoted in J. R. Briggs 1988, 8–9).

Regarded as a “Kurosawa-lite adaptation,” in both the positive and negative senses of the phrase (Gussow), *Shogun Macbeth* was first staged at the Shakespeare Festival of Dallas in 1985 and then by the Pan Asian Repertory Theatre in New York in 1986 (also directed by J. R. Briggs). The play has also been performed by non-Asian groups, including a San Francisco State University production directed by Yukihiro Goto in 1992 and a Woodlands High School production directed by Carlen Gilseth at the Edinburgh Fringe Festival in 2003 (see Muto and Mire). It was revived in New York in November 2008, again by the Pan Asian Repertory (directed by Ernest Abuba, who had played the title role in 1986) with a cast of white and Asian-American performers.

The curtain opened to reveal a minimalist set cast in ominous green light. All of the action took place in front of an eight-foot statue of Buddha behind a Torii gate (a traditional gate commonly found at the entry to a Shinto shrine), a statue that seemed to look down at the dramatic events with a sense of aloofness, a transcendental indifference; this Buddhist reference informed the framework of narrative. Biwa Hoshi (Tom Matsusaka), an itinerant blind priest and narrator, opened the production with a powerful delivery of lines from the *Sutra* that echoed the ideas of fourteenth-century *noh* playwright Zeami (*Atsumori*) and anticipated some of Macbeth’s later lines:

BIWA: Life is a lying dream, he only wakes who casts the world aside. The bell of the Gion Temple tolls into every man’s heart to warn him that all is vanity and evanescence. (J. R. Briggs 1988, 11)

MACBETH: Life’s but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more.

It is a tale told by an idiot; full of sound and fury, signifying nothing.
(J. R. Briggs 1988, 64; compare *Macbeth* 5.5.23–27)

Fujin Macbeth (Lady Macbeth; Rosanne Ma) walked the stage in a *kimono*, while most characters carry a *katana*. The three white-faced *yojos* (weird

sisters) in Day-Glo wigs and *kabuki* makeup played a major role throughout the performance, as they manipulated and channeled events and news. Briggs intended “all horrible events or negativity” to spring from the *yojos* (J. R. Briggs 2009). They manipulated the *shoto* (dagger) to which Macbeth reacted (“Is this a *shoto* I see before me, the handle toward my hand?” [see *Macbeth* 2.1.33–34]). Their appearance marked as androgynously “Japanese” through *kabuki* makeup, movements, and chants, the three *yojos* were played by both male and female performers (Claro Austria, Shigeko Suga, and Emi F. Jones, who doubled as *isha*, the doctor). The *yojos*’ cultivation and channeling of various characters’ desires and behaviors were enacted by the kinetic energy of their presence in many scenes—seen or unseen by the characters. They delivered armor and a helmet to an agitated Macbeth (Kaipo Schwab) in the final battle scene, and remained on stage as enchantresses and indifferent observers of the end of his story.

Unseen by Fujin Macbeth in the sleepwalking scene but exerting a felt presence, the *yojos* followed her every step of the way, creating the impression that these creatures were both the cause and result of her nightmarish imaginations. Fujin Macbeth’s *suri-ashi* (“slide her feet and shuffle along”) gait articulated well with the *yojos*’ presence in this dreamscape. The doubling of the enchantress (witch) and the healer (doctor), facilitated by a *noh* mask, exemplifies Briggs’s investment in the capacity of Japanese signs to generate new meanings from this famous scene (5.1):

ISHA / YOJO ONE: When was it last she walked?

[*The lights come up to reveal Yojo One wearing a noh mask.*]

GENTLE WOMAN: Since Shogun [Macbeth] went into the field . . .

ISHA / YOJO ONE: In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

GENTLE WOMAN: That sir, which I will not report after her.

ISHA / YOJO ONE: You may to me, and ’tis most right you should.

(J. R. Briggs 1988, 58; compare *Macbeth* 5.1.2–13)

The otherwise benign diagnostic conversation between the doctor and the gentle woman bears a more malignant undertone as the *yojo* (Shigeko Suga) speaks from behind her mask. The very reference to Hell by Fujin Macbeth brings forth the other two *yojos* as she washes her hands:

FUJIN MACBETH: Yet here’s a spot. Out damned spot! Out, I say! One; two; why, then ’tis time to do’t. Hell is murky!

YOJO TWO: Fujin Macbeth!

YOJO THREE: Fujin Macbeth!

FUJIN MACBETH: [She does not see or hear the *yojos*] What, will these hands ne’er be clean?!

YOJO THREE: Fujin Macbeth!

FUJIN MACBETH: No more o’ that, my lord, no more o’ that!

YOJO TWO: Fujin Macbeth!

FUJIN MACBETH: You mar all this with starting.

ISHA / YOJO ONE: You have known what you should not.

GENTLE WOMAN: She has spoke what she should not, I am sure of that.

...

YOJO TWO AND THREE: Oh! Oh! [echo]

ISHA / YOJO ONE: What a sigh is there!

(J. R. Briggs 1988, 59–60; compare *Macbeth* 5.1.26–44)

Even though Fujin Macbeth did not interact directly with the *yojos*, the way her lines coincide with those of the *yojos* creates a suggestive layer of intertextuality, as she unconsciously danced to the rhythmic hissing and growling of the *yojos* toward the end of this scene. Briggs envisioned an aesthetic structure and “solipsistic” philosophical framework that allowed violence to “scream its horrors beneath the fragrant cherry blossoms” (J. R. Briggs 1988, 8). As both observers and instigators, the witches are given substantially more agency than they have in Shakespeare’s play.

The artistic and critical focus of *Shogun Macbeth* has thus far rested upon the production’s capacity to test Shakespeare’s universality and liberate *Macbeth* from variously defined traditionalist interpretations; as one critic wrote in 1986, “Though language and character are altered, the soliloquies remain and... at its bloody heart, the play is still *Macbeth*, albeit an exotic one, with a universality transcending time, place and performance style” (Gussow). And yet as a unique English-language adaptation exploiting Japanese sensibilities, *Shogun Macbeth*, as director Abuba points out, also provides an opportunity for exploring what it means to be Asian American: “One of the major intents of re-visioning *Shogun Macbeth* is to demonstrate the exceptional talent of the new generation of Asian American actors” (Abuba). This vision is in line with the Pan Asian Repertory Theatre’s stated mission to “bring Asian American Theatre to the general theatre-going public and deepen their appreciation and understanding of the Asian American cultural heritage” (Pan Asian).

Yet is performing in the style of a culture (*kabuki*, for example) actually embodying the culture itself—“not just visiting or importing [it] but actually doing [it]” (Schechner 4)? Despite its popularity, *Macbeth* is not typically associated with racial questions for Asian-American theatre, a racially-defined theatre that was established in 1965 with the founding of the East West Players. *Shogun Macbeth* negotiates challenging cultural terrains as it deploys various elements of Japanese culture to interpret *Macbeth* and expand the Pan Asian Repertory’s repertory of otherwise Asian or Asian-American plays. The founder of the group, Tisa Chang, has been criticized for commercializing “Asianness” as foreign and exotic. Plays such as *Shogun Macbeth* address the younger generation of performers’ resistance to her request to “keep focusing on their Asian identity,” which, they believe, limit the creative possibilities even as it promotes Asian American solidarity (E. Lee 91).

Chang herself seems to be resisting the same concept: “I was so tired of Westerners using Asian-ness as an exotic characteristic” (quoted in Griboff). The identity of *Shogun Macbeth* remains unclear, as the blending of different cultures does not necessarily lead to a hybrid one, though the identity of the lead actor, Kaipo Schwab (Macbeth) embodies this ideal: born in Honolulu, he is of Hawai‘ian-Chinese-German-Irish ancestry. Critics such as Leonard Pronko consider *Shogun Macbeth* a “non-Shakespearean play,” albeit with “many of the famous speeches [from *Macbeth*],” but Briggs maintains that the play is still “a Shakespearean play, in the best traditions of what that means” (Pronko 29; J. R. Briggs 1988, 9). One may wonder whether *Shogun Macbeth*, despite its repackaged Asian cultures and Asian bodies, might not harbor an investment in the notion of “a self-consciously white expression of minority empowerment” (Hsu 52).

Briggs sought to produce a work that rediscovers Shakespeare’s insights by “displacing the audience, forcing involvement in his language, creating an atmosphere that is new and different and capable of spontaneous surprise” (J. R. Briggs 1988, 8). Perhaps his displacement succeeded too well; I attended a Sunday matinee performance in the 2008 revival, where more than half of the seats were empty, and quite a few audience members did not sit through the entire performance. Despite their respectable effort, a number of performers appeared to be lost in both the Japanese *mise-en-scène* and the Shakespearean lines, making for an atmospheric but uneven performance. Perhaps the playwright’s “white” identity and the racially-mixed cast distracted audience and critics; the reception history of Asian productions of Shakespeare in North America and Europe suggests that reviewers are often more tolerant of cultural differences and artistic innovations when these works are written and directed by artists from Asia (Joubin). As much as the company, Abuba, and Briggs wanted to break out of the stereotypical association of Asian-American theatre with a necessarily Asian-American repertory which is defined by plays such as David Henry Hwang’s *M. Butterfly*, Shakespeare—however Asian—is always “white.” However, *Shogun Macbeth* has successfully constructed a contact zone that remains open for future inscription.

NOTE

1. Note that playwright John R. Briggs is no relation to my fellow contributor John C. Briggs.

REFERENCES

- Abdul, Raoul. "African American Advanced the Verdi Legacy." *The New York Amsterdam News* (May 3–9, 2001): 21.
- Abuba, Ernest. "Director's Note." *Shogun Macbeth* playbill. Julia Miles Theatre, New York. November, 2008.
- Abu-Lughod, Lila. "The Romance of Resistance: Tracing Transformations of Power though Bedouin Women." *American Ethnologist* 17:1 (February 1990): 41–55.
- Accepted Addresses; or, Proemium Poetarum. To Which Are Added, Macbeth Travestie, in Three Acts, and Miscellanies, By Different Hands.* London: Thomas Tegg, 1813.
- "Active Dreams." Self-interview of Nina Menkes. Facets Video, 2007.
- Adcock, Joe. "Deranged on the Range: 'Macbeth' Heads Out West." *Seattle Post-Intelligencer*. May 11, 1990.
- Adjaye, Joseph K. "Popular Culture and the Black Experience." *Language, Rhythm & Sound: Black Popular Cultures into the Twenty-first Century*. Ed. Joseph K. Adjaye and Adrienne R. Andrews. Pittsburgh, PA: University of Pittsburgh Press, 1997. 1–22.
- Agamben, Giorgio. *Homo Sacer: Sovereign Power and Bare Life*. Trans. Daniel Heller-Roazen. Stanford, CA: Stanford University Press, 1998.
- Aidoo, Ama Ata. *Our Sister Killjoy: Or Reflections from a Black-Eyed Squint*. New York: N O K Publishers, International, 1977.
- Alexander, Robert. *Alien Motel 29: Secret Outtakes of the Ebony Lady Macbeth*. Unpublished playscript, 2005.
- Alker, Sharon, and Holly Nelson. "Macbeth, the Jacobean Scott, and the Politics of the Union." *SEL: Studies in English Literature, 1500–1900* 47 (2007): 379–401.
- Allied Arts Players. Mission Statement. Program notes for *Dessalines, Black Emperor of Haiti*. Boston, MA: May 15, 1930.
- "All Negro Cast Presents Shakespeare." *Boston Chronicle*. October 19, 1935.
- Anbinder, Tyler. *Five Points: The Nineteenth-Century New York City Neighborhood That Invented Tap Dance, Stole Elections, and Became the World's Most Notorious Slum*. New York: The Free Press, 2001.
- Anderegg, Michael. *Orson Welles, Shakespeare, and Popular Culture*. New York: Columbia University Press, 1999.
- Anderson, Douglas. "The Textual Reproductions of Frederick Douglass." *Clio* 27 (1997): 57–88.
- Anderson, Lisa M. "When Race Matters: Reading Race in *Richard III* and *Macbeth*." *Colorblind Shakespeare: New Perspectives on Race and Performance*. Ed. Ayanna Thompson. New York: Routledge, 2006. 89–102.
- Anderson, Marilyn J. "The Image of the Indian in American Drama During the Jacksonian Era, 1829–1845." *Journal of American Culture* 1 (1978): 800–10.

- Berthold, Dennis. "Class Acts: The Astor Place Riots and Melville's *The Two Temples*." *American Literature* 71 (1999): 429–461.
- Bigsby, C. W. E. *Modern American Drama, 1945–2000*. Cambridge: Cambridge University Press, 2000.
- Blank, Paula. *Broken English: Dialects and the Politics of Language in Renaissance Writings*. London: Routledge, 1996.
- Blassingame, John, et al., eds. *The Frederick Douglass Papers*. New Haven, CT: Yale University Press, 1979.
- The Bloody Child: The Interior of Violence*. Dir. Nina Menkes. Perf. Tinka Menkes. Nina Menkes, 1996.
- "The Bloody Shirt." *The Republic: A Monthly Magazine Devoted to the Dissemination of Political Information*. 7.2 (Aug. 1876): 89–91.
- Bontemps, Arna. *Drums at Dusk: A Novel*. New York: Macmillan, 1939.
- Bontemps, Arna, and Langston Hughes. *Arna Bontemps—Langston Hughes Letters 1925–1967*. Ed. Charles H. Nichols. New York: Dodd, Mead, 1980.
- Boose, Lynda. "Techno-Muscularity and the 'Boy Eternal': From the Quagmire to the Gulf." *Cultures of United States Imperialism*. Ed. Amy Kaplan and Donald E. Pease. Durham, NC: Duke University Press, 1993. 581–616.
- Bourne, Kay. "Macbeth Performance Wins Strand Audience." *Bay State Banner*. January 4, 1990.
- Boyd, Frank. *Records of the Dundee Stage from Earliest Times to the Present Day*. Dundee, Scotland: W. & D.C. Thomson, 1886.
- Bradbury, David. *Duke Ellington*. London: Haus Publishing, 2005.
- Brantley, Ben. "Something Wicked This Way Comes." Rev. of *Macbeth*, dir. Rupert Goold. *New York Times*. February 15, 2008.
- Brantley, Ben. "Theater Review; So Steeped in Blood: A Couple on the Edge." *The New York Times*. March 16, 1998.
- Briggs, John C. *Lincoln's Speeches Reconsidered*. Baltimore, MD: Johns Hopkins University Press, 2005.
- Briggs, John R. Email interview with Alexa Alice Joubin. January 17, 2009. Briggs, John R. *Shogun Macbeth*. New York: Samuel French, 1988.
- Brode, Douglas. *Shakespeare in the Movies: From the Silent Era to Shakespeare in Love*. Oxford: Oxford University Press, 2000.
- Brooks, Gwendolyn. "Young Afrikans." *Blacks*. Chicago, IL: Third World Press, 1987. 494–95.
- Brown, Carlyle. *The African Company Presents Richard III*. 1988. New York: Dramatists Play Service, 1994.
- Brown, Lois. *Pauline Elizabeth Hopkins: Black Daughter of the Revolution*. Charlotte: University of North Carolina Press, 2008.
- Burnett, Mark Thornton. "Madagascar Will: Cinematic Shakespeares / Transnational Exchanges." *Shakespeare Survey* 61 (2008): 239–55.
- Burroughs, Norris. *Macbeth*. United Kingdom: Engine Comics, 2006.
- Burt, Richard. "Civic ShakesPR: Middlebrow Multiculturalism, White Television, and the Color Bind." *Colorblind Shakespeare: New Perspectives on Race and Performance*. Ed. Ayanna Thompson. New York: Routledge, 2006. 157–85.
- Callaghan, Dympna. "Othello was a White Man: Racial Impersonation on the Early Modern Stage." *Shakespeare Without Women*. New York: Routledge, 1999. 75–96.
- Callaghan, Dympna, Lorraine Helms, and Jyotsna Singh. *The Weyward Sisters: Shakespeare and Feminist Politics*. Cambridge, MA: Blackwell, 1994.

- Fields, Julia. "Vigil." *Slow Coins: New Poems (& Some Old Ones)*. Washington, DC: Three Continents Press, 1981. 96–97.
- Fisher, Burton D. *Macbeth*. Miami, FL: Opera Journeys, 2000.
- Flanagan, Hallie. *Arena: The Story of the Federal Theatre*. New York: Duell, Sloan, and Pierce, 1940.
- Fleming, Crystal M., and Lorraine E. Roses. "Black Cultural Capitalists: African-American Elites and the Organization of the Arts in Early Twentieth Century Boston." *Poetics* 35.6 (December 2007): 368–87.
- Flocabulary [Blake Harrison and Alex Rappaport]. *Shakespeare is Hip Hop*. CD. Flocabulary, 2007.
- Floyd-Wilson, Mary. *English Ethnicity and Race in Early Modern Drama*. Cambridge: Cambridge University Press, 2003.
- Fluker, Elayne. "King Hedley II: Ruling the Stage." *Essence* 32 (2001): 58–59.
- Foden, Giles. "The African Play." Review of Out of Joint's *Macbeth*. *The Guardian*. September 2, 2004.
- Forrest, Florence. Dramaturgical Preview of Jacqui Carroll's *Voodoo Macbeth*. April 2007. <http://designdramaturge.blogspot.com/2007/04/voodoo-macbeth-damaturgical-preview-1.html>. Accessed January 6, 2009.
- Fraden, Rena. *Blueprints for a Black Federal Theatre, 1935–1939*. Cambridge: Cambridge University Press, 1994.
- France, Richard. *The Theatre of Orson Welles*. Lewisburg, PA: Bucknell University Press, 1977.
- France, Richard. "The 'Voodoo' *Macbeth* of Orson Welles." *Yale Theatre* 5.3 (1974): 66–78.
- Frederickson, George. *The Black Image in the White Mind: The Debate on Afro-American Character and Destiny, 1817–1914*. New York: Harper and Row, 1971.
- Freire, Paulo. *Pedagogy of the Oppressed*. Trans. Myra Bergman Ramos. New York: Continuum, 1998.
- French, Lawrence. Transcription of Orson Welles's remarks in *Filming Othello* (1978). http://www.wellesnet.com/filming_othello.htm. Accessed January 6, 2009.
- "From a Whisper to a Scream." *Grey's Anatomy*. ABC. November 23, 2006.
- Furness, Horace Howard, ed. *A New Variorum Edition of Shakespeare*. New York: American Scholar, 1963.
- G. I. Jane. Dir. Ridley Scott. Perf. Demi Moore and Viggo Mortensen. Caravan Pictures, 1997.
- George, Don. *Sweet Man: The Real Duke Ellington*. New York: Putnam's, 1981.
- Gill, James. *Lords of Misrule: Mardi Gras and the Politics of Race*. Jackson: University Press of Mississippi, 1997.
- Glasco, Laurence, ed. *The WPA History of the Negro in Pittsburgh*. Pittsburgh, PA: University of Pittsburgh Press, 2004.
- Godfrey, Esther. "'To Be Real': Drag, Minstrelsy, and Identity in the New Millennium." *Genders Online Journal* 41 (2005): 1–32.
- Granville-Barker, Harley. *More Prefaces to Shakespeare: A Midsummer Night's Dream, A Winter's Tale, Twelfth Night, Macbeth*. Princeton: Princeton University Press, 1974.
- Griboff, Debra. "Shogun *Macbeth*." *Encore: The Performing Arts Magazine* <http://encoremag.com/?q=article&cid=336>. Accessed December 20, 2008.

- Grimsted, David. *Melodrama Unveiled: American Theatre and Culture, 1800–1850*. Berkeley: University of California Press, 1968; 1987 reprint.
- “*Grey’s Anatomy* Caption Contest XXXIII.” *Grey’s Anatomy Insider*. November 28, 2006. <http://www.greysanatomyinsider.com/2006/11/greys-anatomy-caption-contest-xxxiii.html>. Accessed January 10, 2008.
- Gruen, John. “Diva.” *Opera News* 40 (January 1976): 8–11.
- Guererro, Ed. *Framing Blackness: The African American Image in Film*. Philadelphia, PA: Temple University Press, 1993.
- Gussow, Mel. Review of *Sbogun Macbeth*. *New York Times*. November 21, 1986.
- Gutman, Les. Review of *August Wilson’s King Hedley II*. *CurtainUp*. May 1, 2001. <http://www.curtainup.com/kinghedleyii.html>. Accessed October 14, 2008.
- Hadju, David. *Lush Life: A Biography of Billy Strayhorn*. New York: North Point Press, 1996.
- Hall, Gwendolyn Midlo. “The Formation of Afro-Creole Culture.” *Creole New Orleans: Race and Americanization*. Ed. Arnold R. Hirsch and Joseph Logsdon. New Orleans: Louisiana State University Press, 1992. 58–90.
- Hall, Kim. *Things of Darkness: Economies of Race and Gender in Early Modern England*. Ithaca, NY: Cornell University Press, 1995.
- Halpern, Richard. “Shakespeare in the Tropics: From High Modernism to New Historicism.” *Shakespeare among the Moderns*. Ithaca, NY: Cornell University Press, 1997. 15–50.
- Hampton, Wilborn. “A Contemporary ‘Macbeth’ Without Changing a Word.” *New York Times*. June 18, 1991. B2.
- Hansen, Chadwick. “The Metamorphosis of Tituba, or Why American Intellectuals Can’t Tell an Indian Witch from a Negro.” *The New England Quarterly* 47 (March 1974): 3–12.
- Hapgood, Robert. “Shakespeare in New York and Boston.” *Shakespeare Quarterly* 29.2 (Spring 1978): 230–32.
- Harvard Theatre Collection. Clips, Shakespeare, *Macbeth*. Notice of Negro Actors Associated production of *Macbeth*. 1956.
- Hatch, James V. *Sorrow Is the Only Faithful One: The Life of Owen Dodson*. Urbana: University of Illinois Press, 1995.
- Haven, Gilbert. “The State Struck Down.” June 11, 1854. *National Sermons: Sermons, Speeches and Letters on Slavery and its War: From the Passage of the Fugitive Slave Bill to the Election of President Grant*. Boston, MA: Lee and Shepard, 1869. 57–86.
- Hendricks, Margo, and Patricia Parker, ed. *Women, “Race,” and Writing in the Early Modern Period*. London and New York: Routledge, 1994.
- Herrington, Joan. “King Hedley II: In the Midst of All This Death.” *The Cambridge Companion to August Wilson*. Ed. C. W. E. Bigsby. Cambridge: Cambridge University Press, 2007. 169–82.
- Hill, Errol. *Shakespeare in Sable: A History of Black Shakespearean Actors*. Amherst: University of Massachusetts Press, 1984.
- Hill, Errol, and James V. Hatch. *A History of African American Theatre*. Cambridge: Cambridge University Press, 2003.
- Hill, Leslie Pinckney. *Toussaint L’Ouverture: A Dramatic History*. Boston, MA: Christopher, 1928.
- Hine, Darlene Clark. *Black Women in America*. 3 vols. Oxford: Oxford University Press, 2005.

- Hinman, Charlton, ed. *The Norton Facsimile: The First Folio of Shakespeare*. New York: Norton, 1968.
- hooks, bell. "The Oppositional Gaze." *Black Looks: Race and Representation*. Boston, MA: South End Press, 1992. 115–131.
- The Hop of Fashion; or, The Bon-Ton Soiree. A Negro Farce, In Two Scenes*. New York: Frederick A. Brady, 1856.
- Houseman, John. *Unfinished Business: A Memoir*. London: Chatto & Windus, 1986.
- Hsu, Hua. "The End of White America?" *The Atlantic* (January/February 2009): 46–55.
- Hudson, Theodore R. "Duke Ellington's Literary Sources." *American Music* 9.1 (Spring 1991): 20–42.
- Hughes, Langston. *Emperor of Haiti*. 1936. *The Collected Works of Langston Hughes, Vol. 5: The Plays to 1942*. Ed. Leslie Catherine Sanders, with Nancy Johnston. Columbia, SC: University of Missouri Press, 2002. 278–332.
- Hughes, Langston. "Note on Commercial Theatre." 1940. *The Collected Poems of Langston Hughes*. Ed. Arnold Rampersad and David Roessel. New York: Knopf/Random House, 1994.
- Hurwitt, Robert. "Victoria Evans Erville on 'Macbeth'." *San Francisco Chronicle*. October 26, 2008. N–24.
- "In Ford's Theater, Obama Invokes Forbidden Word." *CNN Political Ticker*. February 12, 2009. <http://politicalticker.blogs.cnn.com/2009/02/12/in-ford-s-theater-obama-invokes-forbidden-word>. Accessed February 14, 2009.
- Iyengar, Sujata. "Colorblind Casting in Single-Sex Shakespeare." *Colorblind Shakespeare: New Perspectives on Race and Performance*. Ed. Ayanna Thompson. New York: Routledge, 2006. 47–68.
- Iyengar, Sujata. *Shades of Difference: Mythologies of Skin Color in Early Modern England*. Philadelphia, PA: University of Pennsylvania Press, 2005.
- Jafferis, Aaron, and Gihieh Lee. *Shakespeare: The Remix*. Palo Alto, CA: Theatreworks, 2004.
- Johnson, James Weldon, ed. *The Book of American Negro Poetry*. Rev. ed. 1931. San Diego, CA: Harcourt Brace, 1969.
- Johnson, Jerah. *Congo Square in New Orleans*. New Orleans: Louisiana Landmark Society, 1995.
- Johnston, David Claypoole. "A Proslavery Incantation Scene, or Shakespeare Improved." Cartoon. 1858.
- Jonson, Ben. *The Masque of Blackness. Ben Jonson's Plays and Masques*. Ed. Richard Harp. New York: W.W. Norton, 2001. 314–24.
- Jonson, Ben. *The Masque of Queens. Ben Jonson's Plays and Masques*. Ed. Robert M. Adams. New York: W.W. Norton, 1979. 321–40.
- Jordan, June. "May 1, 1970." *Things That I Do in the Dark: Selected Poetry*. New York: Random House, 1977. 93.
- Jorgens, Jack, and Jan Levie. "Champlain Shakespeare Festival." *Shakespeare Quarterly* 29.1 (Winter 1978): 228–30.
- Jovicevich Tatomirovic, Aleksandra B. "The Theatre of Orson Welles, 1946–1960." PhD dissertation. New York University, 1990.
- Joubin, Alexa Alice. "Asian Shakespeares in Europe: From the Unfamiliar to the Defamiliarised." *Shakespearean International Yearbook* 8 (2008): 51–70.
- Juneja, Renu. "Derek Walcott." *Post-Colonial English Drama: Commonwealth Drama Since 1960*. Ed. Bruce King. New York: St. Martin's, 1992. 236–66.

- Appropriation* 1.1 (Spring/Summer 2005). <http://www.borrowers.uga.edu/cocoon/borrowers/request?id=781409>. Accessed November 10, 2008.
- Lee, Esther Kim. *A History of Asian American Theatre*. Cambridge: Cambridge University Press, 2006.
- Lee, Tonia. *Macbeth in Urban Slang*. New York: Urban Youth Press, 2008.
- Leonard, William Torbert. *Masquerade in Black*. Metuchen, NJ: Scarecrow Press, 1986.
- Leshner, Stephan. *George Wallace: American Populist*. New York: Da Capo, 1995.
- Lessig, Lawrence. *Remix: Making Art and Commerce Thrive in the Hybrid Economy*. New York: Penguin Press, 2008.
- Lester, Neal. *Ntozake Shange: A Critical Study of the Plays*. New York: Garland, 1995.
- Levine, Bruce. "Conservatism, Nativism, and Slavery: Thomas R. Whitney and the Origins of the Know-Nothing Party." *Journal of American History* 88 (2001): 455–88.
- Levine, Lawrence. *The Unpredictable Past: Explorations in American Cultural History*. New York: Oxford University Press, 1993.
- Lewis, Emory. "Macbeth Splendid." *The Sunday Record* [Bergen County, N.J.]. May 13, 1977.
- Lhamon, W. T., Jr. *Jump Jim Crow: Lost Plays, Lyrics, and Street Prose of the First Atlantic Popular Culture*. Cambridge, MA: Harvard University Press, 2003.
- Lhamon, W. T., Jr. *Raising Cain: Blackface Performance from Jim Crow to Hip Hop*. Cambridge, MA: Harvard University Press, 1998.
- Lindfors, Bernth. "Ira Aldridge's London Debut." *Theatre Notebook* 60 (2006): 30–44.
- Lindfors, Bernth. "'Mislike Me Not for My Complexion': Ira Aldridge in Whiteface." *African American Review* 33 (1999): 347–54.
- Lindfors, Bernth. "'No end to dramatic novelty': Ira Aldridge at the Royal Coburg Theatre." *Nineteenth Century Theatre & Film* 34 (2007): 15–34.
- Linville, Susan. *History Films, Women, and Freud's Uncanny*. Austin: University of Texas Press, 2004.
- Logsdon, Joseph, and Caryn Cossé Bell. "The Americanization of Black New Orleans, 1850–1900." *Creole New Orleans: Race and Americanization*. Ed. Arnold R. Hirsch and Joseph Logsdon. New Orleans: Louisiana State University Press, 1992. 201–61.
- Loomba, Ania. *Gender, Race, Renaissance Drama*. Manchester and New York: Manchester University Press, 1989.
- Loomba, Ania. "Introduction to *The Triumphs of Honour and Virtue*." *Thomas Middleton: The Collected Works*. Ed. Gary Taylor and John Lavagnino. Oxford: Oxford University Press, 2007. 1714–18.
- Loomba, Ania, and Jonathan Burton. *Race in Early Modern England: A Documentary Companion*. New York: Palgrave, 2007.
- Lott, Eric. *Love and Theft: Blackface Minstrelsy and the American Working Class*. New York: Oxford University Press, 1993.
- Ludlow, Noah. *Dramatic Life as I Found It*. St. Louis, MO: G.I. Jones, 1880.
- "Macbeth." Review of Lafayette Theatre FTP production of *Macbeth*. *Variety*. April 22, 1936.
- Macbeth*. Dir. Roman Polanski. 1971. Columbia Pictures, 1971. DVD. Sony, 2002.
- Macbeth: Act Five*. Prison Performing Arts. Vandalia's Women's Eastern Reception, Diagnostic and Correctional Center. Vandalia, MO. January 24, 2006.

- Macbeth Act V: Revenge of the Ghetto*. Dir. Matt Dacek. YouTube.com. <http://www.youtube.com/watch?v=oIVBdiwhAGw>. Accessed December 1, 2008.
- Macbeth in Manhattan*. Dir. Greg Lombardo. DVD. First Rites, 1999.
- MacDonald, Joyce Green. "Acting Black: *Othello*, *Othello* Burlesques, and the Performance of Blackness." *Theatre Journal* 46 (1994): 231–49.
- MacDonald, Joyce Green. "Bodies, Race, and Performance in Derek Walcott's *A Branch of the Blue Nile*." *Theatre Journal* 57 (2005): 191–203.
- Maley, Willy. Review of Virginia Mason Vaughan's *Performing Blackness on English Stages, 1500–1800*. *Theatre Research International* 31.1 (Winter 2006): 102–03.
- Mann, Horace. *Slavery: Letters and Speeches*. Boston, MA: Mussey and Co., 1853.
- Marienstras, Richard. "Orson Welles: Shakespeare, Welles, and Moles." 1974. *Interviews with Orson Welles*. Ed. Mark W. Estrin. Jackson, MS: University of Mississippi Press, 2002. 146–172.
- Marshall, Herbert. "Ira Aldridge as Macbeth and King Lear." *Ira Aldridge: The African Roscius*. Ed. Bernth Lindfors. Rochester: University of Rochester Press, 2007. 194–95.
- The Matrix*. Dir. Andy and Larry Wachowski. Perf. Keanu Reeves and Laurence Fishburne. Joel Silver, 1999.
- Mazierska, Ewa. *Roman Polanski: The Cinema of a Cultural Traveller*. London: I. B. Tauris, 2007.
- McAllister, Marvin. *White People Do Not Know How to Behave at Entertainments Designed for Ladies and Gentlemen of Color: William Brown's African and American Theater*. Chapel Hill: University of North Carolina Press, 2003.
- McCarter, Jeremy. "Will Act for Food." *Newsweek* (January 19, 2009): 48–52.
- McCarthy, Mary. "Wartime Omnibus." 1944. *Mary McCarthy's Theatre Chronicles, 1937–1962*. New York: Farrar, Straus, 1963. 65–72.
- McDermott, William F. "Colored Actors Take *Macbeth* to Tropics." *Cleveland Plain Dealer*. September 30, 1936.
- McDonald, Russ. *Shakespeare's Late Style*. Cambridge: Cambridge University Press, 2006.
- McKay, Claude. *Complete Poems*. Ed. William Maxwell. Urbana: University of Illinois Press, 2004.
- McLaren, Peter. *Revolutionary Multiculturalism: Pedagogies of Dissent for the New Millennium*. Boulder, CO: Westview Press, 1997.
- Melville, Herman. "The Portent." 1859. *Heath Anthology of American Literature*. Ed. Paul Lauter, et al. Vol. 1. Boston, MA: Houghton, 1990. 2582.
- Memoir and Theatrical Career of Ira Aldridge, the African Roscius*. London: Onwhyn, 1848.
- Mercer, Kobena. *Welcome to the Jungle: New Positions in Black Cultural Studies*. New York: Routledge, 1994.
- Middleton, Thomas. *Thomas Middleton: The Collected Works*. Ed. Gary Taylor and John Lavagnino. Oxford: Oxford University Press, 2007.
- Miller, May. "Come Morning." *Collected Poems*. Berkeley, CA: Creative Arts Books Company, 1989.
- Mills, Gary B. *The Forgotten People: Cane River's Creoles of Color*. Baton Rouge: Louisiana State University Press, 1977.
- Mire, Carissa D. "East Meets... Scotland? Woodlands Thespians Bringing Unique 'Macbeth' to Edinburgh." *Houston Chronicle*. July 31, 2003.
- Mitri, Paul T. "Director's Notes." *Macbeth* Production Program, University of Hawai'i at Mānoa. 2008.

- Mitri, Paul T. Grant Proposal to the “Special Fund for Innovative Scholarship and Creative Work,” University of Hawai‘i at Mānoa.
- Mitri, Paul T. “Making Shakespeare Bi-Lingual.” Paper delivered at International Association of Performing Language Conference, November 11, 2007.
- Mitri, Paul T. Personal communication with William C. Carroll. January 12, 2009.
- Mitri, Paul T. Working Script for *Macbeth*, University of Hawai‘i at Mānoa. Provided by dramaturg Marie Charlson. 2008.
- Monson, Lex. Production notes for New Federal Theatre’s *Macbeth*. Box 1 / Folder 9, *Macbeth*, 1977. Lex Monson Collection, Schomburg Center for Research in Black Culture, The New York Public Library.
- Moore, Sally. “It was a Gala for La Scala from Milan, but the Star was America’s Shirley Verrett.” *People Magazine* (September 27, 1976): 68–69.
- Moschovakis, Nick. “Introduction: dualistic/problematic *Macbeth*?” *Macbeth: New Critical Essays*. Ed. Nick Moschovakis. New York: Routledge, 2008. 1–72.
- Murray, David. “Black Arts: Conjure and Spirit.” *Matter, Magic, and Spirit: Representing Indian and African American Belief*. Philadelphia, PA: University of Pennsylvania Press, 2007. 102–26.
- Muto, Sheila. “Shakespeare Turns Japanese.” *Asianweek* 13.32 (April 3, 1992): 19.
- Myrdal, Gunnar. *An American Dilemma: The Negro Problem and Modern Democracy*. New York: Harper and Brothers, 1944.
- Newstok, Scott L. “‘Step aside, I’ll show thee a president’: George W as Henry V?” May 1, 2003. <http://www.poppolitics.com/archives/2003/05/George-W-as-Henry-V>. Accessed February 14, 2009.
- Ng, David. “An Otello Who’s Solidly Moored.” *The Los Angeles Times*. February 10, 2008.
- Nietzsche, Friedrich. *Daybreak: Thoughts on the Prejudices of Morality*. 1881. Ed. Maudemarie Clark and Brian Leiter. Tr. R.J. Hollingdale. Cambridge: Cambridge University Press, 1997.
- Norrell, Robert J. *The House I Live In: Race in the American Century*. Oxford: Oxford University Press, 2005.
- Northall, W. K. *Macbeth Travestie. In Two Acts*. New York: William Taylor & Co., 1847.
- Nouryeh, Andrea J. “When the Lord Was a Black Man: A Fresh Look at the Life of Richard Berry Harrison.” *Black American Literature Forum* 16.4 (Winter 1982): 142–46.
- O’Connor, Marion. “Introduction to *The Witch*.” *Thomas Middleton: The Collected Works*. Ed. Gary Taylor and John Lavagnino. Oxford: Oxford University Press, 2007. 1124–28.
- Ogbar, Jeffery O. G. *Hip Hop Revolution: the Culture and Politics of Rap*. Lawrence: University Press of Kansas, 2007.
- Oldenburg, Ann. “Love is No Longer Color-Coded on TV.” *USA Today*. December 20, 2005.
- Orman, Roscoe. Email correspondence with Scott L. Newstok. May 14, 2008.
- Osborne, Charles. *The Complete Operas of Verdi*. New York, Alfred A. Knopf, 1970.
- Osborne, Richard. Jacket notes for Verdi, *Macbeth*. Deutsche Grammophon 449733–2, 449734–2, 1976 CD.
- Osumare, Halifu. “Global Breakdancing and the Intercultural Body.” *Dance Research Journal* 34:2 (Winter 2002): 30–45.
- Oxford Frederick Douglass Reader*. Ed. William L. Andrews. New York: Oxford University Press, 1996.

- Pan Asian Repertory Theatre. Company Web site. <http://www.PanAsianRep.org>. Accessed January 10, 2009.
- Parker, Patricia. "Black *Hamlet*: Battening on the Moor." *Shakespeare Studies* 31 (2003): 127–64.
- Parks, Suzan-Lori. "Possession." *The America Play and Other Works*. New York: Theatre Communications Group, 1995. 3–5.
- Parks, Suzan-Lori. "Project Macbeth." *365 Days/365 Plays*. New York: Theatre Communications Group, 2006. 133–35.
- People's Institute for Survival and Beyond. "Undoing Racism" workshop. New Orleans, 2003.
- Peterson, Bernard L. *The African American Theatre Directory, 1816–1960: A Comprehensive Guide to Early Black Theatre Organizations, Companies, Theatres, and Performing Groups*. Westport, CT: Greenwood Press, 1997.
- Peterson, Bernard L. *A Century of Musicals in Black and White: An Encyclopedia of Musical Stage Works By, About, or Involving African Americans*. Westport, CT: Greenwood Press, 1985.
- Petrolle, Jean. "Allegory, Politics, and the Avant-Garde." *Women and Experimental Filmmaking*. Ed. Jean Petrolle and Virginia Wright Wexman. Urbana: University of Illinois Press, 2005. 93–104.
- Pierce, Leonard. "Video of the Day: Orson Welles's Other *Macbeth*." *Screengrab: Nerve's Film Blog*. <http://www.nerve.com/CS/blogs/screengrab/archive/2007/10/17/video-of-the-day-orson-welles-other-macbeth.aspx>. Accessed January 6, 2009.
- Polkow, Dennis. Review of *Macbeth*, Chicago Shakespeare Theatre. *Newcity*. January 13, 2009.
- Pollock, Max. "Director's Report." *Macbeth* 1937 Los Angeles Production Bulletin. March 7, 1938. 8–9.
- Porter, Cole. "You Do Something to Me." 1929. *The Complete Lyrics*. Ed. Roger Kimball. Cambridge: Da Capo, 1992. 117.
- Pottlitzer, Joanne. *Hispanic Theatre in the United States and Puerto Rico*. New York: Ford Foundation, 1988.
- Preisser, Alfred. Email correspondence with Scott L. Newstok. March 23, 2008.
- Privett, Ray. "Secret Landscapes: A Conversation with Nina Menkes." *Senses of Cinema* 22 (2002). <http://archive.sensesofcinema.com/contents/02/22/menkes.html>. Accessed November 25, 2008.
- Prodhomme, J. G. "Verdi's Letters to Léon Escudier." *Music & Letters* 4:1 (January 1923): 62–70.
- Production Photographs for the New York Performance of *Macbeth*. Directed by Orson Welles, New Lafayette Theater, April 14–June 20, 1936—Finding Aid Box 1095. 1936. *The New Deal Stage: Federal Theatre Project, 1935–1939*. Library of Congress.
- Pronko, Leonard C. "Approaching Shakespeare through Kabuki." *Shakespeare East and West*. Ed. Minoru Fujita and Leonard Pronko. New York: St. Martin's Press, 1996.
- Quarshie, Hugh. "Conventional Folly: A Discussion of English Classical Theatre." *Black British Culture and Society*. Ed. Kwesi Owusu. London: Routledge, 2000. 289–94.
- Rankine, Claudia. *The End of the Alphabet: Poems*. New York: Grove Press, 1998.
- Rayam, Curtis. Email interview with Wallace McClain Cheatham. January 20, 2008.

- Rayner, Alice. "To Do: 'I'll Do, and I'll Do, and I'll Do.'" *To Act, To Do, To Perform: Drama and the Phenomenology of Action*. Ann Arbor: University of Michigan Press, 1994. 59–82.
- Rebborn, Matthew. "Edwin Forrest's Redding Up: Elocution, Theater, and the Performance of the Frontier." *Comparative Drama* 40 (2006/2007): 455–481.
- Redlich, Norman. "'Out Damned Spot; Out, I Say': The Persistence of Race in American Law." *Vermont Law Review* 25.2 (Winter 2001): 475–522.
- Reed, Ishmael. "Neo-Hoodoo Manifesto." *Conjure*. Amherst: University of Massachusetts Press, 1972. 20–25.
- Remnick, David. "The Joshua Generation." *The New Yorker*. November 17, 2008. 68–83.
- Reynolds, Bryan. "Untimely Ripped: Mediating Witchcraft in Polanski and Shakespeare." *The Reel Shakespeare: Alternative Cinema and Theory*. Ed. Lisa S. Starks and Courtney Lehmann. Madison, NJ: Fairleigh Dickinson University Press, 2002. 143–164.
- Rich, Frank. "'Macbeth,' Its Lessons Ever Apt And Ever New, With Raul Julia." *The New York Times*. January 17, 1990.
- Rippy, Marguerite. *Orson Welles and the Unfinished RKO Projects: A Postmodern Perspective*. Carbondale: Southern Illinois University Press, 2009.
- Roberts, Jeanne Addison. "Shakespeare in Washington, DC." *Shakespeare Quarterly* 31.2 (Summer 1980): 206–11.
- Roche, Theresa. "Latino Macbeth." *BBC Home*. May 22, 2007. http://www.bbc.co.uk/bristol/content/articles/2007/05/22/rev_kelvmacbeth_feature.shtml. Accessed November 10, 2008.
- Roppolo, Joseph P. "Harriet Beecher Stowe and New Orleans: A Study in Hate." *The New England Quarterly* 30.3 (September 1957): 346–62.
- Rosenfield, John Jr. "The Passing Show: Making Macbeth Haitian Emperor Not Without Precedent." *Dallas Morning News*. August 5, 1936.
- Rothwell, Kenneth. *A History of Shakespeare on Screen: A Century of Film and Television*. New York: Cambridge University Press, 1999.
- Rourke, Constance. *American Humor: A Study of the National Character*. 1931. New York: New York Review Books, 2004.
- Royster, Francesca T. "White Lined Walls: Whiteness and Gothic Extremism in Shakespeare's *Titus Andronicus*." *Shakespeare Quarterly* 51.4 (2000): 432–55.
- Rux, Carl Hancock. "A Rage in Harlem: Is the Classical Theatre of Harlem a Black Theatre Company? Does It Matter?" *American Theatre* 21.6 (July/August 2004): 26, 88.
- Samuels, Allison. "Diary of an Angry Black Man: Isaiah Washington Can't Stop Talking about Being Fired from 'Grey's Anatomy.' Is That a Good Thing for Him to Do?" *Newsweek*. June 28, 2007.
- Saxon, Lyle, Edward Dreyer, and Robert Tallant [Louisiana Writers' Project]. *Gumbo Ya-Ya: A Collection of Louisiana Folk Tales*. New York: Bonanza Books, 1945.
- Schechner, Richard. *Between Theatre and Anthropology*. Philadelphia, PA: University of Pennsylvania Press, 1985.
- Schechter, Patricia A. *Ida B. Wells-Barnett and American Reform, 1880–1930*. Chapel Hill: University of North Carolina Press, 2001.
- Scheil, Katherine West. Review of Out of Joint's *Macbeth*, Guthrie Theatre, Minneapolis, MN. *Shakespeare Bulletin* 24.1 (2006): 115–18.
- Schonberg, Harold C. "Opera: A Fine 'Macbeth.'" *New York Times*. January 27, 1973.

Alexa Alice Joubin is Assistant Professor of Comparative Literature at Pennsylvania State University. She is the author of *Chinese Shakespeares: Two Centuries of Cultural Exchange* (Columbia, 2009), co-editor (with Charles Ross) of *Shakespeare in Hollywood, Asia, and Cyberspace* (Purdue, 2009), and editor of a film review cluster for *Borrowers and Lenders*. She is also the video curator of an exhibition at the Folger Shakespeare Library (curated by Timothy Billings).

Philip C. Kolin is Professor of English at the University of Southern Mississippi, and has published more than 40 books and 200 scholarly articles. His work on African-American playwrights includes his study *Understanding Adrienne Kennedy* (South Carolina, 2005) and his edited collection *Contemporary African American Women Playwrights* (Routledge, 2007). Kolin is the General Editor for the Routledge Shakespeare Criticism Series.

Douglas Lanier is Professor of English at the University of New Hampshire, and specializes in literary theory, film, and cultural studies. In addition to his influential book *Shakespeare and Modern Popular Culture* (Oxford, 2002), Lanier has published articles on Shakespeare, jazz, Jonson, Milton, the Jacobean masque, and literature pedagogy. He is a recipient of a teaching excellence award from the University of New Hampshire.

Courtney Lehmann is Professor of English and Director of the Pacific Humanities Center at the University of the Pacific. She is the author of *Shakespeare Remains: Theater to Film, Early Modern to Postmodern* (Cornell, 2002), a forthcoming study of female directors of Shakespeare, and, with Lisa S. Starks, editor of two volumes of Shakespeare and film criticism: *The Reel Shakespeare* and *Spectacular Shakespeare* (Fairleigh Dickinson, 2002).

Harry J. Lennix is a stage and screen actor; recent prominent roles include Commander Lock in *The Matrix* series, as well as television roles in *Commander in Chief* and *24*. Among his many Shakespearean credits are Aaron in Julie Taymor's *Titus* (stage and film) and the lead role in a 2007 African-American production of *Macbeth* in Los Angeles. He was part of the first American company to be invited to the Royal Shakespeare Company in 2001.

Bernth Lindfors is Professor Emeritus of English and African Literatures at the University of Texas, Austin. He is the author and editor of dozens of books, and has been studying modern African literature since the field's infancy. Lindfors began the journal *Research in African Literatures*, whose editorship he continued until 1990. He is currently working on Ira Aldridge, with a recent study completed (*The African Roscius*, Rochester, 2007) and another in progress.

CONTENTS

<i>List of Figures</i>	xiii
<i>Series Editors' Preface</i>	xv
<i>Acknowledgments</i>	xvii

1 Beginnings

1 What Is a “Weyward” <i>Macbeth</i> ? <i>Ayanna Thompson</i>	3
2 Weird Brothers: What Thomas Middleton’s <i>The Witch</i> Can Tell Us about Race, Sex, and Gender in <i>Macbeth</i> <i>Celia R. Daileader</i>	11

2 Early American Intersections

3 “Blood Will Have Blood”: Violence, Slavery, and <i>Macbeth</i> in the Antebellum American Imagination <i>Heather S. Nathans</i>	23
4 The Exorcism of <i>Macbeth</i> : Frederick Douglass’s Appropriation of Shakespeare <i>John C. Briggs</i>	35
5 Ira Aldridge as <i>Macbeth</i> <i>Bernth Lindfors</i>	45
6 Minstrel Show <i>Macbeth</i> <i>Joyce Green MacDonald</i>	55
7 Reading <i>Macbeth</i> in Texts by and about African Americans, 1903–1944: Race and the Problematics of Allusive Identification <i>Nick Moschovakis</i>	65

3 Federal Theatre Project(s)

- | | | |
|----|--|-----|
| 8 | Before Welles: A 1935 Boston Production
<i>Lisa N. Simmons</i> | 79 |
| 9 | Black Cast Conjures White Genius: Unraveling
the Mystique of Orson Welles’s “Voodoo” <i>Macbeth</i>
<i>Marguerite Rippey</i> | 83 |
| 10 | After Welles: Re-do Voodoo <i>Macbeths</i>
<i>Scott L. Newstok</i> | 91 |
| 11 | <i>The Vo-Du Macbeth!</i> : Travels and Travails of a
Choreo-Drama Inspired by the FTP Production
<i>Lenwood Sloan</i> | 101 |

4 Further Stages

- | | | |
|----|---|-----|
| 12 | A Black Actor’s Guide to the Scottish Play, or,
Why <i>Macbeth</i> Matters
<i>Harry J. Lennix</i> | 113 |
| 13 | Asian-American Theatre Reimagined:
<i>Shogun Macbeth</i> in New York
<i>Alexa Alice Joubin</i> | 121 |
| 14 | The Tlingit Play: <i>Macbeth</i> and Native Americanism
<i>Anita Maynard-Losh</i> | 127 |
| 15 | A Post-Apocalyptic <i>Macbeth</i> : Teatro LA TEA’s <i>Macbeth 2029</i>
<i>José A. Esquea</i> | 133 |
| 16 | Multicultural, Multilingual <i>Macbeth</i>
<i>William C. Carroll</i> | 137 |

5 Music

- | | | |
|----|--|-----|
| 17 | Reflections on Verdi, <i>Macbeth</i> , and
Non-Traditional Casting in Opera
<i>Wallace McClain Cheatham</i> | 145 |
| 18 | Ellington’s Dark Lady
<i>Douglas Lanier</i> | 151 |
| 19 | Hip-Hop <i>Macbeths</i> , “Digitized Blackness,” and the Millennial
Minstrel: Illegal Culture Sharing in the Virtual Classroom
<i>Todd Landon Barnes</i> | 161 |

6 Screen

- 20 Riddling Whiteness, Riddling Certainty:
Roman Polanski's *Macbeth*
Francesca Royster 173
- 21 *Semper Die*: Marines Incarnadine in Nina Menkes's
The Bloody Child: An Interior of Violence
Courtney Lehmann 183
- 22 Shades of Shakespeare: Colorblind Casting and
Interracial Couples in *Macbeth in Manhattan*,
Grey's Anatomy, and *Prison Macbeth*
Amy Scott-Douglass 193

7 Shakespearean (A)Versions

- 23 Three Weyward Sisters: African-American Female
Poets Conjure with *Macbeth*
Charita Gainey-O'Toole and Elizabeth Alexander 205
- 24 "Black up again": Combating *Macbeth* in
Contemporary African-American Plays
Philip C. Kolin 211
- 25 Black Characters in Search of an Author:
Black Plays on Black Performers of Shakespeare
Peter Erickson 223

Epilogue

- 26 ObaMacbeth: National Transition as National Trauission
Richard Burt 235

Appendix

- 27 Selected Productions of *Macbeth* Featuring
Non-Traditional Casting
Brent Butgereit and Scott L. Newstok 241
- References* 253
- Notes on the Contributors and Editors* 273
- Index of Passages from Macbeth* 279
- General Index* 281

SIGNS OF RACE

Series Editors: Arthur L. Little, Jr. and Gary Taylor

Writing Race across the Atlantic World: Medieval to Modern

Edited by Phillip D. Beidler and Gary Taylor (January 2005)

Buying Whiteness: Race, Culture, and Identity from Columbus to Hip-Hop

By Gary Taylor (January 2005)

English and Ethnicity

Edited by Janina Brutt-Griffler and Catherine Evans Davies (December 2006)

Women & Others: Perspectives on Race, Gender, and Empire

Edited by Celia R. Daileader, Rhoda E. Johnson, and Amilcar Shabazz
(September 2007)

The Funk Era and Beyond: New Perspectives on Black Popular Culture

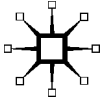
Edited by Tony Bolden (August 2008)

Race and Nature from Transcendentalism to the Harlem Renaissance

By Paul Outka (August 2008)

Weyward Macbeth: Intersections of Race and Performance

Edited by Scott L. Newstok and Ayanna Thompson (January 2010)



WEYWARD *MACBETH*

Copyright © Scott L. Newstok and Ayanna Thompson, 2010.
Softcover reprint of the hardcover 1st edition 2010 978-0-230-61633-2

All rights reserved.

First published in 2010 by
PALGRAVE MACMILLAN®
in the United States—a division of St. Martin's Press LLC,
175 Fifth Avenue, New York, NY 10010.

Where this book is distributed in the UK, Europe and the rest of the world,
this is by Palgrave Macmillan, a division of Macmillan Publishers Limited,
registered in England, company number 785998, of Houndmills,
Basingstoke, Hampshire RG21 6XS.

Palgrave Macmillan is the global academic imprint of the above companies
and has companies and representatives throughout the world.

Palgrave® and Macmillan® are registered trademarks in the United States,
the United Kingdom, Europe and other countries.

ISBN 978-0-230-61642-4 ISBN 978-0-230-10216-3 (eBook)
DOI 10.1007/978-0-230-10216-3

Library of Congress Cataloging-in-Publication Data is available from the
Library of Congress.

A catalogue record of the book is available from the British Library.

Design by Newgen Imaging Systems (P) Ltd., Chennai, India.

First edition: January 2010

10 9 8 7 6 5 4 3 2 1