Theater

Erika Munk, Editor

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Contributors

Marvin Carlson is the Sidney E. Cohn Professor of Theatre and Comparative Literature at the Graduate Center of the City University of New York. He is the founding editor of the journal Western European Stages and has published widely in the areas of theater history, theater theory, and dramatic literature.

Lisa D’Amour, a playwright and site-specific performance artist, is originally from New Orleans and is currently based in Minneapolis. Her plays and performances have been presented by Frontera@Hyde Park Theater (Austin, Tex.), Intermedia Arts (Minneapolis), A.S.K. Theater Projects (Los Angeles), ArtSpot Productions (New Orleans), and P73 Productions (New York), among others. She is a core member of the Playwrights’ Center and a member of New Dramatists.

Elin Diamond is professor of English at Rutgers University. She is the author of Unmaking Mimesis: Essays on Feminism and Theater and Pinter’s Comic Play, and editor of Performance and Cultural Politics. Her essays on performance and feminist theory have appeared in Theatre Journal, ELH, Discourse, TDR, Modern Drama, Kenyon Review, Cahiers Renaut-Barrault, Art and Cinema, Maska, and in anthologies in the U.S., Europe, and India.

Jill Dolan holds the Z. T. Scott Family Chair in Drama at the University of Texas at Austin. She is the author of the forthcoming Geographies of Learning: Theory and Practice, Activism and Performance, as well as The Feminist Spectator as Critic and Presence and Desire. She is a past president of the Association for Theatre in Higher Education and of the Women and Theatre Program and the former executive director of the Center for Lesbian and Gay Studies at the City University of New York’s Graduate School.

Igal Ezraty is the codirector of the Arab-Hebrew Theater of Jaffa. He has directed numerous productions in Israel, among them an internationally acclaimed one-man play about Mordecai Vanunu. He also teaches acting and directing at Tel Aviv University. As an activist in Yesh Gvul, the organization of dissident reservists, he was jailed during the first intifada for refusing military duty in the occupied territories.

Shawn-Marie Garrett teaches in the Theater Department at Barnard College, Columbia University. She is currently writing a book about the theater of Suzan-Lori Parks and working as a dramaturg on a new play by Andre Gregory.
DANIEL GERould is the Lucille Lortel Distinguished Professor of Theatre and Comparative Literature at the City University of New York. He is editor of *Slavic and East European Performance* and of the Polish and Eastern European Theatre Archives. He is the author of many books and articles on twentieth-century avant-garde theater, and a translator of Witkiewicz.

MELISSA JAMES GIBSON’s play [sic] will be produced by New York City’s Soho Rep next fall. Melissa has received two commissions from Steppenwolf Theatre Company, grants from the New York State Council on the Arts and the Greenwall Foundation, and fellowships from the Jerome Foundation and the MacDowell Colony. She is a graduate of the Yale School of Drama and teaches playwriting at Saint Ann’s School in Brooklyn. Melissa is a member of New Dramatists.

MELISSA KIEVMAN has directed playwright Melissa James Gibson’s work at Roadworks in Chicago, Printer’s Devil in Seattle, and Soho Rep in New York City. She is a Lincoln Center Lab Director, a Drama League of New York Directing Fellow, and a graduate of New York University and Northwestern. Kievan currently serves as artistic associate at New Dramatists.

BARBARA KIrSHEnBlatt-GIMbleTT is professor of performance studies in the Tisch School of the Arts at New York University, where she chaired the department for over a decade. Her most recent book is *Destination Culture: Tourism, Museums, and Heritage* (1998).

RICHARD MAXwELL studied acting at Illinois State University and began his professional career with the Steppenwolf Theatre Company. While in Chicago, he cofounded the Cook County Theater Department. He is now the artistic director of the New York City Players. He won an Obie Award for his play *House*. His latest play, *Boxing 2000*, will begin touring Europe during the summer of 2001.

CHARLES MCNULTY, literary manager of the McCarter Theatre in Princeton, N.J., frequently writes about theater for the *Village Voice*. He also teaches in the undergraduate drama department of NYU’s Tisch School of the Arts.

KATIE PEARL is a fervent collaborator on experimental, often site-specific, new work. Performance installation sites include: groves of trees, parking garages, backyard sheds, boutiques, and squash courts. Upcoming projects include three stagings of Lisa D’Amour’s *Anna Bella Eema* and a series of new performance events with musician/storyteller SXIP and The Daredevil Opera Co. (New York City). Pearl is a 2000 Drama League Directing Fellow.

JOANNE POTTLITZER, a freelance playwright and theater director, has produced many Latin American plays in New York and is the winner of two Obie Awards. Her articles have appeared in the *New York Times*, the *Drama Review*, and *American Theatre*. She is currently writing a book, *Symbols of Resistance: A Chilean Legacy*, about the influence of artists on the political process.

JANELLE REINELT is professor of theatre and dance at the University of California at Davis and vice president for publications of the International Federation for Theatre Research. Her books include *After Brecht: British Epic Theatre, Crucibles of Crisis, and Critical Theory and Performance*, edited with Joseph Roach. She is a former editor of *Theatre Journal*.

JOSEPH ROACH is the Charles C. and Dorathea S. Dilley Professor of Theater at Yale University. He is the author of *The Player’s Passion: Studies in the Science of Acting and Cities of the Dead: Circum-Atlantic Performance*.

DAVID SAVRAN has published widely on post–World War II American theater, masculinity studies, and cultural politics. His most recent books are *The Playwright’s Voice: American Dramatists on Memory, Writing, and the Politics of Culture* and *Taking It Like a Man: White Masculinity, Masochism, and Contemporary American Culture*. He is professor of English at Brown University.

TOM SELLAR is a contributing editor of *Theater*. He teaches at the Yale School of Drama.

JONATHAN SHANDELL is *Theater*’s executive editor. He has served as resident dramaturg for Soho Rep’s “Summer Camp” Festival of New Works for the Theater and for their Writer/Director Development Series. He holds an M.F.A. in dramaturgy and dramatic criticism from Yale School of Drama.
ALISA SOLOMON teaches at Baruch College–City University of New York and at the CUNY Graduate Center. She is the author of *Re-Dressing the Canon: Essays on Theater and Gender* and a staff writer at the *Village Voice.*

ALEXIS G. SOLOSKI is a doctoral candidate at Columbia University in the program in English and comparative literature, subcommittee on theater. She writes frequently for the *Village Voice* and *American Theatre.* She is currently at work on an article concerning contemporary magicians.

RUTH JULIET WIKLER is a graduate of Barnard College and of Circomedia School of Contemporary Circus and Physical Performance (Bristol, U.K.). She spent the fall of 2000 in Buenos Aires researching alternative cultural institutions and is currently based in New York.
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Title Page: Jean Ann Garrish in Showy Lady Slipper at P.S. 122.  
Photo: Dona Ann McAdams.
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