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Remembering
Sally Banes and
Mary Overlie

articles by

Joseph Roach

Carol Martin

Catie Cuan

Danielle Goldman

Rachel Chavkin

Richard Schechner

Catherine Schuler

James Thompson

Weston Twardowski

& Gary Alan Fine



La Reprise: Histoire(s) du théâtre (I)

Performance Text by Milo Rau and Ensemble

TDR

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the journal of performance studies

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Above: Storyville, ca. 1912. See “Dreaming New Orleans: Desire, Cemeteries, and Elysian Fields” by Joseph Roach. (Image by E.J. Bellocq, © Lee Friedlander, courtesy Fraenkel Gallery, San Francisco)

Front Cover: Ihsane Jarfi (Tom Adjibi) is thrown in the trunk of a car then taken out and beaten to death. See “La Reprise: Histoire(s) du théâtre (I)” by Milo Rau and Ensemble. (Photo by Hubert Amiel)

Back Cover: “The Motherland Calls,” Victory Day Concert 2015. See “Staging the Great Victory: Weaponizing Story, Song, and Spectacle in Russia’s Wars of History and Memory” by Catherine Schuler. (Photo by Sergey Vedyashkin, courtesy of Moscow News Agency)



TOUCHING



FEELING

TRANSMISSION

by Anna Betbeze

TDR

PROVOCATION

Touching Feeling Transmission 2

Anna Betbeze

Touch Workshop is a multimodal set of experiments that untangle the ideological orientation of the senses, organized around proprioceptive sensation and arriving at inverted performances. The project builds on the tactile research of Czech polymath Jan Švankmajer, his response to the censorship of his work in the 1970s. With Covid-19 a pervasive reality, touch is limited and vision dominates. How can the tactile imagination respond in the absence of tactile freedom? How do we transfer and transmit feeling, touching those outside of our time-space?

Anna Betbeze’s work involves the exploration of haptic sensation, combining elements of sculpture, painting, movement, ritual, puppetry, and pedagogy. She considers the ephemerality of lived experience alongside the supposed deathlessness of artistic creation. She lives and works in Los Angeles and is on the faculty at the University of California, Riverside.

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Dreaming New Orleans: Desire, Cemeteries, and Elysian Fields 15

Joseph Roach

Having passed the tercentenary of the “Mississippi Bubble” of 1720, the financial fiasco that accompanied the founding of New Orleans, the city continues to risk everything by gambling on the collateral of its dreams. Like Blanche DuBois in *A Streetcar Named Desire*, “The City that Care Forgot” is playing out a mortgage melodrama under constant threat of dispossession, dreading the last stop on an itinerary that begins with Desire, changes at Cemeteries, and dead ends in Elysian Fields.

La Reprise: Histoire(s) du théâtre (I) 40

Milo Rau and Ensemble

Through the story of Ihsane Jarfi’s murder, Milo Rau suggests there are shades of gray between the actual event and the staged event, and between murder and performing murder. This performance text was developed by Rau and his Ensemble of professional and amateur actors.

Holding a Mirror Up to Theatre: Milo Rau's *La Reprise: Histoire(s) du théâtre (I)* 54

Carol Martin

Swiss director Milo Rau holds a mirror up to theatre to call into question its assumptions, conventions, and relationship to daily life. Rau's nonfictional story of the murder of Ihsane Jarfi takes place within two overarching narratives with different timeframes—what happens on the stage now, and what happened beyond the stage then. His dramaturgy cautions against both suspension of disbelief and catharsis, and against confusing the fictional with the real.

A Radically Unfinished Dance: Contact Improvisation in a Time of Social Distance. . . 62

Danielle Goldman

Nancy Stark Smith passed away due to ovarian cancer on 1 May 2020. Her dedication to contact improvisation for nearly half a century—as a dancer, teacher, writer, and editor—contributed to its development and will continue to inform its ongoing vitality. But much remains uncertain for the future of contact improvisation. Complicated by the challenges of Covid-19, what sort of bodies will result from the practice going forward, and how might the form itself change?

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Richard Schechner

In her conversation with *TDR*, *Hadestown* director Rachel Chavkin discusses the development, casting, music, and choreography of the Broadway hit musical—a retelling of the ancient Greek myth of Eurydice and Orpheus.



mayfield brooks dancing with Mlondolozzi Zondi. Improvising While Black (IWB): Dancing in the Hold, Gibney Agnes Varis Performing Arts Center, 12 April 2018. See "A Radically Unfinished Dance: Contact Improvisation in a Time of Social Distance" by Danielle Goldman. (Photo by Scott Shaw, courtesy of mayfield brooks)

Staging the Great Victory: Weaponizing Story, Song, and Spectacle in Russia's Wars of History and Memory 95

Catherine Schuler

A war of history and memory over the Great Patriotic War (WWII) between the Soviet Union and Germany has been raging in Vladimir Putin's Russia for almost two decades. Putin's Kremlin deploys all of the mythmaking machinery at its disposal to correct narratives that demonize the Soviet Union and reflect badly on post-Soviet Russia. Victory Day, celebrated annually on 9 May with parades, concerts, films, theatre, art, and music, plays a crucial role in disseminating the Kremlin's counter narratives.

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Weston Twardowski and Gary Alan Fine

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To Applied Theatre, with Love 167

James Thompson

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Gelsey Bell

Online musical performances in the first few months of the pandemic and lockdown in New York City bring to light the sonic and temporal challenges, unique acoustic space, and aesthetic possibilities of performing on Zoom. The social connection gained through these performance events is the key to their efficacy.

Hadestown: Nontraditional Casting, Race, and Capitalism 188

Nia Wilson

Hadestown, Anais Mitchell and Rachel Chavkin's musical reimagination of the Orpheus and Eurydice myth, sidelines the issue of white supremacy in its explorations of economic inequality, environmental exploitation, and collective action.

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Orthography Is Political

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Engaging the discourse engendered by Black Lives Matter and related movements, what words should we print as written or uttered and what words should we capitalize or lowercase?