

Notes

Preface: Remembering

1. For example, transgendered Thomas Beatie has been discussed as the first “pregnant male,” giving birth on 29 June 2008.

Introduction: Why Cyborg Theatre

1. Britain, where I currently live, is among the most highly watched nations in the world – as of 2006, there were 4.2 million surveillance cameras in the UK, up from 2.5 million in 2002. See: <http://news.bbc.co.uk/1/hi/uk/6108496.stm> and <http://news.bbc.co.uk/1/hi/sci/tech/1789157.stm>
2. My own work on animality in performance has explored these ideas further (Parker-Starbuck, 2006a, 2008).

Chapter 1: BACKspace: Historical/Theoretical Intersections

1. Although the Russian cosmonaut Valentina Tereshkova became the first woman in space in 1963, it was not until the 1980s that the next two women went up, Svetlana Savitskaya (Russia, 1982) and Sally K. Ride (US, 1983).
2. Gill Kirkup, for example, reflects Haraway's influence on critical theory and cultural studies and credits her with having “provided a gender analysis of technoscience and representation that has captured imaginations” (Kirkup et al., 2000, xiv).
3. For that matter, the body is “always already” augmented – food and water are necessary for survival – but through this simplistic argument more complex augmentations have evolved. The augmentation I am concerned with in this study is the evolution of the idea of the tool into literal, imaginative, and political extensions of the body.
4. As a frequently re-told myth, in different versions the process of Golem construction varies widely.
5. The first skin graft took place in 1817 in Britain, and the plastic of plastic surgery is supposedly derived from the 1818 publication of *Rhinoplastik*, a monograph by Carl Ferdinand von Graefe (Gilman, 1999).
6. For a reading of *Tomorrow's Eve* as a feminist forerunner of the mechanized woman in cinema, see Doane (2000). For a thorough history and discussion of *R.U.R.*, see Segel (1995: 297).
7. In *Pinocchio's Progeny*, Harold Segel speculates on Heinrich Kleist's influence on Hoffmann. Kleist's famous essay “Über das Marionettentheater” (On the Puppet Theatre) was published in 1810 and was widely read (Segel, 1995).
8. Wood speculates that Villiers may have known about Edison's 1878 singing doll patent (Wood, 2002).

9. Although a more in-depth analysis of the pre-cyborg's triangular relationship between "Man" and "God" is beyond the purview of this study, Bellour makes an interesting argument that, as Ideal, woman takes the place of God, but by extension, as her creator, Man also becomes a God, leading to ultimately disastrous outcomes.
10. Josef Čapek coined the word *robot* here from the Czech "robota," meaning strenuous work, or drudgery.
11. *R.U.R.* also proved a frighteningly prophetic foreshadowing; Josef Čapek died in Bergen-Belsen concentration camp in 1945.
12. Although there is no need within the purview of this book to explicate this further, the concept of humans being superseded by their own creation has been a popular trope in science fiction and film since *R.U.R.* See such notable examples as the films *2001: A Space Odyssey*, the *Planet of the Apes* series, and the *Terminator* series.
13. The role of technology in these movements is well documented, see especially: Berghaus, 2005; Goldberg, 2001; Kirby, 1971; Styan, 1981)
14. Gold had traveled to Russia and was impressed with Meyerhold's application of Taylorism on stage, but other members were less sympathetic.
15. Although I don't have the space to cover these other more broadly discussed examples in depth, for their influences on technological and scenographic practices, see Berghaus, 2005; Baugh, 2005.
16. In an unpublished conference paper (2001), I discuss examples from the series *The Bionic Woman* (1975), *Star Trek: Voyager* (specifically the Seven of Nine character), and the 2001 series *Dark Angel*, all attempt to disrupt gender, racial, and body stereotypes. I believe that they do not fully succeed but I am interested in how the moments of instability within each contribute to my project. I appreciate the critiques of Balsamo, Doane, Vivian Sobchak and others who find in the gendered cyborg a reification of the disempowered, heterosexual female, created by men. However, I add to these critiques transitional gendered cyborgs that begin to disrupt the masculinist hegemony, carving out feminized, technological spaces for alternate models to come.
17. In a rather stunning example of literal "e-race-ure," the cover of my copy of Butler's *Dawn* showed a Caucasian woman rather than the black woman of the story (Butler, 1997). The covers have since been changed.
18. A critical point here is that "we" do not ALL even have access to technology. Large portions of global populations have either limited access to basic "technologies" such as electricity and larger still have never seen a computer. Although my position within this study clearly reflects a privileged and developed nation relationship to technologies, and in fact to theatre, I recognize its limitations in this very matter.
19. I use the term *disabled* carefully, acknowledging its fraught implications in the field, but here specifically choosing the form disabled, referring to a societal disabling, as Peggy Phelan clearly articulates in her afterword to *Bodies in Commotion: Disability and Performance*: "Disability scholars have rejected the idea that a person who uses a wheelchair 'is' disabled. Rather, these scholars quite rightly point out that such people have been made "dis-abled" by environments that lack ramps, elevators, electronic doors and so on" (2005: 322).

20. On abjection, see also Butler, 1993; Grosz, 1989 and 1994; Phelan, 1997.
21. Although I frame this model within the limitations of “live performance,” one might, as indeed suggested by an early reader of the manuscript, consider filmic/television technologies within conventional narrative forms as abject technology – while reliant on a technology, the presentation relies on a suspension of acknowledgment about that process. The perhaps apocryphal stories of early cinema viewers’ responses to trains remind us that cinematic technologies depend crucially on the invisibility of the technology’s presence.
22. McLuhan’s text is actually published as *The Medium is the Massage* (McLuhan and Fiore, 1967), supposedly due to a typographic error. McLuhan purportedly found the mistake to his liking and kept it. See: <http://www.marshallmcluhan.com/>
23. As of the writing of this manuscript Saltz is in process of updating his now seminal taxonomy. For his ideas on the collaborative subject, see Saltz, D. “The Collaborative Subject: Telerobotic Performance and Identity.” in *Performance Research* 6.4 [2001b]).

Chapter 2: SHIFTing the Balance: “Abject” Bodies

1. Kristeva differentiates between types of crime and morality in a rather fine, almost ambiguous, line : “Any crime, because it draws attention to the fragility of the law, is abject ... He [sic] who denies morality is not abject; there can be grandeur in amorality and even in crime that flaunts its disrespect for the law – rebellious, liberating, and suicidal crime. Abjection, on the other hand, is immoral, sinister, scheming, and shady” (1982: 4). I cite this to point to the term’s extension to a societal level, but also to recognize the fluidity of the concept and terms Kristeva uses.
2. I attended this performance on 13 September 2002, P.S. 122 in New York.
3. I note that Kristeva splits existing as ex-isting, perhaps to doubly emphasize the ex-, the “out” of the word as a reference to exit-ing the womb.
4. Butler addresses “raced” as well as “sexed” bodies. See *Bodies that Matter* for a more in-depth analysis.
5. I base this claim primarily upon media, political, and theoretical representations of historically underrepresented groups; not on specific sociological studies, but rather from observation. Davis offers a historical analysis of the idea of “normalcy” and how disability has been figured in opposition to this (Davis, 1997a).
6. Jones’s narrative is incomplete without mentioning his partnership with Arnie Zane, who died of AIDS in 1988. In both *Still/Here* (1994) and *Ghostcatching*, Zane’s absence seems a recurring trope that the multimedia allows him to explore. In an interview about *Still/Here* with Charlie Rose, Jones responds to the question “Why use multimedia?” by saying: “We set out to make television spiritual ... there is a cruel thing about television, it is eternal. It never has to die. You turn it on and it is fresh always. And then, look at this too, too, solid flesh. How do we deal with that? The envy I have of television, I wanted it on my stage” (Jones and Rose, 1994).
7. The piece was originally titled *Lizard Monitors* when it was presented at Dixon Place, NYC, 9–24 April 1999. Weis has since changed the name to *Monitor Lizards*, a change reflected in her press material (Weis, 1999; Parker-Starbuck, 1999).

8. Although I will continue to use the general configuration, *disability*, I want to mention Ann Cooper Albright's coining *dis/ability*, which she uses to "exaggerate the intellectual precipice implied by this word." Her discussion of terminology echoes many people writing in disability studies and I use the term with care, acknowledging the varying word choices within the field (1997: 58–9).
9. I am not making a claim for all disability as abject or that all disability in performance might fall within this category. Author Nancy Mairs, who also has MS, warns "What I cannot do, and would not choose to do even if I thought I could, is to depict and analyze 'disability' as a global subject. The category is simply too broad, and the possible approaches to it so numerous" (Mairs, 1996: 11).
10. I intend this in the Heideggerian sense of *Dasein*, which attempts to erase subject-object positions.
11. My argument is framed within modes of seeing that are promoted in Western media.
12. Weis explained that her decision to work with performers in each of these sites was motivated by personal desires, "through the Soros Center, Prague gets a lot of state-of-the-art equipment, more than [New York City performance space] the Kitchen even. In Macedonia however, it was hellish. No one in the country could guarantee anything, people save and save as suddenly their money is not worth anything" (Weis, 2002).
13. "Not So Fast, Kid!" was the second half of *Show Me*, a work with four pieces conceived and choreographed by Weis and presented at the Kitchen in New York City, January 2001. The first half of the program contained three multimedia pieces, "Dunkin' Booth" (a premiere), and two older pieces, "Face to Face," and "A Bad Spot Hurts Like Mad," which had been called "On Old Highway 42" in a 1999 showing at Dixon Place.

Chapter 3: "Object" of CONTROL: Framing the Fragments

1. O'Neill reputedly denied being influenced by German expressionism (see Valgema, 1972; Wainscott, 1988).
2. I make no presumptions about Valk's ethnicity, only that she appears visibly white.
3. The program for *Emperor Jones* reproduced W. E. B. Dubois's "The Negro and the Stage," which was included in the 1923–24 Provincetown Playhouse revival of the play starring Paul Robeson. Roger Bechtel offers an in-depth analysis of the play's historical framework (Bechtel, 2007).
4. Steen's excellent notes offer historical as well as contemporary references to the production and play (2000). Aoife Monks points out the irony of societal readings of race in *Emperor Jones*, writing "While *The Emperor Jones* had been hailed as a progressive masterpiece at the *beginning* of the twentieth century, by the 1990s, the Wooster Group were only able to relieve the racism of the play by using blackface in their production, a performance practice for which they had been roundly criticized twelve years previously" (2005: 541; see also Bechtel, 2007).
5. Dewey "Pigmeat" Markham (1904–1981) was a black Vaudeville entertainer who performed in blackface. (For a detailed account, see Savran, 1986.)
6. Jon Erickson offers a strong analysis of the Group's choice to use blackface (Erickson, 1990).

7. Michael Rogin and Eric Lott have explored the complex relationship between immigrants and African-Americans in the nineteenth and early twentieth centuries (Rogin, 1996; Lott, 1993).
8. The production evolved, beginning rehearsals in 1992 and continuing to tour through 2009. Dafoe originated the role of Smithers, and was later replaced by Ari Fliakos and Scott Shepherd, who alternated evenings. I saw the show with both casts but refer to the original cast here.
9. Callens offers a stimulating close reading of the varied texts, literary and televisual, and their antecedents in *House/Lights*.
10. A strong case could be made for the doubled female character in both Stein's text and the Wooster Group production as representative of a lesbian subjectivity; however, that is beyond the immediate scope of this project.
11. LambdaMOO is a text-based virtual community or Multi-User Dungeon: Object Oriented community, started in 1990. (For more on cyberspace identity, see Stone, 1995.)
12. While Nick Salvato takes issue with Bay-Cheng's reading in his assertion of Stein's work as "closet drama," arguing that "Stein was not indebted to the cinema for her ideas about theatricality; she simply recognized the usefulness of the cinematic metaphor as a way to make her ideas more readily understandable" (2007: 57–8, n. 1), it seems evident that cinematic conventions provided an important stimulus for Stein's work.
13. Bussman explains that the technique was similar to the chroma-key blue-screen technique; here it is a luminesce key that basically achieves the same effect using a black screen behind the actors. (Bussman, 1999).
14. Imitating the dog is made up of core members Andrew Quick, Alice Booth, and Simon Wainwright with associates Pete Brooks, Neil Boynton, Seth Honnor, Laura Hopkins, and Richard Malcolm. They have been producing work since 1998. (imitating the dog, 2010.)
15. It is worth noting that Andrew Quick, core member of imitating the dog, has a long standing relationship with the Wooster Group, and is the author of *The Wooster Group Workbook*, 2007.

Chapter 4: ENTERing the View: Triangulating "Subject" Bodies

1. MacKaye's planned 12,000 seat, 25-stage "Spectatorium," which was to be built for the 1893 Chicago World's Fair, was cancelled due to a market crash (Sokalski, 2007; see also Allen, 1991; Levine, 1988; Mizejewski, 1999).
2. Feminism has largely ignored phenomenology, although Linda Fisher asserts that phenomenologists largely ignored feminism (Fisher and Embree, 2000). Butler and Young both offer productive feminist critiques of phenomenology (Butler, 1990; Young, 1990).
3. His early 1980s productions are the "How Trilogy," comprised of *The Way of How* (1981), *Are/Are* (1983), and *Seehear* (1984). These were followed by *Rare Area* (1985), *Actual Sho* (1987), *Right Mind* (1989), and *The Architecture of Catastrophic Change* (1990).
4. Solanas, the author of the "SCUM Manifesto" (Society for Cutting Up Men) shot Andy Warhol because he reportedly did not acknowledge the existence of this play, which she had delivered to the Warehouse hoping he would

read and direct it. *Up Your Ass* received its world premiere 12 January 2000 at George Coates Performance Works.

Conclusion: Remembering Bodies, Becoming-Cyborg

1. The cloned projections were produced through a 360-degree axis-interactive projection system, Autonomous Remote Video Imaging Device, at Arizona State University (Hill and Paris, 2006: 70, n. 9).

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