Notes

Introduction

1. Marvin Carlson, *Places of Performance: The Semiotics of Theatre Architecture* (Ithaca, NY and London: Cornell UP, 1989). Carlson’s book was at the beginning of the spatial turn of drama and theater studies. Beyond being among the first such studies, it was the most comprehensive: considering how urbanism has provided a foundation for theater and vice versa.


3. Hooks’s argument involves appropriating the “marginalized” spaces normally allowed the minority voice within the dichotomy of center/margin or insider/outsider as a way of critiquing both the center or the insider and the dichotomy itself. See *Feminist Theory: From Margin to Center* (2000).

4. This is, of course, a key point that I consider further in appropriate chapters. In Chapter 3, for instance, this involves discussion of INTAR, in New York City, with its mandate of cultivating and performing works about a Latino perspective.

5. Of course, the replication of the image does not necessarily translate to the accuracy of the image, as John Berger has famously argued. My point here is not about the distinction between the “aura” of the original and of the copy but rather the recognizability of the landscape. See Berger’s *Ways of Seeing* for more details.


7. Ibid., 2.

8. Ibid.


10. Ibid., 27–28.

11. Ibid.


13. Ibid., 23.


15. Ibid., 27.

17. Worthen discusses three “rhetorics” of theater: realistic, poetic, and political. All three begin from the premise that the formal elements of the dramatic text establish, to some degree, the blueprint for the production and reception of the work, with each one demanding more and more from audiences.

18. I am sensitive here to the counterargument made by Performance Studies: that the text of theater is never complete until the production and that this text is necessarily unstable as each production redefines the nature of the text. I am not trying to suggest that the text will produce any particular production or that this production will produce any specific reception. Instead, I am considering how the playwrights imagine the activity of the audience as part of the sociospatial concerns in the dramaturgy.


20. This voyeuristic interplay of realism and reception has been thoroughly discussed by many works. See Worthen’s *Modern Drama and the Rhetoric of Theatre* and Chaudhuri’s *Staging Place*.


27. Ibid., 3.

28. Ibid.

29. Ibid.


32. This is the premise behind Meinig’s contribution to the anthology, “The Beholding Eye: Ten Versions of the Same Scene.” Take any ten people out to the same place and ask them to describe the same landscape, Meinig suggests, and you will get ten different answers based in part on what sorts of epistemological “frames” they use to interpret what they see.

33. Chaudhuri and Fuchs, introduction, 3.

34. Carlson, 2.

Chapter 1

1. This enormous rise in the numbers of the homeless has been attributed, nationally, to the Reagan administration’s cuts to federal programs: HUD losing 80 percent of its budget, support for low-income families being slashed. See Arline Mathieu’s “The Medicalization of Homelessness and the Theater of Repression” in Medical Anthropology Quarterly.


4. Ibid., 8.

5. Ibid., 4.


7. Ibid., 157.

8. Ibid.

9. President George H. W. Bush called ACT UP “outrageous” and Mayor Koch referred to them as “fascists.” For more details on the protest and the reactions to it, see Christiansen and Hanson, 157–170.

10. Cresswell, 8.

11. During the Victorian period, one kind of poverty—pauperism—was defined as some sort of inherent degeneracy of the poor themselves, something that seemed to reemerge during the 1980s around welfare and homelessness. This not only put paupers beyond the reach of philanthropy; it defined them as threats to middle-class society. See the following for more details: Gavin Jones, American Hungers: The Problem of Poverty in U.S. Literature, 1840–1945, 2008; David Ward, Poverty, Ethnicity, and the American City, 1840–1925: Changing Conceptions of the Slum and Ghetto, 1989.


13. See the following interviews for Kushner’s anger about Reagan, homosexuality, and AIDS: “AIDS, Angels, Activism, and Sex in the Nineties,” By Patrick R. Pacheco; “I Always Go Back to Brecht,” By Carl Weber; “The Theater and


15. I am using this term in much the same way Fuchs and Chaudhuri intend in their discussion of landscape theory. The concerns with space and spatial contestation for Rivera and Kushner are evident not just in the content of the play but also the structure of the play. In other words, the dramaturgy itself is frequently informed by awareness of and anxiety about the ways urban spaces are continually contested.


17. Arnold Aronson provides a good gloss on this point: “The simultaneous stage of the Middle Ages, the split scenes and vision scenes of melodrama, the flashback (credited to playwright Elmer Rice), and Sergei Eisenstein’s idea of montage all predate in practice” what Kushner does in *Angels in America*, though I agree that “Kushner pushes it further” (223). See “Design for *Angels in America*: Envisioning the Millennium” in *Approaching the Millennium: Essays on Angels in America*, 1997.


19. Ibid.


21. Rich was referring to David Dinkins, who was facing reelection (which he subsequently lost to Rudy Giuliani), while Rivera’s play was inspired by Ed Koch.

22. Interview by Jacobson, 55.


24. Rivera never directly mentions Hobbes or the social contract, but his interviews consistently suggest that the values and themes of his plays can be traced, directly or indirectly, to this philosophy. See interviews with Norma Jenckes and Lynn Jacobson.

25. Interview by Jacobson, 54.

26. See Rossini’s “Marisol, Angels, and Apocalyptic Migrations” in *American Drama* for discussion.


29. Ibid., 7.
30. Ibid.
31. Ibid.
32. Ibid.
33. Ibid., 20.
34. Ibid., 42.
35. This term has certainly been overused in discussion of drama since Bertolt Brecht, but it seems particularly appropriate here, in part because Rivera has acknowledged a debt to Brecht.
36. Rivera, 47.
37. Ibid., 46.
38. Ibid., 51.
39. The stage directions call for the same actor to play Man with Golf Club as Scar Tissue (as well as Man with Ice Cream), a point which underscores this juxtaposition. But this may not be evident in production since Scar Tissue requires considerable makeup, which may obfuscate the double roles.
40. Rivera, 56.
41. Ibid.
42. Ibid., 61.
43. Ibid., 25.
44. Ibid., 14.
45. Ibid., 63.
46. Reading the Nazi’s diatribe alongside Koch’s speech to the American Institute of Architects proves instructive. See Cresswell’s In Place/Out of Place for Koch’s language.
47. Rivera, 63.
49. Rivera, 63.
50. Rivera uses this term when talking about a teleplay he was writing, The Maldonado Miracle, but I have argued elsewhere that “magnify” is a good term to describe Rivera’s dramaturgy.
51. Rivera, 55.
53. Rossini, 6.
54. See Mathieu for more details here.
55. Rivera, 46.
56. Ibid., 48.
57. Ibid.
58. The stage directions call for the lights to come up on the back wall and then a pause before lights reveal Marisol sitting on the subway. Because of this, audiences have enough time to read the graffiti on the wall and begin to consider its implications, so that in a way, the wall functions almost as a prologue or a title in Brechtian theater.
59. Rivera, 5.
60. Ibid.
62. Cresswell offers excellent semiotic and cultural analysis of graffiti, ideology, and public space. See In Place/Out of Place.
63. Rivera, 24.
64. This was the case for the university production mentioned above. The effect was twofold: the action slowly explicated the imagery of the poem; and the poem acted as a constant reminder of the tidy world that the play was interrogating.
65. Rivera, 47.
66. Ibid., 55.
67. Ibid., 15.
68. Ibid., 17.
69. Ibid., 20.
70. Ibid., 65.
71. Ibid., 66.
72. Ibid., 67.
73. Ibid., 68.
74. Ibid.
75. Ibid.
77. Kushner was still making revisions to Perestroika during the San Francisco and Los Angeles productions, in part because it was simply too long (double the length of the version published).
78. Greg Evans thought Millennium Approaches fabulous but Perestroika much weaker, even dragging down the overall accomplishment of the two-part play at the Mark Taper Forum. See “Angels in America: A Gay Fantasia on National Themes.”
79. Millennium Approaches had the lion’s share of awards, including the 1992 London Drama Critics Circle Award for Best New Play, 1993 Drama Desk Award for Best Play, 1993 New York Drama Critic’s Circle Award for Best Play, and 1993 Pulitzer Prize for Drama.
81. Interview by Mars-Jones, 19.
82. Ibid.
84. See “The Theater and the Barricades,” a roundtable discussion with by Craig Kinzer, Sandra Richards, Frank Galati, and Lawrence Bommer and Kushner in *Tony Kushner in Conversation*.
85. Interview by Mars-Jones, 22.
86. The play includes concerns about minorities (Belize), anti-Semitism (Louis), and even the homeless (during a short scene near the end of *Millennium Approaches*).
89. Ibid., 81.
90. See Kevin Kelly, “Kushner’s landmark epic kicks off with a brilliant, searing look at homophobia” for details of this production’s staging.
94. The Seagull Monument is Salt Lake Assembly Hall on Temple Square, in Salt Lake City, and commemorates the “Miracle of the Gulls,” when seagulls prevented insects from destroying Mormon crops in 1848; the Mormon Pioneer Monument is located near downtown Salt Lake City and commemorates the 6,000 Mormon pioneers who died on the journey to Salt Lake; the Eagle Gate Monument is located north of the intersection at Main and South Temple Streets and honors Brigham Young, the Mormon leader who lead Mormons to Salt Lake City.
96. Kahn, 178.
97. See Savran, “Ambivalence, Utopia, and a Queer Sort of Materialism: How *Angels in America* Reconstructs the Nation” for discussion of this utopianism.
99. Ibid., 82.
100. Ibid., 83.
103. Cresswell, 14.

104. Here, a qualifier seems necessary, since Kushner’s feelings about Mormon utopianism are complicated. Certainly, Angels in America suggests that this utopianism underlies the conservative ordering of identity evident in the scenes discussed in this chapter. But in interviews, Kushner is fascinated with early Mormonism as a contrast to capitalism, particularly with the organization of community, geography, and capital. See “The Theater and the Barricades.”

105. Toward the end of Millennium Approaches, when he begins his short-lived affair with Louis, he defines it in terms of theological transgression: “I’m going to hell for doing this” (116).

106. Cresswell, 18–19.


108. Ibid., 82.


111. Kushner, Millennium, 110.

112. Like his attitude toward Mormonism, Kushner’s feelings about Cohn are complex. Although Cohn functions as the voice of Reaganite conservatism in the play, he transgresses against the law (his efforts to have the Rosenbergs executed) and against heteronormativity (his indulgence in sex with men)—but he must publicly uphold conservative values.


114. Ibid., 26.


117. Kushner, Millennium, 40.

118. Ibid., 75.

119. Cresswell, 165.

120. Ibid.

121. Kushner, Millennium, 75.


123. Ibid., 70.

124. Louis begins the argument that leads to the breakup by invoking Joseph McCarthy, clearly an echo of the Reagan administration as it is represented in the play.

125. Kushner, Millennium, 37.

126. Ibid., 76.

127. Ibid.

129. See “The Theater and the Barricades.”
131. Kushner, Perestroika, 126.
132. Interview by Mars-Jones, 19.
133. Kushner makes the contrast himself in the Mars-Jones interview.
134. Kushner, Perestroika, 75.
135. Ibid., 76.
136. Ibid.
137. Ibid., 142.

Chapter 2

2. Lynch offers definitions of a number of elements of the urban environment, including paths: “Paths are the channels along which the observer customarily, occasionally, or potentially moves. They may be streets, walkways, transit lines, canals, railroads” (47); edges: “Edges are the linear elements not used or considered as paths by the observer. They are the boundaries between two phases, linear breaks in continuity: shores, railroad cuts, edges of development, walls. They are lateral references rather than coordinate axes” (47); districts: “Districts are the medium-to-large sections of the city, conceived of as having two-dimensional extent, which the observer mentally enters ‘inside-of,’ and which are recognizable as having some common, identifying character. Always identifiable from the inside, they are also used for exterior reference if visible from the outside” (47); nodes: “Nodes are points, the strategic spots in a city into which an observer can enter, and which are the intensive foci to and from which he is traveling. They may be primarily junctions, places of a break in transportation, a crossing or convergence of paths, moments of shift from one structure to another. Or the nodes may be simply concentrations, which gain their importance from being the condensation of some use or physical character, as a street-corner hangout or an enclosed square” (47).
5. Ibid., 4.
7. Ibid., 39–40.
9. Jameson, 44.
10. Rivera, 43.
11. The ecological catastrophes and environmental confusion are directly linked to the senility of God, and become particularly acute after the angels begin their siege of heaven.


17. Ibid., 16.

18. In *Visions of the Modern City: Essays in History, Art, and Literature*, Sharpe and Wallock describe the crisis attendant with the contemporary “decentered” city as similar to that faced by the “observers of early industrial Manchester and later by the modernist investigators of Paris, London, and New York” (1). The point is that the changes have not, yet, been fully theorized within urban studies.

19. Greenberg, 16.

20. Ibid., 16–17.

21. Ibid., 17.

22. Jameson, 12.

23. Greenberg, 43.


25. Ibid., 2.

26. Ibid.

27. Though only narrated, Lina’s frantic run down the stairs compounds elements of Mary Tyrone from *Long Day’s Journey into Night*: first the story of Mary running down to the docks, while delusional from morphine, to drown herself, and second, her slow descent down the stairs that concludes the play.


30. Ibid.


32. Greenberg, 41.

33. Ibid., 6.

35. Greenberg, 6.
36. Ibid., 15.
37. Ibid., 14.
38. Ibid.
39. Ibid., 15.
40. Ibid., 44.
41. Ibid., 80.
42. Ibid., 81.
43. Ibid., 71.
44. Ibid., 72.
45. Ibid.
46. Lynch, 10.
47. Greenberg, 73.
48. Lynch talks about how the English language encodes some relationship between geographical and epistemological uncertainty in the word “lost”—something that clearly informs Greenberg’s dramaturgy and the play’s concern with urbanism.
49. Greenberg, 72.
50. Ibid., 72.
52. Lechte, 103.
53. Perhaps the only overt element of the play that is not realistic are the frequent direct addresses of the audience, which break the frame of realism and invite audiences to become aware of themselves.
54. Greenberg, 74.
55. Ibid., 18.
56. Ibid.
57. Ibid., 21.
58. Ibid.
59. See the theater’s website (http://www.passemuraille.on.ca/) for its history and mandate. See Denis Johnston’s *Up the Mainstream: The Rise of Toronto’s Alternative Theatres, 1968–1975*, 1991, for discussion of this history, with emphasis on cultural identity by Canadian theaters.
60. See the theater’s website (http://www.touchstonetheatre.com/).
61. Jameson’s point is that changes of postmodernity were (and perhaps still are) outstripping our evolved perceptual or cognitive capacity to comprehend the urban environment; we cannot make sense of the new organizations of space because they violate so completely our epistemological assumptions. See chapter 1 of *Postmodernism or, The Cultural Logic of Late Capitalism* for further discussion.
62. This phrase defines one of the major shifts of postmodernity from Jameson’s perspective. Instead of buildings defining themselves through relationality to the surrounding environment, the buildings of postmodernity separate themselves
visually and structurally from that environment and attempt to replace it. This phenomenon is particularly appropriate for the shopping mall, which simultaneously cuts off connects to the outside world and replicates them. The shift can be described as the move from metaphor to metonymy. See chapter 1 of *Postmodernism or, The Cultural Logic of Late Capitalism* for further discussion. Eaton Centre is certainly not the only mall in Canada to attempt this. See Margaret Crawford’s discussion of the West Edmonton Mall, “The World in a Shopping Mall,” in *Variations on a Theme Park: The New American City and the End of Public Space*.

63. Toronto was undergoing significant topographical and cultural changes during the late 1970s and early 1980s with the rise of malls and condominiums, all of which were radically changing the downtown core. See Jon Caulfield’s *City Form and Everyday Life: Toronto’s Gentrification and Critical Social Practice*, 1994.


65. These references include Ned’s discussion of the *flâneur* figure as well as the implicit address of those like Walter Benjamin, who has theorized the activity and significance of this figure. Also cited are works like *Hedda Gabler* and others.


67. Clark, 9.

68. Ibid., 46.

69. Ibid., 28.

70. Ibid., 40.

71. Ibid.

72. Ibid.

73. Ibid., 20.

74. Ibid., 119.

75. Stein famously took landscape as a structuring principle for her plays, specifically, the cubist landscape that breaks up coherence in favor of fragmentation. See Jane Palatini Bowers’s “The Composition That All the World Can See: Gertrude Stein’s Theater Landscapes,” in *Land/Scape/Theater*.

76. Clark, 115.

77. Olalquiaga, 1–2.

78. Ibid., xviii.

79. Ibid., 4.

80. Ibid.

81. Clark, 83.

82. Harvey, 289.


84. Harvey, 289–290.

85. Clark, 28.
86. Ibid., 9.
87. Ibid.
88. Ibid., 62.
89. Olalquiaga, 2.
90. Clark even suggests competing ways of costuming Hannah during the “Zombie” scenes: “This play can be done with Hannah dressed as Zombie throughout. All the flashbacks are then perceived as Zombie’s memories. Or, you can use a Zombie overdress suit and blouse sewn together” (5). The decision made here would change how audiences interpret the chronology and no doubt the significance of Hannah, but this could be different during each production, suggesting further uncertainty.
91. Clark, 88.
92. Ibid.
93. Ibid.
94. Ibid., 110.
95. Ibid.
96. Lynch, 92 and 119.
97. Clark, 115.
98. Ibid.

Chapter 3

2. Ibid.
3. Kunstler provides a summary of this history of urban development. See chapter five of The Geography of Nowhere. David Harvey, too, discusses the impulses by modernist urban planning in chapter three of The Condition of Postmodernism: An Enquiry into the Origins of Cultural Change.
5. Ibid., 186.
6. Ibid., 15.
7. See “Utopia Achieved” in America for Baudrillard's discussion of utopianism in U.S. culture.
10. Duncan and Lambert, 284.
11. Ibid., 282–283.
12. Ibid., 274.
13. Ibid., 279.
15. Ibid., 287.
18. Worthen considers three rhetorics of drama: “The rhetoric of realism frames dramatic meaning as a function of the integrated stage scene; poetic theater uses the poet’s text, the word, to determine the contours of the spectacle and the experience of the audience; and contemporary political theater works to dramatize the theatrical subjection of the spectator as a part of its political action” (5).
19. Turner’s definition of the frontier was that it had promised the opportunity for regeneration, both individual and cultural, for the United States during much of the nineteenth century. But the purpose of Turner’s writing about the frontier was to mark its closing. See Harold P. Simonson’s *The Closed Frontier: Studies in American Literary Tragedy*, 1970.
24. Ibid., 2.
29. Shepard, 7.
30. This is based on the direction and distance in the stage directions: 40 miles east of L.A.
31. Shepard, 7.
32. Ibid., 31.
33. Ibid., 12.
34. Ibid.
35. Ibid., 39.
36. Ibid., 10.
38. These different strategies characterized the approaches of different suburban communities near Los Angeles, including Hidden Hills, San Marino, and Bel Air. See Duncan and Lambert in American Spaces/American Place: Geographies of the Contemporary United States for further discussion.

39. Ibid., 281.

40. Shepard, 8.

41. Ibid., 37.


43. Austin denounces Lee’s cliché western by arguing, loudly, that the American West is a dead issue. This is certainly something that contributes to the play and the characterization of Austin and Lee. Despite the West being cliché and dead, it still holds some promise for Shepard’s male characters. See Mark Busby, “Sam Shepard and Frontier Gothic” in Frontier Gothic: Terror and Wonder at the Frontier in American Literature; John M. Clum, “The Classic Western and Sam Shepard’s Family Sagas” in The Cambridge Companion to Sam Shepard.

44. Shepard, 38.

45. See Yungduk Kim’s “Shepard’s True West: Demythisizing American Manhood”; Tsu-Chung Su’s “The Double in Sam Shepard’s Buried Child and True West,” and Juan Tarancon’s “Visions of the True West: Sam Shepard, Identity, and Myth” for examples.

46. Shepard, 37.

47. Shepard’s dramaturgy demonstrates less of the concerns with rationalism and argument than Brecht’s, or with those who were directly informed by Brecht, like Caryl Churchill or Tony Kushner. Of course, Shepard has linked his dramaturgy more with Samuel Beckett than anyone else with the story of reading Waiting for Godot as a teenager.


49. Lewis, 12.

50. Duncan and Lambert, 287.

51. Shepard, 3.

52. Reviews frequently highlighted words like “accessible” as Shepard moved into this stage of his writing career. See Leah D. Frank’s “Shepard’s ‘West’: A Tale Well Told”; Charles Isherwood, “True West” among others.

53. Chaudhuri, Staging Place, 29.

54. Ibid., 29.


56. Shepard, 50.

57. Ibid., 49.

58. Austin agrees to help Lee write his screenplay if Lee takes him out on the desert.
59. Shepard, 49.
60. Ibid., 49.
62. Shepard, 56.
64. Duncan and Lambert, 274. In addition, see the works of Mike Davis works cited here, see Susan Anderson’s “A City Called Heaven: Black Enchantment and Despair in Los Angeles” or Raymond A. Rocco’s “Latino Los Angeles: Reframing Boundaries/Borders” both in *The City: Los Angeles and Urban Theory at the End of the Twentieth Century*, edited by Allen J. Scott and Edward W. Soja (Berkeley: U of California P, 1996).
65. See INTAR’s website (http://www.intartheatre.org/) for details about the theater’s history and mandate. See also Liesl Schillinger, “The Playwright Rewriting Latino Theater” and Christine Dolen’s “Hispanic playwrights are finding acceptance, but not smooth sailing” for discussion of Machado’s work with INTAR.
66. See Dolen’s “Hispanic playwrights are finding acceptance, but not smooth sailing” for an overview of Machado’s biography.
68. Ibid.
71. These data come from a number of sources including the Woodland Hills-Tarzana Chamber of Commerce website (http://www.woodlandhillscc.net/Scripts/openExtra.asp?extra=5) and the city’s entry on Wikipedia (http://en.wikipedia.org/wiki/Woodland_Hills,_California#Demographics).
73. See Davis’s *Dead Cities and Other Tales* for discussion about the Watts Riots and the subsequent white flight that redefined the landscape of Los Angeles.
74. Davis, 255.
75. In making the Rifkins, a Jewish family, the “insiders” to this community, Machado complicates the notion of insider, of course. There is a long history of anti-Semitism in much of Los Angeles, which goes unacknowledged in *Broken Eggs*.
77. Ibid., 210.
78. In Cuba, before Castro, Sonia's family owned a bussing company and enjoyed considerable privilege as evidenced by their real estate and staff, all of which makes their new lives in Los Angeles even more disorienting. Notably, though, there seems little awareness of the class barriers evident in Cuba itself, even after the family has lived in the United States and reversed positions on the economic ladder.
79. Machado, 177.
80. Ibid., 180.
81. Ibid., 177.
82. Ibid., 181.
83. Oscar is gay, though he has remained closeted in regard to his family. Nevertheless, he taunts his father by making suggestions about his father's homosexual tendencies, an insult not just to Catholic beliefs but to the machismo of Cuban manhood.
84. Machado, 172.
85. Worthen is talking about the fallen woman play, where this woman is under scrutiny while other characters in the drama are anonymous and empowered to judge her, something suggested through keeping them offstage. They are never subject to the same scrutiny as the fallen woman. Much the same premise applies to discussion of suburbanism in Machado's play.
86. The story is simple: Osvaldo trying to go shopping in Canoga Park but not knowing how to buy produce. More significant is how he feels helpless in public, in part because of the class privilege he enjoyed when living in Cuba but also because of ethnic difference, with its cultural and linguistic barriers dividing the immigrant or exile from everyday life.
87. Cresswell, 154.
89. This goes back to Lizette's “No Cuba today,” a plea that suggests her awareness of how ethnic difference and vice (drugs, crime, aberrance) become conflated in efforts to define cultural Others.
90. Worthen, 146.
91. Machado, 196.
92. Ibid.
93. Ibid., 218.
94. Ibid.
95. Ibid., 195.
96. This must have been particularly powerful during the debut of the play, in 1984, the middle years of Reagan's presidency and during the Cold War with Russia. Anything communist was defined as something “bad” in the cultural imagination of Americans during this time, and Siberia was the worst of these. This certainly complicated the portrait of Small Town America advocated by conservatism.
97. Machado, 208.
Chapter 4


2. The melee apparently raged back and forth for hours, leading to a short term “victory” for protestors which was ultimately undone by gentrification efforts in the long term.

3. Ibid., 61.


8. This involved Federal Housing Administration refusing to “guarantee loans or homes that were not in racially homogenous areas,” a policy that was explicit until 1962 and, after being altered in that year, remained implicit as a way of discouraging racial integration (225). See M. Patricia Fernandez Kelly’s “Slums, Ghettos, and Other Conundrums in the Anthropology of Lower Income Urban Enclaves” in *The Anthropology of Lower Income Urban Enclaves: The Case of East Harlem*.


10. The revival was nominated for four Tony Awards, including Best Revival, Best Performance by a Leading Actress (which Phylicia Rashad won), Best Performance by a Featured Actress twice (Audra McDonald won in this category). Other awards included the Drama Desk Award (Rashad and McDonald), Outer Critics Circle Award (McDonald), Theater World Award (Sanaa Lathan).


12. Davis makes this argument directly in *Dead Cities and Other Tales*.


14. See Gerry Mooney in *Unruly Cities?: Order/Disorder* for discussions of the potential benefits of creating ethnic enclaves, including some regions that would overlap, denotatively, with ghettos.


16. For discussion of this history, consider the following sources: Jervis Anderson’s *This Was Harlem: A Cultural Portrait, 1900–1950*; Davis, *Dead Cities and Other Tales*; Susan Anderson’s “A City Called Heaven: Black Enchantment and Despair in Los Angeles” in *The City: Los Angeles and Urban Theory at the End*
of the Twentieth Century; Davis’s “Fortress Los Angeles: The Militarization of Urban Space” in Variations on a Theme Park: The New American City and the End of Public Space.


19. The problems were apparently with Sears’s directing. See Kamal al-Solaylee’s “Baring the Burden of Race.”

20. See Malcolm Kelly’s “One Playwright in Search of Herself: Djanet Sears Says Her New Play, Like All Her Work, is about Her Black Experience.”


22. Ouzounian.

23. Ibid.

24. This was part of Brecht’s theory of Vrefremdungseffek, particularly that for the actor. Instead of becoming the character portrayed, Brecht worked on strategies for the actor to stay outside the character—delivering lines in the third person rather than the first—in ways that were like quoting dialogue. The goal was to encourage critical distance in actors and audiences. See Brecht on Theatre.

25. al Solaylee.


28. See Anderson, This Was Harlem for this history.

29. Sears, 106.

30. Billie’s remarks come, notably, toward the end of the play: after the breakup of Billie and Othello and many of the scenes about the history of racism that persists in Harlem. Naturally, then, audiences view such comments through a skeptical framing during this scene.


32. Ibid., 26.


34. Sears, 66.

35. Ibid., 25.


37. Sears, 106.

38. Ibid., 79.

40. Ibid., 248.

41. Sears, 53.

42. Ibid., 57.

43. al-Solaylee.

44. Sears, 66.

45. Ibid., 53.

46. Ibid., 75.

47. Ibid., 101.

48. Ibid., 63.

49. Ibid., 103.

50. The purpose of titles for Brecht was twofold: to locate the incidents about to occur in a historical, cultural, and political context so that the incidents were framed by and framing that context. And, to undermine the realist emphasis on suspense: if audiences already know what is going to happen, then are less likely to be emotionally swept up in the scenes. *Harlem Duet* comes closer to the first part.

51. Sears, 24.


53. Sears, 33.

54. Ibid., 34.

55. Ibid., 47.

56. Ibid., 51.

57. Ibid., 92.


59. See Benjamin Genocchio’s “Discourse, Discontinuity, Difference: The Question of ‘Other’ Spaces” in *Postmodern Cities and Spaces* for just a hint of the bandwagon appeal of heterotopia.

60. Martin Luther King Jr., “I have a Dream,” August 28, 1963.

61. Sears, 54.

62. Ibid., 116.


68. Meeks's concern is specifically with Smith's imitation of “Stanley K. Sheinbaum's New York accent,” but it suggests a larger concern that has been echoed about Smith's performance of the characters. In adopting their mannerisms and vocal inflections, there is always the danger that Smith reduces the individuals—and the communities they represent—to ethnic types.
72. Her becoming this conduit is certainly not without controversy. Obviously, having the voices of Koreans or Latinos or other immigrant groups filtered through the body/voice of an African American woman has a number of consequences about representation and agency that could actually reinforce some of the distance between ethnic groups in Los Angeles or elsewhere.
73. See Dead Cities and Other Tales.
74. Hartigan.
75. Brecht would frequently relocate concerns of his day in the past, with the assumption that this relocation would both alienate audiences from the events (allowing them to be more critical about the event itself) and demonstrate how the events were products of historical forces. Smith does much the same in the local geography of Los Angeles.
76. Brecht, 122.
77. Ibid., 122.
78. Smith is a little uncomfortable with the term “mimicry,” perhaps because of the implications of caricaturing. Nevertheless, this term is one frequently invoked when describing her performances. See Lloyd Rose, “A Singular Talent For Multiple Parts”; Dennis Harvey, “Twilight Los Angeles” and others.
79. Smith, 14.
80. Ibid., 15.
81. Part of the criticism of Twilight Los Angeles as a response to the rioting is that it takes on too much without making judgments about responsibility or significance. Complaints suggest that there is a certain sentimentalism about Smith’s approach, though this overstates the issue. Others disagree and suggest that there is something valuable in having many voices heard, even if without filtering.
82. Smith, 15.
83. Ibid., 16.
84. Ibid., 17.
85. Ibid., 33.
86. Ibid.
87. Ibid., 38.
88. Ibid., 100.
89. Ibid., 101.
90. Ibid.
91. Ibid., 161.
92. Ibid., 160.
93. Ibid., 159.
94. Ibid., 160.
95. Ibid., 161.
96. Ibid., 101.
97. This was an organization dedicated to the defense of the four African Americans who pulled Reginald Denny from his truck and assaulted in on the street.
98. Smith, 175.
100. When interviewed during the writing of this book, she emphasized distance, literal and experiential, from one another as central to the nature of Los Angeles. See “This Electrifying Moment.”
101. Smith, 162.
102. Ibid., 251–252.
104. Ibid., 47.
106. Harlins was shot, theoretically, in self-defense as she was trying to rob the grocery, but the African American community became outraged with not just the incident but the LAPD’s handling of the case. See *Dead Cities and Other Tales* for more details.
107. Smith, 3.
108. Ibid., 2.
109. Ibid., 245.
110. Ibid., 107.
111. Denny had no memory of being rescued by the four Samaritans, as he was suffering from a concussion and other injuries.
112. Smith, 108.
113. Ibid., 110.
114. Ibid., 111.
115. Ibid., 172.
116. Ibid., 177.
117. Ibid., 178.
118. Hartigan.
Notes

119. Smith, 102.
120. Ibid., 169.
121. Ibid., 187.
122. Enough emphasis falls on this juxtaposing that it becomes evident in production, as demonstrated by Harrigan’s review of the 1996 revival in Boston, where she makes note of the same contrast of Denny and Parker outlined here. See “Anna Deavere Smith’s triumphant ‘Twilight.’”
123. Brecht, 144.
124. This, too, comes from Brecht. At the heart of epic theater, at least as theorized by Brecht, was the notion that the theater can function pedagogically, that is, it can develop our critical faculties for examining the world. See Brecht on Theatre.
125. Smith, Interview by Westgate, 108.
126. Worthen, Modern Drama and the Rhetoric of Theater, 146.
127. Smith, 232.
128. Ibid., 233.
129. This terminology comes from Janelle Reinelt’s discussion of Angels in America, which posits a number of necessary conditions for the production to become a successful epic play. See “Notes on Angels in America as American Epic Theater.”
131. Ibid., 132.
132. Smith, 67.
133. These quarters range from privileged regions to tenements and abandoned portions of the city. See Marcuse, “Not Chaos, but Walls: Postmodernism and the Partitioned City.”
134. Smith, 200.
135. Ibid., 256.
136. Ibid., 254–255.
137. Ibid., 255.
138. Ibid.
139. Ibid., 167.

Chapter 5

2. Olalquiaga, Megalopolis, 80–81.
3. Ibid., 76.
5. Loo’s Chinatown begins with a summary of some of the violence against immigrants, particularly Asian immigrants during the 1980s, including intimidation, assault, and killings.


10. Ibid.


12. Loo, 63.

13. Ibid., 62.

14. Ibid.

15. Ibid., 66.

16. Ibid., 67–68.


18. Ibid., 9.


20. Ibid.


23. See Loo; see also Min Zhou, *Chinatown: The Socioeconomic Potential of an Urban Enclave*.


26. This discussion is largely limited to reviews of the plays and articles about Hwang, as *FOB* has garnered little scholarship. See Jeremy Green’s “David Hwang Riding on the Hyphen,” Patti Hartigan’s “Hwang’s Political Stage: Writer Wonders How Much to Stir the Melting Pot,” and Jay Matthews’s “‘Golden Gates’: David Henry Hwang: Burning Bridges” for examples of autobiographical readings.

27. Hwang’s background was not limited by growing up in Chinatown and had planned to become a businessman or banker before going to Stanford University. See Kevin Kelly’s “Hwang Looks Beyond ‘Face Value.’ ”
28. These include *Curse of the Starving Class* (1978), *Buried Child* (1979), and *True West* (1980).


30. Ibid.


32. See Gerard.


35. Ibid., 3.

36. Ibid.

37. Ibid., 17.

38. Loo, 16.


40. This commonality, of course, speaks not just the possibilities of influence but further to how powerful this double bind is felt in Asian American communities, which is documented by sociologists.

41. Shimakawa, 89.

42. Ibid.


45. Ibid.

46. Ibid.

47. Ibid.

48. Loo offers a telling description of these living conditions, which include overcrowding and poor social services among other problems, both historically and today.

49. Hwang, 7.

50. Ibid., 22.

51. Ibid.

52. Ibid., 23.

53. Ibid., 25.

54. Ibid., 26.


56. Hwang, 33.

57. Ibid.

58. See the sociological interviews conducted by Loo and Zhou.
59. Hwang, 33.
60. Ibid.
61. Ibid.
62. Ibid., 30.
63. Ibid., 31.
64. Ibid.
65. Ibid.
66. Ibid.
67. Ibid.
68. Ibid., 30.
69. As with Rivera’s New York City in *Marisol*, these boundaries are distinctly racialized in Hwang’s Los Angeles in *FOB*. See Chapter 1 for details.
70. Hwang, 39.
71. See chapter four of Zhou’s *Chinatown: The Socioeconomic Potential of an Urban Enclave* for discussion of immigrants from Hong Kong.
73. Ibid., 22.
74. Ibid.
75. Ibid., 37.
76. Ibid.
77. Ibid.
78. Ibid., 11.
79. Ibid., 14.
80. Ibid., 16.
83. Hwang, 51.
84. Huerta, 166.
85. Ibid., 166.
86. This review, “The Poetics of Chisme,” was published *Poetry Flash* and cited in Huerta (161).
87. See Theatre Rhinoceros’s website (http://www.therhino.org/) for its history.
88. See Huerta, 161–162.
90. Ibid., 5.
91. The fundamental premise behind Brecht’s theater was that it was not mimetically representational and it would invoke its environment through metonymy: that is, through key signifiers that would suggest that environment without ever distracting audiences from being in a theater.
92. The Prologue of *Henry V* begins with an acknowledgement of the limitations of Elizabethan theater, which cannot “cram/Within this wooden O the
very casques/That did affright the air at Agincourt.” Therefore, the Prologue invites audiences to put “your imaginary forces [to] work” and “Piece out our imperfections with your thoughts.” Moraga’s staging of the barrio falls in this premise.

94. Ibid., 6.
95. Performance here includes the connotations not just of theater but identity: that Corky performs a particular subject-position in her barrio-world. See Lou Rosenberg’s “The House of Difference: Gender, Culture, and the Subject-in-Process on the American Stage” for details.
96. Moraga, 25.
97. Ibid.
98. Ibid.
100. Ibid., 29.
101. Brady’s argument is that Chicano literature is particularly concerned with the interplay of geography and female vulnerability. See chapters 3 and 4th of Extinct Lands, Scarred Bodies: Chicana Literature and the Reinvention of Space for more discussion.
102. Moraga, 8.
103. Ibid., 9.
104. Ibid.
105. See Mike Davis in Dead Tales and Other Cities and “Fortress Los Angeles: The Militarization of Urban Space” in Variations on a Theme Park for discussion of this polarized demography.
106. Victor M. Valle and Rodolfo D. Torres have documented that, politically, Hispanics in Los Angeles were almost invisible during the 1980s and 1990s. See Latino Metropolis.
108. Ibid., 24.
109. Ibid., 19.
110. Ibid.
111. Ibid., 17.
113. Moraga, 17.
114. Ibid., 6.
115. Cresswell, In Place/Out of Place, 8.
116. Ibid., 42.
117. Ibid., 45.
118. Ibid., 47.
119. Ibid.
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120. Ibid.
121. See Huerta, 25.
122. Huerta, 166.
123. Moraga, 23.
124. Ibid., 33.
125. Ibid.
126. Ibid., 23.
127. Cresswell, 165.
129. This alternative spelling is used in Moraga’s play, though it would probably only be evident to readers of the play.
130. Ibid., 14.
131. Ibid., 19.
132. Ibid., 25.
133. Ibid., 35.
135. Moraga, 35.
136. Huerta, 3.
137. Valle and Torres, 56.
138. Moraga, 35.
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