



Culture is Focus of TCG's American Theatre Magazine

Nov 22, 2010



Among Theatre Communications Group's mission is to leverage the stories of the field to build greater public awareness of and appreciation for live theatre in America. The organization's vision ranges from being the leader and innovator in assembling, contextualizing and disseminating knowledge to strengthen and energize U.S. theatres and practitioners to fostering conditions for the emergence of a new level of international and intercultural awareness and cooperation through theatre.

Recent issues of *American Theatre* showcase TCG's dedication to these ideals. Articles show the:

Power of multicultural stories to inform and entertain

Capacity of art to bridge cultural differences;

Role of theatre to its diverse community

Multicultural Stories Inform

"Back to Alabama with Cleage and Baldwin"

An Interview by Wendell Brok

October 2010

Two Southern playwrights get personal with the history of the Civil Rights Movement, and realize "once you wipe away race, you realize all the generational questions are the same, all the class questions are the same, all the family fidelity questions are the same. It's just what humans do. We are all messy in the same ways. Once you get past race, it's as though there's unlimited access to all these stories."

"America's Last Taboo"

by Anne Galjour

July / August 2010

This article tracks Anne Galjour's journey from commission to tour of *You Can't Get There from Here*, a piece which was to "deal with the subject of class?that socioeconomic rating scale that we in America are usually loath to discuss, or even recognize." Says Galjour, "What I would learn in the next two years is that class is America's last taboo. It's in front of us every day. It is revealed through codes of behavior. It affects our pocketbooks, opportunities, beliefs, values and, most important, how we think?even our capacity to hope,

to plan our future with some assurance that our goals are within reach."

"A Gay Marine's Journey Home"

by Jeff Key

July/August 2010

A one-man play, *The Eyes of Babylon*, illustrates the personal experiences of a gay Marine living life in Iraq under the "Don't Ask Don't Tell" rule, while realizing his role was to participate in an occupation, not a liberation, of a government.

"The Dancer and the Backlash"

Bridging Cultural Differences

by Randy Gener

October 2010

Mallika Sarabhai, South Asian artist took a stand nearly nine years after the Gujarat riots between Hindus and Muslims and finds herself today still an enemy of the state. This article looks at Sarabhai's roles as performer, producer, teacher, and "actor-activist" as she works to promote global peace through arts and culture.

"North-South Embraces"

by Randy Gener

September 2010

Two international exchanges build cultural bridges between the U.S. and Latin America. "Reciprocal exchange, rather than the unilateral mode of export or import, is the unshakable principle that guides both projects, even if (as we shall later see) it is not always possible."

"A Dream of the Sea"

by Lisa Schlesinger

September 2010

Bread and Puppet Theater and Ashtar Theatre stage a parade on the Ramallah side of the Israeli wall. "All the struggles of putting the performance together vanished. Men come out of shops. Teenagers run after us. Mothers step into the streets with their children. Cell phones snap photos. Hundreds, maybe thousands, line the streets and follow us. What is this? Joy."

Theatres and Communities

"The Garcés Ultimatum "

By Steven Leigh Morris

November 2010

Authenticity and connection were elusive goals for Michael John Garcés. Then he landed at the helm of Cornerstone, which "won't put on a play until it has a lucid understanding of what and whom it's for, and just what its relationship is to the community where it's being performed."

"W.C. Calkins: See America From Here"

September 2010

Washington, D.C.'s Arena Stage artistic director Molly Smith is in the spotlight as the organization's renovated home (Arena Stage at the Mead Center for American Theatre) opens. She takes pride in the company's cultivation of a diverse audience?an effort that builds on Arena's legacy as the first racially integrated theatre in Washington. She wants the company's audience to "be a reflection of the city itself,"