For next time: Judy Chicago, “The Dinner Party,” judychicago.com
Wed at 8PM, Prosser Studio, back of Mem Aud, Undergrad One Acts

Late 20th-century’s series of liberation movements
Feminism, Colonialism, Gay Liberation
Stonewall Riot, 1969
(http://www.columbia.edu/cu/libraries/events/sw25/about.html)
but do they all work together under the rubric of liberal tolerance and acceptance, or is it important to insist on their differences?

Feminism
not just female self-fulfillment, not just getting men to do the dishes
what happens when gender intersects w/ sexuality or race?
do lesbians & straight women have different agendas?
white and non-white feminists?
Join Stock Theatre Group  
conducted collaborative workshop on sexual politics  
improvs, particularly status games around profession,  
gender, sex, combination thereof  
Churchill then wrote script based on workshop  

Collaborative aesthetic a way to undermine authority/author  
but does it do that?  
Ousmane’s attempts to make Senegal, people main character  
give way to heroicization of Guelwaar  
influence of Brecht, Soviet training?  
Churchill also influenced by Brecht & “material feminism” (vs “essential feminism”)  
uses cross-gender, cross-racial, and doubling casting to alienate  
*Verfremdungseffekt*  
Do traditional forms of social authority become reasserted in *Cloud 9*?
Play’s interhistorical pastiche of 19th c. & 20th c.
this genealogizing (via Nietzsche/Foucault) common in pomo
putting periods together highlights legacy of past in present,
even as changes also highlight social constructedness of periods
Play makes connection between ideologies of sexual & racial oppression
in both instances, Betty & Joshua become projections of Clive’s gaze
Betty is the dark continent of sexuality, even as Joshua tries to become
"civilized" by eschewing connection to dark continent
also shows how the lack of recognition of continuity of oppression
often maintains oppression as marginalized fight each other
(35) example of Betty, Joshua, & Edward

Both racial & gender marginalizations secure male dominance
but how does sexuality, particularly homosexuality fit (or not) into
these other marginalizations?
In Act I, male homosociality and homoeroticism not always at odds?
(6) how read Clive’s wink at Joshua
(15) how read in light of Joshua & Harry sleeping together?
(39) yet when Harry confuses Clive’s homosociality, he is rebuked
In many instances, the play seems to allow homosexuality into text, but not into performance?


Act I

(14) Harry & Betty’s kiss deferred
(15) Harry & Joshua fuck off-stage
(25) Harry & Edward

homosexuality & pederasty, less threatening w/ girl actor?
off-stage

gives way to (17) Clive & Mrs. S’s cunnilingus

(26) Ellen & Betty’s kiss (female/male)

Act II

how does Clive/Cathy casting reflect on Lin

(59) Gerry’s monologue

stereotype, important telling of same-sex desire?

(73-5) orgy/ceremony
How does cross-gender, cross-racial casting & doubling work? does alienation, estrangement produce a gap in which social constructedness shown? or can alienation reinforce stereotypes? does it just preserve binary logic of correspondences between sex, gender, and sexuality? What kind of new castings, new workshopping, or new writing might be called for today in a production of *Cloud 9*?