

OPEN QUOTES

Judith Malina

... If we are going to change the political institutions by changing the life style, then anything that has a real effect on life style would be a political effect ... Of course, I don't say that one night in the theatre changes you that much. It could.

... The clothes are lying on a medical examination table. My Antigone costume is there, and the white corduroy pants that I wear in the Plague scene ... I returned to the cell dressed as Antigone, still freezing ... Charged with "indecent exposure" they tell us; and some of us charged with interfering with an officer, and with breach of the peace. I am the only one who is charged with all three ...

(from *The Living Theatre*, special issue *Yale/Theatre*, vol.2 n.1, New Haven, CT,1969 and *The Enormous Despair*, Random House, New York, 1972)



Ariane Mnouchkine

Photo: Michele Laurent

Franca Rame

... When in 1968 Dario Fo and I left the traditional theatres and began to perform in other spaces, we asked ourselves what content our productions should have ...

... Many years later the political situation in Italy had changed. The radical left wing groups slowly disappeared because of the great repression and it also became more difficult for us to work. We went back to the traditional theatre and we took up other issues, more personal ones - which are also political - often about women. The last play we have put on stage is *Sex Thanks Don't Mind If I Do*. This play was born after years of travelling around the world with performances about women. I realised that at the bottom of a lot of problems between couples was a bad communication between the sexes. Once again I saw how important it is to speak, to denounce what is going on, be it concerning workers' conditions or the lives of women ...

(from a speech given at the symposium *Theatre in a Multicultural Society*, Copenhagen, May 1996)

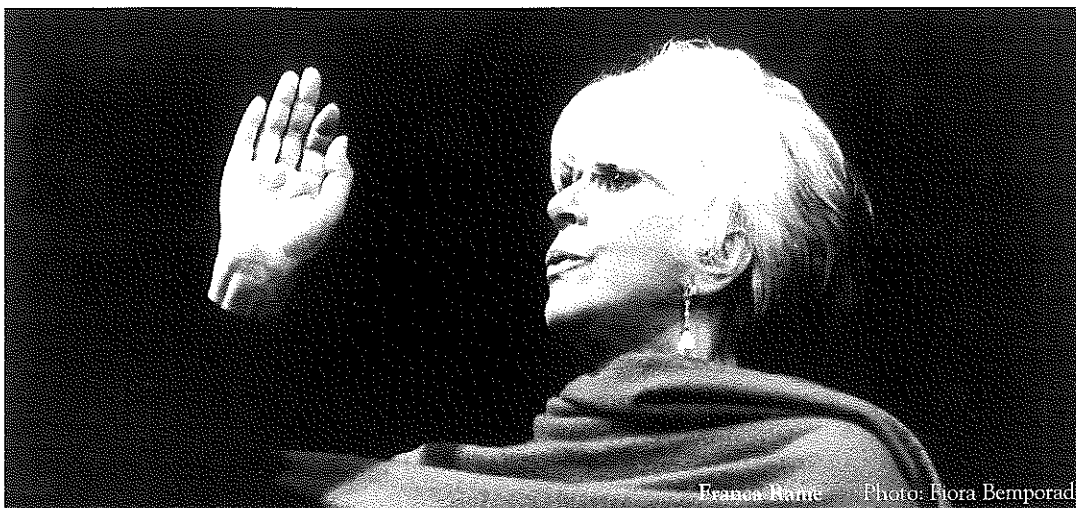


Judith Malina Photo: Fiora Bemporad

Ariane Mnouchkine

... I think that the theatre is always a source of something. I think that when you really have theatre, you find that it is a source of teaching and learning, whether civic, political, ethnological. It is a source. A theatre that isn't a source of learning, a source of thought, that isn't food for the soul and mind, isn't theatre. I am, of course, speaking for myself. When I say that the theatre is a source of learning, I simply mean that it addresses people - not necessarily to teach them something. It addresses them as people who are capable of learning, or who simply wish to hear. That is already being civic. When you treat spectators as citizens, it means that you are asking them to be citizens. It would be very, very, very pretentious to start saying "Here we are, this is a show that teaches people" and I don't claim to be doing that ...

(from the interview by Maria Shevtsova "A Theatre that Speaks to Citizens", published in English in *Western European Stages*, vol.7 n.3 Winter 95-96, New York and in French in *Alternatives théâtrales*, n.48 June 1995)



Franca Rame Photo: Fiora Bemporad