

Journal of Dramatic Theory and Criticism

Fall 2009
Volume XXIV
Number 1

Contents

- “Let id prevail over ego!”: The Specter of Gay Nihilism in
American Drama Criticism of the 1960s 5
Doug Arrell
- The Man Who Would Be Hated: An Interview with
John Simon 23
Bert Cardullo
- From Pleasure to Menace: Noel Coward, Harold Pinter, and
Critical Narratives 41
Jackson F. Ayres
- “I am not suffering any more...”: Tragic Potential in the
Nineteenth-Century Consumptive Myth 59
Meredith Conti
- Mapping Aesthetic Development and Epistemological
Understanding 83
Jeanne Klein
- Working the Field with Oral History: Talking Towards the
Research Encounter in Theatre and Performance Studies 99
Lara Nielsen

paradigm . . . *n.* . . . **1** *a)* a pattern, example, or model *b)* an overall concept accepted by most people in an intellectual community, as a science, because of its effectiveness in explaining a complex process, idea, or set of data **2** *Gram.* an example of a declension or conjugation, giving all the inflectional forms of a word---**SYN.** model.

praxis . . . *n.* . . . **1** practice, as distinguished from theory, of an art, science, etc. **2** established practice, custom **3** [Now Rare] a set of examples or exercises, as in grammar

field . . . *n.* . . . **1** a wide stretch of open land; plain; **2** a piece of cleared land, set off or enclosed . . . **6** a battlefield . . . **10** the background, as on a flag or coin . . . **-vt.** *Baseball, cricket a)* to stop or catch or to catch and throw (a ball) in play *b)* to put (a player) into a field position **2** [Colloq.] to answer (a question) extemporaneously.¹

Call for Papers

The *Journal of Dramatic Theory and Criticism* seeks articles of three types for future issues:

(1) essays of 20-25 manuscript pages, exclusive of notes, addressing **paradigms** used in or potentially useful for dramatic theory and criticism, broadly conceived;

(2) essays of 15-25 manuscript pages, exclusive of notes, investigating **praxis**, such as theatre practices that raise questions about the nature of theatre, drama, or performance;

(3) shorter essays, interviews, or dialogues reflecting on **the field** by examining a body of work by an individual author or a recent theoretical or critical trend.

Submissions will be accepted on an ongoing basis. Inquiries may be directed to the managing editor at jdtc@ku.edu. To submit a manuscript, please send an electronic copy as a Word attachment (including a cover page with name, address, e-mail, and phone number). Manuscripts may also be sent (with personal information indicated above on a separate page) by mail to:

Iris Smith Fischer, Editor
Journal of Dramatic Theory and Criticism
University of Kansas
Department of English
1445 Jayhawk Boulevard, Room 3001
Lawrence, Kansas 66045-7594

1. *Webster's New World Dictionary of American English*, 3rd edition.

The *Journal of Dramatic Theory and Criticism* Announces New Editor

On July 1, 2010 Scott Magelssen will replace Iris Smith Fischer as editor of the *Journal of Dramatic Theory and Criticism*. Fischer has served as editor since July 2007, when she assumed the editorship from longtime editor and *JDTC* founder John Gronbeck-Tedesco, who has since served as consulting editor. Both Gronbeck-Tedesco and Fischer will continue to serve as consulting editors.

Scott Magelssen teaches theatre history and performance studies at Bowling Green State University. He is the author of *Living History Museums: Undoing History Through Performance* (Scarecrow Press 2007), and co-editor, with Ann Haugo, of *Querying Difference in Theatre History* (Cambridge Scholars Publishing 2007). He is currently co-editing a collection of essays with Rhona Justice-Malloy, entitled *Enacting History* (University of Alabama Press), and a collection of essays with Henry Bial, entitled *Theatre Historiography: Critical Questions* (University of Michigan Press). He has served as an Associate Editor for *Journal of Dramatic Theory and Criticism* and as a member of the Editorial Board for *Theatre Topics*.