Table of Contents

Marc Maufort
Staging Difference: A Challenge to the American Melting Pot 1

Cultural Pluralism and Performance

Sarah Blackstone
Simplifying the Native American: Wild West Shows Exhibit the “Indian” 9

Beverly Bronson Smith
The Semiotics of Difference: Representations of Ethnicity and Nativism in Early Twentieth Century American Theatre 19

Deborah Wood Holton
Who Do You See When You Look At Me? Black Core Values and African American Identity in Performance 31

Carol Fisher Sorgenfrei
Intercultural Directing: Revitalizing Force or Spiritual Rape? 45

Bruce A. McConachie
The “Oriental” Musicals of Rodgers and Hammerstein and the U.S. War in Southeast Asia 57

Kim Marra
Marginal Experience/Mainstream Vision in the Theatrical Career of Zelda (Paldi) Sears 75

Felicia Hardison Londré
Confronting Shakespeare’s “Political Incorrectness” in Production: Contemporary American Audiences and the New “Problem Plays” 85
The Canon of American Drama and Cultural Difference

Ronald R. Miller
Eugene O’Neill’s First Transcultural Epic: “Universal History” in The Fountain 99

Martha Bower
The Pathology of Resistance to Cultural Assimilation in Eugene O’Neill’s Late Plays 111

James A. Robinson
Both His Sons: Arthur Miller’s The Price and Jewish Assimilation 121

Georges-Michel Sarotte
Fluidity and Differentiation in Three Plays by Tennessee Williams: The Glass Menagerie, A Streetcar Named Desire, and Cat on a Hot Tin Roof 141

Johan Callens
Sam Shepard’s Inter/National Stage 157

Alain Piette
The Devil’s Advocate: David Mamet’s Oleanna and Political Correctness 173

The Emergence of a New Multicultural Drama

James S. Moy
Asian American Visibility: Touring Fierce Racial Geographies 191

Robert Cooperman
New Theatrical Statements: Asian-Western Mergers in the Early Plays of David Henry Hwang 201

Granger Babcock
Looking for a Third Space: El Pachuco and Chicano Nationalism in Luis Valdez’s Zoot Suit 215
## Contents

**John V. Antush**  
The Internal Third World Voice and Postcolonial Literature: René Marqués’s *The Oxcart*  
227

**Glenda Frank**  
The Struggle to Affirm: The Image of Jewish-Americans on Stage  
245

**Bette Mandl**  
“Alive Still, In You:” Memory and Silence in *A Shayna Maidel*  
259

**Yvonne Shafer**  
Breaking Barriers: August Wilson  
267

**Harry J. Elam, Jr.**  
Of Angels and Transcendence: An Analysis of *Fences* by August Wilson and *Roosters* by Milcha Sanchez-Scott  
287

**Savas Patsalidis**  
Adrienne Kennedy’s Heterotopias and the (Im)possibilities of the (Black) Female Self  
301

**Patricia R. Schroeder**  
Re-Reading Alice Childress  
323

**Richard Wattenberg**  
Sophie Treadwell and the Frontier Myth: Western Motifs in *Machinal* and *Hope for a Harvest*  
339

**Daniel J. Watermeier**  
The Search for Self: Attachment, Loss and Recovery in *The Heidi Chronicles*  
351

### Appendices

**Robert Cooperman**  
Across the Boundaries of Cultural Identity: An Interview with David Henry Hwang  
365
Marc Mausort, with the assistance of Francine Lercangée and Myriam Lodeweyckx

Cultural Pluralism in American Theatre and Drama: A Selected Bibliography 375

Index 389

Notes on Contributors 393