

# La MaMa

Experimental Theatre Club

presents

## Coffeehouse Chronicles #182 Richard Schechner



The Downstairs  
66 East 4th Street, NYC, 10003  
March 7, 2026

# Coffeehouse Chronicles #182

## Richard Schechner

Curated by Michal Gamily

Moderated by Sara Brady

With

Frank Hentschker, Yassi Jahanmir  
Richard Schechner, Erin Mee,  
Joan MacIntosh, Tim Cusack,  
Erin Ellis, Anne Gridley,  
Owen McAnuff, Daphne Silbiget

Featuring live performances from  
Schechner's early plays:

*FK and Briseis and the Sergeant* directed by Erin Mee  
and  
*Dionysus 69* performed by Joan MacIntosh

Video clips from Richard Schechner's productions  
in the US and international venues.

Presentation of *Rasaboxes* as well as excerpts from  
his interview with *Artifacts* by Steven Watson.

Media Editor: Jane Catherine Shaw

Coffeehouse Chronicles will honor Richard Schechner on the occasion of the publication of his new book, *Schechner Plays*, recently released by Intellect. The volume includes both Schechner's written plays and group-devised works. This celebration also looks ahead to a major international retrospective of his work, scheduled for 2027, to be presented in many of the theaters where his work has appeared over the past six decades.

**Richard Schechner** is Editor of *TDR: The Journal of Performance Studies* and University Professor Emeritus, New York University. His books include *Environmental Theater*, *Performance Theory*, *Between Theater and Anthropology*, *Performed Imaginaries*, *Performance Studies: An Introduction*, and *Schechner Plays*. His writing has been translated into 22 languages. He has directed performances, led workshops, taught, and lectured on every continent but Antarctica. Among his theatre productions are *Dionysus in 69* (from Euripides' *The Bacchae*), Sam Shepard's *The Tooth of Crime*, Bertolt Brecht's *Mother Courage and Her Children*, Jean Genet's *The Maids* and *The Balcony*, August Wilson's *Ma Rainey's Black Bottom*, Anton Chekhov's *Three Sisters* and *Cherry Orchard*, Shakespeare's *Hamlet*, his own adaptations *Makbeth* and *Richard's Lear*, and the immersive-devised *Commune* and *Imagining O*. A fellow of the American Academy of Arts and Sciences, Schechner has been awarded numerous fellowships, awards, and honors, including a Guggenheim, two Fulbrights, Lifetime Career Achievement Award American Association for Theatre in Higher Education, Lifetime Achievement Award Performance Studies International, Leverhulme Trust Fellowship UK, Erasmus Mundo Fellowship European Union and four honorary doctorates: La Sapienza/University of Rome, University of Messina, Hong Kong Theatre Academy, Alexander Zelwerowicz Academy of Theatre.

**Erin B. Mee** has directed at the Public Theater, New York Theatre Workshop, SoHo Rep, HERE, The Magic Theatre, and The Guthrie Theater in the United States, and with Sopanam in India. She is the Founding Artistic Director of This Is Not A Theatre Company, with whom she has conceived and directed *Pool Play*, *A Serious Banquet*, *Readymade Cabaret*, *Ferry Play*, *Subway Plays*, *Festival de la Vie* for the Avignon Festival, Versailles 2015/2016, *Pool Play 2.0* for the International Theatre Festival of Kerala, *Theatre In The Dark: Carpe Diem, Play!*, *Readymade Cabaret 2.0*, *Play In Your Bathtub* (also translated into Russian and performed by WOWWOWWOW in Moscow), *Guru of Touch* for the Edinburgh Festival Fringe, and *Tree Confessions* for the Edinburgh, Brighton, Melbourne, and Philadelphia Fringe festivals. Three of her productions will be part of FIBA (International Theatre Festival of Buenos Aires) in 2022. She is the author of *Theatre of Roots: Redirecting the Modern Indian Stage*, co-editor of *Antigone on the Contemporary World Stage*, editor of *Drama Contemporary: India*, and co-editor of *Modern Asian Theatre and Performance 1900-2000*. She has written numerous articles for *TDR*, *Theatre Journal*, *Performance Research*, *American Theatre Magazine*, and other journals and books. Her born-digital Scalar article "Hearing the Music of the Hemispheres" won the ATHE-ASTR Award for Best Digital Article in 2016. She has lectured and taught in India, China, Argentina, Nepal, England, and Spain. She is Associate Arts Professor, Department of Drama, Tisch, NYU. [www.erinbmee.com](http://www.erinbmee.com)

**Joan MacIntosh** was a founding member of The Performance Group in 1967. With the Group she played Agave and Dionysus in *Dionysus in 69*, (OBIE Award) a Dark Power in *Makbeth*, Clementine in *Commune*, for which she won an OBIE for Distinguished Performance, Jean Harlow in *The Beard*, Becky Lou in *The Tooth of Crime* (OBIE), *Mother Courage in Mother Courage and Her Children*, in New York, and on tour in the US and India, Marilyn Monroe in *The Marilyn Project*, Jocasta in Ted Hughes adaptation of *Seneca's Oedipus*, and Spalding Gray's mother in *Sakonnet Point*. In the 59 years that Joan has been a professional actor she has worked with many distinguished directors, among them Richard Schechner, of course, Ivo van Hove, JoAnne Akalaitis, Joseph Chaikin, Andre Gregory, Richard Foreman, Liz Swados, Liz Diamond, Suzan-Lori Parks, Annie Dorsen, Sir Peter Hall, Richard Jones, Liviu Ciulei, Chris Markle, Zelda Fichandler, Carey Perloff, Michael Greif, Robert Woodruff, Austin Pendleton, Mary Robinson, Brian Mertes, Travis Preston, and Jo Bonney; and has played many wonderful leading characters with brilliant actors in New York, and in theaters around the world. Additional Awards: Drama Desk for Request Concert; Herald Angel Award for Distinguished Performance in More Stately Mansions, Edinburg Festival; Elliot Norton Award for Outstanding Actress in Britannicus; and an OBIE for Sustained Excellence of Performance; JDR III Grant for travel and study in India, Southeast Asia and Papua New Guinea; USIA Grants for India, Southeast Asia and South Africa. She has taught acting internationally throughout her acting career, and currently directs and teaches acting at the David Geffen School of Drama at Yale University. She is writing a book about her years in the Experimental Theatre, 1967-78. Joan is a Fox Fellow and a member of The Actors Center in NY.

**Sara Brady** is the Managing Editor of TDR. She is Chair of the Department of Communication Arts & Sciences at Bronx Community College and Professor of Theatre and Performance at the CUNY Graduate Center. She is the author of *Performance, Politics, and the War on Terror: "Whatever It Takes"* (Palgrave, 2012); co-editor with Lindsey Mantoan of *Performance in a Militarized Culture* (Routledge, 2018); and co-editor with Henry Bial of *The Performance Studies Reader*, 4th ed. (Routledge, 2025).

**Yassi Jahanmir** is an international theatre director and scholar whose work sits at the intersection of historical reinterpretation, sport as performance, and cultural exchange. She is the co-founder of the Tucson Fringe Festival and has developed work in the U.S., Europe, and the Middle East. She holds a PhD in Theatre and Performance Studies and has worked extensively in academic and professional theatre contexts.

**Frank Hentschker**, who holds a Ph.D. in theatre from the now legendary Institute for Applied Theatre Studies in Giessen, Germany, came to the Graduate Center in 2001 as program director for the Graduate Center's Martin E. Segal Theatre Center and was appointed to the central doctoral faculty in theatre in 2009. Currently executive director and director of programs at the Segal Center, Hentschker has transformed the center into the nation's leading forum for public programming in international and U.S. theatre and theatre studies; each year, he curates and produces more than forty events—staged readings, lecture-demonstrations, symposia, works-in-progress, and conversations with theatre scholars, theatrical luminaries, and emerging voices in the international, American, and New York theatre scenes. Among the vital events and series he founded at the Segal Center are the World Theatre Performance series; the annual fall PRELUDE festival, which features more than twenty New York-based theatre companies and playwrights; and the PEN World Voices Playwrights Series. Hentschker also led CUNY's nineteen performing arts centers in founding the CUNY-Performing Arts Consortium (C-PAC), producing the consortium's first joint festival in 2009. Hentschker edited the MESTC publications *Jan Fabre: I Am A Mistake*, *Seven Works for the Theatre* (2009) and *New Plays from Spain* (2013), and he served as president of the board of *PAJ: A Journal of Performance and Art* from 2005 to 2009. Before coming to the Graduate Center, Hentschker founded and directed DISCURS, the largest European student theatre festival existing today; he acted as Hamlet in Heiner Müller's *Hamletmaschine*, directed by the playwright; performed in the Robert Wilson play *The Forest* (music by David Byrne); and worked as an assistant for Robert Wilson for many years. Currently he is preparing the first publication of Robert Wilson's performance texts.

**Coffeehouse Chronicles** is an educational performance series exploring the history of Off-Off Broadway. Part artist-portrait, part history lesson, and part community forum, Coffeehouse Chronicles take an intimate look at the development of downtown theatre, from the 1960s' "Coffeehouse Theatres" through today. Events feature firsthand oral accounts from artists of the day, as well as conversations with contemporary artists who work in the same bold, daring manner today. Since 2005, La MaMa has presented more than 150 Coffeehouse Chronicles, building on our mission to provide a home for personal engagement with art. Series Director: Michal Gamily

Coffeehouse Chronicles 2025–2026 is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature. Additional support provided by the Howard Gilman Foundation and The Shubert Foundation.

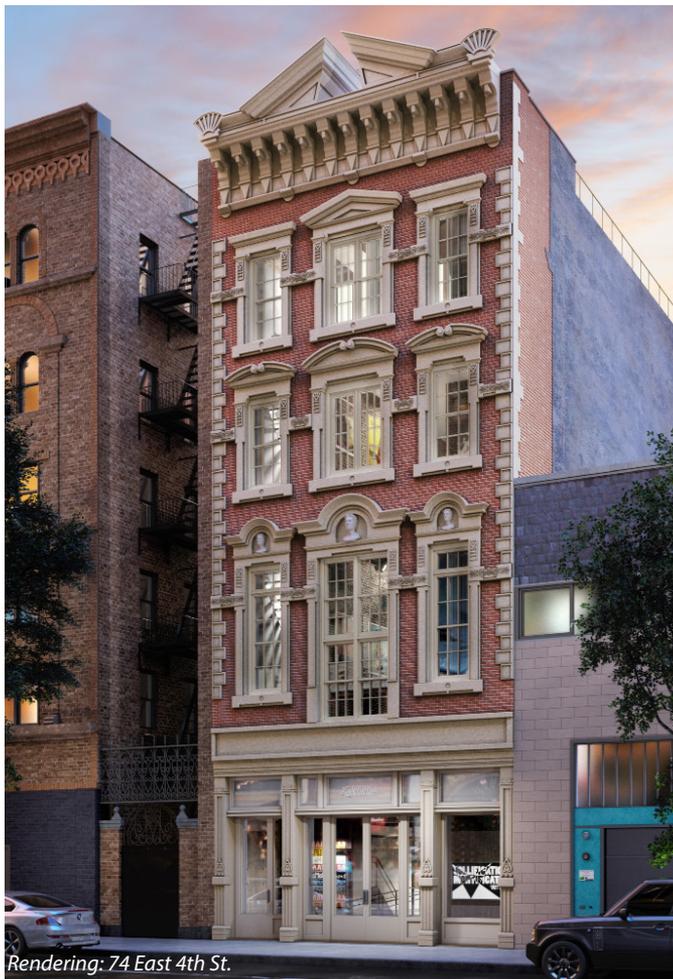
**A full program with information on this  
production can be found on the  
*Coffeehouse Chronicles #182:*  
*Richard Schechner***

**In addition you can scan the  
QR code Poster located in the theatre lobby for  
access to detailed information on this program.**

# LA MAMA



## RESTORE A BUILDING REMAKE A WORLD



Rendering: 74 East 4th St.

La MaMa's historic, landmark building at 74 East 4th Street underwent an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit [www.lamama.org/remakeaworld](http://www.lamama.org/remakeaworld)

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### Footnotes

Feb 27-March 15, 2026  
Ellen Stewart Theatre

### La MaMa Puppet Slam

March 13-15, 2026  
The Downstairs

### Jane Comfort and Company

March 19-22, 2026  
Ellen Stewart Theatre

### Antigone in Analysis

March 20-April 5, 2026  
The Downstairs

### Spider Rabbit

March 26-April 12, 2026  
The Club

## COMING SOON

### Uncle Vanya,

scenes from country life  
March 28-April 12, 2026  
Ellen Stewart Theatre

### La MaMa Kids: Elementary

March 28-29, 2026  
Community Arts Space

### The Iguana Becomes Marco

April 1-5, 2026  
Community Arts Space

### La MaMa Moves! Dance Festival

April 9 - May 10, 2026  
All Venues

### The Door Slams, A Glass Trembles

April 24-May 10, 2026  
The Downstairs