



Press Release

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“American Theatre is ‘the’ journal for theatre professionals and students, as well.”
--- Phylicia Rashad, Tony award-winning actor

April AMERICAN THEATRE Magazine: “The Food Issue”

- Detachable recipe cards for theatrically pertinent dishes
- Veteran playwright Tina Howe’s tongue-in-cheek essay, “Food as Weapon, Solace ... and Art”
- “Stirring the Pot” - an interview with Jonathan Reynolds, playwright and former New York Times food columnist

New York - AMERICAN THEATRE Magazine examines the collision of two essential cultural phenomena—theatre and food—making gastronomy the theme of a special section in the new April issue. “The Food Issue,” which became available on selected newsstands nationwide on April 1, includes essays, interviews and short-take news items about the intersections of food and performance.

When TCG executive director Teresa Eyring suggested “The Food Issue,” she already knew that by focusing on a topic ostensibly not related to theatre, a whole new theatre continent would emerge.

“As you’ll see in these pages, whether it’s about community, comfort or conflict, food gets artists talking—and scribbling,” writes AT managing editor Nicole Estvanik Taylor in her introduction to the special section.

“It seems with every theatrical season that passes, you are more likely to see artists – whether they’re urban, rural or in-between – using food as a community connection, letting everything from farming to five-course meals create a theatrical link to the local population,” said Mark Blankenship in his reporting about four theatres that are making it their business to push food and theatre closer together.

In addition to the articles and essays, a special bonus section of eight illustrated, detachable recipe cards give readers the chance to try out such theatrically pertinent dishes as the **lemon squares** that play a key role in **David Lindsay-Abaire's** *Rabbit Hole*; the **sourdough rye bread** famously baked by **Bread and Puppet Theater** of Vermont; and the **lamb osso buco** that is served in **Theresa Rebeck** and **Alexandra Gersten-Vassilaros's** dinner-party play *Omnium Gatherum*.

Each of the recipes chosen was prepared by volunteer TCG staff test-cookers and then consumed by volunteers from the staff (which turned out to be anyone who was around). It was a community event – like theatre.

The April issue also contains the complete text of Jessica Blank and Erik Jensen's searing documentary drama *Aftermath*, which anatomizes the toll of war on Iraqi civilians. *Aftermath* premiered in September 2009 at New York Theatre Workshop in New York City under Blank's own direction, and is preparing for an extensive tour to festivals around the world.

Blank and Jensen, who are married, first assayed the docudrama form in *The Exonerated*, about innocent prisoners on Death Row. They are interviewed in the issue by Oskar Eustis, artistic director of New York City's Public Theater.

According to editor in chief Jim O'Quinn, the issue also contains a lively profile of Eric Rosen, who recently assumed the reins of Kansas City Repertory Theatre; associate editor Eliza Bent's on-the-scene report about the Budapest Contemporary Drama Festival; and reviews of six new novels by such theatre figures as David Rabe, Victor Lodato, Eric Bogosian, Sarah Schulman and James Magruder.

As always, the issue lists productions, with dates and directors, scheduled to appear during the month at TCG member theatres coast to coast.

AMERICAN THEATRE is available on selected newsstands nationwide or through an Individual Membership in TCG by contacting custserv@tcg.org.

Long considered the essential magazine for professional not-for-profit theatre, AMERICAN THEATRE (AT), published 10 times a year by Theatre Communications Group (TCG) has been providing theatre professionals, students, advocates and audiences a comprehensive journal for over 25 years.

Theatre Communications Group's (TCG) Theatre Communications Group (TCG), the national organization for the American theatre, exists to strengthen, nurture and promote the professional not-for-profit American theatre. Its programs serve nearly 700 member theatres and affiliate organizations and more than 12,000 individuals nationwide. As the US Center of the International Theatre Institute, TCG connects its constituents to the global theatre community. In all of its endeavors, TCG seeks to increase the organizational efficiency of its member theatres, cultivate and celebrate the artistic talent and achievements of the field and promote a larger public understanding of, and appreciation for, the theatre. TCG is a 501(c)(3) not-for-profit organization. www.tcg.org.