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Q2Q Conference
Vancouver, July 2016

A man busts into a bedroom where two women are naked and having sex. He pulls out gun. Shoots one of the women and she dies. He turns the gun on the other woman who is screaming.

MAN: Are you a fucking dyke?

WOMAN: No!

MAN: Say: I'm a dyke! Say it, Dyke!

WOMAN: I'm not! I swear! I'm devised, post dramatic and interdisciplinary!

(MAN shoots WOMAN and she dies)

MAN: Wrong, Bitch. You're a dyke.

The shooting in Orlando happened yesterday. I just scrapped the original response I had written to this question. Too bad, too, because I had something slick prepared. It was all about textuality and it drew from post structural theorists and a Marxist. I had checked it against the opinions of some of my friends who are academics and “divised, post-dramatic” theatre makers (I’m not). I was worried about sounding stupid.

Now a massacre of gay people and I have to say something more simple: Fuck off. Of course queer playwriting isn’t an oxymoron. Queers get killed.

Does that statement seem incongruous or unnecessary to you?
Fuck you. What do you know? This is what I know:

When I was a little girl nothing in the world could make anyone stop calling me a Jew, because I look a bit Jewish, and sound a bit Jewish and people are always going to be a teeny bit anti-semitic around me. This pissed me off, of course, because non Jews don't have their identities defined by other people's racism. In reaction, I started writing plays where no one was Jewish and my characters were all Catholic girls and it was hilarious because they sounded like Jews; a little bit paranoid, direct talking and neurotic (generations of racism does that to a language and a body). When it was made clear to me that my plays were not passing as christian, I started making my characters Jews and people around the table in theatre school would repeatedly question why the characters have to be Jewish if the play isn't about being Jewish. So there you go. Jewish playwriting does exist, because no matter how post-identitarian, deconstructive texts I've read, everything that comes out of my pen is heard by like this: "Jew, Jew, Jewy girl is talking."

It's the same with being gay, of course. Only, I'm bi, so I benefit from a lot of hetero-seeming privilege (count my cis-male partner and our blonde toddler among those things that contribute to my invisibility). If I want, I never have to be heard as the "Lesbian, Lesbo Dyke", even if a lot of my characters are queers. Queers and Jews. Write what you know.

But I don't feel very invisible today. I feel scared. Two nights ago I was dancing at a gay club with both men and women. At a different club, the night before, my bisexual partner, who is the father of kid was also dancing with queer friends. This morning I woke up to the news. It could have been me. If Queer

playwrighting is an oxymoron because of post structural, post racial, post feminist theory then I accuse those theorists of skipping the part where oppression ceased to exist in practice.

Listen, I'm an artist. I get it. I get the question. It's just making me angry today for obvious reasons.

I concede that in some performances some interesting work erases, conflates and transcends identity. In that moment, on that stage a fellow theatre maker has annihilated the queer playwright. Artistic and philosophical work uses the word queer beyond the definitions of identity to mean deconstructive (or so your question tells me). Deleuze and Guattari are made proud. Perhaps the work is radical. But I return home after that experience, or more likely, I go out to a bar, where queerness is both invited and imposed on me and I know that as I speak, or as I write the poetics of my life into form that queer playwrighting still exists.