

Kristin Idaszak

1 *What was your most memorable theatrical experience as a child?*

I saw Mary Zimmerman's *Metamorphoses* when I was fourteen. I was just starting to imagine what my life might be like as a theatre artist, and that production changed my life. I'd never seen anything like the physicality and theatrical vocabulary of that play. I can still see the floating tea lights in the final moment and hear the cast whispering, "Let me die still loving, and so, never die." It was also the first time I saw a naked man. So that's still pretty vivid for me too.

2 *Is there a production you wish you'd seen?*

Dionysus in '69. Or maybe the original production of *The Bacchae*. I try to live an ordered life, but I have a Dionysian soul.

3 *Who was the person who made the biggest impact on your career?*

It's hard to pick one. But probably Carlos Murillo, my undergraduate playwriting teacher. He taught me to write what I was afraid of. It's taken years to really learn how to do that, but he planted the seed. And he really sent me on my journey as a playwright at a moment where I could have taken many paths.

4 *Who are your heroes? (writing/composing etc. or otherwise?)*

Caryl Churchill. I am in total awe of her mind and her courage as a playwright. She reinvents herself and her dramaturgy with every play—not for cheap novelty but because of her rigorous storytelling. The form always fits the content. Mary Oliver's poetry is transcendent, and her bravery is in her simplicity. Outside of writers, I find endless

inspiration from the boundary-breaking women of history, especially queer women like St. Eugenia. Recently I've been thinking a lot about Annie Smith Peck. She wasn't queer, but she did almost get arrested for wearing pants while she was mountain climbing in Peru in the nineteenth century.

5 *If you could be anyone (past, present or fictional) who would you choose to be and why?*

Aphra Behn. She had a hard life that I don't want to romanticize, but she was a playwright-spy-world traveler, which is my personal trifecta.

6 *If you could have a love affair with anyone (past, present or fictional), who would you choose?*

I would love to have an affair with Cleopatra. If she was good enough for Julius Caesar and Mark Antony...I

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think I should have a shot.

7 When you sit down to work, what must you have with you in the room?

Natural light, a clean desk, and an open heart.


8 When you're in despair with a piece of work, how do you maneuver out of that?

I live one door down from despair, so it's always nearby. When it comes over to borrow a cup of sugar, I try to leave the house. Sometimes I go to a yoga or an aerial silks class, or go for a hike. Sometimes I work on another piece in a radically different phase of development, and sometimes I call a dear friend and collaborator, and she reminds me that I know how to write plays.

9 If you hadn't become a dramatist, what profession would you have chosen?

Growing up, I wanted to be a private detective. But if I changed careers today I would go to medical school and become a doctor. I want my work to heal people, either physically or spiritually.

10 Which of all your works is your favorite, and why?

My next one. Everything is still possible. 

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