From the Department Chair

The academic year has ushered in a new era at Northwestern with the inauguration of Morton Shapiro as our 16th President. I am encouraged by the fact that when I contacted President Shapiro about coming to our next department meeting that he responded quickly and indicated that he would make every effort to meet with us. When he comes to meet us face to face, he’ll see immediately what I have known even before my arrival: that our “tiny but mighty” department’s impact is felt all over campus, the country, and the world.

One of the signs of our continued success is our class of four new graduate students who hail from as far away as South Africa and as close as Chicago; and, we have a wonderful class of new undergraduate majors who are eager to explore all of what the department has to offer. We are also honored to have our first artist-in-residence, Sharon Bridgforth, who you’ll read more about in the pages of this newsletter. Finally, we’re excited to have Professor Emeritus Frank Galati back on campus reviving the classic drama, Arsenic and Old Lace, in the Theater and Interpretation Center. Like all things great, we continue to maintain our traditions while also generating new knowledge and artistry.

This year in particular we are committed to reminding others and ourselves about the work that our faculty do by featuring all of them in a lecture series across the course of the academic year. It is my hope that these lectures will highlight the department’s importance to the history of the School of Communication, the university, and to the role it plays in the field of performance studies. Indeed, it is my hope that the lecture series affirms what Dwight Conquergood—who would have turned 60 this month—often hailed as the three “a’s” of performance studies: artistry, analysis, and activism.

—E. Patrick Johson

P.S. Stay tuned for an exciting season of performance hours directed by our talented graduate students in the winter and spring quarters.

Visiting Artist Sharon Bridgforth to perform Delta Dandy

As part of the “solo/black/woman” performance series, coordinated by the departments of Performance Studies and Theatre, and funded in part with a grant from Mellon Foundation, visiting artist Sharon Bridgforth will present her one-woman performance delta dandy.

Professor Bridgforth describes delta dandy as a living cacophony of monologues, chants, choral tellings, memories, dance and song. Through glimpses of the transmigration of one spirit’s many lives, delta dandy asks how collective grief and trauma informs the Black-American experience. What must a soul do to heal? What is the traditional role of queers in ritual? A re-imagining of sacred concerts and tone poems that jazz icons Duke Ellington and Mary Lou Williams innovated, delta dandy is ritual jazz theatre conjuring transformation and love. Performances are Friday, November 20 and Saturday, November 21, 2009 at 8:00 pm in the Annie May Swift Hall Studio. Admission is free.

Sharon is also teaching the fall quarter Performance Studies topics course 330-0 Finding Voice—Developing the Artist’s Practice, in which a class of undergraduate and graduate students are learning a series of strategies designed to develop clarity, direction, and vision for living as an artist working in community. Students conduct field work, create performances, and engage in community-based volunteer work. The class will present excerpts of solo works-in-progress, featuring students Maria Benson, Kia Jones, Sage Morgan-Hubbard and Stacey Nwokeyi at 4:00 pm on Saturday, November 21, 2009, in the Annie May Swift Studio. The performance is open to the public.

Sharon Bridgforth is a two time Alpert Award Nominee and recipient of the 2008 Alpert/Hedgebrook (continued on page 3)
Lisa Merrill will present the Wallace A. Bacon Memorial Lecture

The 2009 Wallace A. Bacon Memorial Lecture will be presented Wednesday, November 11, 2009, by Lisa Merrill, Professor in the Department of Speech Communication, Rhetoric & Performance Studies at Hofstra University. The lecture, titled “Performing History: On the Stage, in the Press, in the Streets, and on the Speaker’s Platform,” will take place at noon in the Annie May Swift Hall Studio. Professor Merrill’s research and publications are in the fields of performance studies, American studies, Victorian studies, and gender studies. Her text, *The Power to Communicate: Gender Differences as Barriers* (co-authored with Deborah Borisoff) (Waveland Press, 1985, 1991, 1998), was an early investigation of research on gender and communication. Dr. Merrill has explored the interdisciplinary connections between communication, language, and gender in her anthology, *Uniting the Tongue: Power, Gender and the Word* (co-edited with Linda Longmire) (Greenwood Press, 1998). Most recently, Dr. Merrill’s critical biography of 19th-century actress Charlotte Cushman, *When Romeo was a Woman: Charlotte Cushman and Her Circle of Female Spectators* (University of Michigan Press, 1999), has been awarded the Joe A. Callaway Prize for Best Book in Theatre or Drama, was nominated for the Theatre Library Award, won the Peter Herman Literary Award, and received much critical acclaim.

Faculty News

Throughout the 2009-10 academic year, the Department of Performance will showcase the research and creative work of its faculty in a faculty lecture series. The first in the series was presented by department chair E. Patrick Johnson, titled “Camp Revival: Performing Sexuality in the Black Church,” on October 6, 2009, in the McCormick Tribune Center. The lecture was co-sponsored by the Gender Studies Program. The next lecture in the series will be presented by Mary Zimmerman, titled “Opera and its Discontents: Directing *Lucia di Lammermoor* and *La Sonnambula* at the Met,” on October 28, 2009, at noon, in the Annie May Swift Hall Studio. Subsequent lectures will feature Ramon Rivera-Servera and Carol Simpson Stern in winter quarter, and Margaret Thompson Drewal, Paul Edwards, and D. Soyini Madison in spring quarter.

Carol Simpson Stern gave a talk at the Superior IX Festival at Lake Superior State University in Sault Ste Marie, Michigan, October 8, 2009, titled “The Historian’s Task and its Representations: How Performing History Works.” The talk considered how performing history differs from performing from fiction or personal experience. It looked backwards to the ancients, Herodotus, Thucydides, and Aristotle; it examined three contrasting accounts of the execution of Mary Queen of Scots; and reflected on modern and contemporary events as source material for performance, referencing the Leopold and Loeb case, among others, because the festival featured a number of productions based on this so-called crime of the century.

E. Patrick Johnson continues to tour his acclaimed one-man performance *Pouring Tea*, based on his 2008 book *Sweet Tea: Black Gay Men of the South* (UNC Press). Performances during the fall include New York University, Vanderbilt University, Tulane University, Duke University, the Chicago Humanities Festival, and the annual convention of the American Anthropological Association.

Ramón Rivera-Servera chaired a panel on Latina/o musicals and co-hosted with Jennifer Devere Brody (Duke University) the Fresh Print Series, a showcase of new approaches to theatre and performance studies, focused on “Dance and Difference” at the Association for Theatre in Higher Education Annual Convention in New York City, August 9-11, 2009. Ramon also presented “Queering the Border: Dance and Intra-Latino Class Politics in the Southwest” at Siglo XXI: The Future of Latino Studies, the third biennial national conference of the Inter-University Program for Latino Studies (IULPR) hosted by the University of Illinois-Chicago, September 25, 2009.

Lastly, Professor Rivera-Servera will present “Rican Maricón in the Mexican Joto Bar: Inter-Latino Economies of Pleasure and the Research Imagination” at the National Communication Association conference in Chicago, November 13, 2009.
New York-based performance artist Daniel Beaty brings his one-man show *Emergency* to the Department of Performance Studies on November 17, 2009. *Emergency*, which recently completed a highly acclaimed extended run off-Broadway at the Public Theater, explores the impact of centuries of slavery on the psyche of humanity and how free humanity really is at the dawn of the 21st century. Beaty, an Obie Award-winning actor, portrays a cast of 40 characters, including a homeless man, a scientist, a Republican business executive, a street vendor and an 11-year-old boy from the projects, who all respond to a stunning phenomenon: a slave ship rising out of the Hudson River in front of the Statue of Liberty. Beaty melds slam poetry, multi-character transformation and song to present a stirring, critically acclaimed commentary on modern black life.

The performance is at 7:00 pm on Tuesday, November 17th, in the Hal and Martha Hyer-Wallis Theater, Theatre and Interpretation Center, 1949 Campus Drive. Admission is free.

Daniel Beaty is an actor, singer, writer, and composer who has worked throughout the US, Europe, and Africa in a variety of styles ranging from television to solo concerts to theatrical productions to opera. He has performed at The White House, The Kennedy Center in tribute to Ruby Dee and Ossie Davis, and The Apollo. He received the 2007 Obie Award for Outstanding Writing and Performance, and in 2006 the Ovation Award, Acclaim Award, and the Everyday Freedom Hero Award. Daniel is also the 2004 Grand Slam Champion at the Nuyorican Poet’s Café and The Fox Networks National Redemption Slam Champion.

Daniel’s writings and compositions have been performed at The Public Theater, Brooklyn Academy of Music, New York Theater Workshop, La Mama, American Conservatory Theater, Yale University, The NAACP National Convention, the SCLC National Convention, and various other venues.

Sharon Bridgforth (cont.)

Residency Prize. She has received support from the National Endowment for the Arts Commissioning Program, the National Endowment for the Arts/Theatre Communications Group Playwright in Residence Program, the National Performance Network Commissioning Fund, the Paul Robeson Fund for Independent Media, and the Rockefeller Foundation Multi-Arts Production Fund Award. Bridgforth is the author of the Lambda Literary Award-winning *the bull-jean stories* and *love conjure/ blues, a performance/novel*, both published by RedBone Press. She is a member of New Dramatists, and an affiliate of The Austin Project, sponsored by The John L. Warfield Center For African and African American Studies, University of Texas at Austin (CAAAS). Bridgforth’s *Finding Voice Facilitation Manual* will be published in *The Austin Project Archive: Experiments in a Jazz Aesthetic*, edited by Omi Osun Joni L. Jones and Lisa L. Moore (Spring, 2010 by University of Texas Press).
The Department welcomes four new MA/PhD and PhD students: Adekemi Adeyemi, Andrew Brown, Mbongeni Ntshali, and Nikki Yeboah.

PhD students currently engaged in research abroad include Lisa Biggs in South Africa, Jisoo Chung in South Korea, Mario LaMothe in France, and Munjulika Rahman in Bangladesh.

Lori Barciff Baptista has recently joined the Civic Knowledge Project (CKP) at the University of Chicago, where she will be serving as a Consultant and Visiting Scholar for the next year.

The Civic Knowledge Project is the community connections branch of the Division of the Humanities at the University of Chicago. Its mission is to develop and strengthen community connections, helping to overcome the social, economic, and racial divisions among the various knowledge communities on the South Side of Chicago. The CKP provides educational and humanities programming linking the University of Chicago to other knowledge communities surrounding it; develops institutional policy for the exchange of knowledge among different local knowledge communities; and serves as an educational and organizational resource for its community. Lori will be conducting workshops in conjunction with the CKP’s active programming agenda, which includes efforts to create a more sustainable Chicago, create connections between members of the South Side arts community, afterschool programs for middle and high school students, and college level humanities courses for adults at or below the poverty level.

Hilary Cooperman performed “Between Fleeting Words” as part of a Palestinian performance series at St. Cloud State University in St. Cloud, Minnesota, October 19, 2009.

Also, Hilary will present “Stones, Snipers and Sacred Space: An Analysis of Performances of Domination and Resistance during the Al-aqsa Intifada in Israel/Palestine” at the Graduate Student Colloquium of Northwestern’s Buffett Center for International and Comparative Studies, 1902 Sheridan Road, Tuesday, October 27, 2009, 6:00 to 8:00 pm.


This summer Kareem Khubchandani performed at About Face Theatre’s “The Homo Show” at The Subterranean, the South Asian Progressive Action Coalition’s “Voices of Resistance 8” at the Old Town School of Folk Music, and Trikone-Chicago’s “Jai Ho” night at Big Chicks. This fall he will be reading a story at Serendipity Theatre’s “2nd Story” at Strawdog Theatre.

Greg Mitchell will present a paper at a Presidential Session of the American Anthropological Association on “The End(s) of Queer Ethnography.” He is also presenting papers at the National Communications Association and American Studies Association annual meetings in November. Lastly, he is completing a chapter in the book Laboring Desire: Global Reflections on Sex Work, Survival and the State, to be published by NYU Press.

James Moreno presented a paper at “Division Street, U.S.A.,” the 2009 American Studies Graduate Student Conference at the University of Texas at Austin, September 24-25, 2009.

The Fall Quarter Performance Studies/Theatre & Drama Graduate Symposium, taking place on Saturday, October 24, 2009, will feature a talk by Performance Studies PhD student Derek Barton, titled “The Nature of Desire: Migratory Birds, Nuclear Missiles, and Gay Sex on Chicago’s Lakefront,” and by PhD student Chloe Johnston, titled “Risk and Surprise: Operation First Casualty and The Risk of Re-enactment.”
### Winter Quarter Course Offerings

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>GEN_CMN 103-0-20</td>
<td>Analysis and Performance of Literature</td>
<td>Ashley Black</td>
<td>MTWTh 10:10-10:50</td>
</tr>
<tr>
<td>GEN_CMN 103-0-21</td>
<td>Analysis and Performance of Literature</td>
<td>Hilary Cooperman</td>
<td>MTWTh 11-11:50</td>
</tr>
<tr>
<td>GEN_CMN 103-0-22</td>
<td>Analysis and Performance of Literature</td>
<td>Barnaby King</td>
<td>TTh 12-12:50</td>
</tr>
<tr>
<td>GEN_CMN 103-0-23</td>
<td>Analysis and Performance of Literature</td>
<td>Sage Morgan-Hubbard</td>
<td>TTh 11-12:50</td>
</tr>
<tr>
<td>PERF_ST 210-2</td>
<td>Performance of Poetry</td>
<td>Carol Simpson Stern</td>
<td>TTh 10-11:50</td>
</tr>
<tr>
<td>PERF_ST 307-1</td>
<td>Studies in Gender and Performance</td>
<td>Greg Mitchell</td>
<td>W 2-4:50</td>
</tr>
<tr>
<td>PERF_ST 320-0</td>
<td>Languages of the Body</td>
<td>James Moreno</td>
<td>TTh 4-5:30</td>
</tr>
<tr>
<td>PERF_ST 322-2</td>
<td>Staging the Novel</td>
<td>Paul Edwards</td>
<td>TBA</td>
</tr>
<tr>
<td>PERF_ST 330-0-20</td>
<td>Topics: Performing Masculinities</td>
<td>E. Patrick Johnson</td>
<td>M 2-4:50</td>
</tr>
<tr>
<td>PERF_ST 330-0-21</td>
<td>Topics: Opera</td>
<td>Mary Zimmerman</td>
<td>M 2-4:50</td>
</tr>
<tr>
<td>PERF_ST 330-0-22</td>
<td>Topics: Performing Virginia Woolf</td>
<td>Carol Simpson Stern</td>
<td>TTh 2-3:50</td>
</tr>
<tr>
<td>PERF_ST 336-0</td>
<td>Performance of Latina/o Literature</td>
<td>Ramon Rivera Servera</td>
<td>MW 10-11:50</td>
</tr>
<tr>
<td>PERF_ST 515-0-20</td>
<td>Seminar: Postmodern Performance</td>
<td>E. Patrick Johnson</td>
<td>M 6:30-9:30</td>
</tr>
<tr>
<td>PERF_ST 515-0-21</td>
<td>Seminar: Queer Globalizations</td>
<td>Ramon Rivera-Servera</td>
<td>T 2-4:50</td>
</tr>
</tbody>
</table>

New and noteworthy among the winter quarter courses are the first offering of Ramón Rivera-Servera’s 336-0 *Performance of Latina/o Literature*, which will explore Latina/o literature in the United States through narratives of migration, annexation, exile, and diaspora. Students will examine a variety of literary genres, including autobiography, narrative fiction, drama, poetry, and radio commentary, with an eye towards the diverse experiences of arrival and development of Latina/o cultural enclaves in the U.S. The course will use performance as a lens to understand further the materials at hand and as a tool to re-circulate this material with a focus on its contemporary currency and potential reception.

Also, Carol Simpson Stern’s Topics course on performing the work of Virginia Woolf will focus additionally on the Bloomsbury group, the group of writers, intellectuals, and artists —including Virginia and Leonard Woolf, John Maynard Keynes, E. M. Forster, and Lytton Strachey— who held informal discussions in Bloomsbury in London during the first half of the twentieth century. The class will view the Block Museum’s current exhibit of paintings and artwork by the Bloomsbury Group, and will also stage a performance at the end of the quarter for the Alumni College’s special class on Bloomsbury.

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**P.S.: The Newsletter of the Department of Performance Studies**
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Editor/Designer: Alan Shefsky

**Performance Studies Faculty**

**Core Faculty**
- Margaret Thompson Drewal
- Paul Edwards
- E. Patrick Johnson, Chair
- D. Soyini Madison
- Ramon Rivera-Servera
- Carol Simpson Stern
- Mary Zimmerman

**Visiting Artist Fall 2009**
- Sharon Bridgforth

**Courtesy Appointments**
- Tracy Davis
- Micaela di Leonardo
- Susan Manning
- Sandra L. Richards
- Jeffrey Sconce
- Mary Weismantel
- Harvey Young
Graduate Students offer Workshops

Performance Studies PhD students Barnaby King and Kareem Khubchandani have launched “On Our Feet,” a year-long series of skill sharing workshops, led by individual PhD students in the program, and open to undergraduate and graduate students in the department and beyond. The fall quarter workshops are Introduction to Clowning, on October 15, 2009, from 5:00 to 8:00 pm, led by Barnaby King (pictured at left), and Improv for Everyday Life, on November 10, 2009, from 5:00 to 7:00 pm, led by Ashley Black. Both workshops are being held in the AMS Studio.

Introduction to Clowning will cover the basics of the Pochinko clown technique, a form that challenges participants to face all directions of themselves at the same time and laugh at the beauty of their own ridiculousness. Through simple exercises participants learn to connect with the audience, to see without judgment, to play with abandonment, and to take pleasure in their own flaws.

The Improv For Everyday Life workshop, designed primarily for students with little or no performance or improvisation experience, aims to foster participants’ confidence in public or extemporaneous speaking situations by employing basic improvisation skills through various games and activities. Ashley brings to the workshop ten years of improv training and performance experience from ComedySportz (Los Angeles, CA), Second City (Chicago, IL), and UCSC’s Someone Always Dies (Santa Cruz, CA).

Workshops in winter and spring quarters will be given by Sage Morgan-Hubbard, Javon Johnson, Chloe Johnstone, Greg Mitchell, and Lisa Biggs.

Alvina Krause Studio to be Dedicated

On Friday, October 23, 2009, the studio in Annie May Hall will be formally dedicated as the Alvina Krause Studio, in memory of the legendary Northwestern acting teacher. The dedication will take place as part of the School of Communication Reunion Weekend. Scheduled for 5:00 pm, the dedication will feature remarks by Dean Barbara O’Keefe and Performance Studies Professor Emeritus Frank Galati. Also as part of Reunion Weekend, the Alvina Krause Studio will host a conference: “The Teaching of Acting at Northwestern: Yesterday, Today, and Tomorrow,” on Saturday, October 24, 2009.