

From the Department Chair

This year has been one of the busiest and most productive our department has seen. As you will read in the pages of P.S., our faculty have produced three professional shows, two books, and several scholarly talks and presentations. Our students—both grad and undergrad—have also been busy publishing, performing, producing and directing in all parts of the world. We are indeed reaping what we have sown!

While spring has truly sprung and as we anticipate the quiet of summer, we are also gearing up for more innovations in our program next year with the implementation of curricular “modules” that will allow majors and non-majors alike to concentrate in various aspects of performance practice and theory. These concentrated areas will allow us to more accurately assess how and what our students are learning. They will also provide more opportunities for our students to produce scholarly and artistic work in capstone courses.

We also will welcome a healthy new class of six new graduate students in the fall, who hail from around the world. We are excited to experience what they will contribute to our already wonderful cohort of graduate students. Our undergrad admissions is also looking more robust than ever, proving that our alums are spreading the word about the excitement that is performance studies.

These and other surprises await us in the fall. But for now, we should focus on what we have accomplished during this, the most productive year we have seen in some time.

—E. Patrick Johnson

P.S. Don't forget to attend our PhD recitals on June 5.

Njoki McElroy Memoir Published

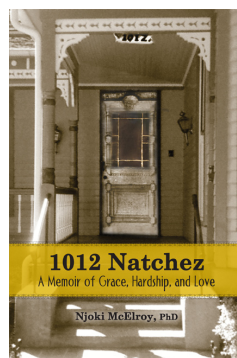
Njoki McElroy has just released her memoir, *1012 Natchez ... A Memoir of Grace, Hardship and Love* (Brown Books, 2010). Dr. McElroy received her MA and PhD from the Department of Interpretation (now Performance Studies) at Northwestern, and taught in the department for over 30 years. She continues to teach at Southern Methodist University in Dallas.



1012 Natchez illustrates how some African Americans persevered through entrenched racial attitudes and atrocities and managed to live with grace and style. In the 1890's, just one generation removed from slavery, Dr. McElroy's maternal grandfather purchased several acres of land in Sherman, Texas, and there she spent many of her childhood summers and absorbed important life lessons.

Born in 1925 as Hilda Nadine Hampton, Njoki McElroy attended segregated Dallas public schools and, at 16, left home to attend New Orleans' Xavier University. Her graduation present in 1945 from her grandmother was a round trip ticket to visit her Xavier roommate's home in Chicago. She was to stay two weeks and return home, but anxious to flee the nest and believing that better opportunities awaited her in Chicago, she decided to stay.

Through her eyes we see black Chicago during the heyday of the Great Migration: thriving black businesses in the Black Belt; rent parties where McKinley Morganfield (a.k.a. Muddy Waters) and other Mississippi transplants held sway; and jumping nightclubs like the El Grotto and the Rum Boogie featuring a young Sarah Vaughn and T-Bone Walker. Meanwhile, Chicago's segregated racial policies and restrictive covenants held the majority of blacks in a tight vise of crowded ghetto conditions.

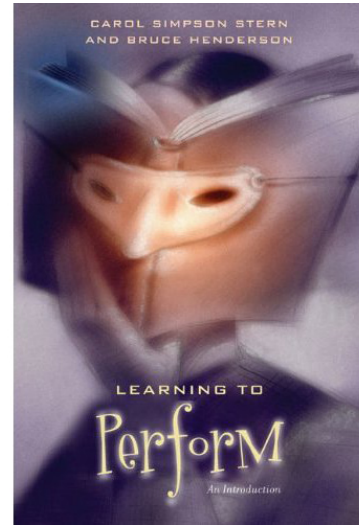


A series of events, including a quick wedding, childbirth, deplorable living conditions and a devastating fire left her unhinged. In 1951, with her three young sons in tow and leaving her husband behind in Chicago, she sought refuge with her parents and grandparents in the South.

She eventually returned to Chicago and subsequently entered the graduate program in Interpretation at Northwestern. It was after a research trip to Africa that she decided to change her first name from Hilda to Njoki, a Kikuyu word meaning “the one who came back.”

Carol Simpson Stern co-authors *Learning to Perform: An Introduction*

Northwestern University Press is set to release *Learning to Perform: An Introduction*, an introductory Performance Studies text co-authored by Carol Simpson Stern and Bruce Henderson (Ithaca College). Integrating the rich traditions of oral interpretation with contemporary developments in performance and communication studies, *Learning to Perform: An Introduction* is designed to engage students in the analysis and performance of poetry, personal and ethnographic narratives, fiction, and dramatic works. The book begins with an overview of the study of literary and cultural texts through performance, then proceeds to translate literary and performance theory into concrete classroom experience. It draws on the scholarly writings of D. Soyini Madison, Della Pollock, Richard Schechner, Dwight Conquergood, and other performance scholars. *Learning to Perform* presents a dynamic performance methodology that offers students tools to analyze texts, develop performance skills, and reflect critically on performed work. Texts range from Elizabethan sonnets to e. e. cummings to spoken word poetry; from the short fiction of Willa Cather and Jamaica Kincaid, to dramatic works by Henrik Ibsen and Caryl Churchill; along with such non-fiction texts as a report on the execution of Mary Queen of Scots, an essay by Alex Kotlowitz, and an interview from National Public Radio's "StoryCorps." *Learning to Perform* will be used in the department's introductory course *The Analysis and Performance of Literature*, starting in fall quarter 2010-11.



Edris Cooper-Anifowoshe Performs

On the eve of *Brown vs. Board of Education*, 9 year-old Edris Cooper was chosen as one of three neighborhood children to be taken out of her elementary school in Tennessee and bused to an all-white school in a different part of town. This jarring transition marked the beginning of a long and unsettling road of academic displacement, the details of which are at the core of **Edris Cooper-Anifowoshe's** solo show, *Adventures of a Black Girl in Search of Academic Clarity and Inclusion*, which she performed Monday, April 26, in the Annie May Swift Hall Studio. The performance was part of the Mellon Foundation-funded "solo/black/woman" performance series.



Edris Cooper-Anifowoshe is assistant professor in the department of theatre and drama at Indiana University, and has directed extensively at both the university and professional levels. She directed productions of August Wilson's *Piano Lesson* and the world premiere of Robert Alexander's *A Preface To The Alien Garden* at Trinity Repertory Company, as well as *Yellowman* at Curious Theatre in Denver. Her San Francisco credits include the West Coast premiere of *Relativity* at the Magic Theatre, *Stealin' Home* at Exit Theatre, *Crying Holy* at Theatre Rhinoceros, and *Urban Zulu Mambo* with Rhodessa Jones at Lorraine Hansberry

Theatre. She has additional directing credits at Southern Rep in New Orleans, the Mark Taper Forum in Los Angeles, and the Alabama Shakespeare Festival.

Professor Cooper-Anifowoshe directed and worked in the American Conservatory Theatre's M.F.A. Program on Robert O'Hara's *An American Ma(u)l* and Femi Osofisan's *Who's Afraid Of Solarin?* With the company she founded, Black Artists Contemporary Cultural Experience, she has produced and directed *On The Hills Of Black America* and Hollis Mugley's *Only Wish +2* by Keith Adkins; *Chain and Late Bus To Mecca* by Pearl Cleage; *Will He Bop, Will He Drop?* by Robert Alexander; and presented three plays by Robert O'Hara—*Booty Candy*, *Living Room* and *Leigh*. She is a long-standing participant in the Bay Area Playwrights Festival, an Artistic Associate of The Medea Project: Theatre For Incarcerated Women, and has been head of training for Creative Forces, a performing arts program for high school students in New Orleans.

Edris holds an M.F.A. in Directing from the University of Iowa and is an alumna of the NEA/TCG Career Development Program for Directors. She received additional training at the University of Ibadan, Nigeria, and at Shakespeare & Company in Tanglewood, Massachusetts.

Performance Abounds

Spring quarter has seen major professional productions developed, rehearsed, and brought to fruition by three faculty members in the department.

Paul Edwards adapted and directed the world premiere of *The Body Snatchers*, based on the classic 1950s



Susie Griffith, Kingsley Day, Jerome Bloom in *Body Snatchers*

science fiction novel by Jack Finney, in which a small-town doctor discovers that the people around him are being replaced by emotionless alien duplicates. The play was mounted at City Lit Theatre April 2 through May 9, 2010, and received rave reviews in the local media.

The Chicago Critic wrote, “What makes this adaptation so wonderful is that it is so intelligent.... Adaptor/Director Paul Edwards trusts the dialogue, the characters, and even the tongue-in-cheek narration by Miles. He uses the lack of emotion of the ‘pod people’ to wonderful comedic effect... However, the comedy does not overshadow the serious moments and the messages of the story are not lost. It is an adaptation that works on all levels...”



Lawrence Brownlee and Renée Fleming in *Armida*

The production involved a number of current and former Northwestern students, including Jeff Glass (lights), Daniel Carlyon (co-audio/visual design), Andrew Jorczak (actor), Katie Spelman (choreographer), and Performance Studies alumna Jessica Saltiel (assistant director).

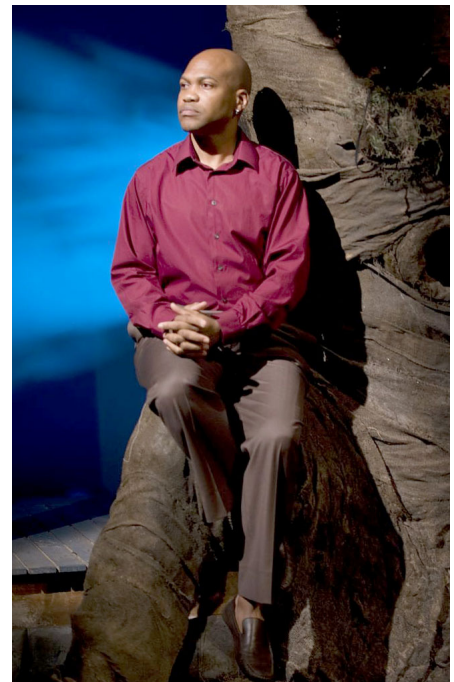
Also on stage this quarter is E. Patrick Johnson’s one-man show *Sweet Tea: Black Gay Men of the South* with About Face Theatre, at the Viaduct Theatre in Chicago, April 29 through May 29, 2010. The performance is based on Professor Johnson’s acclaimed ethnographic text *Sweet Tea: Black Gay Men of the South--An Oral History* (2008 University of North Carolina Press). As one reviewer noted, “The

eclectic group of gentlemen in *Sweet Tea* are all played by the charismatic playwright E. Patrick Johnson.... By radiating personal warmth, Johnson transports the audience to simpler times and invites them to listen for a spell.”

Daniel Alexander Jones directed the production and Performance Studies PhD student Chloë Johnston served as dramaturg.

Sweet Tea is a co-production with Jane M. Saks and the Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media at Columbia College Chicago, where Professor Johnson developed this project as a Fellow.

Meanwhile in New York City, Mary Zimmerman’s production of Rossini’s *Armida* opened at the Metropolitan Opera, featuring soprano Renée Fleming. The rarely produced opera ran from April 12 through May 15, 2010, including a production on May 1 that was broadcast live to movie theaters internationally, as part of the company’s “The Met: Live in HD” series.



E. Patrick Johnson in *Sweet Tea*

Faculty News

Ramón Rivera-Servera delivered the keynote address, “Y Ahora Qué Con Los Latino Arts?: Feelings of Nation, Location, and Transnation,” at the 20th Anniversary Conference of the National Association of Latino Arts and Culture in San José, California on April 15, 2010. He also presented “Crossing Hispaniola: Cultural Erotics at the Haitian-Dominican Borderlands” at the Chicano/Latino Studies Plática Series Presents at Michigan State University in East Lansing, Michigan on April 29, 2010.

E. Patrick Johnson presented a paper, “What is this ‘Black’ in Black Performance?” at the Black Theatricality Conference at Dartmouth College, April 8-10, 2010. Also, he was presented with the Outstanding Service Award by PrideIndex.com, an online resource for the African American, LGBT and gay-friendly companies, on behalf of his works and writings.

The department’s faculty lecture series continued with talks by **Carol Simpson Stern** on April 14 and **Margaret Thompson Drewal** on May 5, and will conclude with talks by **Paul Edwards** on May 26 at noon in the Annie May Swift Studio, and **D. Soyini Madison** on June 2 at 5:00 pm in the Annie May Swift Auditorium. Professor Madison’s talk will also serve to officially mark the release her new book *Acts of Activism: Human Rights as Radical Performance* (Cambridge 2010).

Graduate Student News

Derek Barton’s essay “Everything a la Giraffe: Science, Performance, and a Spectacular Body in 19th Century Vienna,” has been accepted for publication in the forthcoming anthology *Readings in Performance and Ecology*, edited by Wendy Arons and Theresa J. May.

Hilary Cooperman presented a paper, “Performance as Alchemy and Critique: Bringing Ethnography to Life When Lives are At Stake,” at the trans.form@work conference entitled, “Experimental Methodologies and Interdisciplinary Challenges in Arts-based Research” at the University of Surrey (UK), March 25-26, 2010.

Javon Johnson has received the first annual Visions and Voices Post-doctoral Fellowship in the Department of American Studies and Ethnicity at the University of Southern California. In addition, his essay “Manning Up: Doing Race, Gender, and Sexuality in Los Angeles’ Slam and Spoken Word Poetry Communities” has been accepted for publication in *Text and Performance Quarterly*.

Kareem Khubchandani performed at “Uncalled-For Readings,” a queer reading series, on May 8th, 2010 at Los Manos gallery. He also curated Queergasm!, a queer cabaret at Winston’s Cafe, for the Queer Pride Graduate Student Association annual conference. In addition, he will be presenting at the Dissident Citizenships: Queer Postcolonial Belongings conference in Brighton (UK) this June.

Greg Mitchell received an Honorable Mention for a Ford Foundation dissertation fellowship, and he received a CIRA grant to work on developing a fashion line and other performances with a group of sex workers in Brazil. He is an inductee to the NU Associated Student Government’s

Faculty & Administrator Honor Roll, for excellence in teaching, and he was a finalist for the WCAS Graduate Instructor of the Year Award. Greg had articles accepted for publication in the journal *Wagadu: A Journal of Transnational Feminist Studies* and in an edited volume entitled *Laboring Desire*. He presented conference papers at the Graduate Student Performance Studies conference at UCLA’s graduate student conference “Anxieties of Overexposure” and will present at PSi in Toronto.

Sage Xaxua Morgan-Hubbard presented “Problematizing the Performance Ethnographer’s Position: A Hip-Hop Poetica of Chicago’s Marae,” at UCLA’s graduate student conference “Anxieties of Overexposure.” She will present “Radical Poetic Flexing: Creating Community Performances of Hope, Possibilities and Praxis” at the Pedagogy and Theatre of the Oppressed Conference, and she’ll also present at the “Defining a Choreography of Mixed Media Performance” panel at ATHE in August in Los Angeles.

Coya Paz successfully defended her dissertation, “A Changing Lynchocracy: Lynching and the Performance of American Identities in Gold Rush California, 1848-1858.” and will received the PhD in June. Also, she has accepted a position as Assistant Professor of Theater and Director of the Playwriting Program at Columbia College.

Munjulika Rahman’s essay “Beauty like Rudra’s Thunder: Masculinity, Femininity, and the Nation in Tagore’s Chitrangada,” was awarded the 2010 Helsinki Prize for best essay by the International Federation for Theatre Research (IFTR). The award will be presented at the IFTR World Congress in Munich, Germany in July, 2010.

Presentations at Performance Studies International, June 9-13, in Toronto

Co-performing Publics:

Performative Ethnographies in Practice

Panel chaired by D. Soyini Madison, with presenters:
Derek Barton, “The Nature of Desire: Migratory Birds, Nuclear Missiles, and Gay Sex on Chicago’s Lakefront”
Lisa Biggs, “Inside/Out: Staging Research from Behind Bars”
Barnaby King, “Red-nosed copformance: Clowns Without Borders in Colombia.”

Tensions with(in) Trans-Bodies

Panel featuring presenter:
Elias Krell, “Toward a Productive Discomfort: Gender Performance of the Public and Private Trans-bodies.”

Pleasure and Praxis: Sexing Up Counter-Publics

Panel chaired by Gregory Mitchell & Jennifer Tyburczy, featuring presenters:
Gregory Mitchell, “No Need for a Counter: Prostitute-Friendly Family Dining”
Tamara Roberts, “I Need a Little Girl”: Forging an Afro Asian Feminist Counterpublic”
Jennifer Tyburczy, “Queer Curatorship: Race, Sex, and Power at the Museum.”



Performing Multicultural Identities

Panel featuring presenters:
Kemi Adeyemi, “TV & the Radio: Afropunks, Blipsters and Blackness in the Media”
Colleen Daniher, “I Really Would Prefer Not to Disturb You”: Racial Passing and Racial Disclosure in Adrian Piper’s Performance Art.”

This Performance is Not Political: Private Bodies Made Public

Panel featuring presenter:
Sage Xaxua Morgan-Hubbard
“On Becoming a Global Scholar: Hip Hopping from The United States to the Pacific Islands.”

Queering the Globe

Panel featuring presenter:
Andrew Brown, “Camp Acts: Glocalizing Camp Performance as Queer Intervention in South African Politics.”

Performing Micropublics

Panel featuring presenter:
Chloë Johnston, “Imagined Audience: Marina Abramovic and Ulay’s “The Lovers.”

Undergraduate Student News

Anakin Morris directed the Spectrum Theatre Company mainstage production *Korschak’s Children*, April 15-18, 2010 in Shanley Pavillion. Performance Studies major **Rachel Cali** designed costumes and major **Aaron Quick** designed the lighting. The play is a children’s theatre piece that tells the true story of Janusz Korczak and his orphanage in the Warsaw Ghetto in 1942. The cast included ten Northwestern undergraduate actors and six youth actors between the ages of 8 and 13.

Aaron Quick produced an adaptation of the Aristophanes play *Thesmophoriazusae* as part of the Lovers and Madmen performance season, May 7-8, 2010 in Shanley Pavilion. Adapted and directed by Grayson Vreeland, the production featured Performance Studies major Darren Barrere.

Darren Barrere performed in the Lovers and Madmen production *Thesmophoriazusae*. He is also an understudy in the Theatre & Interpretation Center mainstage production of *A Midsummer Night’s Dream*, and he is in rehearsal for the American Music Theatre Project world-premiere of *Not Wanted on the Voyage* which go up this summer in the Barber Theater.

Rachel Cali will be an intern this summer in the Folger Shakespeare Library’s Education Department.



Spring Quarter Performance Hours

103 Performance Hour

The quarterly show featured performances by students in the winter quarter sections of the departmental course 103 The Analysis and Performance of Literature. Wednesday, March 30, Struble Theater

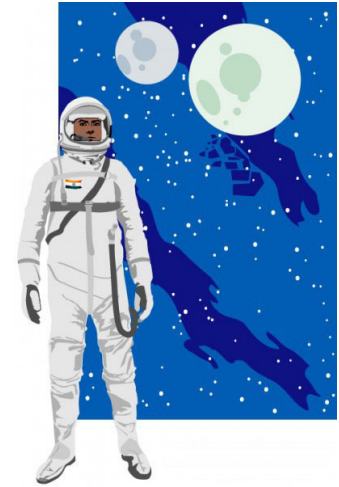
Billy: A Postapocalyptic Comedy

Written by Derek Barton, directed by Katy Walsh
Billy is a surreal, post-apocalyptic dark comedy, set in a nightmare other America in which young men are born and live inside office buildings, and the elderly sell blood and organs to pay their rent. Inspired by cowboy capitalism and the current economic and housing crisis, *Billy* examines one man's struggle to find a sane existence in a world where everyday people have little control over their own lives. Performances were Thursday, April 15 through Sunday, April 18, in the Annie May Swift Hall Studio.

The Occidental Moon

Adapted and directed by Pavi Prasad
In October of 2008, in a turn that was equal parts colonial fantasy and postcolonial redemption, the Indian Space Research Organization launched the lunar impact probe Chandrayaan-1. The probe, painted in the tricolours of the Indian flag, captured images and data during its 25-minute descent to the moon, shattering upon impact, scattering the fragments of a nation's desire on the surface of the moon. Beginning with the cultural impact of the 1969 American moon landing, *The Occidental Moon* explores India's

colonial impulses through moments in popular music, dance, film, public discourse, and literature. Combining theory and art practice, the performance inquires into the nature of Indian subjectivity in a global context. It suggests that a certain "Occidental fetish" exists in the postcolonial search for frontiers of national subjectivity with respect to technological advancement and ideologies of progress. *The Occidental Moon* explores new definitions of the nation-state that lead us to the margins of our earthly existence and back.



Performances were Friday, May 14, at 8:00 p.m., and Saturday, May 15, at 3:00 and 8:00 p.m. in the Annie May Swift Hall Studio

PhD Recitals

An evening of solo performances by Performance Studies PhD students Elias Krell, Mbongeni Mtshali, and Nikki Yeboah

Saturday, June 5, at 7:00 p.m. in the Wallis Theater

Students Awarded at Honors Convocation

The Department of Performance Studies presented awards to 13 students at the annual School of Communication Honors Convocation, May 19, 2010. Book Awards were presented to Darren Barrere, Rachel Cali, Casey Hartley, Samuel Levy, Geoffrey Minger, Aaron Quick, Jeremy Shpizner, and Claire Wojciechowski. Abby Schwarz received the Charlotte Lee Award, which recognizes academic merit and excellence in performance; Lauren Coffaro received the James L. Lardner Memorial Award, for achievement in extracurricular activities; Anakin Morris received the Frank J. Galati Prize for her essay "History, Interpretation, and Unanswerable Questions: The Process of Directing *Korczak's Children*"; Barnaby King was awarded the Robert S. and Gertrude B. Breen Memorial Award, presented to an outstanding graduate student; and Greg Mitchell was awarded the Lilla A. Heston Memorial Scholarship, presented to an outstanding graduate student.

The Department of Performance Studies Northwestern University

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Core Faculty: Margaret Thompson Drewal, Paul Edwards (Director of Undergraduate Studies), E. Patrick Johnson (Chair), D. Soyini Madison (Director of Graduate Studies), Ramón Rivera-Servera, Carol Simpson Stern, Mary Zimmerman

Courtesy Appointments: Tracy Davis, Micaela di Leonardo, Susan Manning, Jan Radway, Sandra L. Richards, Jeffrey Sconce, Mary Weismantel, Harvey Young

Newsletter Editor/Designer: Alan Shefsky