From the Department Chair

It gives me great pleasure to launch the first issue of our newsletter, P. S. While the name may seem a bit too clever (or maybe not original at all), I believe it captures the spirit of our discipline: just when you think we’re done writing, performing, creating, etc., there’s more. Thus, P. S. is not just a cute acronym for “Performance Studies,” but rather an indicator that we have unfinished business—something to say “after writing”—to indicate the dynamism of the work we do in this field of study.

As my first year as chair, I have marveled at the amount of work we have accomplished so far. In the midst of conducting a search for two new faculty members, our faculty and students continued to conduct cutting-edge research, produce shows, and to uphold high standards in teaching. As a result, the department is still envied as one of the most innovative and creative places at Northwestern. This commitment to scholarly and creative research, excellence in teaching, and innovation is a tradition that began long before I arrived at Northwestern, but one that I hope to continue by providing more opportunities for our faculty and students to engage each other, colleagues across campus, the nation and the world, with the performance research on which our reputation rests.

As you read through the pages of P. S., you’ll notice that we have been busy. In the fall we extended an invitation to Ramon Rivera-Servera to join our faculty and he graciously accepted. And we hope to report the successful recruitment of a senior person in our next issue. Our undergraduate majors, who always have lots of energy, engaged in many performances across campus and began organizing a senior festival of shows. And our graduate students continue to push the boundaries of what is possible in their research and productions and to make their presence known in the field. Our core and courtesy faculty are busy publishing, directing, and teaching and bringing to the department the interdisciplinary synergy that makes us who we are.

This issue of P. S. inaugurates a renewed commitment to showcasing our contributions to the School of Communication, Northwestern, and to the world at large. It is my hope that you’ll be inspired by the stories, reports, and reviews chronicled here.

E. Patrick Johnson, Chair

p.s. Don’t forget to give us your feedback!

Ramón Rivera-Servera to Join Department

The Performance Studies Department is delighted to announce the appointment of Ramón Rivera-Servera as assistant professor of Performance Studies, starting September 2007. Professor Rivera-Servera is currently assistant professor of Theatre Studies and Women and Gender Studies at Arizona State University. His research focuses on 20th century and contemporary theatre and performance in the Americas with a special focus on U.S. Latina/o, Mexican and Caribbean cultural practice. He is also a Southwest Borderlands Scholar at ASU and directs the Performance in the Borderlands Project, a research, teaching and public programs initiative focused on the documentation, analysis and advocacy of the performing arts along the Southwest Borderlands region.

He is currently Focus Group Representative to the Latina/o Performance Focus Group of the Association for Theatre in Higher Education. He has also served as co-chair of the Theatre and Performance of the Americas Research Group of the American Society for Theatre Research. He serves on the editorial board of Theatre Topics. Dr. Rivera-Servera’s writings and reviews on theatre and dance have appeared in Theatre Journal, TDR: The Journal of Performance Studies, Modern Drama, The New West Indian Guide and in Caribbean Dance From Abakua to Zouk: How Movement Becomes Identity (University of Florida Press). He is currently co-editing a special issue of Ollantay Theatre Magazine on Latina/o queer theatre and performance. His writings on visual culture have appeared in the Latino Virtual Gallery at the Smithsonian Institution and most recently in the catalogue to the exhibition Caras Vemos, Corazones No Sabemos: The Human Landscape of Mexican Migration to the United States organized by the Snite Museum of Art and now touring nationally.

Dr. Rivera-Servera is currently completing a book manuscript entitled “Grasroots Globalizations: Queer Sexualities and the Performance of Latinidad.” He is the recipient of a Smithsonian Institution Post-doctoral Fellowship on Latino Studies for research towards his second book manuscript, “Exhibiting Performance: Museums, Race and the Live Event.”
Anthony Horne to join department as Visiting Assistant Professor 2007-08

The department welcomes Anthony Horne as visiting assistant professor of Performance Studies for 2007-08. A native of Memphis, Tennessee, Tony is an educator, arts manager, performer, director and choreographer. He holds a BFA in Musical Theatre Dance from the United States University (San Diego), an MBA in Arts Management from UCLA, and an MFA in Directing from the University of Memphis. His theatrical interests include musical theatre, contemporary plays and African-American plays. Directing credits include No Niggers, No Jews, No Dogs; Giants Have Us In Their Books; For Colored Girls…; and A Little Night Music. His 2004 production of Charles Mee's Big Love won four Memphis Theatre Awards (College Division) including awards for Direction of a Drama, Movement Design, and Best Drama. His production of the revue Blues in the Night won three Memphis Theatre Awards including an award for Excellence in Musical Theatre.

Tony co-founded the Memphis Black Repertory Theatre and served as its administrative director from 1997 to 2000. He also served as treasurer for Black Theatre Network, a national organization that promotes African-American theatre. Currently an Assistant Professor at Bowling Green State University, Tony has also taught at Rhodes College, University of Tulsa, and St. Louis University.

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Margaret Thompson Drewal
Paul Edwards
E. Patrick Johnson, Chair
Carol Simpson Stern
Mary Zimmerman

Courtesy Appointments
Jennifer Devere Brody
Tracy Davis
Micaela di Leonardo
Susan Manning
Sandra L. Richards
Jeffrey Sconce
Mary J Weisman
Harvey Young

Visiting Faculty
D. Soyini Madison
Jason Martin

Postdoctoral Fellow
Gretchen Case

Students attend performance of Execution of Justice at About Face Theatre

Chris Van Houten
On January 17, 2007, the School of Communication and the Department of Performance Studies provided students with the opportunity to see a premiere performance of About Face Theatre’s revival of Emily Mann’s Execution of Justice. A post-production discussion with Professors E. Patrick Johnson and D. Soyini Madison, founder and artistic director of About Face Theatre and Northwestern Performance Studies alumnus Eric Rosen, playwright Emily Mann, and director Gary Griffin followed.

Execution of Justice documents the 1978 assassinations of San Francisco Mayor George Moscone and the country’s first openly gay City Supervisor Harvey Milk as well as the ensuing trial of former City Supervisor Dan White. The jury’s manslaughter verdict shocked the city into fiery riots and a public declaration of White’s guilt as murderer and assassin. Sister Boom Boom, a black male in drag as a nun, played brilliantly by La Shawn Banks, guides the audience of her sympathizers into this narrative, assuring us that Dan White’s judgment will come, if not by a jury of his peers than by another jury, queer activists and sympathizers across the nation with a vendetta against White. She is the play’s bailiff announcing the performance as a retrial juried by the audience.

The adept acting ensemble brings trial transcripts and personal narratives to life. Mann’s deft juxtaposition of voices creates a multi-layered performance piece. The play creates a record of the voices that were not archived in the official trial documents. While White’s wife remained by his side in the courtroom, Moscone’s widow’s mourning was not heard or seen in the courtroom. In Execution of Justice, however, Mrs. Moscone speaks back to the defense lawyers and Mrs. White, demonstrating how defense attorneys manipulated rhetoric of family values to create sympathy for White. The percussive score underlying most of this performance, newly composed by Andy Jones, highlights the conscious manipulation of testimonies heard and voices suppressed. The constant drumming both intensifies quieter moments and levels out the narrative’s emotional tension by
making nearly every statement significant for what is unsaid. In an audience consisting predominantly of undergraduate and graduate students too young to remember 1978, many only aware of this event through the infamous “Twinkie defense,” there is a different resonance than the original production must have created when the events and the assassinated were at the forefront of the audience’s consciousness. With the exception of a few haunting photographs projected before the second act, Milk and Moscone are absent from the production as living human beings. Without prior knowledge, we get no sense of their politics, beliefs, and actions or what lives in public service had not been cut off so early.

Instead, the circumstances of their murders are recounted seven times during the course of the play. As an effect, these men become significant solely in their violent deaths, dead bodies acting as fodder for collective anger. Dan White’s extensive testimony, meanwhile, creates an image of White as all-too alive in his presence.

If hate crimes are characterized by the destruction of human life as a symbol for a social identity embodied by the victim, what does it mean for progressive communities to reduce victims to symbols in the moment of death? What sort of action does this performance demand almost thirty years after the events? Although Execution of Justice might prompt these discussions, public knowledge of Milk and Moscone is so limited among younger viewers that the rage it might provoke has no immediate object absent Dan White himself. The addition of Dan White’s final line, a confession of intent to kill two other supervisors in addition to Milk and Moscone, directs all anger at a malicious individual who committed suicide decades ago, not a legal system that counts certain lives as more valuable than others. It is theatrically shocking, but is it worth a negation of the play’s political resonance?

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Renee Alexander Craft (PhD 2005) has accepted a tenure-track position as assistant professor of Communication Studies and International Studies at the University of North Carolina-Chapel Hill.

Elaine Peña (PhD 2006) has accepted a tenure-track position in American Studies at Georgetown University. During the 2007-08 academic year Elaine will hold a postdoctoral fellowship at Yale University in Ethnicity, Race, and Migration at the Whitney and Betty MacMillan Center for International and Area Studies with a joint appointment in Religious Studies.

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**Issues in Performance Ethnography Lecture Series 2007**

January 10, noon  
Craig Gingrich-Philbrook  
Southern Illinois University  
*Evaluating the Autoethnography of an Other*

January 24, noon  
Jacqueline Shea Murphy  
University of California-Riverside  
*Choreographing Ethnography: Contemporary Indigenous Dance*

February 7, noon  
Dorinne Kondo  
University of Southern California  
*Politics in Motion: Dramaturgy as Corporeal Epistemology in Anna Deavere Smith’s Twilight: Los Angeles*

February 21, noon  
Marlon Bailey  
University of California-Berkeley  
*Troubled Visibilities: Black Gay Experience and the Possibilities of Co-performance (notes from the stage)*

All presentations take place in the Performance Studies Department, 1800 Sherman Avenue, Suite 401
In the fall, Chair and Director of Graduate Studies E. Patrick Johnson completed his book manuscript, Sweet Tea: An Oral History of the South, to be published by the University of North Carolina Press. In October, he debuted a performance based on the narratives at the Black Performance Studies Symposium held here at Northwestern. He began a tour of the show this month that will take him to American University, Yale, Princeton, Berkeley, Lewis and Clark College, and the University of Iowa. He will also be the guest speaker at this year's Petit Jean Performance Festival held in Petit Jean, Arkansas in April.

Micaela di Leonardo returned this fall after spending 2005-06 in Santa Fe, New Mexico at the School of American Research (SAR) as a National Endowment for the Humanities Fellow. She was in residence to finish her historical ethnography of New Haven, Connecticut; she was also engaged in three other projects and wrote nine journal articles. In addition, she is co-editing the anthology New Landscapes of Global Inequality with Jane Collins and Brett Williams, now under review at SAR Press, based on the six-day, ten-participant interdisciplinary conference of that name held at SAR in March 2006. She coordinated the conference and is writing the theoretical introduction and a case-study article for the anthology.

Professor di Leonardo presented on her New Haven work at Northwestern’s Anthropology Department on January 22, 2007.

Susan Manning has received a Studs Terkel Humanities Service Award from the Illinois Humanities Council for her work convening the Chicago Seminar on Dance and Performance and chairing Arts in Community for the Evanston Community Foundation. Her book Modern Dance, Negro Dance: Race in Motion, recently released in paperback, has garnered an Honorable Mention for Outstanding Publication from CORD (Congress on Research in Dance). A second edition of Ecstasy and the Demon: The Dances of Mary Wigman also has just appeared in paperback from the University of Minnesota Press. Once she finishes her term as president of SDHS (Society of Dance History Scholars), she will turn her attention to a new collection of essays titled Thinking about Dancing. At the moment she's preparing a keynote lecture titled "Oral History and the Archive" for an upcoming conference at Ohio State University.

Photos from Mary Zimmerman’s production of Cymbeline at the Ethel M. Barber Theater, Northwestern University (pictured are Performance Studies seniors Atley Loughridge and Jeremy Bloom):
Winter Quarter Graduate Symposium

The Department of Performance Studies, the Interdisciplinary PhD in Theatre and Drama, the Doctoral Program in Screen Cultures, and the School of Music, will host a symposium featuring presentations by current doctoral candidates in the several programs. The symposium will take place on Saturday, February 17th, from 8:30 a.m. to 12:30 p.m. in the McCormick Tribune Center forum, 1870 Campus Drive. Scheduled presentations are as follows:

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<tr>
<th>Time</th>
<th>Presenter</th>
<th>Program/Institute</th>
<th>Title</th>
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<tr>
<td>9:00 am</td>
<td>Stefka Mihaylova</td>
<td>Interdisciplinary Ph.D. in Theatre and Drama</td>
<td>Viewers in Distress: Strategies for Involved Spectatorship in Forced Entertainment's First Night</td>
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<tr>
<td>9:30 am</td>
<td>Jennifer Tyburczy</td>
<td>Department of Performance Studies</td>
<td>Of Perverts and Ghosts: Collecting and Exhibiting Sex at the Museum</td>
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<tr>
<td>10:00 am</td>
<td>Ann White</td>
<td>Interdisciplinary Ph.D. in Theatre and Drama</td>
<td>Staging the “Tactic”: The Bootheel Sharecroppers’ Exhibition of Everyday Hunger</td>
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<tr>
<td>10:45 am</td>
<td>Samuel Dorf</td>
<td>School of Music</td>
<td>“Greek” Desires in Paris: Isadora Duncan Dances Antiquity in the Lesbian Salon</td>
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<td>11:15 am</td>
<td>Lori Barcliff Baptista</td>
<td>Department of Performance Studies</td>
<td>The Fish is Fresh</td>
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<tr>
<td>11:45 am</td>
<td>Rob Cavanagh</td>
<td>Doctoral Program in Screen Cultures</td>
<td>Television and Generalized Irony</td>
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New Spring Quarter Course Topics

PERF_ST 330-0-20 Topics in Performance Studies: Sexuality and Visual Culture  
*Instructor: Jennifer Tyburczy.* The class will investigate recent debates surrounding sex and sexuality in art, performance, and visual representation. It is particularly interested in questions of circulation, spectatorship, censorship, and desire. Into what spaces and hands have sexual artifacts historically been circulated? What patterns of spectatorship do we continue to get stuck in when it comes to visual representations of sex and sexuality? How does censorship both thwart and feed the production and consumption of sexual representation? Whose desire is it anyway, and what spaces do we have for critically engaging both the pleasure and power dynamics of the sexual in visual culture? The course will focus on popular/artistic media like photography, film, museum artifacts, theater, burlesque, and art/activism.

PERF_ST 515-0-20 Seminar: Postcolonial Theory  
*Instructor: D. Soyini Madison.* Postcolonialism refers to the multiple forms and locations of discourse, performance, politics, value, and the “everyday”--both past and present--that emanate from historical epochs of colonialism. Postcolonialism, therefore, is not substantially a historical date as in “post-colonialism” (after colonialism) but rather formations of meanings and practices. Postcolonialism constitutes various critical perspectives that include feminism, critical race, and queer analysis, as well as Development Studies and globalization. Through theory, film, and fiction the seminar will examine domains of (a) settlement and dislocation, (b) economic and material stratification, (c) tactics of “making do” and resistance, and (d) expressive traditions. Since postcolonialism must be articulated LESS as a universal, but more through specific histories, geographies, economies, and cultural expressions, the seminar will “travel” between such worlds by integrating local sites of narration and the visual with postcolonial theory. Therefore the seminar will also engage questions of liberal humanism, the colonized mind and the occident, subaltern studies, abrogation and appropriation, and critiques of postcolonial discourse.

PERF_ST 515-0-21 Seminar: Theorizing the Body  
*Instructor: Gretchen Case.* Almost any definition of performance depends on the body. What is “the body”? As soon as we ask the question, we have made the body something “other,” an object of study, although at the same time we know it to be “self.” Recognizing attempts to locate and define the body should be an ongoing concern for scholars of performance, gender, race, politics, economics, medicine, and any other construct that invokes the concept of body or embodiment. We cannot leave the word “body” as a placeholder, a metaphor, a figure of speech, unless we first think about how the word impacts various audiences. Performance studies famously and fruitfully interacts with many other academic disciplines, including history, anthropology, philosophy, and literature. This seminar will consider some of the many directions that are explored when looking for definitions of the body. Students will read widely in order to consider disciplinary necessities and social and political assumptions. “Common sense” tells us what the body is, but when we question both commonality and sense, it becomes nearly impossible to agree on one idea of the body and how it is to be used in critical discourses. The course will end with final performances that either offer a productive definition of the body or explain particular resistances to such a definition.
The Performance Studies Senior Performance Festival was created by students for the 2006-2007 school year to provide a forum for department undergraduates to present their work. Additionally, the Festival seeks to provide a forum for feedback and growth, build a stronger undergraduate community, and to celebrate the work of a wonderfully large graduating class.

The Festival kicked off its inaugural season with an adaptation of Like Water For Chocolate, the magic realism, kitchen drama, love triangle novel by Laura Esquivel. Inspired by a scene adapted and directed by Amanda Krieg in a Performance Studies class her freshman year, the play made use of the "chamber theatre" techniques taught by Professor Paul Edwards in his Adapting Narrative for Group Performance class. The show was produced by Debbie Kaltman and performed January 6 and 7 in the Dance Center Ballroom.

Other performances in the Festival scheduled for winter quarter:

The Giver based on the novel by Lois Lowry, adapted and directed by Lindsay Meck, March 1-3, 2007, Shanley Pavilion

A compilation of Works by Roald Dahl, adapted and directed by Molly Schneider, March 1-3, 2007, Jones Fine and Performance Arts Residential College, “Great Room.”

Perhaps After Sunrise, a work in progress to be performed spring quarter, written by Noelle Ghoussaini. Date and time to be announced.

Spring quarter performances will feature projects directed by seniors Barrak Alzaid, Jeremy Bloom, Emily Comisar, Jackie Intres, Georgette Kelly, and Jared Kling.

Undergraduates work with students at Haven School

This past fall quarter, Performance Studies juniors Alison Lehner and Nikki Zaleski worked with a group of 12 girls from Haven Middle School in Evanston to devise an original ensemble theater piece that questioned female identity and strove to reinvent the media’s portrayal of beauty.

Alison and Nikki did additional research investigating magazines, music videos, advertising, beauty products, and other elements of popular culture, and this evolved into a charged re-imagining of the classic fairy tale “Sleeping Beauty” that they developed with the girls. Their version, “Waking Beauty,” was a result of improvisation, creative drama, journaling, and storytelling techniques, all done by the girls. By employing these drama practices as well as working to improve the girls' creative writing skills, their goal was to redefine the ways in which girls view themselves.

The show was performed in January at Haven and several other Evanston schools, as well as Family Focus and The Boys and Girls Club of Chicago. At the conclusion of each performance, the ensemble conducted a brief workshop with the audience to promote discussion on the issues presented in the play.

Department inaugurates the Frank J. Galati Prize for Undergraduate Essays in Performance Studies

The Frank J. Galati Prize, offered for the first time in the 2006-07 academic year, recognizes excellence in undergraduate essays by Performance Studies majors. The prize celebrates the significant contributions to Northwestern's Performance Studies Department of Professor Galati, who retired in 2006 after over three decades of teaching. All undergraduate majors are eligible to submit essays; submission deadline is March 30, 2007. The cash award of $500 for best essay will be announced at the annual School of Communication Honors Convocation. Full details are available in the Performance Studies Department office.

The undergraduate major in Performance Studies bridges artistic expression and conceptual analysis, theory and practice. Coursework explores performance as both a subject and a method of study. Appropriate essay topics include the full range of issues explored in Performance Studies courses: the adaptation and staging of literary texts; performance art and dance theatre; performance theory and criticism; cultural studies and ethnography; and the practice of everyday life. Essays first developed for courses in other departments are appropriate for submission.
Mainstage production

Mary Zimmerman directs William Shakespeare’s *Cymbeline* February 9-18, 2007, in the Ethel M. Barber Theater, featuring performances by Performance Studies majors Atley Loughridge, Jeremy Bloom, Nick Giles, and Sophie Angelson. Performance Studies majors Julie Ritchey and Georgette Kelly are assistant director and stage manager, respectively. Sound design is by PhD student Tamara Roberts. Infrequently produced, *Cymbeline* is an emotionally rich dramatic comedy that weaves together many classic Shakespearean plot twists. Set in pre-Christian Britain under the Roman empire, *Cymbeline* tells the story of Imogen, a princess who falls in love with Posthumus, a poor man raised in the court. Her father, King Cymbeline, banishes Posthumus to Italy, where he is tricked into making a bet about Imogen’s chastity. Imogen, meanwhile, must escape murder by setting out on a vast journey. *Cymbeline* casts light on the importance of judging character instead of status, and on the perseverance of love in difficult times.

Performance Hours

**The Sandman**, a chamber musical adapted from the prose of E.T.A. Hoffmann by Performance Studies major Tyler Beattie, was performed in the Mussetter Struble Theatre on January 19-20, 2007. Nineteenth century German Romantic author E.T.A. Hoffmann’s classic tale "The Sandman" tells the story of Nathanael, who at age eleven witnesses the bizarre murder of his father and continues to be haunted by the incident throughout his life. As one of the first stories to discuss specifically the subconscious in the development of a character, this strange coming of age story is groundbreaking in its contribution to the field of psychology. The musical adaptation explored how childhood incidents reside in the subconscious, and the ways in which this ever-present force violently shapes day-to-day experience.

Written, directed and choreographed by PhD students Chloe Johnston and James Moreno, *Illuminations/Marginalia* was performed February 9th and 10th in the Mussetter Struble Theater. A dance-theatre piece exploring the idea of the margin, the production made use of a variety of texts—from illuminated medieval manuscripts to doodles in a notebook—asking the question: What do we learn when our eyes leave the center of the page? The cast included Performance Studies freshman Alexandra Knell and MA/PhD student Jocelyn Prince. PhD candidate Lori Barecliff Baptista was stage manager.