

CURRICULUM VITAE

1. John Emigh
Professor
Theatre, Speech, and Dance and English

2. 3591 Pawtucket Ave
Riverside, RI 02915

3. Education:

Ph. D. Tulane University (Theatre: Theory and Criticism) 1971
Dissertation: "Love and Honor, 1636: A Comparative Study of Corneille's *Le Cid* and Calderón's Honor Plays"

M.F.A. Tulane University (Theatre: Directing) 1967
Thesis: "Analysis, Adaptation, and Production Book of Georg Büchner's *Woyzeck*"

B.A. Amherst College (English and Dramatic Arts) 1964
Thesis: Production of Samuel Beckett's "Waiting for Godot"

Additional education and training:

1999-2000 – I Gusti Ngurah Windia (private study, Balinese masked dance)–7/99, 7/01

1983-84 - Intensive workshop in Feldenkrais technique - 1/84

1976-77 - Valley Studio Mime School (corporal mime) - 8/76

- Kristen Linklater and the Working Theatre (intensive workshop in voice and movement for the stage) - 6/77

1974-75 - I Nyoman Kakul (private study, Balinese masked dance -12/74-4/75

1971-72 - American Society for Eastern Arts (Balinese music and dance, Javanese shadow puppetry) - 6-8/72, also 8/76

1967-68 - Columbia University (voice) - 7-8/67

1966-67 - Circle in the Square Theatre School (acting) - 7-8/66

1961-62 - University of Malaga, Spain (*curso para extranjeros*)-12/61-2/62

4. Professional Appointments:

Brown University:

1990- Professor of Theatre, Speech, and Dance and of English

1987- 92 Chairperson, Department of Theatre, Speech, and Dance

1974- 90 Associate Professor of English and Theatre Arts (1986: Theatre, Speech and Dance); Associate Director, University Theatre

1969-74 Assistant Professor of English and Theatre Arts; Associate Director, University Theatre

1967-69 Instructor of English and Theatre Arts; Associate Director, University Theatre

Concurrent Appointments:

2006 (summer) William Evans Visiting Professor, Otago University, New Zealand

1999-2000 (Spring) Adjunct Professor, Yale School of Drama: Class in Principles of Asian Theatre

1997-98 Adjunct Professor of Theatre, Tufts University : Seminar in Performance Theory

1981-83 Adjunct Professor, The Union for Experimenting Colleges and Universities:

1981-82 New York University: Visiting Lecturer, Summer Session, "Mask Theatre Workshop Using Techniques from Balinese Topeng;"

1980-81 Visiting Lecturer, Winter Session, "Mask Theatre in Bali and New Guinea"
 1977-78 Instructor, Summer Session, Valley Studio Mime School. Sping Green, Wisconsin:
 "Characterization through Masks"
 1972-73 Visiting Lecturer, Rhode Island School of Design: Winter Session, "Stage Design":
 Co-taught with Eugene Lee and John Lucas

Prior Appointment:

1963-64 Instructor of English, Summer Session, Instituto Chileno-Norteamericano,
 Santiago, Chile

5. Completed Research and Related Activities:

A. Book: *Masked Performance: The Play of Self and Other in Ritual and Theatre*. A book made up of theoretical and descriptive essays (several of which are revisions of articles cited below) on the use of masks in performance in Asian and Western contexts. Philadelphia: University of Pennsylvania Press, 1996 (runner-up for the 1997 Barnard Hewitt Award administered by the American Society for Theatre Research). Reviewed: *Theatre Journal*, *Asian Theatre Journal*, *Performance Research*

B. Chapters in Books and Encyclopedia Entries:

- "Culture, Killings, and Criticism in the Years of Living Dangerously: Bali and Baliology" in *Cambridge Companion to Performance Studies*, ed. Tracy Davis, Cambridge University Press. 2008 (in press).

- *A Gambuh Macbeth in Bali: Blurred Genres and Refocused Politics at the End of the New Order* in *Re-Playing Shakespeare: Performance in Asian Theatre Forms*, ed. Poonam Trivedi and Minami Ryuta, Routledge (In Press, 2008).

- "Preface" to Margaret Coldiron's *Trance and Transformation of the Actor in Japanese Noh and Balinese Masked Dance Drama*, Edwin Mellen Press, 2005.

- Entries on "I Nyman Kakul," "Topeng," and "Pahlada Nataka" in the *Oxford Encyclopedia of Performance*, Oxford Univ. Press, 2004

- "Performance, Neuroscience, and the Limits of Culture." In *Teaching Performance Studies*, ed. Nathan Stuckey and Cynthia Wimmer, Southern Illinois University Press, 2002. (note: A longer version of this essay scheduled to be published in translation in France).

- "A Joker in the Deck: Hajari Bhand of Rajasthan." Republished in *Popular Theatre*, ed Joel Schechter, Routledge, 2002.

- "Playing with the Past: Visitation and Illusion in the Mask Theatre of Bali." Republished in *Popular Theatre*, ed. Joel Schechter, Routledge, 2002.

- Entries on "Masks of South Asia," "Bahurupiahs," "Bhand Pather," "Pahlada Nataka," "Danda Nata" and "Bharat Lila" for *The Encyclopedia of South Asian Folklore*, ed. Peter Claus. New York: Garland Publishing, 2002.

- "The Mask in Asian Theater: Ritual and Entertainment." In John W. Nunley and Cara MaCary, eds., *Masks: Faces of Culture*. New York: Harry N. Abrams in association with the St. Louis Art Museum, 1999, pp. 209-229, 325-327.

- Entries on "Masks," "Asian and Pacific Island Theatre" (with James R. Brandon) and "Asian Influences on Western Theatre" (with James R. Brandon) for the *Cambridge Guide to Theatre*, rev. edition, Martin Banham, ed. Cambridge and New York: Cambridge University Press, 1994, pp. 41-54, 687-689.

- "The Many Faces of Bahurupiyah Hajari Bhand" (a revision of "A Joker in the Deck: Hajari Bhand of Rajasthan," *TDR* article, see below). In *The Idea of Rajasthan: Explorations in*

Regional Identity., Volume I: Constructions. New Delhi and Columbia, Mo.: Manohar and South Asia Books, 1994, pp. 278-312.

- "Gender Bending in Balinese Performance" (with Jamer Hunt). In Laurence Senelick, ed. *Gender in Performance: The Presentation of Difference in the Performing Arts.* Hanover, NH: New England University Press, 1992, pp. 195-222.
- "The Domains of Topeng." In *Art and Politics in Southeast Asia, Six Perspectives: Papers from the Distinguished Scholars Series*, ed. Robert Van Neil, Honolulu: University of Hawaii Center for Southeast Asian Studies, 1990, pp. 65-96.
- "Bhands and Bahurupiyas of Northern Indian," In *The Living Arts of India: A Multi-Media Instructional Kit*, Smithsonian Institution and UNICEF (with Ulrike Emigh), Jan., 1986.

(See also Research in Progress, #8, for written works in various stages of completion)

C. Other Articles and Published Translations:

- "A Connecticut Yankee on the Court Theatre Stage: An Ancestor for Undershaft," *SHAW: The Annual of Bernard Shaw Studies* 28, *Shaw and War*, 2008 (in press)
- "Hybridity and the Uses of Adversity: Culture and Crisis in the *Prahlada Nataka* of Orissa," *Seagull Theatre Magazine*, Calcutta, XXXI, September, 2001
- "Witches, Wizard and Other Frightening Folk in Balinese Theatre," photographic essay in *Faces*, Cobblestone Press, October, 1989.
- "A Joker in the Deck: Hajari Bhand of Rajasthan," *The Drama Review*, vol 30, no 1 (T109) (with Ulrike Emigh), March, 1986, pp. 101-130.
- "Euripides and the A-Effect," *Communications*, XIV, 2, 1985, pp. 20-28.
- "Dealing with the Demonic: Strategies for Containment in Hindu Iconography and Performance," *Asian Theatre Journal*, Vol. i, no. 1, 1984, pp. 21-39.
- "Masking and Playing: Observations on Masked Performance in New Guinea," *World of Music* (a UNESCO publication), W. Berlin, Germany, 1981, vol. 3, pp. 5-25.
- "*Waiting for Godot* and Contemporary Theatre," in Rhode Island Committee on the Humanities 1979-80 Humanities Packet #4, *The Dramatic Work as a Cultural/Historical Document*.
- "Playing with the Past: Visitation and Illusion in the Mask Theatre of Bali," *The Drama Review*, vol. xxiii, no. 2 (T82), 1979, pp. 11-48.
- *Jelantik Goes to Blambangan*, trans. with I Made Bandem of the performance transcript of a *topeng pajegan* by I Nyoman Kakul, *The Drama Review*, vol. 23, no. 2 (T82), 1979, pp. 37-48.

D. Translations and Original Scripts Performed:

1976-03: Scenarios for all of the Balinese *topeng* performances noted below, except for *The Summer Solstice Story*, scenario by George Houston Bass.

1975-76: *Tjupak*, developed from Balinese sources through improvisation with the Looking Glass Theatre Company, from *Tjupak Gaguritan*, translated by I Nyurah Kasuma and John Emigh, and then performed 110 times to over 25,000 children in Southern New England

during Looking Glass Theatre's 1975-76 tour.

1966, 1972, 2001: Translation and adaptation of Georg Büchner's *Woyzeck*, performed at Tulane Univ. a

1963: Translation of *El amor de don Perlimplin con Belisa en su Jardín* by Federico Garcia Lorca, performed at Amherst College

E. Book Reviews:

- Reviews of *Balinese Masks* by Judy Slattum in *Bali Arts and Culture Newsletter* and *Asian Theatre Journal*, 1994
- Review of *Subversive Laughter* by Ron Jenkins in *Bali Arts and Culture Newsletter*, 1994
- Review of Martin Banham, ed. *The Cambridge Guide to World Theatre*, *Asian Theatre Journal*, 1990
- Review of Phillip Zarrilli's *The Kathakali Complex*, *The Drama Review*, vol 30, no 2 (T110), August, 1986.

F. Published Interviews and Profiles:

- Profile piece on my interests, *India Today*, August, 1994
- "Bringing Balinese Theatre to American School Children," *Phoenix*, February, 1976.
- "A Sense of Environment," *BreakOut*, ed. James Schevill, Chicago: Sparrow Press, 1973.
- "Three Vocations," *Brown Alumni Monthly*, March, 1970.
- "An Anatomy of Farce," *Lakeview Journal*, August, 1968.

G. Video and Multimedia Work:

1998-2002 - *Masks, Mind, and Man*: An interactive data base of the mask collection of the Indira Gandhi National Centre for the Arts in New Delhi, including a multi-media introduction to masks: available on internet, forthcoming as CD.

1996-97 - Footage contributed to *Serious Laughter*, Channel 4, London, a series on comedy produced by Word First productions (also, see Works in Progress).

1986-87 - *Mask/Work* (30 Minutes): A documentary video by Mick Diener and Christophe Lund on my use of masks in actor training.

1985-86 - *Hajari Bhand of Rajasthan: Jester without a Court* (long version, 40 min): A documentary video on the life of a former court jester who now makes his living as a street performer, made with Ulrike Emigh and completed 11/85. Selected for the rental library of the Asian Theatre Program and distributed by Documentary Educational Resources, Watertown, Mass.

- *Hajari Bhand of Rajasthan: Jester without Court* (short version, 30 min.): An edited video documentary on the same subject, shown as part of the Aditi Living Arts of India Exhibit, National Museum of Natural History, Washington, D.C. 6-8/85

1979-80 - *The Techniques of Topeng: Masked Theatre of Bali and Adapting Topeng*: Two video tapes made for a Michigan State Univ. series on "Asian Acting Techniques for Western Actors," produced by Farley Richmond, 1/80 [Distributed by FFI].

1978-79 - Interviewed by Suresh Awasthi for Indian National Television, *Panorama* Program, New Delhi, 12/78. Replayed several times on various Indian stations.

- Featured Guest and Consultant on *All Amaze*, children's television program, Channel 12, Providence, 1/79 (Program on Bali)
- Featured Guest and Consultant on *All Amaze*, children's television program, Channel 12, Providence, 3/79 (Program on Masks)

H. Theatrical Productions Directed (an asterisk* indicates design of production as well):

Brown University:

2007-08 – Henrik Ibsen, *Peer Gynt*

2006-07 - William Shakespeare's *Much Ado About Nothing*

2005-06 - John Barton and Kenneth Cavendar's *The Greeks/The Murders* (adapted by John Emigh and James Rutherford)

2003-04 – *Batboy: The Musical*

2002-03– Federico García Lorca's *As Five Years Pass*, with Michelle Bach- Coulibaly

2001-02 – Mikhail Bulgakov's *Moliere, or the Union of Hypocrites*

2000-01 - William Shakespeare's *King Lear*

1999-2000 - Sarah Ruhl's, *Passion Play* (premiere)

1998-99 - Dan O'Brien's *An Irish Play* (premiere)

1997-98 - Lynn Nottage's *Las Meninas* (premier)

1996-97 - Tom Stoppard's *Arcadia*

1995-96 - Nicky Silver's *Pterodactyls*

1994-95 - Anna Deveare Smith's *Piano*

1992-93 - Charles Ludam's *Camille*

1990-91 - Aisha Rahman's *Unfinished Women Cry in No Man's Land While a Bird Dies in a Gilded Cage*

1989-90 - Milcha Sanchez-Scott's *Roosters*

1988-89 - Adrian Mitchell and Mike Westbrook's *Tyger*

1987-88 - Euripides' *Hecuba*

1986-87 - William Shakespeare's *Othello*

1985-86 - Romulus Linney's *Childe Byron*

1984-85 - Frank Wedekind's *Spring Awakening* (musical adaptation)

1983-84 - John Guare's *Marco Polo Sings a Solo*

1981-82 - William Shakespeare's *Henry IV, Part I* (also performed at Rhode Island College and at Providence College as part of "A Trilogy of Kings")
- James Schevill's *Edison's Dream* (premiere, Alumni production)

1980-81 - Sam Shepard's *Curse of the Starving Class*

- Girish Karnad's *Hayavadana* (Associate Director of J. Birje-Patil's production)

1979-80 - Christopher Durang's *The Vietnamization of New Jersey*

- Ben Jonson's *Volpone*

1978-79 - William Shakespeare's *A Midsummer Night's Dream*

- James Schevill's *The Master*

1977-78 - Christopher Hampton's *The Philanthropist*

- Megan Terry's *Keep Tightly Closed in a Cool Dry Place* (studio production)

1976-77 - Bertolt Brecht's *Caucasian Chalk Circle*

1975-76 - Lanford Wilson's *Hot L Baltimore*

1973-74 - Paul Zindel's *And Miss Reardon Drinks a Little*

- Anton Chekhov's *The Three Sisters*

1972-73 - Plautus' *The Merchant*

- John Guare's *The House of Blue Leaves*

- Eric Skarstrom's *Monday Morning Trucker* (premiere)*

1971-72 - Pedro Calderon de la Barca's *Life is a Dream* (premiere of Honig translation)

- James Schevill's *The Master* (premier)

- James Schevill's *The Violence and Glory of Barney Stetson* (premiere)

1970-71 - Bertolt Brecht's *Mother Courage*

- Jean-Claude Van Itallie's *The Serpent*

1969-70 - e.e. cummings' *him*

- James Schevill's *The Pilots* (premiere)*

- Anton Chekhov's *The Cherry Orchard*

- 1968-69 - George Feydeau's *A Flea In Her Ear*
 - Peter Weiss' *Marat/Sade*
- 1967-68 - Samuel Beckett's *Endgame*
 - Edward Albee's *Zoo Story*
 - Georges Couteleine's *These Cornfields**
 - Robert Head's *Kill Viet Cong**
 - August Strindberg's *Ghost Sonata*

Tulane University:

- 1965-66 - Georg Büchner's *Woyzeck*
- 1964-65 - James Shearwood's *The Uninvited Tea Party**

Amherst College:

- 1963-64 - Samuel Beckett's *Waiting for Godot**
 - Eugene Ionesco's *Jacques ou la soumission**
 - James Shearwood's *I.H.S. Stamps* (premiere)*
- 1962-63 - Federico García Lorca's *The Love of Don Perlimplin for Belisa in Her Garden* (premier of translation)*

Non-University Productions:

- 1985-86 - *Godogan, The (Balinese) Frog Prince* with East-West Fusion Theatre (Associate Director, Teviot Pourchot), at Lehman Theatre Center, NYC*
- 1983-84 - *Godogan, The Frog Prince* with East-West Fusion Theatre (Choreographer, Hazel Chung) at Sharon, CT. and Vassar College*
- 1974-75 - Arthur Miller's *Death of a Salesman* at Brown Summer Theatre
 - *Tjupak* with Looking Glass Theatre of Providence, R.I. (Associate Director, Bernice Bronson)*
- 1971-72 - James Schevill's *American Fantasies*, La Mama Experimental Theatre Club, N.Y.C.
- 1969-70 - Providence Street Theatre during May
- 1968-69 - Georges Feydeau's *A Flea In Her Ear* at Sharon Playhouse, Sharon, Connecticut
- 1966-67 - Robert Head's *Kill Viet Cong* at New Orleans YMCA (premiere)*
- 1963-64 - Samuel Beckett's *Waiting for Godot* at Writer's Stage, Off-Broadway*
 - Edward Albee's *The Zoo Story* at the Instituto Chileno- Norteamericano, Santiago, Chile*

I. Acting in Western Plays: Performances have included the title roles in Maria Irene Fornes' play for one actor, *Dr. Kheal* (Brown University, 1995), Georg Büchner's *Woyzeck* (Brown University, 1972) and Sophocles' *Philoctetes* (Amherst College, 1963), the character "Footnotes" in Shakespeare's *The Merry Wives of Windsor* (Brown University, 1989), the role of Doc in a student film, *The Case of Liebling M.* (Brown University, 1989), Jim in Sam Shepard's *Red Cross* (Brown Summer Theatre, 1969), and Morris in Athol Fugard's *The Blood Knot* (Dillard College and Biloxi, Mississippi, 1967).

J. Performances of Balinese topeng Dance/Theatre and Adaptations: 1976-2005 (in chronological order)

Note: *Topeng* dance/theatre is a story-telling mode that incorporates dance, music, narrative, and dialogue. Working from a scenario and following conventions of the form, performers, incorporate topical humor and comment on the action of the story as it progresses, somewhat in

the manner of Italian *commedia dell'arte*. It is a masked form of theatre, and the story is danced and narrated by a few actors playing several roles. In the *topeng pajegan* variant, one actor plays all the roles (six in *Red Riding Shawl*, eight in the latest version of *Dalem Bedahulu*). Improvisation and topicality are important elements of the form, and these pieces have been undergoing constant revision. Performances are listed as they developed, in chronological order.

Dalem Bedahulu, or The Death of the Pig Headed Tyrant with I Wayan Suweca and the Brown Gamelan Angklung Orchestra:

- Dartmouth College (as guest performers of the New England Regional Meeting of the Society of Ethnomusicology) 3/76
- Holy Cross College 4/76
- Harvard University 4/76
- Wesleyan University 4/76, 5/77
- Brown University 4/76, 5/77
- School One, Providence, R.I. 3/77
- New Haven University 3/78
- Brown University 3/78

Dalem Bedahulu or The Death of the Pig Headed Tyrant with I Wayan Suweca and the Gamelan Angklung Orchestra of U. of Maryland, Baltimore Campus:

- Theatre Project, Baltimore 11/76

Dalem Bedahulu or The Death of the Pig Headed Tyrant with I Nyoman Wenten:

- International Festival of Mimes and Fools (Philadelphia) 7/87

Dalem Bedahulu or The Death of the Pig Headed Tyrant, with I Nyoman Sedana:

- Brown University 11/90

Dalem Bedahulu or The Death of the Pig Headed Tyrant, with I Made Dibia

- Barrington Library, Barrington, RI 4/2006
- Tufts University 2/2006

One man version of *Dalem Bedahulu (topeng pajegan)*:

- Providence '76: A Cultural Tapestry 7/76
- Valley Studio Mime School, Spring Green, Wisc. 8/76
- New England Theatre Conference Convention, Waltham, MA 10/76
- Horizon's Edge School, Canterbury, N.H. 12/76
- The New Theatre Festival, Catonsville, MD 6/77
- University of Michigan 11/77
- American Theatre Association Convention (New Orleans, Louisiana) 7/78
- Western Kentucky University 2/79
- Asia Society (New York City) 2/79
- Brandeis University 3/79
- Katonah Gallery, Katonah, N.Y. 4/79
- Roger Williams College 11/81
- School One (Providence) 10/83
- Roger Williams Park (Providence) 6/84
- Food for Africa Benefit (Providence) 9/85
- RI International Children's Festival 6/86 (six performances)
- Brown University 5/89
- Foster Parents Plan "World of Stories" 5/90

- First Night, Providence 12/91
- RISD Museum 10/98
- Leiden University, The Netherlands 8/2000
- Little Compton Community Center 10/2002
- "Only the Truth" Storytelling Festival (Benefit), Rites and Reason, Brown Univ 10/03
- Otago University, Dunedin, New Zealand 8/2006

Red Riding Shawl (topeng pajegan) :

- Wastepaper Theatre, Providence, R.I. 5/77
- Festival of New Theatre, Baltimore, MD. 6/77
- Valley Studio Mime School, Spring Green, WI 7/77
- Conference on Indonesian Studies 7/77
- Catholic School, Madras, India 8/77
- Tibetan Drama School, Dharamsala, India 8/77
- Continuing College, Brown University 6/77
- Attleboro Middle School, Attleboro, MA 10/77
- Horizon's Edge School, Canterbury, N.H. 1/78
- Katherine Cornell Auditorium, Martha's Vineyard, MA 3/78
- Yale University 3/78
- University of Rhode Island 5/78
- Wesleyan University 6/78
- Asia Society (New York City) 6/78
- Rhode Island College 6/78
- Rhode Island General Hospital 6/78
- Fruit Hill Senior Citizens' Home 6/78
- Cranston Senior Citizens' Home 6/78
- Roger Williams Park (summer festival series) 7/78
- Conference on Indonesian Studies (Berkeley, CA) 7/78
- National School of Drama (New Delhi, India) 12/78
- Tufts University 2/79
- Wellesley University 2/79
- University of Ohio at Athens 2/79
- Brandeis University 3/79
- Society for Ethnomusicology-Regional Conference, Providence, R.I. 4/79
- Festival for dedicating Leeds Theatre, Brown Univ. 4/79
- UCLA Summer Institute for Asian Performing Arts 8/79
- The Performing Garage, Off-Broadway, N.Y.C. 6/8-24/79
- Sherbourne School 11/79
- Michigan State University 1/80
- New York University 1/80
- Horizon's Edge School 5/80
- University of Vermont, Energy of Comedy Festival 5/80
- Fisherman State Park, RI 6/80
- Goddard State Park 6/80
- Colt State Park 6/80
- New York University 6/80
- ASTI Academy of Music and Dance, Denpasar, Bali 9/80
- Wellesley College 1/81
- Roger Williams Park Museum 4/81
- Wheeler School, Providence 5/81
- World War Two Park, Woonsocket 9/81

- George Washington State Campground, Gloucester 9/81
- New York University 7/81
- Asia Society Conference, "Masking Asia Real" Hartford, CT 11/83
- University of Northern Illinois 4/84
- Fisherman State Park, RI 8/84
- University of Wisconsin (Madison) 10/84
- Pomona University (CA) 1/85
- University of Hawaii (Manoa) 1/85
- Cornell University 2/85
- Pine Hill School, Wilton NH 5/85
- Fisherman State Park, RI 8/85
- Wellesley College, 10/85
- Holiday Hurrah, Trinity Square Theatre Benefit, Rhodes-on-the-Pawtuxet 12/85
- Sharon, NH Arts Center 12/85
- University of Northern Illinois (Southeast Asian Summer Institute) 7/86
- First Night, Providence 12/86
- Dartmouth College 4/88
- Amherst College 11/88
- Amherst College (Commencement) 6/89
- Cambridge Multi-Cultural Arts Center: Indonesian Inspirations 10/90
- Wellesley College 12/90
- Holy Cross College 3/91
- Marlboro College 3/92
- Bell St. Church 5/94
- RISD 11/96
- WorldFest, Wheaton College 11/97
- First Night, Providence 12/99
- Otago University, Dunedin, New Zealand 8/2006

Summer Solstice Story by George Houston Bass with Sandra Franklin,

- "Celebration of the Summer Solstice, Roger Williams Park, Providence, RI 6/77

Godogan the Frog Prince (topeng pajegan version)

- Benefit for Southeast Asian Community, Providence, 4/80
- Kid's Fest, Montpelier and Barre, VT 1/82
- Brown University 2/82
- Roger Williams Park Museum 3/84
- "Only the Truth" Storytelling Festival, Rites and Reason, Brown Univ 10/03

Godogan the Frog Prince, company version with I Made Bandem, I Wayan Suweca, and Ron Jenkins

- Wesleyan University 4/80

Godogan the (Balinese) Frog Prince company version developed through improvisation and performed with the East-West Fusion Theatre Company

- Sharon, CT 7/84
- Vassar College 7/84
- Lehman Theatre Center, NYC 6/86

Sidha Karya Comes to Bali company version with I Made Bandem, I Wayan Suweca, and Ni Suasti Bandem

- Wesleyan University 4/80
- Brown University 5/80

The Death of Dalem Bungkut company version with I Wayan Suweca, I Wayan Dibia, Ni Made Wiratini, and James Brochin

- Brown University 3/81

The Death of Dalem Bungkut company version with I Nyoman Catra, I Nyoman Sedana, I Nyoman Wenten, and I Gusti Ngurah Supartha and the Indonesian Embassy Gamelan

- International Clown Congress, Movement Theatre International, Philadelphia 6/91

The Death of Dalem Bungkut company version (*prembon* style) with I Nyoman Catra, I Wayan Dibia, and Ni Desak Suarti Laksmi and the Holy Cross Gamelan

- Performance Studies International Conference, Brown Univ. 4/05

The Banishment of Patih Ularan company version with I Nyoman Catra, I Nyoman Sedana, I Nyoman Wenten, and NYC Indonesian Consulate Gamelan

- Summerfest, Central Park, NYC 6/91

Calong Arang company version with I Nyoman Catra, I Gusti Ngurah Windia, Ni Made Desak Suarti Laksmi and the MIT Gamelan

- Holy Cross College 11/94
- MIT 11/94
- Majestic Theatre, Boston 11/94
- Holy Cross College, 11/03

The Chinese Merchant's Daughter, company version with I Nyoman Sedana, I Wayan Sidia, and Pino Confessa

- Tegalinggah, Bali. temple festival, 5/96

K. Substantive Articles on My Theatrical Work. (Does not include newspaper reports, reviews, passing mention in books, or graduate and undergraduate theses):

1988 - Steven Snow, "Intercultural Performance: The Balinese-American Model," an article on the work of myself, Islene Pinder, and Julie Taymor involving the use of Balinese theatrical traditions, *Asian Theatre Journal*, vol 5, no 2, pp. 204-232.

1982 - Roberta Reeder, "An Encounter of Codes: *Little Red Riding Shawl* and the Balinese *topeng*," *The Drama Review* vol. 23, no. 4 (T84), pp. 81-92

L: Invited Lectures and Workshops at Brown and at Other Institutions

2007-2008 - "Crises and Culture: A History of the *Prahlada Nataka* of Orissa, India, South Asian Studies Center, Indiana University, 12/07

- "Encounters with Masks: Balinese Topeng Theatre: Lecture/ Demonstration, Dept. of Theatre," Indiana University, 12/07
- "The Topeng Theatre of Bali: Lecture/Demo/Workshop, Rhode Island College, 12/07
- "Culture, Killings, and Criticism in the Years of Living Dangerously: Bali and Baliology," Rhode Island College, 11/07

- "Minding Bodies: Neuroscience, Theatre, and the Limits of Culture," Rhode Island College, 11/087
 - "The Topeng Theatre of Bali," Patricia Symonds' class in Southeast Asian Anthropology, Brown Univ. 11/07
 - "Some Asian Traditions of Masking," Meera Viswanathan's class in Japanese Theatre, Brown University, 3/07
 - Demonstration/Workshop on Balinese Topeng, Brown/Trinity Consortium 9/07
- 2006-2007 - "The Topeng Theatre of Bali," Patricia Symonds' class in Southeast Asian Anthropology, Brown Univ. 10/06
- "Gender and Performance in India," Donna Wulf's Class in Religion and Performance in India, Brown University 11/06
 - Demonstration/Workshop on Balinese Topeng, Brown/Trinity Consortium 9/06
 - Workshop on Michael Chekhov Techniques, Otago University, New Zealand 8/06
 - Workshop on Masked Performance, Otago University, New Zealand 8/06
 - Inter-Cultural Performance and the Work of the Director, Otago University, New Zealand 8/06
 - "Culture, Killing, and Criticism in Bali During the Years of Living Dangerously," Otago University, New Zealand, 8/06
 - "Neuroscience, Theatre, and the Limits of Culture," Otago University, New Zealand, 8/06
- 2005-2006 - The Topeng Masked Theatre of Bali, Tufts University, 2/06
- Workshop on Balinese Topeng, Brown-Trinity Consortium 9/2002
- 2004-2005 - "Trance, Altered States, and Performance: Recent Research," GISP in Conemplative Studies, Brown Univ. 3/04
- "Why I Study Topeng," ISI Conservatory of the Arts, Bali, Indonesia 8/04
 - Demonstration/Workshop on Balinese Topeng, Brown/Trinity Consortium 9/04
- 2003-2004 Amherst College "Looking for Drama in All the Right Places" with James Shearwood, Sarah Lawrence College 6/03.
- Staging Loca's Impossible Theatre, Brown Consortium w/ MBC, W RF 11/03
- 2002-2003 -Moderator and Participant: Gozzi and The Green Bird, post performance discussion. Brown University Theatre, 11/02
- Series of Workshops on Michael Chekov and Physical Acting, Brown-Trinity Consortium 11/2002
 - Balinese Masked Theatre in relation to Theatre History, Dartmouth College, 11/2002
 - Issues of Adaptation and Performance, Dartmouth College (Senior Seminar) 11/2002
 - "Theatre and Neuroscience: Shared Concerns and Some Lessons Learned," Brown-Trinity Consortium Lecture Series 10/2002
 - Masks in the Theatre, Lecture/Demo, Brown-Trinity Lecture Series, 10/2002
 - The Theatrical Traditions of India, Guest Lecture, Prof. Schneider's Theatre History Class, 10/2002
 - Workshop on Balinese Topeng, Brown-Trinity Consortium 9/2002
 - Workshop on Balinese Topeng, Pomona College 5/2002

- 2001-2002 – “Margaret Mead and Bali,” Talk to students in Prof. Beeman’s class on Mead, 11/01
- 2000-2001- "Prahlada Nataka and the Indian Theatrical Tradition," Talk to students in Prof. Wulff's class on Hinduism and Performance, 11/00
- "One Hundred Years of Sock and Buskin Theatre at Brown," Talk to the Pembroke Club of RI, 11/00
 - Workshop on Auditioning, Production Workshop, Brown University, 10/00
 - “Translating and Performing Balinese Cultural Forms,” RISD Class in Performance Studies, 10/99
 - “Inter-Cultural and Transcultural Theatre: Problems and Possibilities” Tufts Class on Theatre and Culture, 12/99
 - “Balinese Theatre and Marking Occasion,” lecture demo for Met School, Providence 12/99
 - “Making Connections: Cognitive Sciences and the Arts," Freshman Colloquia series [with Prof. Austerlitz], 9/99
- 1998-99 - "Minding the Body and Embodying the Mind: Archetypes, Neuroscience and the Demonic," Graduate Colloquium on the Body and Performance, Tufts University 11/98
- "A Halloween Tour of Masks in the Ethnographic Gallery," RISD Museum, 10/98
 - "Bali and Performance Studies," RISD Class in Performance Studies, 10/98
 - "Approaches to the Study of Balinese Masked Performance," Discussion and Demonstration, University of Texas Performance Studies faculty, 8/98
- 1997-98 - “Applying Current Research in Neuroscience and Cognitive Studies to the Study of Performance and Ethnoscenology,” Symposium on Ethnoscenologie, Paris 8 University , 5/98
- Mask Demonstration and Workshop. Trinity Repertory Theatre Conservatory, 3/98
 - "Carnival and Comedy," Freshman Colloquia series, Brown University (with Prof. Kossoff) 9/97
 - "Medieval Theatre and Its Living Parallels in South and Southwest Asia: Problems and Possibilities in a Comparative Approach," Talk to the Graduate Students of the English Dept, Brown University 10/97
- 1996-97 - "Religion, Theatre and Social History in Eastern India: The *Prahlada 'Nataka*," presentation to Prof. Wulff's course in Indian Religion and Theatre, `Brown Univ., 12/96
- "From the Classroom to the Stage: The Stuart Theatre as Academic Laboratory and Performance Space," a demonstration of how the production of *Aracadia* evolved, "A Salute to the Rising Generation," Brown University , 11/96
 - "The Relationship of Text to Performance in Theatrical Practice," a presentation to the introductory issues and methods course for Graduate Students in English, under the direction of Prof. Rabb, 11/96
 - "Between Theatre and Anthropology: Unfinished Business," a presentation to a colloquium for graduate students in Theatre, 10/96.
 - "Balinese Topeng and Inter-Cultural Theatre in the West," Padatik Theatre, Calcutta, India 7/96

- 1995-96 - "Issues in Inter-Cultural Performance," an address to the faculty of the Balinese Conservatory and University for the Arts, Denpasar, Bali, Indonesia (STSI). 6/96
- "Seminar on Mask and Identity: Purusha, Persona and Person," a 2 day seminar conducted for the Indira Gandhi National Centre for the Arts, New Delhi, India 9/96
 - "Ritual and Theatre" Freshman Colloquia, Brown University (with Profs. Beeman and Kossoff), 9/95
- 1994-95 - "Laughter and Culture" - Guest lecture in Seminar on Performance class taught by Prof. Beeman, Brown University 2/95
- "Ritual As Performance/Performance As Ritual," symposium for Freshman at Brown with Donna Wulff and William O. Beeman 8/94
 - Lecture/Demonstration on Masks for Under the Elms, Brown University 2/95
 - "Theatre and Neuroscience," Providence Humanities Series, Butler Hospital, Providence, RI 5/95
 - "An Overview of Indian Theatre," Guest Lecture in Prof. Fruzzetti's Anthropology Class, Brown Univ. 4/95
 - "Balinese Masked Dance and Education at Brown," Staff Development Day, Brown University 5/95
- 1993-94 - "The *Prahlada Nataka* of Ganjam, Orissa," lecture to the Indira Gandhi National Centre for the Arts, New Delhi, India 6/94
- "The Kalinga Connection: The Evidence of the Theatre in Orissa and in Bali," Institute for Research on South-East Asia and Maritime Trade, Bhubaneswar, Orissa, India 4/94
 - "The *Topeng* Mask Theatre of Bali, Indonesia," lecture to the Indira Gandhi National Centre for the Arts, New Delhi, India 3/94
 - "Encounters with Masks," Parents Weekend lecture, Brown University 10/93
 - Lecture/Demonstration, Perishable Theatre, AS220, Providence 10/93
- 1991-92 - "Mask Workshop" First Night, Providence 12/91
- 1990-91 - "Mask, Movement, and Character Workshop," Holy Cross College 3/91
- 1989-90 - "Masks and their Meanings," Rhode Island College, 10/89
- "Music of New Guinea" and "Secular and Sacred Music and Dance of Bali," guest lectures in an Ethnomusicology Course, Brown Univ (Prof. Babiraki), 11/89
 - "Masks and the Performance of Gender," presentation to an Anthropology course, Brown Univ. (Prof. Fruzzetti) 12/89
- 1988-89 - "Filming Hajari Bhand," presentation to Film-making course, Brown Univ. (Ms. Thornton), 4/89
- "Theatre, Ritual and Social Drama in Eastern India," Wheaton College Noton, MA, 11/88
 - "The Masks of Eastern India," South Asia Series, Rhode Island College 10/88
 - "Investigators Extraordinaires or Inspector Clouseaus" Panel on Research, Brown University Orientation Forum 9/88

- 1987-88 - "Theatre, Ritual and Social Drama: The *Prahlada Nataka* of Orissa," South Asia Festival, Brown University 5/88
- "Japanese Traditional Theatre and the Contemporary Western Stage," Brown Learning Community, 11/87
 - "Masks and their Uses in Eastern India (video tape presentation and commentary)," Haffenreffer Museum, Bristol, RI 12/87
 - "Applying Balinese Principles to Mask Work in Western Plays," Trinity College, Hartford, CT, 11/87
 - Panel: "What's Hecuba to Us?" Leeds Theatre, Brown University 11/87
- 1986-87 - Guest Lecture on Religion and Performance in India, Religious Studies Course, Brown University, 5/87
- Workshop in Balinese Dance, Dartmouth College, 4/87
 - "Trance and Performance," Symposium on Trance Phenomena, Depts. of Anthropology and Bio-Medical Science, Brown University 9/86
 - Workshop in Balinese Dance and Story-Telling, Academic Enrichment Program for Providence High Schools 7/86
- 1985-86 - "The *Ramayana* in Performance: From India to Southeast Asia," Roger Williams Museum, Providence, RI, 4/86
- "Performance and Culture in South Asia," South Asia Festival, Beloit College, Beloit, Wisc. 2/86
 - "Hajari Bhand of Rajasthan: Jester without Court--The Making of a Documentary Video": Festival of India, Brown Univ. 12/85
 - "Masks of Eastern India: Ritual and Theatre," Guest Lecture for a Religious Studies Class, Brown Univ. 12/85
 - "Bringing the *Puranas* to Life: Raging Gods and Exploding Demons in Folk Theatre of Eastern India," Festival of India, Brown Univ. 10/85
 - "Encounters with Masks: From Bali to Providence," Under the Elms, Brown Univ. 10/85
- 1984-85 - "Music and Performance in New Guinea," guest lecture, Ethnomusicology class (Prof. Koetting), Brown Univ. 5/85
- "Balinese *Topeng* : Applying its Techniques and Principles to Theatre in the West," Lecture/Demonstrations at Univ. of California, Santa Cruz and UCLA 1/85
 - "The Domains of *Topeng*," Distinguished Lecturer Series, Southeast Asian Program, Univ. of Hawaii (Manoa) 1/85
 - "The Kalinga Connection: Sources and Parallels in the Masked Performances of Orissa and Bali," Univ. of Hawaii (Manoa) 1/85
- 1983-84 - "Feydeau and the Discipline of Farce," guest lecture at a class in French Farce, Dept. of French, Brown Univ. 11/83
- "Links between the Performing Arts of Eastern India and Bali, Indonesia," guest lecture in a course on Balinese Theatre, Wesleyan Univ. 10/83
 - "Balinese *Topeng* in Theory and in Practice," guest lecture in a course on Asian Theatre and Dance, Trinity College, Hartford, CT 10/83
 - "Brecht Then, Brecht Now" Symposium at Cabot Street Playhouse 8/83
 - "Exorcism and Entertainment in the Masked Performances of Eastern India," South Asian Studies Program, Univ. of Chicago 3/84

- "Balinese Masked Theatre: Theory and Practice" Southeast Asian Center Visting Scholar Series, Univ. of Northern Illinois (DeKalb) 3/84

- 1982-83 - "Research on Folk Theatre in Orissa," Dept. of Anthropology, Utkal Univ., Bhubaneshwar, Orissa, India 11/82;
 - Repeated at the Orissan State Museum, Bhubaneshwar 4/83
 - "Orissan Folk Theatre and Contemporary Western Theatrical Concerns," Dept. of English, Berhampur Univ., Orissa 3/83
 - "Exorcism and Entertainment in Bali and Orissa," Rietberg Museum of Folk Art, Zurich, Switzerland 6/83

- 1981-82 - "Looking for Clues About Theatrical Origins," a presentation given at Roger Williams Park Museum 7/81
 - Workshop in Mask Technique for the Cambridge Arts Theatre 7/81, 9/81
 - "Mask Theatre Workshop Using Techniques for Balinese *Topeng*," "Mini-Course" presented at NYU 7/81
 - Series of guest lectures on Ibsen, Shaw, Wilde, and Strindberg, Modern Drama Class, URI 9/81
 - "Cultural Dimensions of Balinese *Topeng*," a lecture/demonstration on the relationship of performance traditions to broader cultural concerns given for Foreign Service trainees going to South East Asia, sponsored by U.S. Dept. of State, Washington, D.C. 12/81
 - "Why Preserve Traditional Forms?" Council for International Relations 5/82

- 1980-81 - "Indian Traditional Theatre and Western Scholarship," talk given at Malda College, West Bengal, India
 - "An American Actor's Experiences with Balinese Theatrical Traditions," talk given at the ASTI Conservatory of Music and Dance, Denpasar, Bali 9/80
 - "Jarry, Artaud and Contemporary Theatre," guest lecture in French 112, *Le Theatre Moderne de Jarry a Arrabal*, Brown University, 11/80
 - "The Exotic and the Theatre," presentation given to Pembroke Alumni Club, Brown University 11/80

- 1979-80 - "Ancestral Visitation and Theatrical Performance in New Guinea and Bali," material revised and presented in a course on "Performance Theory: Drama, Dance, and Social Process," taught by Richard Schechner at New York University 11/79
 - "Links Between the Performing Arts of India and Bali," presentation given to Richard Schechner's graduate seminar studying Indian performing traditions at New York University 11/79
 - "Performing *Topeng* in America," presentation to Richard Schechner's graduate seminar studying performance theory at New York University 11/79
 - "Encounters with Masks: Bali and Providence," for Pembroke Alumnae, Brown Univ. 10/79.
 - Revised and presented for Dean's Convocation Series 11/79
 - "The Role of the Mask in the Arts of New Guinea and Bali," presentation given to Marie Jean Adams' course on "The Arts of Indonesian and Oceania," Harvard University 12/79
 - "Workshop in the Use of Asian Mask Techniques in Western Theatre," Michigan State Univ. 1/80

- "Mask Theatre in Bali and New Guinea," an intensive "Mini-Course" involving lectures, workshops, and demonstrations taught between semesters at New York Univ., as a pilot project for the "Mini-Course" concept at NYU 1/21-28/80
 - Panel member on an "After-Theatre Discussion" of Trinity Square's production of *Waiting for Godot*, part of a RICH project on "The Dramatic Work as a Cultural/ Historical Document" 5/80
- 1978-79 - "Music and Ritual in New Guinea," presented to World Music Class (Prof. Koetting), Brown Univ. 11/78
- "The Nature of Masks," talk to Sculpture Class (Prof. Fishman), Brown Univ., 1/79
 - A series of workshops on the use of masks in theatre at Brandeis Univ., 3/79
- 1977-78 - "Ancestors, Spirits and Masks," expanded for the Univ. of Michigan, 11/77
- "Music and Ritual in New Guinea," revised version, presented to World Music Class (Prof. Koetting) Brown Univ. 11/77
 - A series of lectures on the historical and cultural background of the South Sea Islands given as Academic Enrichment Officer, Brown Alumni trio to Tahiti, 2/78
 - "Ancestors, Spirits, and Masks: New Guinea, Sulawesi and Bali," Asia Society, New York City, 6/78
- 1976-77 - "Balinese Theatre," Center for World Music, Summer program, Madison, WI 7/76
- "Music and Ritual in New Guinea," guest lecturer, World Music Course, Brown Univ., 11/76 (Prof. Koetting)
 - Repeated for Problems of International Communication (Prof. Barnes) 4/77
 - "What Happens When You See A Play: The Modern Theatre Experience," series of three lectures on Bertolt Brecht, his play, *The Caucasian Chalk Circle*, and the use of Balinese masks in directing the play for Continuing College Programs 3/77
 - "A Moment of Time, or What Makes a Story," Lecture as part of teaching in "Summer of '77" Alumni College program
 - "Masks in Balinese Theatre," Univ. of Rhode Island 4/76
 - Guest critic and panel member "Homage to Samuel Beckett: *Waiting for Godot*," Univ. of Rhode Island 4/76
- 1975-76 - "Mask, Trance, and Performance," English Dept. 5/76
- 1971-72 - "Changing Theatre Forms," freshman mini-colloquium 9/71`
- "Calderon's *Life is a Dream*: Symposium," Spanish Dept., Brown Univ. 10/71
 - "Aspects of Temporality in Theatre," two guest lectures delivered for a Modes of Thought Course taught by Profs. Shapiro and Lieberman of the Music Dept.
- 1970-71 - "Images and Others, An Experiment in Communication," Christian Association pre-freshman activities, Portsmouth Priory 9/70
- "*Marat/Sade* and Guerrilla Theatre," freshman mini-colloquium 9/70
- 1969-70: - "Theatre and Politics," a "Free University" lecture 5/70
- Commencement panel: "Generation Gap/Counter Culture" 5/70
- 1968-69 - "Popeye, Freud, and Walter Mitty: Comic Techniques and Their Appeal," Brown Univ., Pembroke Alumni Council. 10/69

1963-64 - Lecture/Demonstration on Jazz and Theatre, Instituto Chileno-Norteamericano, 7/63

M. Lectures, Demonstrations and Panels at Conferences:

- 2007-2008 "Living in a New House: A Gambuh *Macbeth* in Bali," Association of Theatre in Higher Education, Denver, 8/08
- 2006-2007 "Minding Bodies: Demons, Mask, Archetypes and the Limits of Culture," at the conference, "From the Brain to Human Culture, Intersections between the Humanities and Neuroscience," Bucknell University, 3/07
- 2005-2006 - "Rethinking Balinese Performance: Culture, Criticism and Killing in The Years of Living Dangerously: 1963-1966." Asian Theatre Journal Lecture sponsored by the Association for Asian Performance, Association for Theatre in Higher Education Conference, San Francisco, 8/05
- "Minding Bodies: Apotropaic Images and the Limits of Culture," Association for Theatre in Higher Education Conference, San Francisco, 8/05
- 2004-2005 – "Remembering Komalda," Symposium in honor of Komal Kothari, NYC, 5/04
- "Years of Living Dangeously Criticism, Culture and Killing in Bali: 1963 to 1966", Performance Studies international Conference, Singapore, 6/04 (revised and expanded).
 - Chair and Respondent, "New Research on Malay and Indonesian Wayang and Masked Performance," Performance Studies international Conference, Singapore, 6/04
- 2003-2004 - "A *Gambuh* Macbeth in Bali: Blurred Genres and Refocused Politics at the End of the New Order," revised and presented as a part of "Continuities and Changes: A Celebration of Balinese Music, Theatre, and Dance, Holy Cross College 11/03
- Closing Panel: PS Focus Group, 7/03
 - Respondent, AAP Debut panel, AAP, 7/03
 - Panel Chair, DBW celebration, 9/03
- 2002-2003 "*MacBeth* in Bali," Talk to the International Seminar on Shakespeare in Asia, Singapore, 6/2002.
- "Summation/Closing Remarks" for Theatre East-West Revisited, a Conference in Honor of Leonard Pronko, Pomona College, 5/2002
- 2001-2002 - "A *Gambuh* Macbeth in Bali: Blurred Genres and Refocused Politics at the End of the New Order," Performance Studies International Conference, Mainz, Germany, 4/01
- "Trance and Performance: Encounters and Issues," Association for Asian Performance, Evanston, IL 8/01
- 2000-2001- "Hybridity and the Uses of Adversity: Culture and Crisis in the Prahlada Nataka of Orissa," International Conference on Audiences, Patrons and Performers in the Performing Arts of Asia, University of Leiden, The Netherlands, 8/2000
- Discussant, panel on Hybrid-Popular Theatre in South Asia, International Conference on Audiences, Patrons and Performers in the Performing Arts of Asia, University of Leiden, The Netherlands, 8/2000
 - Chair, Panel on Hybrid-Popular Theatre in Indonesia, International Conference on Audiences, Patrons and Performers in the Performing Arts of Asia, University of Leiden, The Netherlands, 8/2000
 - Workshop, Topeng: Masked Dance of Bali, International Conference on Audiences, Patrons and Performers in the Performing Arts of Asia, University of Leiden, The Netherlands, 8/2000

- "A *Gambuh* Macbeth in Bali: Blurred Genres and Refocused Politics at the End of the New Order," New England Regional Conference, Association for Asian Studies, Brown University, Providence, RI 10/00
- 1999-2000- Panel on Trends in Contemporary Balinese Theatre, 2nd International Conference on Actor Training, UMBC, Baltimore, MD. 1/2000
- "Cultured Demons: Archetypes, Social History, and the Heroic Devils of Teloloapan, Mexico. Performance Studies International Conference, CUNY, 3/2000

- 1998-99 - "Uses of Adversity: The Embodiment of Culture and Crisis in the *Prahlada Nataka* of Orissa," Sarira Conference, UC Santa Cruz 4/99
- Paper on Masks, Neuroscience, and Theatre, Performance Studies International Conference, Phoenix, AZ, 3/99
- "Minding Demons: Archetypes, Neuroscience, and Cultured Devils," contribution to the seminar, "How Like an Angel," American Society for Theatre Research, Washington DC, 11/98
- Chair, "Interculturalism and Pacific Rim Tourist Performances," panel of the Association for Asian Performance, American Theatre in Higher Education Conference, San Antonio 8/98

- 1997-98 - "Masks, Mind, and Culture," keynote address at the Indira Gandhi National Centre for the Arts International Conference on *Mask, Mind and Man*, New Delhi, India, 2/98

- 1996-97 - "Cognitive Studies, Neural Sciences and Performance Theory" Plenary Address, 3rd Annual Performance Studies Conference, Georgia Tech Univ., Atlanta 3/97

- 1995-96 - "The Uses of Adversity: The *Prahlada Nataka* of Ganjam, Orissa," in panel on "New Directions in Research on Asian Performance, Association for Theatre in Higher Education (ATHE) Conference, San Francisco 8/95
- "Occidentalism: the Portrayal of the Westerner in Asian Theatre," Chair and participant, ATHE Conference, San Francisco 8/95
- "Teaching Performance Studies," participant in roundtable discussion, ATHE Conference, San Francisco 8/95
- "Theatre, Creativity, and Neuroscience," Presentation to xHCA conference on Science and Creativity, University of Malta, Malta 3/96
- Chair of wrap up session on future research possibilities, xHCA conference on Science and Creativity, University of Malta, Malta 3/96

- 1994-95 - "Years of Living Dangerously: Criticism, Culture and Killing in Bali: 1963 to 1966", 1st Annual Conference of Performance Studies, NYU 3/95

- 1991-92 - "Drama and Festival: The Non-Aristotelian Theatre of Contemporary Bali and Ancient Greece," 3rd International Symposium on the History of Theatre: Non-Aristotelian Theatre, Barcelona, Spain 10/91
- "Reports on Two Media Projects: Secular Performances of the Bhandas of Northwest India and the Sacred Masked Performances of Eastern India," Performing Arts of India Atlas Project, South Asian Conference, University of Wisconsin at Madison, 11/91

- "Puranic Text and Social Drama in Orissa" Modern Language Association Convention, San Francisco 12/91
- 1990-91 - Chair, "Bharatnatyam and Odissi : Clasical Indian Dance in New Contexts," Association for Asian Performance, Association for Theatre in Higher Education Conference, Chicago 8/90
- "Integrating Asian Performance Materials into the Western Theatre Curriculum," Association for Asian Performance, Association for Theatre in Higher Education Conference, Chicago 8/90
- "The Mask as Paradigm: An Approach to Inter-Cultural Theatre," 8th International Symposium of Theatre Critics and Scholars: "The Tower of Babel or the Global Village," Sterijino Pozorje, Novi Sad, Yugoslavia 6/91
- Chair, "The Clown and Society," Panel Discussion, International Clown Congress, Movement Theatre International, Philadelphia, 6/91
- 1989-90 - "Science and the *Natyasastra*: Some Old and New Systems of Codifying, Analyzing and Performing Emotional States": Conference and Seminar: on "Pratiques Spectaculaires et Sciences de la Vie" (Saintes, France) 8/89
- 1988-89 - "Beyond Acting One: Presentation of Advanced Actor Training Techniques and a Discussion of Their Place in an Actor's Education," New England Theatre Conference Convention, Providence, RI 11/88
- Co-Chair, "Politics, Aesthetics and Difference," Panel, Association for Theatre in Higher Education Conference, San Diego CA 8/88
- "Centering Through the Mask: A Workshop/ Demonstration Integrating Asian Mask Techniques and Western Actor Training," ATHE Conference, San Diego, CA 8/88
- Participant, National Association of Schools of Theatre Conference on PhD Programs, San Diego, CA 8/88
- 1987-88: - "Martial Arts and Traditions of Masked Performance in Eastern India" (video tape presentation and commentary), International Martial Arts and Modern Theatre Festival and Symposium, Calcutta 12/87
- Panel: "Translations, Adaptations and Transformations," International Martial Arts and Modern Theatre Festival and Symposium, Calcutta 12/87
- Co-Chair, Colloquium: "Women and Gender in Asian Theatre," Association for Theatre in Higher Education Conference, Chicago 8/87
- Panel: "The Fool and Society," International Mime and Fool Festival and Symposium (Philadelphia) 7/87
- 1986-87: - Commentator, "Theatre and Dance in Southeast Asia: Continuity and Change," New England Conference of the Association for Asian Studies, Yale University 1/86
- Chair, "Contemporary Asian Urban Theatre: In Search of an Identity," National Educational Theatre Conference, NYC 8/86
- "Noh Theatre and Romulus Linney's *Childe Byron*: An Application of Asian Production Principles to a Western Text," National Educational Theatre Conference, NYC 8/86
- "Applying Balinese Principles to Mask Work in Western Plays," National Educational Theatre Conference, NYC, 8/86

- Chair, "Cross-Cultural Perspectives on the Art of the Clown," National Educational Theatre Conference, NYC 8/86

- 1985-86 - "Performance and Culture in South Asia," South Asia Festival, Beloit College, Beloit, Wisc. 2/86
- Chair, "In Search of the Clown: Cross-Cultural Comparisons of Clowns and Set Characters," American Theatre Association Conference (Toronto) 8/85
- "Between Theory and Practice: Speculations and Practices in the Ontology of Performance" (panel with Richard Schechner, Herbert Blau, Hollis Houston, and Phillip Zarrilli), ATA Conference (Toronto) 8/85

- 1984-85 - "Experiential States of Masked Performance in Bali," as part of "a Workshop on Masked Dances," Performance and Aesthetics Conference, Cornell University 2/85
- "Hajari Bhand of Rajasthan: A Jester without Court," New York Asian Conference, 10/84
- Repeated at New England Theatre Conference (Providence) for Theatre History Panel, 11/84
- "Possession and Mimesis as Interacting Modes of Masked Performance" (Revised from 1983), Univ. of Wisconsin (Madison), 13th Annual Conference on South Asia 11/84
- Chair, "Jokers in the Deck: Modern Day Jesters at Home and on the Road," American Theatre Association Conference, San Francisco 8/84
- "Hajari Bhand of Rajasthan: Jester without a Court": video tape and commentary, American Theatre Association Conference, SF 8/84
- "Actor, Mask and Character in Balinese *Topeng* as Compared with the Italian *Commedia dell'Arte*," American Theatre Association Conference 8/8
- "Androgeny and Gender Transformations in Balinese and Rajasthani Theatre with Some Observations from My Life in Drag," American Theatre Association Conference 8/84
- Commentator: "Sundanese Masked Dance and *Wayang Golek* Demonstrations," American Theatre Association Convention 8/84

- 1983-84 - "Dealing with the Demonic: Documenting Links Between Performative Strategies in Eastern India and Bali," Southeast Asian Center Seminar, Univ. of Northern Illinois
- Co-chair with Marie-Jean Adams, "Meaning and Problems in Masked Performance," Northeast Anthropological Association Convention (Hartford) 4/84
- "Possession and Mimesis as Interacting Modes of Masked Performance," Northeast Anthropological Association 4/84

- 1982-83 - "Balinese *Topeng* as a Model of Cultural Adaptation," Conference on Indian Classical Dance and Modern Theatre, Calcutta 1/83
- "Politics and Performance: Street Theatre in India and in America," Festival of Street Theatre, Bhopal, India 2/83
- "Exorcism and Entertainment in Bali and Orissa," American Theatre Association Conference, Minneapolis, 8/83

- 1981-82 - Participant, "A Survey of Asian Theatre Programs in American Colleges and Universities; Panel Discussion," American Theatre Association Convention, Dallas 8/81
 - "East Meets West," a presentation on Asian influences on Contemporary Western Drama, New England Theatre Conference, Boston 10/81
- 1980-81 - "Using Asian Acting Techniques with Western Actors," Presentation at the New England Theatre Conference, Brandeis University 1/81
- 1979-80 - "Using Asian Stories for Children's Theatre," ATA Convention, New York, 8/79
 - "Encounters with Masks: Bali and Providence," for Pembroke Alumnae, Brown Univ. 10/79.
 - "Masking and Playing: The Mask as a Transitional Object in New Guinea and Bali," presentation at the International Symposium on Puppets and Performing Objects at the Smithsonian Institution, Washington, DC 6/80
- 1978-79 - "Ancestral Visitation and Theatrical Performance: New Guinea and Bali," presented in the Symposium on "Anthropological Approaches to the Study of Traditional Performance" at the tenth International Congress of Anthropological and Ethnological Sciences," New Delhi, India, 12/78
 - "Martial Arts, Masked Dance, and Ritual in Bali" at the Chhau Seminar, Bhubaneswar, Orissa, India 12/7/78
 - Talks accompanying performances of topeng dance theatre at various universities and conferences, including the American Theatre Association Convention at New Orleans, 1978
- 1977-78 - "Ancestors, Spirits and Masks," revised version, presented to Conference on Indonesian Studies, Univ. of Wisconsin, 7/77.
- 1971-72 - "Experiments in Theatre: Directors Symposium," New England Theatre Conference Convention, Tufts University 10/71

N. Miscellaneous:

2001-2002: Continued my work as principal consultant for the internet and DC presentation of the mask collection of the Indira Gandhi National Centre for the Arts, New Delhi, India: Rupa Pratirupa.

2000-2002: Was consultant for the museum exhibit: Masks: Outer Image, Inner Spirit, at the Center for Puppetry Arts, Atlanta, Georgia and loaned some twenty masks for display. Several of my photographs were also featured in a mask exhibit in Maine.

1997-99: Was chief consultant for the Asian theatrical mask section of the St. Louis Art Museum's exhibit, Masks: Faces of Culture and arranged for loans from museums around the world for this exhibit. Several of my field photographs appear in the catalogue.

1996-99: Was instrumental in selecting and collecting masks in Europe, Asia, and Latin America for the Indira Gandhi National Centre for the Arts in New Delhi, India and in planning the conference and exhibit, Rupa Pratirupa: Masks and Man.

1977 : Photographic credits for album cover on *Scintillating Sounds of Bali*, Lyrichord LLST 7305 and photographs of Balinese and Indian performance in various books and articles, most recently E.R. George's study of Balinese performance (1994, Australia)

1973-81: Member of Brown Gamelan Angklung Orchestra. Many concerts, Under the Elms, Haffenreffer Museum, etc. Occasional concerts with the group after this date

1968: Musician on *T'Other Little Tune* ESP Disk 1082 and other appearances as saxophone player (most recently in the Brown University productions of Wedekind's *Spring Awakening* (1985) and *Unfinished Women* (1991)

6 Research in Progress:

My work involves field research, writing, video making, directing, and performing. Sometimes these remain separate, parallel activities; sometimes they converge. Usually, but not always, the work with directing and performing provides the initial push, poses the guiding problems, and becomes the most important or, at least for me, the most vital arena to pull things back together again. Here are some active projects in the works, some taking the form of writing, some performance, and some both.

I continue to direct a play every academic year at Brown, most recently adapting and directing Ibsen's *Peer Gynt* with our students.

I continue to be in contact with artists and scholars in Bali, Indonesia –developing work that has grown out of my initial study there 33 years ago, following current trends, and performing work influenced by Balinese traditions – sometimes alone and other times with Balinese master artists. Last year, my scholarly work on Balinese performance was recognized by Association of Asian Performance, which invited me to give the annual *Asian Theatre Journal* address at the Association of Theatre in Higher Education Conference. The, "Rethinking Balinese Performance: Culture, Killings, and Criticism in Bali," has since been revised, somewhat refocused and condensed and will be featured in the *Cambridge Companion to Performance Studies*, ed. Tracy C. Davis (Cambridge University, in press). It provides both an account of the ways in which Balinese performance and performers were involved in and affected by the mass killings of the mid 1960s and an assessment of how this history radically challenges Clifford Geertz's seminal work on Balinese culture Another essay, on Kadek Suardana's adaptation of *Macbeth* for a Balinese temple festival will be featured in a book on Asian productions of Shakespeare, *Re-Playing Shakespeare*, edited by Poonam Trivedi and Minami Ryuta, (Routledge Press, forthcoming, 2008).

Very much connected to this work is an ongoing interest in the ways in which studies in neural and cognitive science might provide ways of thinking about performance, and re-conceptualization of "Culture." A chapter on this material was published in *Teaching Performance Studies*, and I have completed and conference tested another essay, "Minding Bodies," on the relation of apotropaic masks that occur across many cultures to the mapping of the body in the somatosensory region of the brain. Presented in Power Point format at the Bucknell conference on neuroscience and the humanities, the essay has been revised for print media in anticipation of the publication a book of key essays from the Bucknell conference. With the exception of the Shaw essay, all of the work above will find a home in my next book, tentatively entitled "Contesting Culture."

A book on a specific form of Indian masked ritual/drama, *Prahlada Nataka.*, is on hold but not forgotten. This fall, I gave the annual South Asian Studies talk at Indiana University based on my research on this form. The eventual book will consist of a monograph with photos on the history and practice of this form of Orissan folk theatre, along with the drama's text, translated in collaboration with Dhiren Dash and Jiwan Pani. It will be published in India and the US. A revised draft of the translation (some 200 pages) has been completed, extensive field work has been done over the past 15 years, historical and performative accounts have already been published elsewhere, and the Indira Gandhi Center National Center for the Arts has expressed interest in publishing the work in India.

For a number of years, I have been trying to co-ordinate visual information with my writing whenever possible. I have rough edited footage for a video documentary on forms of masked ritual and theatre in Orissa that will accompany the printed text.

I have also, over the past five years, conducted initial research on the carnival and mask traditions of Mesoamerica and Central Europe. Video tapes on these forms are rough-edited and I will be concerned with further understanding the histories, ontologies, and complex historical connections of these traditions. The Mexican video is tentatively called *Doce Días*, the German tape, *Fires in the Snow*.

Service

- 2007-2008 – Departmental Graduate Supervisor, Dept. of Theatre, Speech and Dance, Brown University
 - Search Committee Co-Chair, Dept. of Theatre, Speech and Dance
 - Supervisor, Becker Library, Dept. of Theatre, Speech and Dance
 - External Tenure Case Examiner, Tufts University, Dept. of Drama
 - External Dissertation Examiner, University of Tasmania, Hobart, Australia
 - Project Evaluator, National University of Singapore
 - Consultant, Palgrave Press
- 2005-2008 - Member, Performance Studies international Governing Board
 - Participant, Contemplative Studies Initiatives
- 2006-2007 - Promotion Evaluator, University of California at Santa Cruz
 - Supervisor, Becker Library, Dept. of Theatre, Speech and Dance
 - Consultant, Yale University Press
 - Search Committee Chair (Post-Doc in Dance Studies)
 - Chair, South Asia Faculty Group
 - Undergraduate Concentration Advisor (Fall)
- 2005-2006 - Promotion Evaluator, U of Hawai'i
 - Acting Graduate Advisor, Dept. of Theatre, Speech and Dance, Spring of 2006
 - Chair of Reappointment Committee, Dept. of Theatre, Speech and Dance
 - Supervisor, Becker Library, Dept. of Theatre, Speech and Dance
 - Consultant, "Animal Interplay," directed by Chris Elam
- 2004-2005 - Director, Performance Studies international Conference #11: "Becoming Uncomfortable"
- 2003-2004 - Tenure Evaluator, U of Hawai'i
 - Member of Search Committee and 3 Promotion and Reappointment Committees,
 - Dept. of Theatre, Speech and Dance, Brown Univ.
 - Co-ordinator, Brown-Trinity Consortium Lecture Series
- 2002-2008 OIP Representative, India

- 2002-2003 - Outside Reader, Dissertation Committee, Tufts University: "Unidentified Performing Objects: Perception, Phenomenology, and the Object As Actor."
 - Tenure/Promotion Evaluator, Hunter College (CUNY), Rutgers University, Pomona College, Brooklyn College (CUNY)
 - Member, Brown University and Rhode Island School of Design Faculty Committee, 2002-2003 (co-chair, Arts and Social Sciences sub-committee)
 - Participant, Wayland Collegium Seminar on "The Contemplative Mind."
 - Chair, Reappointment Committee, Dept. Theatre, Speech and Dance-
 - Co-coordinator, Brown-Trinity Consortium Lecture Series
- 2001-2002 - Chair, Selection Committee for Speech Position, Dept. of Theatre, Speech and Dance
 - Co-chair, Hiring Committee for Generalist Position, Dept. of Theatre, Speech and Dance
 - Promotion Committee, Dept. of English
 - Promotion and Tenure Evaluator, Hamilton College
 - Consultant, Harvard and Stanford Universities
- 2000-2001- Evaluator, Yale University Press
 - Dissertation Reader, Monash University, Australia
 - Promotion Evaluator, Smith College
- 1999-2000- Evaluator, Prentice-Hall
 - Ad hoc Committee on Lecturers and Sr. Lecturers, Brown
 - Selection Committee for Das Chair, Dept. of History, Brown
- 1998-99 - Promotion and Tenure Evaluator, SUNY at Stony Brook
- 1997-98: - Promotion and Tenure Evaluator: Macalister College, University of Pennsylvania
 - Evaluator, Bristol Community College Theatre Program
 - Organizing Committee, 4th Annual Performance Studies Conference, CUNY: *Theatres of Death*
 - Executive Steering Committee, Performance Studies International
- 1996-97: - Promotion and Tenure Evaluator: Holy Cross
- 1995-96: - Promotion and Tenure Evaluator: Oberlin, Wheaton, Emerson, Smith
 - Evaluator, Northwestern Univ. program for Integrated Arts
 - Served on one promotion committee at Brown and chaired another
- 1994-95: - Promotion Evaluator: Indiana University, URI
- 1992-97: - Editorial Board of Advisors, *Theatre Topics*
- 1992-94: - Reader, *Theatre Survey*
- 1992-93: - Promotion Evaluator: Penn State Harrisburg, UCLA, UCSD, Stanford
- 1991-92: - Promotion Evaluator, University of Texas at Dallas
- 1991-93: - Dissertation Reader, Murdoch University, Australia
- 1990-92: - Columbus Quincentenary Committee, Brown University
- 1990-91: - Tenure Evaluator, Trinity College, Hartford
 - Promotion Evaluator, University of Wisconsin
 - Membership on two ad hoc committees for promotion to tenure, Dept. of English, Brown University
- 1989-90: - Advisory and Planning Committee, 2nd Annual Conference and Seminar: *Pratiques Spectaculaires et Sciences de la Vie* (Saintes, France)
 - Consultant: project on the physical markers accompanying emotional states (Brown Medical School)
 - Dissertation reader, M.S. University, Baroda, India
 - Participant: Provost's Faculty Seminar
- 1988-90: - Advisory Committee, Festival of Indonesia
 - Consultant, National Geographic television special on Bali

- 1988-89: - Planning and Co-ordinating Committee, American College Theatre Festival, New England Region
- 1987-92: - Chairperson, Dept. of Theatre, Speech and Dance, Brown University
- 1987-88: - Member of Theatre Forum and Convention Planning Committee, Association for Theatre in Higher Education
 - Editorial Consultant, University of Wisconsin Press
- 1986-88: - Chairperson and Co-Founder, Association for Asian Performance (a new organization growing out of the Asian Theatre Program of the University and College Theatre Association/American Theatre Association)
- 1986-87: - Planning Committee, International Mime and Clown Festival (Philadelphia)
 - Tenure Evaluator, University California at Santa Cruz
 - Tenure Evaluator, UCLA
 - Contributor, *Sophomore Intelligence*, Brown University
- 1985-87: - Advisory Council, Association for Theatre in Higher Education (a new organization growing in part out of UCTA/ATA)
- 1983-87: - Member, Committee on the Arts
- 1981-97: - Member, Committee on South Asian Studies
- 1984-88: - Advisory Board, Bright Lights Theatre
 - Advisory Board, East-West Fusion Theatre
- 1969-97: - Associate Director, Brown University Theatre. In this capacity have served as a member of the Sock and Buskin producing board of Brown University Theatre, helped to draw up the current concentration in Theatre Arts at Brown and Masters Degree program, and have helped supervise Theatre Arts programs.
- 1985-86: - Chairperson, Asian Theatre Program of the University and College Theatre Association
 - Member, Governing Board, UCTA
 - Co-ordinator of performing arts programs and symposia for Year of India at Brown
 - Co-ordinator of art exhibit, "Hindu Devotion and the Arts of India," List Art Department, Brown 10/85
- 1984-85: - Chair, Task Force Committee for Staffing in the Arts
 - Tenure evaluator, U. Wisconsin (Madison)
 - Address to Alumni, Honolulu
- 1981-82: - Alternate, UCSA
- 1980-82: - Member, Committee on Media and Technology
- 1980-81: - Evaluator, American College Theatre Festival Regional Acting Competition
- 1977-78: - Taught in "Summer of '77" Alumni College
 - EPC subcommittee to evaluate Music Dept. offerings
 - Academic Enrichment Officer, Brown Alumni trip to Tahiti
- 1976-77: - Taped several short public service announcements for the Rhode Island Mental Health Association
- 1975-79: - Member, Board of Directors, Puppet Workshop
- 1973-74: - Continued playwrights' workshop
 - Served as American College Theatre Festival Playwriting Awards Chairman for the New England region of the American Theatre Association
 - Commencement Speakers Committee
- 1972-73: - Initiated and supervised a playwrights' workshop at Brown designed to encourage work on original scripts. Work included weekly reading and production and publication of selected scripts.
- 1971-72: - Conducted a series of workshops for MAT candidates in English and Social Sciences in the use of theatrical techniques.
 - Served on faculty of first Alumni College, "Summe of '72"

- 1970-71: - Initiated contacts and served as co-ordinator for Rhode Island Festival: Theatre '71, the first festival for New Theatre/ Environmental Theatre in the country. Also served as co-ordinator for all lectures and symposia in the festival and moderated the directors' symposium.
- 1969-70: - Elected a member of the "strike" steering committee 5/70 and served on the steering committee through the "strike's" duration.
- 1968-69: - Faculty sponsor of and advisor to the first Brown Summer Theatre 1967-68
- Grader, Brown-Tougaloo Language Project
- 1967-69: - Staff Director, Brown University Theatre

Advising:

- 2007-2008 Departmental Graduate Supervisor, Sophomore Advisor, Dept. Honors and "Sr.Slot" Advisor
- 2006-2007 Undergraduate Concentration Advisor (1st Semester), Freshman CAP Advisor, Sophomore Advisor, Dept. Honors and "Sr. Slot" Advisor
- 2005-2006 Sophomore Advisor, Dept. Honors and "Senior Slot" Advisor, Freshman Orientation Speaker; Acting Graduate Studies Advisor (2nd semester), Chairing 2 Graduate Student Committees and serving on a third.
- 2002-2005 Sophomore Advisor, Dept. Honors and "Senior Slot" Advisor, Freshman Advisor (CAP), Freshman Orientation Speaker, Advisor to graduate student director, Mentor for MFA Directing program, America College Theatre Festival Co-ordinator
- 2001-2002 Sophomore Advisor, Freshman Orientation Speaker, Dept. Honors and "Senior Slot" Advisor, America College Theatre Festival Co-ordinator
- 2000-2001 Freshman Advisor (CAP), Sophomore Adviser, Departmental Honors and "Senior Slot" : Production Advisor, America College Theatre Festival Co-ordinator
- 1999-2000 Freshman Advisor (CAP), Sophomore Adviser, Departmental Honors and "Senior Slot" : Production Advisor, America College Theatre Festival Co-ordinator
- 1998-99: Freshman Advisor
Departmental Honors and "Senior Slot": Production Advisor
- 1997-98: Sophomore Advisor
- 1995-96 (fall): Departmental Graduate Advisor; Sophomore Advisor
- 1981-82, 84-87, 93-95, 96-97: Freshman Advisor
- 1987-93: Departmental Concentration Advisor
- 1989-91: CAP advisor
- 1985-88: Departmental Graduate Advisor
- 1979-82, 83-87: Departmental Honors Advisor

8. A. Fellowships and Grants:

- 2001-2002 - Brown Univ. Salomon and Watson Grants for continued research in Bali, Indonesia
- 1999-2000 - Brown mini-grant for travel to research effects of the killings of 1965-66 on Balinese performance
- 1998-99 - UNESCO grant to develop an interactive data base for the mask collection of the Indira Gandhi National Centre for the Arts, New Delhi
- 1997-98 - Salomon Grant to work on an exhibit and conference on Mask, Mind and Man at the Indira Gandhi National Centre for the Arts in New Delhi, India (see below).

- UNESCO grant to work on an interactive digital kiosk program in conjunction with this project
- 1996-97 - Wriston Grant to help develop a new course on modern theatre history in the West.
- 1995-96 - Travel grant provided by Indira Gandhi Centre of the Arts, New Delhi, India for research on masked theatre and work on an exhibit and conference on mask and person
- 1993-95 - Brown Curriculum Development Grant for a course on linking traditional concerns of theatre to current research in neuro-science
- 1993-94 - American Institute of Indian Studies Grant to study the *Prahlada Nataka* tradition of Orissa (awarded 1991-92)
- 66 - Watson Institute Travel Grant to study effects of the Indonesian Civil War of 1965-66 on the arts and artists of Bali
- 1991-92 - Travel Grant from Institut del Teatre di Catalunya to attend 3rd International Symposium on the History of the Theatre: Non-Aristotelian Theatre, Barcelona, Spain
- Wayland Collegium Grant for a faculty study group and series of lectures on Theatre and Politics
- 1989-91 - Earthwatch Grant for study and documentation of Bhand Pather of Kashmir, India (deferred, do to the active warfare in Kashmir).
- 1989-90 - Brown Research Council:"Small Grant" to help support travel expenses of collaborative work with Dhiren Dash on a translation of an monograph on Orissan *Prahlada Nataka* (see below #8)
- 1983-85 - Smithsonian Human Studies Archive: Funds to transfer and document super-eight footage from India onto video tape format for archival purposes and before editing them into three, hour long documentaries
- 1982-83 - Indo-US Subcommission/Fulbright Fellowship for research on "The Mask in the Performing Arts of North India: A Study of the Use of Masks in North India in Relationship to Traditions of Masked Theatre in Southeast Asia"
- 1980-81 - Smithsonian Grant for study of Traditional Indian Theatre and Visual Documentation with Prof. Beeman of the Anthropology Dept. and Amy Catlin of the Ethnomusicology Program.
- 1978-79 - ACLS travel grant to attend Tenth International Congress of Anthropological and Ethnological Sciences, New Delhi, India
- 1976-77 - Brown Univ. incentive grant for new course development
- 1974-75 - Bronson Fellowship (Brown Univ. English Dept.)
- 1973-74 - Brown Univ. Summer Stipend
- 1971-72 - Brown Univ. Summer Stipend
- 1970-71 - Brown Univ. Summer Stipend
- 1965-67 - Amherst Alumni Fellowship
- Graduate Fellowship, Tulane Univ.
- 1964-65 - Edward Poole Lay Fellowship (Amherst College award to a recent graduate in music or dramatic arts)
- Graduate Fellowship, Tulane Univ.

B. Other Awards and Honors:

- 2007: Invited to present annual South Asian Studies lecture at Indiana University
- 2005-06: Invited to present the annual Asian Theatre Journal lecture sponsored by the Association for Asian Performance, Association for Theatre in Higher Education Conference
- Invited as William Evans Visiting Fellow, Otago Univ. of New Zealand, summer, 2006.
- Invited to be member of the Performance Studies international board

- 1997: *Masking and Playing* was named 1st runner-up for the Barnard Hewitt Award for distinguished writing in Theatre Studies administered by the American Society for Theatre Research. This is significant, since my field of research is outside of the traditional focus of this group: research into the history of Western theatre.
- 1981-1996: Listings requested for *Who's Who in America*, *Who's Who in the East*, *Who's Who in the Performing Arts*, *Who's Who in Rhode Island*
- 1974: Honorary MA, Brown University
- 1971: New England Theatre Conference "regional citations" to the participating Rhode Island colleges who cooperated to produce Rhode Island Festival: Theatre '71. I had conceived the festival's form, initiated contacts among the colleges and served as a co-ordinator for the festival.
- 1969: Production of *Marat/Sade* placed at the top of *Boston After Dark's* list of "the ten best productions" viewed by their staff outside of Boston (the other nine were professional productions).
- 1964: BA *cum laude*.

9. Courses Taught in Recent Years:

2007-2008

Semester I

Senior Seminar
Graduate Seminar in Theatrical Theory

Semester II

Seminar in Theatre and Neuroscience
Dissertations (2)
GISP: Feminism and Sexuality

2006-2007

Semester I

Senior Seminar
Character, Mask and Action

Semester II

Development of Modern Theatre in the West
Non-Western Performance

2005-2006

Semester I

Development of Modern Theatre in
The West
Senior Seminar

Semester II

Graduate Seminar in Theatrical Theory
Non-Western Performance: Mask and
Festival
Honors Thesis (Developmental Studies

2004-2005

Semester I

Character, Mask, and Action

Senior Seminar

Semester II

Development of Modern Theatre in the
West
Seminar in Theatre and Neuroscience
Honors Theses 2
(English and Theatre Arts)

2003-2004

Semester I

Graduate Seminar in Theatrical
Theory
Senior Seminar

Semester II

Development of Modern Theatre in the
West
Non-Western
Performance: Mask and Festival
Dissertation (1 Ind. PhD in. Perf. Studies)

2002-2003

Semester I

Character, Mask, and Action
Senior Seminar

Semester II

Non-Western Performance: : Mask and Festival
Development of Modern Theatre
In the West

Dissertation (1)

Honors Thesis (Comp Lit) 1

10. Date Revised: 8/31/08