



**NOW  
SHOWING**

**Department of Theatre & Film Studies      October 14, 2005**

## **PRODUCTIONS**

### **BEGUM BARVE by Satish Alekar.**

**When: Oct 13, 14, 15, 19, 20, 21 @ 8:00 pm Oct 16, 23 @ 2:30 pm**

**Where: Cellar Theatre**

A small-time female impersonator is trapped between dreams of love and the harsh reality of his daily existence in this modern Indian drama. Award-winning Indian playwright Satish Alekar guest directs his original work.

For more information go to <http://www.drama.uga.edu/faculty/news.php#news576>

### **TO PURSUE, WOO , AND MAKE DO**

**When: Sun, Oct 23 @ 8:00 pm**

**Where: Hot Corner Coffee downtown**

The Commedia troupe will be performing TO PURSUE, WOO, AND MAKE DO at Hot Corner Coffee on Sunday, October 23rd at 8pm. Admission is free!

## **MEETINGS**

### **NOISES -Production Meeting**

**When: Oct 14, 21 Nov 4 @ 8:15 am**

**Where: 310**

### **Production Committee Meeting**

**When: Fri, Oct 14 @ 3:30 pm**

**Where: Conference Room 310**

The Production Committee will meet in room 310 on October 14th from 3:30-4:30.

### **Contact Jam**

**When: Oct 16, 23, 30 Nov 6, 13, 20, 27 Dec 4, 11 @ 4:30 pm**

**Where: room 51 Performance Studio**

Contact Jam sessions will be held in room 51 every Sunday from 4:30-6 pm. (Prof. Criste will begin set-up at 4:00)

### **MOON -1st Design Meeting**

**When: Mon, Oct 17 @ 3:30 pm**

**Where: 310**

### **Thalian Blackfriars Meeting**

**When: Wed, Oct 19 @ 5:30 pm**

**Where: room 352 Fine Arts**

The Thalian Blackfriars will be meeting on Wednesday, October 19th at 5:30 in room 352. All undergraduates are encouraged to join and attend.

### **Publicity Meeting**

**When: Oct 24 Nov 7, 21 Dec 5 @ 3:30 pm**

**Where: 203B**

David Saltz, Steven Carroll, Michelle Smith. Beth Turner, Michelle Dodson

### **Performance Area Meetings**

**When: Oct 24 Nov 7, 21 Dec 5 @ 3:30 pm**

**Where: room 310 Fine Arts**

The Performance Area will meet in room 310 from 3:30-5:00.

### **Design Forum**

**When: Oct 24 Dec 7 Mar 1 Apr 5 May 1 @ 5:00 pm**

**Where: 310**

## **EVENTS**

### **Colloquium: Dr. Esioaba Irobi**

**When: Fri, Oct 21 @ 12:20 pm**

**Where: room 53, Fine Arts Bldg.**

Esiaba Irobi was born in the Republic of Biafra and has lived in exile in Nigeria, Britain and the USA . He has taught at New York University (1997-2000) Towson University (2000-2002) and, presently, Ohio University, Athens, OH, where he is an Associate Professor of International Theatre/Cinema. (2002 - ) His play, Cemetery Road, won the prestigious World Drama Trust Award for playwriting in 1992. His other published plays include Hangmen Also Die, The Colour of Rusting Gold, Nwokedi, and the recently finished Foreplay commissioned by the Royal Court Theatre in London. He has directed numerous plays and productions in Ireland, Hungary, USA, Spain, Sweden, Denmark, Australia, England, Nigeria, Portugal and Scotland. His forthcoming books include Theorizing the Cinema of Africa and African Diaspora: Ontology, Teleology, Semiology and Narratology (Routledge, London) and Before They Danced in Chains: Performance Theories of Africa and the African Diaspora ( Harvard University Press) and a new adaptation of William Shakespeare's The Tempest titled 'The Shipwreck' commissioned by the Oregon Shakespeare Festival Theatre, USA. He has just completed a very exciting book of poetry: Why I Don't Like Philip Larkin published by Milton and London: Nsibidi Africana Publishers, Boston, Massachusetts , USA, and runs his popular Acting for the International Stage Workshops for Professional Actors regularly in London, Paris, Budapest, Los Angeles, Barbados, New York, Thessalonika, Pretoria, Ottawa, Accra and other cities. He also teaches screenwriting at the Carver Institute, Chicago and Cambridge, England.

### **Special Lecture: Dr. Aparna Dharwadker**

**When: Fri, Oct 21 @ 5:00 pm**

**Where: room 53, Fine Arts Bldg.**

Dr. Dhawadker will discuss the significance of Satish Alekar's play Begum Barve within the diverse traditions of theory and practice in post-independence Indian theatre. Dr. Dharwadker is Associate Professor of Theatre & Drama and English at the University of Wisconsin-Madison. her work on contemporary Indian theatre and comparative postcolonial theatres has appeared in such journals as PMLA, Modern Drama, New Theatre Quarterly, Theatre Journal, theatre India and Theatre Research International. She has recently published the book Theatre of Independence: Drama, Theory and Urban Performance in India Since 1947.

### **Indian Film Star Mohan Agashe Comes to UGA**

**When: Sun, Oct 23 @ 6:00 pm**

**Where: Tate Center Reception Hall**

Mohan Agashe, best known to American audiences for his role in the 1991 film Mississippi Masala with Denzel Washington, is widely recognized in India as one of the finest actors on the stage and screen. Beginning with an acting tour-de-force as the machiavellian Nana Phadnavis in Vijay Tendulkar's internationally acclaimed play Ghashiram Kotwal, Agashe went on to great heights in a succession of plays and award winning films by masters like Satyajit Ray, Mira Nair, Shyam Benegal, Gautam Ghose and Jabbar Patel. But his greatest contribution to the Indian Theatre has been his pioneering work in introducing concept of Grips Theatre Berlin in India in 1986 which today has become a self sustained movement.

For more information go to <http://www.drama.uga.edu/faculty/news.php#news951>

# **ANNOUNCEMENTS**

## **Graduate Seminar with Philip Auslander**

This year UGA Theatre and Film Studies has entered into a special arrangement with Georgia Tech give the renowned performance theorist, Phil Auslander, a joint appointment with our department. Dr. Auslander will teach one graduate-level course each year for us. This Spring, he will be teaching DRAM 8400. The topic will be "Liveness and Its Discontents". The course will meet once a week, Mondays from 1:25 -4:25 pm. Dr. Auslander has provided the following description.

### **Liveness and Its Discontents**

In 1999, I published a book entitled *Liveness: Performance in a Mediatized Culture* that addressed the question: What are the implications of a culture dominated by mass media and simulation for conventional notions of the value of live performance? The three arenas in which I entertained this question were: the historical displacement of theatre by television; the relationships among sound recordings, television, and live performance in the realm of popular music; and the status of both live performance and recorded testimony under American law.

The book clearly touched a nerve: it has been cited numerous times in a wide variety of disciplinary contexts and generated a number of critical responses. In the seminar, we will revisit the question of liveness through consideration of the book itself. We will also look at the work of many of the theorists in both performance studies and media studies who influenced it, some of the responses it provoked, and some of the work I have done since that brings the question of liveness into other contexts, including cyberspace.

## **Season Posters on Sale**

You love the postcards... now you can buy the posters! This year the University Theatre is offering posters for sale of all the season productions! They're only \$3 each and will be available in the main office. Collect them all! Get them signed by the cast for keepsakes!

Some of you have been asking about getting posters from last year's shows... now you can! We're making posters available from last season on a pre-order basis for \$3 each as well. Simply pick up a form in the office! Return it along with payment by November 15 and we'll notify you when they arrive.

## **POLAROID STORIES & DRAM 5580: Performance Topics in Contact Improvisation**

In response to questions regarding Professor Criste's (listed as "Agnir") Spring 2006 Contact Improvisation class (DRAM 5580):

- 1.) 10 seats will be reserved for the cast of Polaroid Stories, who will be chosen at the Spring auditions in December, and required to enroll in the class.
- 2.) An additional 4 seats are available on a first-registered, first-served basis, by seniority. Those interested should sign up with Ms. Butler in the Drama office for permission to register.

POLAROID STORIES SEEKS GAVIN ROSSDALE to record part of the score for the play this semester. If you are a vocal match for Gavin Rossdale (Bush), or know someone who is, please contact (or ask him to contact) [mcriste@uga.edu](mailto:mcriste@uga.edu). Another (female) singer will participate fully as a character in the play.

A copy of the script for Polaroid Stories will be available on reserve at the Main Library and in the Theatre & Film Studies Main Office. All are welcome to observe the Contact Improv Jams, Sundays, 4:30 pm, Rm 51.

## **U/RTA Screening Auditions**

U/RTA SCREENING

## AUDITIONS

MONDAY, NOVEMBER 14, 2005  
AT 3:30-5:00 PM in room 115

The Performance Faculty will hold screening auditions for seniors and recent graduates interested in attending U/RTA auditions in NYC, Chicago or San Francisco.

You must be recommended by your faculty here in the Department of Drama & Theatre to attend U/RTA so please prepare your audition with full commitment.

The faculty will recommend students whose auditions accurately reflect the standards required for admission to graduate level acting programs. This recommendation is not to be considered a reward for completing the program here or for good personality. U/RTA directs us to "nominate your best, not just your favorites" and "only those who seriously intend to pursue a career in theatre and have the potential to do so." If you pass the screening audition you will be assigned a coach who U/RTA says "assists the candidate in the selection and preparation" for the preliminary and Finals. We will expect you to meet with and follow the recommendations of your assigned coach.

Auditions and Evaluation will be based on the following:

\*Level of Preparation

\*Appropriateness of Pieces (variety, Choice, Suitability)

\*Acting: Emotional Life                      Simplicity  
          Use of Language                      Use of Voice  
          Use of Body                              Believability  
          Clarity of Choices

\*Presentation of Audition Package

\*Does the audition Exemplify the Student's Best Work?

PLEASE TAKE THIS AUDITION SERIOUSLY  
AND PREPARE WITH PROFESSIONAL COMMITMENT

Auditions will be on a sign-up basis with a three-minute maximum time limit, excluding song (U/RTA guidelines). Please prepare three contrasting pieces since you may need to present more variety or perhaps your first two pieces do not represent you at your best. After all students have auditioned, we will contact you privately for feedback and the faculty's decision.

For more information and U/RTA procedures please see Ray Paolino, George Contini, Mirla Criste, or Kristen Kundert-Gibbs. U/RTA applications will be available in the Drama Office.

Visit U/RTA website for more info: <http://www.urta.com/nuais.htm>