


**2nd
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THEATER
FESTIVAL

October 13 - 18, 2009
WWW.NAATF.ORG

CURTAIN CALL



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2003
NATIONAL
ASIAN
AMERICAN
**THEATER
FESTIVAL**

TUESDAY 10/13
7:00PM
Bahu-Beti-Biwi
8:00PM
Sharif Don't Like It & Assimilation
9:30PM-11:30PM
OPENING NIGHT PARTY
The Bubble Lounge
(228 West Broadway)

WEDNESDAY 10/14
6:00PM
LabFest Reading
7:00PM
APACUNT Panel 1
8:30PM
Sharif Don't Like It & Assimilation

Please visit Ma-Yi's website (www.ma-yitheatre.org) for detailed information on LabFest readings and workshops taking place within the festival.

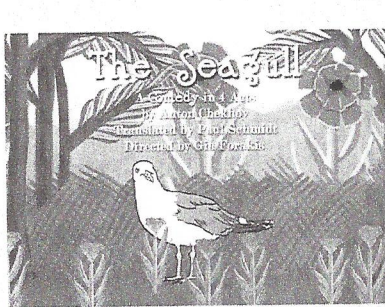
THURSDAY 10/15
6:00PM
LabFest Reading
7:00PM
Bahu-Beti-Biwi
8:00PM
LabFest Reading
9:00PM
APACUNT Panel 2

FRIDAY 10/16
7:00PM
LabFest Workshop/IPH
by Michi Barrall
8:00PM
Sharif Don't Like It & Assimilation
9:30PM
Bahu-Beti-Biwi
10:30PM
APACUNT Panel 3

SATURDAY 10/17
5:00PM
LabFest Workshop/IPH
by Michi Barrall
8:00PM
Bahu-Beti-Biwi
9:00PM
Sharif Don't Like It & Assimilation
10:30PM
APACUNT Panel 4
12:00PM
LabFest Reading
2:30PM
LabFest Reading

SUNDAY 10/18
2:00PM
LabFest Reading
3:00PM
Bahu-Beti-Biwi
4:00PM
Sharif Don't Like It & Assimilation
6:00PM
APACUNT Panel 5

The Seagull (presented by NAATCO) and *Imelda* (presented by Pan Asian Rep) play on the following schedules:



THE SEAGULL
 Monday - Saturday at 7:00PM
 Wednesday 10/14 at 1:00PM



IMELDA
 Tuesday - Saturday at 7:30PM

Tickets for *The Seagull* may be purchased through TheaterMania.
 Tickets for *Imelda* may be purchased through Ticket Central.

The Seagull is running at Theatre for the New City & *Imelda* is running at the Julia Miles Theater.

FESTIVAL HISTORY

In September 2003, six Asian American theaters attended a convening sponsored by Theater Communications Group and were inspired to claim their place in the theatrical history in this country. The six companies, Pan Asian Repertory Theatre, East West Players, Ma-Yi Theater, the National Asian American Theatre Company (NAATCO), Second Generation, and Mu Performing Arts, began discussions in June 2004 to build upon what had been learned at the TCG convening. A groundbreaking decision was made: to hold the first ever national Asian American Theater Conference. Spearheaded by Tim Dang of East West Players, and joined by five other companies from around the country, the "Next Big Bang: The First Asian American Theater Conference" took place in Los Angeles from June 18-20, 2006. It was a resounding success.

During the planning and realization of the Conference, the group of eleven, now called the National Steering Committee, was inspired to make another groundbreaking decision: to hold the first National Asian American Theater Festival in 2007. For two weeks in June, over 25 performing artists and companies converged upon New York City for the first ever festival. Building upon the success and energy of the first Conference and Festival, the Second Conference took place in June 2008 in Minneapolis and the 2nd Festival is currently taking place from October 13-18, 2009.

THE CONSORTIUM OF ASIAN AMERICAN THEATERS & ARTISTS

With generous funding from the Doris Duke Charitable Fund, the National Steering Committee appointed a Strategic Planning Subcommittee to determine the future of our endeavors. During a retreat in September 2008, the National Steering Committee approved the formal organization of our group as a Non-Profit, 501(c)(3) entity, whose name is the Consortium of Asian American Theaters & Artists (CAATA). The founding members are:

- ANDREA ASSAF (Artistic Director) New World Theater - Amherst, MA
- LEILANI CHAN (Artistic Director) TeAda Productions - Los Angeles, CA)
- TISA CHANG (Producing Artistic Director) Pan Asian Repertory Company - New York, NY
- TIM DANG (Artistic Director) East West Players - Los Angeles, CA
- GAYLE ISA (Executive Director) Asian American Arts Initiative - Philadelphia, PA

THE CONSORTIUM OF ASIAN AMERICAN THEATERS & ARTISTS (cont.)

- MIA KATIGBAK (Artistic Producing Director) NAATCO - New York, NY
- DIPANKAR MUKHERJEE (Artistic Director) and
- MEENA NATARAJAN (Executive/Literary Director) Pangea World Theater - Minneapolis, MN
- DUY NGUYEN and ALAN S. QUISMORIO (Co-Artistic Directors)
- Asian American Theater Company - San Francisco, CA
- JORGE ORTOLL (Executive Director) Ma-Yi Theater - New York, NY
- RICK SHIOMI (Artistic Director) Mu Performing Arts - Minneapolis, MN
- LLOYD SUH (Artistic Director) Second Generation - New York, NY

CAATA envisions a strong and sustainable Asian American Theater community that is an integral presence in national culture—evocative of our past, declarative of our present, and innovative towards our future. Our mission is to advance the field of Asian American Theater through a national network of organizations and artists. We collaborate to inspire learning and sharing of knowledge, practices and resources to promote a healthy, sustainable artistic ecology.

2ND NATIONAL ASIAN AMERICAN THEATER FESTIVAL STAFF

- MIA KATIGBAK & LLOYD SUH.....Festival Directors
- JEFF MOUSSEAU.....General Manager
- MOLLY PEARSON.....Marketing Director
- GREGG BELLON.....Production Manager
- SHAWN DUAN.....Associate Production Manager
- NANCY VALLADARES.....Venue Technical Director
- VADIM LEDVIN.....Venue Technical Director
- SAM RUDY MEDIA RELATIONS.....Press Representative
- ALYSSA RENZI.....Box Office Manager/Marketing Intern

BAHU-BETI-BIWI

(Daughter-in-law, Daughter, Wife)

Choreographed, Written, Directed and Performed by
SHEETAL GANDHI

Music by
JOSEPH TRAPANESE

Featuring lok git, women's folk songs from North India

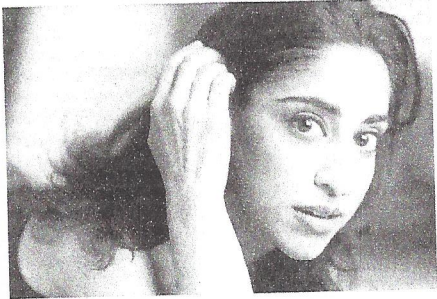
Music Produced by
JOSEPH TRAPANESE and SHEETAL GANDHI

Musical credits:
Voice: **SHEETAL GANDHI, ALEX GRABARCHUK, JENNIFER LIN, CINDY MOH**
Violin: **JAGAN RAMAMOORTHY** Sitar: **CHRIS RAEL, SONALI SHETH**
Tabla: **JAS AHLUWALIA** Percussion: **BENJAMIN PHELPS & JOSEPH TRAPANESE**

Costumes
SHEETAL GANDHI and CAMILLE VILLANUEVA

Additional Credits: "Kurjan" and "Bai Chali Sasariye" are Rajasthani women's folk songs that were taught to me by Akbar Khan and his sons, Imamuddin and Kamruddin Khn of the Ustad Arba Music Institute in Jaisalmer, Rajasthan. The lyrics of the "grinding" song are from an English translation of a song in the genre called giddha (satirical songs of resistance). Kathak bols based on traditional kathak compositions taught by Bandana Sen and Sandhya Desai. Hicki is inspired and based on a field recording made by N.A. Jairazbhoy of Noor Mohammed Langa and Allaudin Khan Langa.

Special Thanks: I would like to send my deepest gratitude to the talented folk musicians of Rajasthan and Gujarat for actively helping me in my research of women's folk songs during the summer of 2007. Thank you to my wonderful mom, Jyoti Gandhi, not only for providing me with such rich material (!), but for always having the time and energy to make my load a little lighter. I am tremendously grateful to Jeff Mousseau and Molly Pearson for all their efforts in making this Festival a success, and to the organizers, Mia Katigbak and Lloyd Suh for the opportunity to be a part of it! And of course, to Shishir Kurup and the other fantastic artists from around the country that gathered here in New York City (and some of you in my living room). You are all inspirations and I hope we shall continue to support each other in our art-making as we forge our individual (and collective) paths. And last but not least, thanks to our audiences. For, where would we be without you?



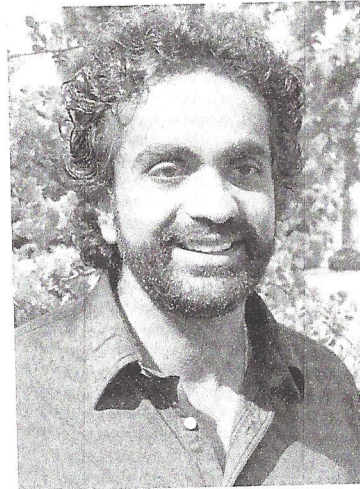
SHEETAL GANDHI's career has spanned genres and disciplines for the last fifteen years. She worked as a creator and performer in Cirque du Soleil's Dralion, and toured with the international cast from 1999-2001. Gandhi was Co-Artistic Director of the modern dance company California Contemporary Dancers in San Francisco from 2001-2004. Her solo and group work has been presented in theaters and festivals around the country and in Mexico, Canada, Ghana, Israel and India. Some Theater

credits include: the Broadway production of *Bombay Dreams*, Stephen Schwartz's *Children of Eden* at the Paper Mill Playhouse, and the revival of *Hair*. She draws on her strengths and professional successes from the subway platform to the Broadway stage to create work that blurs cultural and disciplinary boundaries, promoting intercultural understanding through artistic excellence. Visit her at www.sheetalgandhi.com

SHARIF DON'T LIKE IT, Kurup's newest solo work flips a sardonic salute to the USA Patriot Act and other charming fall-out from September 11, 2001—especially for those who "fit the profile." Please have government-issue I.D. ready for inspection.

ASSIMILATION is a serio-comic unraveling of the complexities of emigration faced by "outsiders" attempting to adjust to a new country. The vignettes explore the struggle for identity within America's homogenizing melting pot.

Special Thanks: Jill Diamond, Geeta "Citygirl" Chopra, Catherine Coray, Neilesh Bose, John Eisner, Aroon Shivdasani, Gita Reddy, Gregg Bellon and crew, May Joseph, Page Leong, Jeff Mousseau, Mia Katigbak and Sheetal Gandhi.



SHISHIR KURUP (Actor / Writer / Director / Composer) is a member of the Nationally renowned Cornerstone Theater Company. His dark comedy, *Merchant on Venice*, dealing with Hindu/Muslim tensions premiered in Chicago at the Silk Road Theatre Project to rave reviews and was recently published in the anthology *Beyond Bollywood and Broadway* from Indiana Press. His darkly, comic feature film *Sharif Don't Like It* which deals with the loss of Habeas Corpus nears completion. His extensive film and television credits include: "Lost," "Sleeper Cell," "Alias," "NYPD Blue," "Monk" and "Heroes." He is daily inspired by his daughter Tala.

A combination of a town hall meeting, flash mob and performance piece. These historic "forums" will provide a Utopian think tank (imagine the comprehensiveness of a National Theater Conference matched with the hilarity of Jonestown) where participants/followers use post-Post-post modern and post-post-sssst race methodologies for providing input on the past, present and futility of Asian American theater (focusing primarily on the critically acclaimed work of Kristina Wong and the large body of unproduced works by Alice Tuan and Soo-Jin Lee).



KRISTINA WONG is a solo performer and writer. She was awarded the Creative Capital Award and a Creation Fund from the National Performance Network to create her third full-length solo show, *Wong Flew Over the Cuckoo's Nest*, which has toured at dozens of spaces across the country from Alaska to Texas to NYC. She recently received a MAPFUND grant to develop her newest show *CAT LADY* about pick-up artists, cat ladies and her cat's spraying issues. www.kristinawong.com



ALICE TUAN just recently returned to the U.S. after a 10-month teaching post in Shanghai. (<http://aliceinshanghaiand.blogspot.com/>). Last December, she delivered a talk at the Beijing Foreign Studies University called "The Contradiction of the Chinese American" which she will present in short form at the 9th Congress of the International American Studies Association this September ('Decoding American Culture in a Global Context'). Her plays include *Last of the Suns* (Berkeley Rep), *Ikebana* (East West Players), *Roaring Girl* (Foundry), *Coastline* (Edinburgh Fringe), *Iggy Woo* (Playwrights Rep), *BATCH* (Humana) and *Ajax* (por nobody), which ran at The Flea for a year and traveled to the Melbourne Fringe. She is the new Head of Writing for Performance at Cal Arts.



SOO-JIN LEE Born in Korea and raised in Virginia, Soo-Jin Lee is a playwright and screenwriter. Her plays include *Peaches* (winner of the New Works for Young Women Prize), *Tigers, Dragons, & Other Wise Tales!*, and *Why Koreans Don't Hug*. Two short screenplays were produced in Austin, TX. She received her MFA in playwrighting from the University of Texas at Austin in 2008, where she also taught playwrighting and acting.

KATIE PEARL makes site specific performance and develops new plays for the theater with playwrights and artists around the country. With long term collaborator Lisa D'Amour, Katie has directed or performed 15 projects including *Nita & Zita* (OBIE award 2003). Other current collaborations include Kirk Lynn (*Rude Mechs*, Austin), Ellen Maddow (*Talking Band*), Kristina Wong, and Kristen Kosmas. Katie is based in Austin, where she guest teaches New Play Creation at the University of Texas. Her next show, *TERRIBLE THINGS*, premieres at PS122 on December 4th through 20th. Please come! www.pearldamour.com.

We would like to thank: Greg Bellon, Durfee Foundation, Hatnim Lee, Jeff Mousseau, Molly Pearson.

MA-YI THEATER COMPANY is the nation's premiere Asian American theater devoted to developing new plays and performance works that essay evolving Asian American experiences. Since its founding in 1989, the company has received 9 Obie Awards and one Drama Desk nomination for its work. Plays developed by Ma-Yi have been produced across the country and around the world.

The Ma-Yi Writers Lab is the largest resident company of Asian American playwrights ever assembled. This, its third LABFEST, will be the largest collection of brand new full-length plays by Asian American writers ever presented in one stand, anywhere in the universe throughout the history of recorded time. Labbers have been known to write about things like space aliens, moustaches, salmon canneries, Darfur, calculus, cheesecake and Scooter Libby—we make no promises about the content of this year's crop, but we can promise that they will be brand new, first-look readings from the next generation of Asian American playwrights.

LABFEST WORKSHOP/IPH by MICHI BARALL (10/16 at 7:00PM, 10/17 at 5:00PM)
Directed by LOY ARCENAS, Choreography by JULIAN BARNETT

A postmodern dance-theatre adaptation of Euripides' *Iphigenia in Tauris*. Iph is 34 and stuck in a dead-end job. Haunted by the past, her present situation offers little consolation: she's at the mercy of both a temperamental goddess and a barbarian king with a fondness for human sacrifice. And she's beginning to lose all hope of rescue. A contemporary story about loss, redemption, and the struggle for individual agency.

DON'T YOU FEEL IT TOO?

PRESENTED IN CONJUNCTION
WITH THE FESTIVAL
"DON'T YOU FEEL IT TOO?"

Public Performance/Mind-Body Practice Workshops NYC
Grace MN & National Asian American Theater Festival

What: A workshop to introduce a new form of public performance and mind-body practice called "Don't you feel it too?"

For: Artists, non-artists, meditators, yoga folks, experimentalists, dancers, people looking for happiness or mischief, etc.

By: Marcus Young and Grace MN, in conjunction with the National Asian American Theater Festival.

Why: To expand the discourse on performance practice: How does this practice relate to theater, to disruptive realism or pranksterism? Where does work like this belong?

When: Take one or more of the following sessions. Each session will have slightly different content and focus. Sessions will take place indoors if it rains.

Sat, Oct 10, 12:00-3:00pm
Tue, Oct 13, 10:30am-1:30pm
Fri, Oct 16, 10:30am-1:30pm

Where: Theater for the New City
155 1st Ave, between East 9th & East 10th Streets

Cost: \$5/session cash at the door, or
FREE with purchase of a mainstage Festival ticket.

National Asian American Theater Festival

How: Participants must bring an mp3 player with some of their most beloved music on a playlist, approximately 30 minutes. We will dance in public, so wear comfortable shoes and clothing with a pocket for the mp3 player.

Contact: For sign-up or questions, please send an email to: hillary@naatf.org or call 646-522-0931. Sign-up for the workshop is recommended. If you drop in without signing up, just be sure to bring an mp3 player.

Info: "Don't you feel it too?" is the practice of freeing your spirit through dancing your inner life in public places. A generous and courageous act of self-embarrassment and joy, the work is also emotional study, gentle protest, social interaction, performance, and physical exercise. While other more venerable forms of mind-body practice have developed over millennia, this new practice premiered on the streets of the Republican National Convention in Saint Paul in 2008. We invite artists and non-artists to learn and expand this playful form.

Grace MN is a behavioral art studio whose work attends to the inner, natural, and civic life, creating personal practice and collective experience. The group is founded by Marcus Young, currently public artist in residence for the City of Saint Paul, a program of Public Art Saint Paul. This activity is made possible by funds from Jerome Foundation. www.graceminnesota.org

CurtainCallOnline.com

SPREAD THE WORD

If you like the work you've seen here at the festival, please go and tell your friends. Update your status on Facebook®, send an email to your theatergoing contact list, make some calls, get a group of friends together to make a night out of it, tell your co-workers, etc.

We thank you so much for coming out and supporting these incredible artists, and now we ask that you help us in getting their work seen by as many people as possible. We cannot do this without you, and thank you in advance for your help.

If you would like to bring a group to the festival or are interested in ticket packages, please contact our box office rep, alyssaenaatf.org, and she will be glad to help you.



Ma-Yi Theater Company

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The mission of the Doris Duke Charitable Foundation is to improve the quality of people's lives through grants supporting the performing arts, environmental conservation, medical research and the prevention of child maltreatment, and through preservation of the cultural and environmental legacy of Doris Duke properties.



THE L MAGAZINE



NATIONAL
ENDOWMENT
FOR THE ARTS

This program is made possible, in part, by the National Endowment for the Arts, New York State Council on the Arts, the and the New York City Department of Cultural Affairs, in partnership with the City Council.



National Asian American Theater Festival

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