

96 年人文教育革新中綱計畫
子計畫三 人文領域人才培育國際交流計畫

【國內活動類—系列講座】

【從《酒神 69》到《哈姆雷特》：謝喜納談美國前衛劇場和表演研究講座系列】

期末成果報告

指導暨補助單位：教育部

指導單位：教育部顧問室人文領域人才培育國際交流計畫辦公室

執行單位：國立台北藝術大學戲劇學院戲劇學系碩博士班

計畫主持人：鍾明德

執行日期：96.8.1~96.10.31

中華民國 96 年 12 月 7 日

計畫總表

計畫名稱	從《酒神 69》到《哈姆雷特》：謝喜納談美國前衛劇場和表演研究講座系列
計畫摘要	藉由戲劇理論大師理查·謝喜納的來訪和系列講座，讓北藝大戲劇學院的碩博士生及台灣從事劇場、表演藝術、文化研究等多方面的學者專家，能親炙大師的研究著述和講演風格，並增進台灣與西方表演藝術論述的交流。
執行單位	國立臺北藝術大學戲劇學院戲劇學系碩博士班

目 次

一、計畫名稱.....	3
二、計畫目標.....	3
三、執行情形.....	3
(一) 開課情形-講授課程.....	3
(二) 學術活動舉辦情形.....	4
(三) 參與人數統計.....	4
四、經費運用情形.....	5
五、執行成果分析與檢討.....	6
六、結論與建議.....	8
七、附錄.....	9

一、計畫名稱

「從《酒神 69》到《哈姆雷特》：謝喜納談美國前衛劇場和表演研究」講座系列

二、計畫目標

1. 藉由戲劇理論大師理查·謝喜納的來訪和系列講座，讓北藝大戲劇學院的碩博士生及台灣從事劇場、表演藝術、文化研究等多方面的學者專家，能親炙大師的研究著述和講演風格，並增進台灣與西方表演藝術論述的交流。
2. 將大師在台的系列演講翻譯、整理、發表，供國內外戲劇學者專家參考、利用。

三、執行情形

(一)開課情形-講授課程

講授課程 名稱	時 數	參與人數									合 計
		校內人數				校外人數				其 他	
		教 師	博 士 生	碩 士 生	大 學 生	教 師	博 士 生	碩 士 生	大 學 生		
跨文化表演與文化帝國主義	3	5	10	11	8	2	2	18	10	3	69
儀式與表演研究深度 討論會（需報名）	3	8	11	13	9	1	1	17	9	3	72
東西相遇：熊衛老師 的太極導引工作坊和 座談會（需報名）	3	4	5	35	5	1	0	5	8	2	65
總計	9	17	26	59	22	4	3	40	27	8	206

※以上表格不足處可自行增刪

(二) 學術活動舉辦情形

學術活動 名稱	時數	參與人數									
		校內人數				校外人數				其他	合計
		教師	博士生	碩士生	大學生	教師	博士生	碩士生	大學生		
從《酒神 69》到 《哈姆雷特》：謝 喜納談美國前衛 劇場	3	6	6	27	8	1	3	5	2	2	60
古典戲劇的演出 與再詮釋	2	4	5	30	8	3	0	5	8	2	65
儀式的未來 (教師午餐會談)	1.5	15	0	0	0	7	0	0	0	0	22
總計	6.5	25	11	57	16	11	3	10	10	4	147

※以上表格不足處可自行增刪

(三) 參與人數統計

	教師	博士生 (含校內外)	碩士生 (含校內外)	大學生 (含校內外)	其他	合計
講授 課程	21	29	99	49	8	206
學術 活動	36	14	67	26	4	147
總計	57	43	166	75	12	353

五、執行成果分析與檢討

本次教學計畫與國立交通大學合作，舉行系列講座暨座談會六場，詳細講座訊息如下：

一、從《酒神 69》到《哈姆雷特》：謝喜納談美國前衛劇場

From Dionysus 69 to Hamlet: Richard Schechner on the American Avant-garde Theatre

時間：10/22 (星期一)10:30-12:20 a.m.

地點：北藝大戲劇學院 T305

二、古典戲劇的演出與再詮釋

The Staging and Re-presenting of the Classical Drama

時間：10/22 (星期一)3:30-5:30 p.m.

地點：交通大學科二館 211 室

三、儀式的未來

The Future of Ritual

時間：10/ 23 (星期二)12:00-13:30 p.m. (教師午餐會談)
地點：交通大學科一館 110 室

四、跨文化表演與文化帝國主義

Intercultural Performance and Cultural Imperialism

時間：10/ 23 (星期二)3:30-6:30 p.m.

地點：交通大學科二館 202 室

五、儀式與表演研究深度討論會*

Seminar on Ritual and Performance Studies

時間：10/25 (星期四)1:00-4:00 p.m.

地點：北藝大戲劇學院 T107

六、東西相遇：熊衛老師的太極導引工作坊和座談會*

Meeting of Eastern and Western Masters: Seminar and Workshop on Taichi Induction

時間：10/ 26 (星期五)1:00-4:00 p.m.

地點：北藝大戲劇學院 T305

在此次講座系列中也非常難得邀請太極導引大師熊衛老師與會座談，東西方的兩位大師在會中激發熱烈的討論，並讓參與講座的教師、學者、博碩士生們更加深入探究身體、儀式、表演在藝術領域上的影響，與會者無不受益匪淺。本案也將教學研究成果發佈於專屬部落格上，做為與其他相關學者繼續討論及交換研究的重要平臺，讓這次的講座成果能嘉惠給更多人。

教學成果如下：

1. 藉由戲劇理論大師理查·謝喜納的到來，透過校園示範演講，促進活絡國內身體文化研究、戲劇批評及劇場理論的學術氛圍，讓國內大專院校碩博士生有碰撞及互動的交流，增進台灣與西方表演藝術文化交流。
2. 撰寫、翻譯、出版戲劇理論大師理查·謝喜納相關中、英文學術論文，預計在 97 年 1 月於北藝大戲劇學院所發行的《戲劇學刊》與交通大學所發行的相關學報中刊載，供各方參考，並達到學術資源共享的目的。
3. 透過理查·謝喜納的國際聲望、經驗和關係，擴大國際交流，並強化北藝大戲劇學院師資陣容，藉由大師講座分享，開拓學生國際視野，提供學生最新的資訊及進修機會。

本次活動吸引了許多戲劇領域相關的博碩士生與會，我們主要鎖定各大專院校藝術、人類學、哲學、宗教相關領域的科系與研究所進行網路與海報宣傳，獲得不錯的宣傳成果。

六、結論與建議

本次系列講座中，理查·謝喜納以東西表演理論為基點，從跨文化劇場美學的角度出發，闡述個人「身體、儀式、表演」三十多年的研究心得。除了介紹美國前衛劇場之外，也分享了他剛於上海所執導的新戲《哈姆雷特》，藉由跨文化表演，讓與會者更進一步深入了解戲劇理論大師理查·謝喜納的戲劇理念。

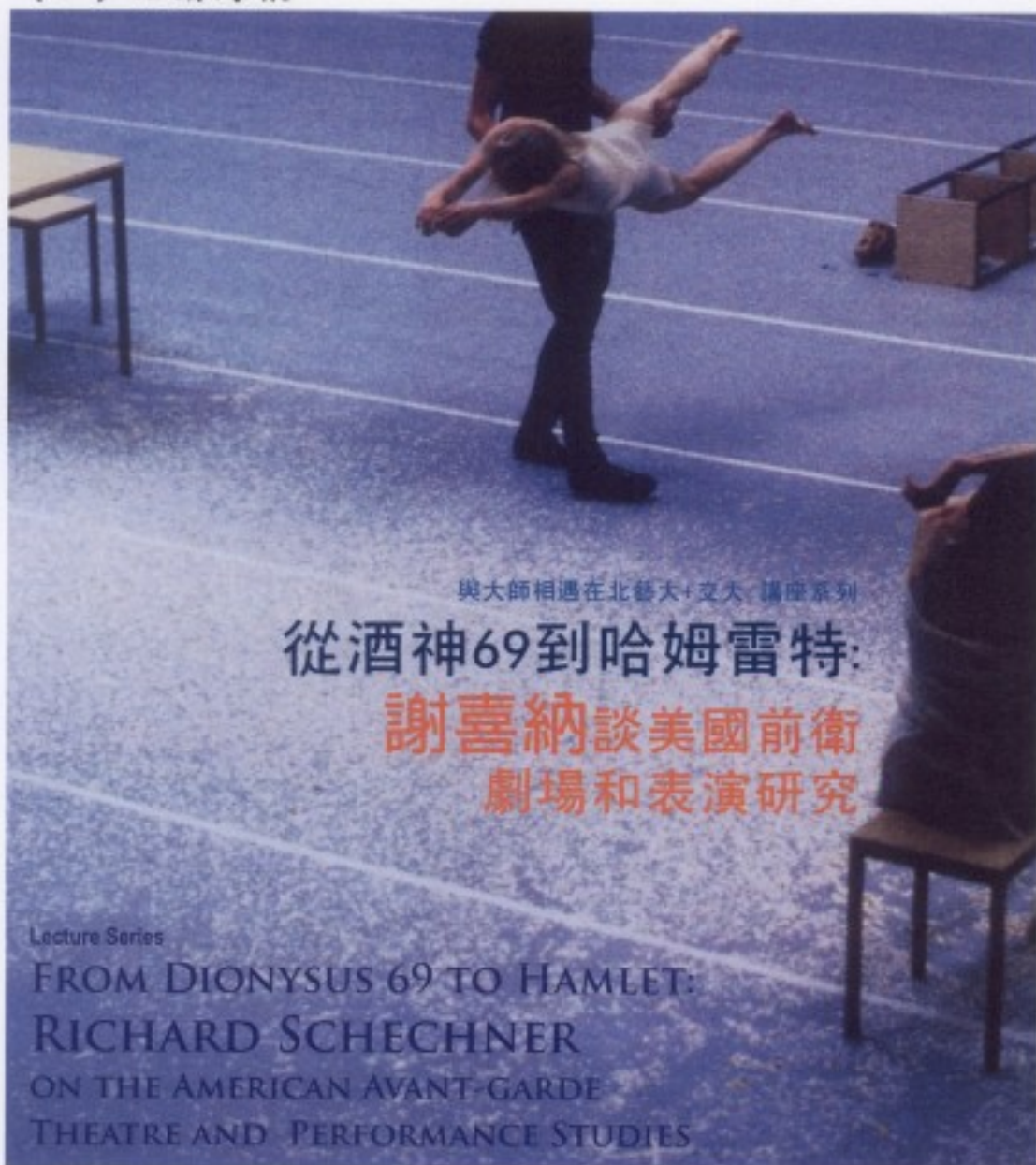
這一次的講座系列，是非常難得的機會能夠與當代戲劇理論大師研討對談，除了與會者收穫良多，此活動也為國內的戲劇教學帶來新的刺激，並開啟了國內太極導引大師一熊衛先生至國外交流的契機，未來希望能夠再多辦理相關的講座活動，並持續國外的交流活動，例如：日本國寶級戲劇大師—鈴木忠志、歐丁劇團創辦人尤金諾·芭芭（Eugenio Barba）等來台演出與研討座談，以嘉惠各界。

七、附錄

(一) 活動網站、Blog



(二) 活動海報



與大師相遇在北藝大+交大 講座系列

從酒神69到哈姆雷特:
謝喜納談美國前衛
劇場和表演研究

Lecture Series

FROM DIONYSUS 69 TO HAMLET:
RICHARD SCHECHNER
ON THE AMERICAN AVANT-GARDE
THEATRE AND PERFORMANCE STUDIES



理查·謝喜納(Richard Schechner)是紐約大學的教授、《戲劇評論》(The Drama Review)的主編、美國前衛劇場的重要導演和首屈一指戲劇理論大師。

10/22 (星期一)

從《酒神69》到《哈姆雷特》：
理查·謝喜納談美國前衛劇場
From Dionysus 69 to Hamlet
Richard Schechner on the
American Avant-garde Theatre
10:30 - 12:00 pm
北藝大戲劇學院T301

古典戲劇的演出與詮釋
The Staging and Re-presenting of
the Classical Drama
3:30 - 5:30 pm
交通大學科二樓T202

10/23 (星期二)

儀式的身體
The Figure of Ritual
12:00 - 12:30 pm (春節午餐會談)
交通大學科一樓T101
演講中場 - 謝喜納與交大師生座談

跨文化表演與文化帝國主義
Intercultural Performance and
Cultural Imperialism
3:30 - 5:30 pm
交通大學科二樓T202

10/25 (星期四)

儀式與表演研究深度討論會
Seminar on Ritual and Performance Studies
1:00 - 4:00 pm
北藝大戲劇學院T301

10/26 (星期五)

東西相遇 - 與理查·謝喜納的太陽塔導引工作坊
和座談會
Meeting of Eastern and Western Masters:
Seminar and Workshop on Taijitu Introduction
1:00 - 4:00 pm
北藝大戲劇學院T301

備註: 演講免費, 交通車票自理。

活動及報名:

國立北藝大表演藝術學院
02-2849-1000 #3200 總機轉分機
或北師大海峽學院一樓
www.schechnerschedule.com
http://tiny.cc/mk9wzwwg

國立交通大學表演文化學院 人文大樓學系
03-2711211 # 10033 活動組分機
或行政人員室分機
enp@www.cca.tku.edu.tw

主辦: 國立北藝大表演藝術學院
協辦: 國立交通大學表演文化學院
贊助: 中華民國表演藝術學會

(三) 講座宣傳單

東西相遇：

熊衛老師的太極導引工作坊和座談會

Meeting of Eastern and Western Masters:
Seminar and Workshop on Taichi Daoyin



時間：10/ 26 (Friday) 1:00- 4:00 p.m.

地點：北藝大戲劇學院 T305

Experimental Theatre, School of Theatre

主講人：熊 衛 (Hsiung Wei /Guest Speaker)

與談人：謝喜納 (Richard Schechner /Respondent)

主持人：鍾明德 (Chung Mingder /Moderator)

翻 譯：蕭麗虹 (Margaret Shiu /Translator)

一、戲碩一全體同學獻唱 Pasibutbut

Pasibutbut, a holy choral song of Taiwan's Bunun people, sung as homage to the Masters.

二、熊衛老師開示和帶領太極導引

Master Hsiung Wei introduces the audience to Taichi Daoyin (Taichi Induction).

三、謝喜納老師回應

Master Richard Schechner responds.

四、開放討論

Open Q and A.

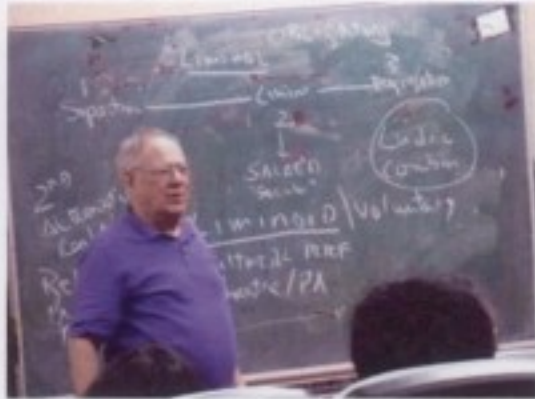


(四) 活動照片

10/22(一) 從《酒神 69》到《哈姆雷特》：謝喜納談美國前衛劇場



10/25(四) 儀式與表演研究深度討論會



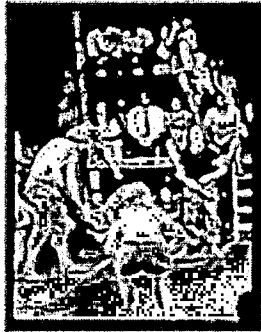
10/26(六) 東西相遇：熊衛老師的太極導引工作坊和座談會

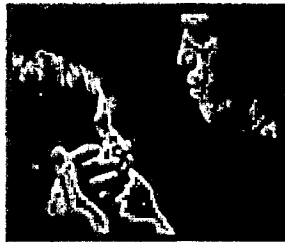


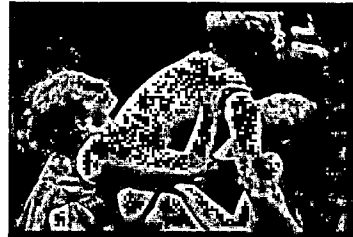
(六) 課堂講義

DIONYSUS IN 69

BIRTH RITUAL
ECSTASY DANCE
CARESS
DEATH RITUAL







Richard Schechner on Contemporary American Theatres

An Interview by Mingder Chung

Recorded by Chi Fang

At Taipei National University of Arts, Oct.25, 2007

Q: Let's begin with the four kinds of contemporary American Theatres you specified on the Monday's talk. (Educational, Commercial, Regional and Experimental)

R: There are two things to know: one is I didn't invent these four categories but I don't think anyone has tried to consider them in relationship to each other; number two is for me to discuss the Experimental Performance in New York as an overview not based on careful research or traveling but on being the editor of TDR, living in New York and know what I know. The Experimental Theatre part is something that I know more in detail. The American Theatre is a vast enterprise if you include theatres that go on in schools. I didn't include another category called the Community Theatre or the fifth category. Let's start at the two broadest categories: the Educational Theatre and the Community Theatre.

Community Theatre is an amateur theatre done by people in a variety of communities. There is no community in the United States that doesn't have what we called a "Little Theatre Group" or a "Community Theatre Group". It's not what Taiwan scholars call the "Little Theatre" which is equivalent to the Experimental Theatre. The reason we call it the Little Theatre goes back to the history of O'Neill's experiments in the United States that was called the "Little Theatre Movement". There must have been five or ten thousand of them. Everybody who is not in the theater professionally or educationally takes places in the Community Theatre either by going to plays or being in the plays. But the plays of the Community Theatre are absolutely safe for the community they're in. They arrange from reruns of Broadway to comedies you may not even have heard of like *The man Who Came to Dinner* to something like *Our Town*. People enjoyed the social contact they made through the theatre. The theatre as art is not important to them particularly, what's important to them is the social contact.

The Community Theatre stands out into the primary and secondary school theaters. There are no schools that don't do theatres. Theater is something like music and basic painting which is really universal. In school, it's something for the children to do beyond the curriculum activities. It's never taking as seriously as sports because

sports lead to a professional activity even from a very young age. Theater doesn't.
(Educational Theater)

There are probably 1500 good or decent colleges in the United States and most of them have departments of Theater and Dance, either combined or separated. Rarely are they Music, Dance and Theater together. Music is created separately because music has a wide range of genres. In the Theater department, they produce a season of plays. The seasonal plays are more serious in the Community Theater. Those plays always include a Greek or Shakespeare classics. It also usually has a modern classic that will be an European modern play by Chekov, Strindberg or Ibsen or native American play which is regarded as classics, Tennessee Williams, Arthur Miller, Eugene O'Neill, and the new classics, Sam Shepard, David Mallet, all of these up to the 1980s. Anything before the 1980s is regarded as classics because if you are a student, you get renewed every year so anything ten years old is not new. Many of these theater programs will also do a playwright program and new plays. They will sometimes do new plays of professional writers or from their own students. They won't do these plays in the Major Season.

Most of these colleges have two seasons: Major Season and Studio Season. In the Major Season the faculty will direct. Sometimes the faculty will act along with the students and the plays will serve the university and the local community. For example, my daughter goes to Cornell University. It's in a small town called Ithaca New York. University itself has 40 thousand students, larger than its town. Its theater department is a hybrid. It does some professional training. It has a Major Season which would include a Moliere or Shakespeare, this kind of things, and directed by the faculty at high quality. Anyone who's a Cornell student can audition for it and even sometimes people from the community can go for the audition. They also do training but the Major Season is not about training. It's about entertaining and educating the community, the university town and the academic audience. In the Studio Theater Season, they will do more experimental work. They brought me up to do an experimental: *Waiting for Godot* that they did it in the Major Season because I was regarded as a major director and I could do it in a large theater. It was unusual for an experimental version of *Waiting for Godot* in a large theater.

And up of these 1500 educational theaters, there are probably about 150 that say they are doing professional training and advertise that in the *Theater Journal* and the *American Theater Magazine*. For example the university of Iowa, the University of Michigan, the University of Texas, California Irvine, California Berkeley, California San Diego, and many others would say they do professional training. Most of these

trainings are professional trainings in the sense that you can major in Theatre the same way you major in English or Chemistry. If you major in Theatre you're going to take a lot of courses. A lot of those will be about practical training, to be an actor, a director, a scenery designer, a light designer and so on. Most of the people who major in Theatre will finally go to some other professions. Just like most of the people getting an English degree are not going to be a professional writer. A lot of people go from theater to law, for example, because it's a very performative profession and you can make good money in law. Some of them of course will go to the professional theater. Some of the students will go to the graduate schools in theater and they become even more highly professionalized.

The graduate theater school has two branches. One branch would be scholarship. The other branch is practical artistic training. The level of artistic training I will say "skeptical" because most of the really good directors and theorists gravitate to New York, Chicago or to Los Angeles. So if you are in Kansas and you are teaching directing or acting, you may not be so good at it. If you are really good at it, you probably will make a profession of yourself and you be directing in Hollywood or in New York. There're five or six conservatories: Julliard, Yale, Tisch School of NYU, Carnegie Mellon, Brown University, perhaps California Irvine, which really offer high level training in acting, directing and design. They make bigger demands on the students. Julliard, Carnegie Mellon and NYU's theater departments hold for both graduate and undergraduate students. NYU's undergraduate program is huge. It has 1400 theater majors. So that means each year, it's graduating around 250 to 300 students who want to make a profession in theater. There are no jobs for new actors, directors and designers. Most of them will have some professional success but not a total professional success. The NYU graduate acting program accepts only twenty students per year instead of 400. They get intense training and very good attention. The NYU undergraduate program is unique in a sense that the students study for only part of a week. For three days a week, they have professional acting in studios such as the Lee Strasberg studio, the Playwright Horizon, and so on. For two days a week, they take academic courses so their parents are happy. If they don't succeed in theater, they'll have a BFA degree. They can go to law school or get a job in business and it has been a very successful enterprise.

At the graduate level in the Educational Theater, you get excellent training for the ongoing theater. It's not training to "change" the theaters but to "get work" at theaters. Those actors usually get jobs and they work in regional theaters, on Broadway, in film or television. I work with several of these students, former students from the graduate

acting program: Frank Wood, Merissa Copeland, Hoffman the costume designer and Chris Moller the set designer. Chris came to design *Yokastas* for me. So I work with the actors and designers and have great respect for that program. Some of the students work both in experimental and commercial theaters. Like Frank Wood has been in the Broadway and film. He also worked with me in two productions and we are working on a third together. So that's the Educational Theater system. It's very large and complex. Many of these schools advertise not exactly what it's delivered for. The university system in the United States is a highly competitive market. Everybody is competing for the same top students. The college reputation depends on how good the students are. At the same time they want to admit some lower level students because they pay tuitions. The higher level students get scholarships. So it's a very interesting mixed market. Systematic robbery at certain level. So for example, my department of Performance Studies is a money loser. We're only graduates. But we are sustained from the undergraduate program where most of the students pay tuition. We call that a "cash cow". A lot of students in the "cash cow" program are all excellent students but still the university demands these departments earn more than they spent.

The Regional Theater has its own interesting history. In the 1950s, after WWII, there were no professional theaters outside New York, maybe one or two in Chicago maybe one in Los Angeles. There was one theater in Huston, Texas and there was one theater in Washington DC. Mac Lowry who was the head of the Arts for Ford Foundation which is the largest foundation in the United States with access of billions of dollars, decided that there should be professional theaters for all the major cities and many minor cities. Models he found in Europe, especially in Germany and France, where the German theater called the Stadt Theatre, are fully supported city theaters. There's an excellent level of theatrical culture in Europe and nothing's like that in the United States. So the Ford Foundation undertook the program that lasted maybe ten to fifteen years to fund these theaters. By bringing artists to work in Minneapolis, Kansas city, San Louis, New Orleans, the Ford would give the money; if you could get a million dollars from San Louis, we would give you another million dollars so you would have two million. The most famous of these theaters was the Guthrie Theater in Minneapolis. Sir Tyrone Guthrie was a great British actor and director and he was brought to Minneapolis to start the Tyrone Guthrie Theater which is still there next to the Walker Art Center. An enormous amount of money was raised locally by the Ford Foundation. It became a great theater. They did a number of fine productions and Guthrie himself directed for the first few years then by other well known directors. The Arena Theater in Washington DC was created by Zelda Fichandler who was now the head of acting program in NYU. She and her husband Tom Fichandler and Nina

Vance started the Alley Theater at Houston and so on. At its heyday there were maybe 100 or 150 of these theaters, now maybe down to 30 or 40 of them. At the beginning, these theaters actually had resident companies so you would sign up and work for at least one year. But some actors worked for three, four, or five years. It was very much like the European system. They became really good theaters although their repertoires were always very conservative, again modern European classics, modern American classics, and one new play a year. Sometimes they had Studio Season and more than one new play a year or play readings. At the same time there was a great effort to promote playwriting. The Eugene O'Neill Center began in Connecticut headed by Lloyd Richards who was at one time the head of Yale drama school and one time head of NYU graduate acting program.

So these regional theaters were all over the country and were well funded. They were permanent resident companies. As time went on the management became more important than the artistry. So now if you go to a regional theater, you're going to sign a one play contract, maybe a two play contract. Very few actors, directors or designers would be there for a whole year or more than a year. What is there for a year or more than a year is the artistic director who does the most of the directing, a producing director who raises the money and that's that. Everybody else they bring in. So there is an organization called Theater Communication Group that publishes the *America Theater Magazine*. It's started by Peter Zeisler who was the funding managing director of the Guthrie Theater. Peter was a brilliant manager and through the Theater Communication Group they auditioned for all the regional theaters at once. And then you come and pick your actors and develop your season and they have an annual meeting for the regional theater people. The regional theaters are by in large very very conservative in terms of their repertoires and their directing style. Because they depend their money on the middle classes of the United States who are business people living in the suburbs. There are some regional theaters that are used to be more radical: a black based theater which did very interesting work in the black community, a Latino based theater, performing in Spanish, a Pan-Asian repertory which also works with different Asian groups and performers in New York, even they are in New York they are part of the regional theater group. They are a little more adventurous because they are catering to a particular audience. So that makes them a little different. Between the Regional Theater and Experimental Theater were for a time many of the political theaters which no longer existed or don't exist the same way: The San Francisco Mime Troupe, the Teatro Campesino, Peter Schumann's Bread and Puppet Theater and Free Southern Theater which I was involved in and so on. None of these political theaters really existed were not for the Regional Theater movement.

Q: The administrators decided what is to put on stage, that is, the management over the artistic activity; but at the beginning they were not like that?

A: No, at the beginning they were the visionary thinkers but they were usually both managers and artists. They controlled both. So for the Fichandler, Zelda was the artist and Thomas was the manager. They were man and wife but Nina Vance did both. Peter Zeisler was the managing director and Guthrie was the artistic director and they were partners. But you are quite right. When you have to have ongoing substantial money, you know the English phrase: “he who pays the piper calls the tune”. So that’s what happened and then you also got the local boards of directors. I should say the way these things are structured are not for the profit of the organization. If you are a “.org” or a “not for profit organization” and recognized by the US government, like my east coast artists, then anyone who gives you the money, saves taxes. Any money you made has to go back to the business or be paid out as salary. You can not sell as stocks. The Broadway theaters of course can not be this but the regional theaters are all “not for profit” and therefore they get a lot of local people to give them money and support them. Those people formed a board of directors. So you have a board of directors, then the general managers, then the artistic directors, and then the actors and designers. The actors and designers are pretty low down in the power structure.

The Experimental Theater has a long history in the United States. It perhaps began with the Provincetown Play House, the modern experimental theater in 1918. When Eugene O’Neill as a young man met Marrie Edinforce and Geroge Grandfoot and others, they started this Little Theater in Provincetown. O’Neill and his group were doing new plays, particularly his plays. His plays were regarded as highly experimental through the 1920s. He started out as realism and he was really good in it and then he moved onto the expressionist period, like *The Hairy Ape*, *The Emperor Jones* and *The Great God Brown*. Then he went back to his late plays which were also in realism and were really great, such as *Long Day Journey into Night*, and *The Iceman Cometh*. There were three phases: early realism, middle experimentations and late mature realism. At the same time he moved out to Broadway. Broadway at that point allowed some experimentation: a mixture of musicals and series of drama, classics and experiments. That was in the 20s and 30s. WWII changed all that. The first burst of experimentations led to the work of the Group Theater. The Group Theater was a theater in the 30s very much influenced by the Moscow Art Theater. What happened was the Russian Revolution was very exciting to many people in the United States. In other words, United States had a much vigorous leftist movement of

socialists if not communists, in the 1910s and 20s up to the WWII. They got a lot of votes especially during the Great Depression. After the Russian Revolution the Moscow Art Theater, the work of Meyerhold and Stanislavsky all came in. The Moscow Art Theater came to the United States in 1924. When people saw their work which was highly realistic and brilliant, they fell in love with it. At the same time, several of the actors didn't want to go back to the Soviet Unions and they stayed in the United States, including Maria Ouspenskaya, Michael Chekhov and for the most notable, Richard Boleslavsky. Michael Chekhov was Anton Chekhov's nephew and he was a great actor and acting teacher. He had a great impact on the Hollywood acting. Maria Ouspenskaya became a well known acting teacher in New York. Richard Boleslavsky was the most important of them in the history of Theater. He started a group in the 1929 called the American Laboratory Theater and among the students were Lee Strasberg and Harold Clurman. In the 1930s, the Depression came and a lot of people wanted more and more to change the American social system. Up to the election of Franklin D. Roosevelt, America was really radically capitalized. With Roosevelt a whole series of social regimentations came through: the unemployment insurance, social security and the national recovery act, a mixture of socialism and capitalism.

The Group Theater began out of Boleslavsky, trying to apply the principles of Stanislavsky, realist and naturalist acting and socially conscious theaters to the American stage. For the first time, O'Neill was writing expressionism and realism and then came Clifford Odets. He began to write radical leftist play like *Waiting for Lefty*. Group Theater began to stage these plays on Broadway and it electrified the American Theater in the 1930s. Among them was Elia Kazan, the great director. He maybe had a spectacle history politically but he was the one who directed all the premiers of Tennessee Williams' plays. He directed Arthur Miller's *Death of Salesman*. He came right out of the Group Theater. The plays which we now consider as American classics were originally experimental dramas of the 30s and 40s: Tennessee Williams and Arthur Miller especially and also Clifford Odets. So there were theaters on Broadway and the acting studios also have started, such as the Actor Studio, the Lee Strasburg studio and many other acting studios which continue to work today. They have been around for 75 years.

Then it came the 60s. If you read an essay of mine which I wrote in 1962 or 63 called *Exit 30 Enter 60*, I began to attack the Group Theater and all those people. I attacked them for being old fashioned and devoted to a kind of social realism. I didn't attack them for political reasons but for aesthetic reasons. I attacked the poor Harold

Clurman. I wrote a review on his book in New York Times. I was among a group of people who began to be very influenced by the Happening, Alan Kaprow, John Cage, the Freedom Movement of American Blacks and social actions on the streets. We saw in these activities that political actions could be performances. There was a dissolving of boundaries between music, dance and theater. Prior to that, they were really separate unless you had a musical comedy. With the event of Cage saying everything you heard was music; with event of Kaprow who was Cage's student who said happening was what really happened and you could perform in galleries instead of stages; with the event of my theory of Environmental Theater, a completely deconstruction of a new space; with the development of some of the radical theaters like Bread and Puppet theater which began at that time: the Teatro Campesino, the San Francisco Mime Troupe and political theaters of different kinds. What we were doing was actually going on the streets and agitated, not doing a drama about agitation. They were actions rather than representations. You didn't do a play about something. The play was something. There were the abstract actions, the new abstract dance movements and the modern dance movement like Yvonne Rainer. All these things happened in the late 50s and through the 60s. They gave birth to a very vigorous "Experimental Performance" scene. I don't even want to call it Experimental "Theater".

Then several things happened. In the late 60s, the government struck back. In France, they actually shot the students. In United States, they shot the students in the 70s. At the end of 60s, because of the Vietnam War, there was a feeling against the government especially for the young people. The government struck back in several ways. First of all, they physically struck back by bringing police, the national guardian into the American streets. But they also struck back in another way. They made it economically difficult for artists to get support. They made it attractive for people to go into business. They changed the play field. So what happened was the experimentation retreated from social actions for the large part and went into the smaller venues and became art itself. Art for art's sake in certain way. And also, the actions shifted from streets to theory, back to the universities. The emergence of Performance Study was in this way, more radical than the theater at the time. French did the same thing. The Post Structuralists got off the street in 1968. Foucault, Derrida and Deleuze, those people were working inside the universities. Also through TDR, someone well known in New York such as Grotowski began to be introduced into the United States. There were a few who followed Grotowski. Maybe I was one, Adrian Guthrie was one and few others. The influence or impact was to have absolutely serious actor training, being able to deconstruct texts and make new works and

connections to rituals. Through the 70s and 80s, a very rich world of experimental performances developed in dance, music, performance art and in theater.

In the 60s and 70s there was Soho, where the Performing Garage, the Soho space, Here and the Kitchen was. Soho had become more of a fashion. The new area called Dumbo, underneath the Manhattan and the Brooklyn Bridge. And there you have the Collapsible Giraffe, warehouses and several other venues where people performed out there. It's still very vital experimental performance scene but I will say the experimentation has become a genre rather than avant-garde or anything. It's one of the roles. You can go into the regional theaters if you are an actor. You can go and try to pursue a world of media where lots of people want to act in film, television or they want to direct in film or television. The new internet is now where people can earn money, everything from youtube to a dot com. Or you can go to experimental performances. So these are choices. Environmental Theater is also one option. It's not a very large option and actually it's more taken by Disney's theme parks and by restored villages than actual performing artists. Although in the Happening and performance art, a lot of them were environmental. There are a number of small festivals. The man started the PS122, Mark Russell, is now in the new festival called *Under the Radar* which is at the Public Theater. You have the Next Wave Festival at the Brooklyn Academy of Music which I called the Last Wave Festival because there're always the established people like Robert Wilson or Richard Foreman doing plays there every year.

Q: So the Experimental Theater became non experimental because it's no longer something new or a break through. It's just one style?

R: Right, the newest experiment is in the internet where there is interactive communications. We don't know where it's leading but it doesn't lead to public theaters that much. It leads to group conferences or one on one theater. Like YouTube you can have ordinary people putting everything on there from newest art work to pornography. They photograph themselves. It's amazing when you come to think of it. These are social rather than aesthetic experiments and they are not developing new technologies. They use the technology that's there. I think it has become a new word called "Alternative Theater". There are many alternatives and people choose what to pursue.

Experimental theatres are mainly done in the New York City. There're a couple of other groups in Chicago which are also part of this. There are several groups in LA. In

generally, there are 30-40 groups. They are trying something different than commercial. But they attract an increasing number of audiences. Let's see what the elements of the style are. They make their own text instead of following a known playwright or they use a known playwright but like Wooster and me, we take the play apart. They use multimedia. Sometimes they interact with the audience. They use a variety of space arrangements but most of them are frontal. They don't use films so much as computer generated images. Those are the qualities I would say about the matter of the so called Experimental Theater. I am the only one who consistently does plays. The Wooster Group also does plays. They are close to me. But others like the Elevator Repair Service, Builder Association, they made their own text.

So the Commercial Theater was on the Broadway. There are three aspects. The aspect one is that there aren't many plays originated there. Most plays on Broadway are originated some place else. They came from London or they came from a regional theater where they have been tried out or they were commissioned by Hollywood like the Disney to make a play out of a movie, like *The Beauty and the Beast*. There are really consistent musical comedies like *Mamamia*, *Phantom of the Opera* or musical in the name of the comedies. (Second aspect) Musical is one big thing and there is a second genre, the revival or restaging of classics. Sometimes they are really good like *Inherit the Wind* from last year. *A Touch of a Poet* by Eugene O'Neill a few years back was very very good. (Third) They get excellent actors and directors coming from limited ground. They did some very interesting work that way. Redgrave did *A Year of Mourning*, an agitation of Joan Didion's book: *The Year of Magical Thinking*. Occasionally they got a big hit by the producers and then there was a play made from a movie.

These Broadway theaters are populated by tourists, maybe American or foreign tourists but relatively few artists would go to them. I would say in any given play, less than half of the audiences are local people. But we also have the non commercial, non experimental and very big time: the Lincoln Center, the Brooklyn Academy of Music and the Public Theater performances which sometimes do very experimental things. They will do Tom Stoppard, his utopia play which goes for 8 hours or they will do a new Robert Wilson play or a Pina Bausch. Those people will definitely be sponsored. There is the second level of venues which I think I've talked about them such as the Kitchen, Here and Dia space. They do more experimental, inter-media and smaller scale works. It's a very active field of live performances. It's more active than when I first came to New York, but it's also more regularized: you know what you going to get.

Q: Let's talk about Experimental Theater because you work more in this genre. There is a big difference I suppose between the Experimental Theater now and 50 years ago, around 1960 and 1950s.

R: I think in the 60s, experimental theaters were often "experimental": that's doing things that have not been done before. In my own terms and words: if there was an audience participation, a construction of an environment or there was a deconstruction of a role; if there was taking apart of a play, a complete nakedness in the performance, that hasn't been done before. The post modern artists of those days were doing dances without stories. Somebody was doing a show in a gallery not in a theater or doing something in the streets. All of these were either absolutely new or reasonably new. So the "experimental" was outside of the boundary. You can't tell me anything that I can say it's really new now. There are some radical things. Some of them are in China, new and on the boundary. For example, in the United States, there have been performers who cut and bled themselves. That's also in England. There is Cheng Meiling who wrote *Violent Capital* about performing artists in Shanghai though I am not able to find them. One man ate fetuses; another ate dead bodies; another person who had a wall of living animals. From my point of view it's also terrible, terrifying or disgusting. I don't want to kill animals as part of my performance. But even I said that I think of the horse-killing performance on stage in the 60s or Ralf Orteez who killed mice on stage or people killed chicken on stage. The killing thing is not new. I don't know any performing artists who eat fetuses before so that's probably new. But that's new at the level of action not new at the level of concept. You can't describe what's going to be new before it happens. I couldn't think of audience participation until I did it.

Q: This reminds me of *The Connection* done by the Living Theater maybe in 1957. The audience in the theater was so innocent. They still expected everything on stage was fictional.

R: Actually that was fictional. That was hyper-real. I know the playwright Jack Gelber who is dead now. They were real junkies but what's real was they were playing music. Probably they had marijuana but that kind of hyper-reality was new on stage. Then the Living Theater did *The Break* which was in the marine prison that was extremely hyper-real and then they did abstract work like *Frankenstein* or *Paradise Now*. *Paradise Now* was an incredible involvement with the audience, moving out to the streets. It blurred the boundary of art and life. That's exactly what Cage and Kaprow

wanted. The Living Theater accomplished that. Those were new at that point. Now if we try to blur the line between art and life, it's already been done. We can still do it. I can do a little of participation. But if you turn on the television set, on *America Idol* everybody is voting who is the best person and you have participation in that sense. You have the ordinary people coming on to sing like YouTube so you find that popular culture now is ahead of artistic culture. At those days, artistic culture was ahead of popular culture.

Q: You may want to talk about a little Performance Study too cause it seemed to be also related to the 60s and the Experimental Theater.

R: Yes, the 60s actually began with the 50s went into the 70s. So we're saying 60s but it really is more than a decade. And much of the significant work of the 60s was in the early 70s. Performance Study which I considered as a very radical revision of academic thoughts began at one level in the 60s, another level in the 70s. In 1966, I published an essay called *Approach the Theory of Criticism*. In that essay I said the human activities were performances; I used the word "performance activities" which were sports, plays, rituals, social interactions, theater, dance and music. Those comprised the performance activities of human. That essay was published in a book called *Public Domain* in 1968. It was published in TDR in 1966. I wrote it in 65 that led out the program which later became Performance Studies. It's the first time the phrase "performance theory" was used in a relationship to theater and "performance" was used rather than theater, dance or music. Also the first time the category of performance was a margin. That was a big contribution.

I had read Erving Goffman's *Presentation of Self the Everyday Life* in which he talked about everyday life as drama. But I took it away from drama and made it into performance. I also have met Kaprow by then and I knew about Cage and we have done the special issue of TDR in the Happening. I was the first one to symphonize it in a single theory in 66. Then in 67 I did the first Environmental Theater production: *Victims of Duty*. Although prior to that I have done things almost like that. In 1958, a performance took place on a beach in a province near Massachusetts where the actors rode in a boat and the audience had to go over to the sand rooms to see. The actions took place at the middle of a desert island. That kind of things also came to me like film. You go into the film and see pictures of real places so I say why not make a theater where you are in real places. This is before theme park where they try to recreate that. That was 58 or 57. Then I did a thing called #66 in the April of 1966 with two partners, Paula Stein the musician and Franklin Adams the visual artist who

later designed the book for *Dionysus in 69*. 466 was a happening we did in New Orleans. It had all kinds of simultaneous activities, ranging from games to a pissing contest. They were wild things never been done in New Orleans surely. These served the basis for *Victims of Duty*. Then Jerry Rojo who did so many of my designs in New York was a student at that time and he helped design *Victims of Duty*. He was the technical director in *Victims of Duty* and designed the row of chairs that went up to the ceiling. In *Victims of Duty* we rode a motorcycle through the audience we also had an integrated film into the theater, very early, in 1967. Adams designed the environment with me and we didn't take the text apart. We used the text in a very special way.

When I came to New York, it was the year after I met Grotowski. I knew about Grotowski from 1963 and was in communication to him and published his work in 1964. In 1966, I actually met him in Canada when he was not allowed in the United States. Ted Hoffman and I went to Canada and interviewed him. That interview was published in *Towards a Poor Theater*. Then in 67, Grotowski came to New York to do a workshop in NYU and I was a member of that workshop and so are several other people who became a core group of the Performance Group which played the *Dionysus in 69* and all of that. The Performance Group became the Wooster Group and the Wooster Group continued to this day. So a lot of seeds were planted at that point.

I moved to NYU in 1967 and I was teaching rather standard courses. But in 1973 or 74 I began to read Victor Turner's work. I had read Goffman before and I read Kenneth Burke who had this thing called "act scene ratio" that every action creates its own scene. Burke, Turner and Goffman was influential. Burke taught in Bennington and worked with Boleslavsky who was influential to the Group Theater people. This formed my own education. I was reading beyond what I was taught. My own undergraduate degree was in English but I had minor in philosophy and psychology and I was very interested in these ideas. I was also interested in existentialism and Jean Paul Sartre. I became very early interested in Levi Strauss and I read his book of essays: *Structural Anthropology*. Levi Strauss was of course influential on the Post Structuralists. All of these things were going on in my mind when I received the phone call in 1975 or 76 from Victor Tuner. Hello? He had a Scottish accent. Is this Richard Schechner? Yes it is. I am Victor Turner. You many not know who I am. Oh I know who you are. You wrote the *Drama Field and Metaphor* and the *Ritual Process*. He said yes. He said I know who you are. I want to invite you to this conference in August, September 1977. Would you go there and present a paper? I wrote an essay called *Actions*, very important essay, published in 1970s. So I went to the conference.

The core idea was how the field of anthropologists was like the theater directors and how the events the anthropologists viewed were theatrical events and how the reality was constructed on the basis of future determined by the past. The conference was very important. Prior to that Turner and I met for a few times and we liked each other very much. At the end of that conference Turner and I met again and we decided to convince the world conference on ritual and performances. We did the first conference in Arizona and then I forgot where the second was, the third one was in New York. The preceding of that came out as a book called *By Means of Performance* edited by me and Willa Appel. Willa was the producing director of those conferences. Turner and I were the artistic directors. At the same time, we had a department of Drama in the mid 70s. Even before this conference, it started a series of courses called "performance theory". At NYU they gave me a budget, 8000 dollars a year as the course extra to bring in guests and put them overnight. They would come on Monday and lecture in the night and stay till Tuesday morning and meet with the graduate students in a seminar. Everybody who was anybody came to that course even Kaprow, Turner and Grotowski came. Grotowski came twice, not to do workshops but just lectures. I was able to bring all of these people, 20-30 great leaders from anthropology, art, social thoughts and politics and to be in a dialogue with them in this performance theory seminar. I never published their essays but it constructed itself into what's becoming Performance Studies. The same time my colleague brooks macsmayar and I did a book together. Jerry Rojo called it *Theater Space and Environment*. It published in the 70s sometime about unusual 17 projects. It's a very important book. If now it's reprinted, it's worth looking at. We also had in the department at the time Ted Hoffman who was the founder of regional theater, mike curbee who was an expert in Happening. We all decided we are not teaching drama any more so we changed the name to Performance Study. I recruited a young anthropologist to become the head of Performance Study, BKG. I remember meeting her for the first time at a small restaurant on Thompson's street. I was running the department conceptually and I said I want you to become the Chair of our department and she said I know nothing about theater. I said all the better. She said I am the head of the Native American Folklore Association. I said fabulous. So I convinced the dean to bring her in and changed the name of the department. The rest was history. She formed it into a real academic department. I conceptualized it but I was not capable of sitting in the office to meet with other deans and presidents but she was. Performance Study came out of curbee who was interested in the Happening, macmayar who was interested in popular performance and mayar who was interested in performance theory. BKG was interested in folklore and performance of everyday life. She was a great network maker. So for her 12 years, 1980 to 92, it really took shape institutionally. I would say

from 65 to 80 was what's hatching inside my mind as a concept and through the conference returned, turned out to be three conferences: One in 77, two ritual conferences-- one in Arizona and one in New York. The world conference which was the last conference Turner did before he passed away. That was like 80 or 81 and he died in 83.

Q: There is one thing you didn't mention: your journey into the East: India, Japan and China.

R: Besides my journey to Asia, I also made journeys in 1968 to Latin America. I went to Cuba, Mexico, Brazil, Argentina, Ecuador, Columbia, Chile and all of these countries. I met Augusto Boal and became very good friends. I saw his work before his Theater of Oppressed. A lot of Latin American works were doing social drama, social theater. Cuba was very interesting to me. The same time because of my anthropological reading I was interested in books about Papua New Guinea. Me and Joan went off to India, Philippines and Indonesia, Bali, Australia, Papua New Guinea, Malaysia, Singapore, Japan and Korea. We went there from October 1971 to March 1972 and came back at April 72. That changed my life again. Not so much the Chinese part but India and New Guinea. In India I saw this cock fighting performance and folk performances of a great variety. I didn't see the Ramlila at that point but I have met leading theater people in Delhi and Karnataka. I saw the modern theater which I thought was not very good. But I saw their classical and folk theater and I thought that was extraordinary, a great mixture of dance, music and drama. In Papua New Guinea I saw these rituals like pig killing. In retrospective to those I made journeys to Africa and directed in South Africa. I made many trips also to Europe. I made trips back to Latin America, Mexico especially. I worked with the Chiapas at the southern highland and I went to the Tarahumara the same place Artaud went to. The only places that I haven't really gone to were central Africa and Russia. I did a lot of traveling in Eastern Europe, Poland and Western Europe. I really had a feeling for the classical works of India. Actually India drew me towards China through its Buddhism. Chinese culture is a mixture of Tao and Confucianism but Buddhism had a great effect. Buddhism came in from India so I was quite familiar with Buddhism and its arrival in two ways across Tibet to South East Asia. That also drew me to Japan but I wasn't able to get to China until after Nixon. So I didn't get there until 1985 but by then I have made four or five trips to India. I directed the *Cheery Orchards* in Delhi. I discovered and was taken to the Ramlila. I've seen it entirely twice by then. So those things changed me because again they gave me a sense of performance theory and practice. I don't think anybody really, without sounding arrogant, has done the in

depth travel as I done. They have been here and there but they haven't really directed in South Africa, directed in Europe, directed in China as well as done research and gone to Latin America and been to Cuba three times and so on. When I travel I work. I am not much of a tourist. So I work and you get encounters of that. I have a vision that's grounded in the experience of different kinds of world performance culture. So I appreciate the differences but I also segregate the similarities.

Q: Comparing to Grotowski, he only went to China, Middle East in the 50s and India during the late 70s. Maybe Poland is behind the iron curtain.

R: Our minds are different. I think Grotowski was a vertical thinker. He talked about the ladder. He wants to go up and down. I am a horizontal thinker. I want to go to Betou; I want to eat something over here; I want to go over there and etc. We're just different. I respect and love him. I think he is extremely important. But I also recognize the differences. He was very suspicious of my theater work. He only really liked the *Yokastas*, although he said some interesting things about *Commune* which I just reread a few days ago. I am not spiritually driven as he is. But he did say the essay I wrote about the *Exoduction* was the best thing ever written about. He wrote a little letter saying it's the best thing, most insightful thing.

Q: Not only compare to Grotowski but Artaud, he only had a chance to see one or two performances but then he made it to Mexico but got very disappointed.

R: Right, but he is crazy too. Artaud had a disadvantage for being a genius and also being a schizophrenic. It's very hard. Artaud was different because he really was driven, he was so unhappy.

Q: One last question what do you think of the future theater?

R: I wrote a book called *Future of Ritual* which was an ironic tale because rituals are certainly about the past. I can only say a few things. One, theater will always be with us. No matter what we do in terms of electronic communications or media. Theater has maybe two qualities that the media can't give us: the quality of collapsing, in other words, like interactions which can just not work so that makes it risky, and the quality of face to face. Even we are on Skype or we are talking with a camera or we are on a telephone, it's not the same as this flesh face to face and the unfolding of events in the face to face. What I do in *Hamlet* is I have the media and the face to face together. I like that attention. So I think they will always be there. I don't think that art usually

leads. I think it usually follows. It's usually in part of social actions. Occasionally art can lead and when it can lead, live art is what is leading. When will that happen again I don't know. I am not so much a futurist. There is so much in the present and there is so much in the past that's fascinating. I don't really think about the future. I do think about Walter Benjamin's great essays when he talked about painting of the age of history was backing into the future. You can't see the future. You can only see the wreckage of the past. So it's not a question I feel comfortable answer at.

Q: human being has a ego and the ego has to perform otherwise the ego doesn't become alive. So performance is the key.

R: Performance is the key. So when I say theater I mean performance but I also mean the forms of theater where we perform in the case of performing. So double performing. We will always perform in life. The art of performance is the performance inside the performance. So that's also there. That's one of the things I like about *Hamlet* that it's a play within a play but it's also a staging for the rest of it. We are able in some degree to grasp who we will become through performance. And also performance has a double edge. One edge is unforgiving: once you've done it you done it. Another edge is rehearsal: you can stop and do it again. Fate is not forgiving but performances are little more forgiving. And I like to smile and I like to be able to say: stop, let's do that again.

「太極導引」是源於中國傳統道家太極觀念中「陰陽更生」的旋轉原理，擷取太極拳的動作精華，配合養生功法中以「後天之氣」培養「先天之氣」的導引方式，運用「圓」的無限運轉可能，而設計出的人體最大、最深運動量的保健法，以達到通體鬆柔、氣機鼓盪、柔中寓剛，極柔極剛的境界。

十二式「太極導引」分爲「引體」與「導氣」兩大部分。「引體六式」在使人體九大關節——肩、肘、腕（手部三關）；腰、脊、頸（身軀三關）；跨、膝、踝（足部三關），透過無限放鬆式的旋轉扭絞，由外而內，由淺而深，逐步絞緊鬆弛，並配合丹田內轉、氣沉丹田的纏絞作用，使人體從右指尖到左腳尖，從左指尖到右腳尖成爲貫串、穿透約兩條交叉線，以致一動無有不動，一轉無有不轉，無所滯礙、無可牽制，成爲一個通體旋轉的整體，並在呼吸吐納的交互配合下，使身軀內臟得到微妙的自我按摩，一旋腕，力道就到腰跨；一轉踝，內氣即到指尖，而致整體感覺就是「風吹楊柳，生機盎然」，使人達到內外調和、靈動自如，綿綿不絕的創造意境。

「導氣」六式則在深、長、綿、勻的呼吸吐納中，配合肢體、筋骨的鬆透舒冶，使氣息流注全身。不但縱向、橫向的氣機得以擴張，氣血並得深入腰隙。而脊柱腰頸因爲修習者的延伸、拉動，更可增加它的彈性與韌性。這種通身經絡的養氣練法，通常都會引發氣機，產生氣動。如果修習者能以「無爲」心境，使氣自然運行，即有助於經絡氣脈的通暢與健旺，達到調整身心，預防疾病的奇妙效果。

因此，「太極導引」十二式是以導氣配合引體，來改變現代生活中僵硬，呆滯的緊張用力方式，培養出鬆柔、彈性的剛強內勁，以達到內外合一、身心再造的圓融理想。

古人練拳，十年養氣，十年練功，因此修習者不可存有一曝十寒，即修即成的倖進心理。「太極導引」講究的是紮紮實實、吃苦流汗、酸楚鍛鍊的基本功夫，不但不可以小效而自滿，尤不可以未效而中輟；惟有如此，才能體會苦盡甘來，脫胎換骨的深層喜悅。

由淺而深・循序漸進——太極拳基礎功法

雙併旋轉 雙分旋轉

垂直升降 旋轉升降

弧線升降 跌宕升降

蹲馬步

收斂心神・逐漸入靜——太極導引前六式：導氣功法

呼吸以踵 南北拉極

氣機交替 推手舒展

引腕彎腰 抱元守一

動中有靜・靜中有動——太極導引後六式：引體功法

旋腕轉臂(正式)

旋腕轉臂(隅式)

旋腰轉脊 通臂旋轉

旋踝轉胯 三旋合一

Tai Chi Tao Yin

Unlike other martial arts, Tai Chi chuan does not pursue the development of personal strength to deliver heavy blows. Its strength depends instead on the development of a peaceful, concentrated mind that can direct the intrinsic energy of the body, released through relaxed motion. If this sounds far fetched to you, it also did to Grandmaster Hsiung Wei, when he first learned about it while reading a book lent him to read when he was diagnosed with throat cancer. "Tai Chi Chuan is the best way to strengthen your immune system and overcome all kind of supposedly incurable diseases." He said. Now, more than 40 years later, Grandmaster Hsiung is a living proof that these were not idle words. Since proving them because he had nothing to lose by trying, he has studied under a series of masters of the art of Tai Chi Chuan, and traveled widely to confer with highly qualified practitioners the world over.

His teacher of Yang style is Shou-Chien Lee: Hao style is Tseng-Lin Chou and Chen style Chin-Jang Wang. Eventually, he developed this own style, which he calls: Tai Chi Tao Yin or Extending and Shrinking Tai Chi. It is based on the merits of the above mentioned styles. His philosophy is mainly emphasized on the effects originated from the combination of the theories, body exercises and Chi circulation. Its theory is also based on the philosophy in China for thousands of years and has been proved by its effects on the human body under scientific tests. It is not only good for health but also upgrades the spiritual aspect.

Grandmaster Hsiung strongly emphasizes the Yin/Yang principle of Tai Chi and internal self-culturing. "During squats under a tree Tai Chi's main points should be grasped in order to inspire the life process inside our body and produce a large volume of intrinsic energy. In another words, by absorbing a lot of oxygen from the air it can make us healthy."

Controlled breathing, essential in many forms of martial arts, meditation, singing and physical exercise, is the pivot on which Grandmaster Hsing's development turns. In ordinary Tai Chi Chuan, the body's intrinsic energy is summoned from a hypothetical spot called the Tiantian, located just below the navel. It is envisaged as radiating to a circle within which the movements take place. While accepting the basic precept that the force in Tai Chi chuan comes not from the muscles, but from body's intrinsic energy, Grandmaster Hsiung has developed a series of 12 exercises (which are divided into two groups: Yin Ti and Tao Chi) which are designed to literally "spiral" this energy from the feet to fingertips when it is called forth movement, like a spinning pitch, or a bullet from the rifled barrel of a gun. The initial 12 exercises can be leaned in three months, but it takes about six years of dedicated

training to perfect them to the highest level of development. It is only then that serious application of the movements can begin.

Grandmaster Hsiung is one of the world's leading authorities of Eastern "internal Arts". He says that all his movements are spiral and cyclical and there is constant movement in the circle. He describes Tai Chi as "moving acupuncture." In demonstrations of his art, his movements are subtle, yet gentle, and they exercise every part of the body from the toes to the fingertips. He says that the body and the organs are in constant motion and that during the movements energy surges through the body and energy center near the joints are opened up. "It is not just an exercise, it is a way of life, it is therapeutic." He says. Tai Chi does not over-emphasize or over-exert any part of the body at the expense of another as some Western movement form do-it is a balance between all parts of the body working in harmony.

(The theory of Tai Chi can't be fully explained with a few words within a short time.)

Tai-Chi guiding (Tai-Chi Tao Yin)

In the movements of *Tai-Chi* guiding, Mr. Hsiung will first ask participants to break his or her own movement habits so that they can generate new strength through effective body exercises. The process of body changing can undo the participant's wrong movement habits and convert muscle-bound body to be more flexible to achieve the integration of physical, mental and spiritual forms. All the movements are from inside out and the moving energy is like tide through one's whole body.

Participants can realize Chinese body-mind theories through Tai-Chi guiding: In the Tai-Chi the cycle of Ying and Yang repeats themselves. They are stillness within motion, Ying within Yang and Yang within Ying. All the elements support each other and create a unique body-mind coordination.

Through Mr. Hsiung guiding, Tai Chi guiding has been adapted to sport, dance, theatre and medicine fields, influencing all kind of participants. All of them can perceive their own inner vibrations through process and find out the rhythm of life. After a series of practice, one can hear his or her inner voice of the body and naturally respond to outside environment. This kind of inside-outside combined sensitive perception is eternal, going back to the beginning of life.

太極導引

熊先生在導引的動作中，先會要求學習者打破自己對於身體運動的習慣，然後經由有效的運動就可培育出新的力道。這種改變身體僵硬的過程，是從身到心、從形到神、一層一層的解除後天的錯誤習慣，如此才得以完全地鬆放自如。所有的動作是由內往外，湧動如波浪一般，平波之下蘊含有一股浪湧的力量。

在運轉中循環往復，動中有靜，陰中有陽，如此陰陽互補就完成人體動作的巧妙配合。

太極導引在熊先生的指導之下，早已成爲適應各種需求者之所需：養生者、醫療者或藝術工作者。因爲每個人都可在演練中發現身心內在的律動，掌握生活的節奏也就是生命的節奏。在久練成習之後，就可傾聽自己身體內在的聲音、感應內在的節奏。這種內外合一之感就是一種永恆的回歸，回歸到生命的原初。

General Introduction on Tai Chi Tao Ying

The Tai Chi Tao Ying is a unique Chinese exercise initiated by Mr. Hsiung Wei now in Taipei, Taiwan, Republic of China. Having been dedication to the theoretical research and practice of Tai Chi Chuan (Chinese shadow boxing) for dozens of years, Mr. Hsiung combines the yin and yang recycling principle, the essential movements enables the practicer to exert the deepest parts of the body, such as marrow and the internal organs. It is an ideal exercise for health keeping, and persistent practice will bring about the wonderful effect of thorough body suppleness and the chi surging energetically.

The Tai Chi Tao Ying consists of two parts: the body suppling exercises and the chi inciting exercises.

(a) The Body Suppling Exercises

There are six exercises for the purpose of suppling the stiff human body:

1. Wrist-arm twisting exercise (front style)
2. Wrist-arm twisting exercise (oblique style)
3. Waist-arm twisting exercise
4. Shoulder twisting exercise
5. Ankle-groin twisting exercise
6. All Joints twisting exercise

The six exercises are deliberately designed in twisting and cycling style to screw loose the nine major joints of the body — the shoulder, the elbow, the wrist, the waist, the back (spine), the neck, the groin, the knee, and the ankle. The joints will eventually become more and more flexible and be as if two crossing threads in the body: one from the right hand finger tips to the left foot toes, and the other from the left hand finger tips to the right foot toes. Pulling any part of the thread will move the entire body.

(b) Tai Chi Inciting exercises

There are also six exercises for the purpose of inciting the chi in every human body:

1. Lengthy breath vertical style
2. Lengthy breath horizontal style
3. Lengthy breath oblique style
4. Lengthy breath arm-stretching style
5. Lengthy breath flexing style

6. Effective concentration

The above six exercises will help the practitioner to breathe and more deeply, lengthily, and softly. When the body also becomes suppler and suppler, the fresh air he inhales will flow to every part of the body, and eventually incite the innate chi. At this point, if he lets the chi running through the body by itself in a natural way, the chi will adjust both his body and mind conditions.

The Tai Chi Tao Ying is a wonderful way to relax the strained modern life and the stiff human body. Of course, the beginners will sweat a lot and experience soreness all over the body for some time. Only those who can take the hardship will taste the happiness of total relaxing. And only the persistents will cultivate the ability of sending out the powerful chi. Again, only those who practice incessantly for dozens of years will know the subtle state of being an unseparate part of the immense nature.

太極導引

引體篇——動中有靜，靜中有動

- 一、旋腕轉臂（正式）
- 二、旋腕轉臂（隅式）
- 三、旋腰轉脊
- 四、通臂雙旋
- 五、旋踝轉胯
- 六、三旋合一

導氣篇——收斂心神、逐漸入靜

- 一、呼吸以踵
- 二、南北拉極
- 三、氣機交替
- 四、推手舒展
- 五、引腕彎腰
- 六、抱元守一

Tai-Chi guiding (Tai-Chi Tao Yin)

Generate 產生，發生 Undo 解開，打開，使鬆開 Convert 轉變，變換
muscle-bound 肌肉僵硬的 integration 整合 adapted 適應的，適宜的
perceive 察覺，感知 vibrations 顫動，振動，震動 perception 察覺，感知
eternal 永恆的，無窮的

Tai-Chi Tao Yin (Extending and Shrinking Tai Chi)

Intrinsic 本身的，本質的，內在的 Fetched 給……以（一拳，一擊），發出（嘆聲等），取物 Diagnosed 診斷 immune 免疫 overcome 克服，戰勝
incurable 無法治癒的，不治之症 idle 無理由的，閒置的，懶惰的，無聊的
confer 商談，授予 practitioners 開業者 merits 優點，價值，功勞 originated 創始，發明，來自，引起 aspect 方向，觀點 squats 蹲下，蹲坐 grasped 抱住，緊握 inspire 吸氣，激勵 absorbing 引人入勝的 oxygen 氧氣 pivot 樞軸 summoned 召喚，請求 hypothetical 假設的 envisaged 想像，設想
radiating 散發，發射 precept 規則，戒律，格言 literally 照字面的，實在的
spiral 盤旋螺旋 called forth 喚起 spinning 旋轉的，紡織的 pitch 投，扔，把……定在，紮 bullet 子彈 rifled barrel 來福槍管 authority 權威，官方，授權書 subtle 微妙的，不可思議的，精良 surges 奔騰，大浪，洶湧
therapeutic 有療效的，有益於健康的 exert 用（力）

General Introduction on Tai-Chi Tao Yin

Marrow 骨髓，精華 persistents 堅持不懈的 energetically 精力充沛地
Suppling 易彎曲的，使柔軟 oblique 傾斜的 incite 激勵 innate 與生俱來的，天生的 strained 緊張的，勉強的 practitioner 練習者 sore 痛處
incessantly 不停地 immense 巨大的，無限的，無邊無際的 unseparate

(七) 講師資料



Schechner

理查·謝喜納 (Richard Schechner) 生於 1934 年 8 月 23 日，紐約大學教授，紐約大學 *The Drama Review* 的主編，為目前首屈一指戲劇理論大師。

1 Washington Sq. Village, PHA
New York, NY 10012

Performance Studies
Tisch School of the Arts
New York University
721 Broadway, 6th Fl.
New York, NY 10003

Voice: (212) 998 1638
Fax: (212) 998 1827
Email: richard.schechner@nyu.edu
Social security: 150-26-3433
Passport (US): 152918638
7 June 95-6 June 05

EDUCATION

1962 PhD, Tulane University
1958 MA, University of Iowa
1956 BA, Cornell University

PERMANENT PROFESSORSHIPS

1991-present University Professor, New York University
1967-present Professor of Performance Studies, New York University
1962-67 Assistant, then Associate Professor of Theatre, Tulane University

SPECIAL PROFESSORSHIPS/TEACHING POSITIONS (since 1975)

2000 Ida Beam Distinguished Visiting Professor, University of Iowa
1999-2005 Andrew H. White Professor-at-Large, Cornell University
1997 Theaterwissenschaft, Justus-Liebig University, Giessen, Germany
1996 Institute for Theatre and Media Studies, Johan Wolfgang von Goethe University,

Frankfurt, Germany

- 1995-present Honorary Professor, Shanghai Theatre Academy
- 1993-present Professor Titular Adjunto, Instituto Superior de Arte, Havana, Cuba
- 1992 Theatre Program, Princeton University
- 1991-92 Emens Professor, Ball State University
- 1990 ISSSIS, Semiotics Institute, University of Toronto
- 1990 Various institutions, Taiwan
- 1989 Whitney Halsted Visiting Scholar, School of the Art Institute of Chicago
- 1988 Shanghai Theatre Academy
- 1987-88 Hoffman Eminent Scholar, Florida State University
- 1985 Theaterwissenschaft, Justus-Liebig University, Giessen, Germany
- 1985 Arts & Humanities, University of Texas at Dallas
- 1984 School of Theatre, Florida State University
- 1982 Theatre Department, Carnegie Mellon University
- 1981 Theatre Department, University of Wisconsin, Madison
- 1979 Theatre Department, Connecticut College
- 1978 Theatre Department, University of California, Santa Cruz
- 1977 Theatre Department, American University
- 1975 Theatre Department, American University

FELLOWSHIPS, GRANTS, AWARDS (since 1976)

- 2002 Lifetime Achievement Award, Performance Studies International
- 2001 Award for Inspiring Scholarship, American Academy of Religion, Eastern Region
- 2000 Otto Award for Political Theatre from Castillo Cultural Center, New York
- 2000 Asian Cultural Council, travel grant to India
- 1999 Montgomery Fellow, Dartmouth College
- 1997 American Institute of Indian Studies Senior Research Fellowship
- 1995 IREX, for travel to Eastern Europe
- 1995 Asian Cultural Council for directing *The Oresteia* in Taiwan (my adaptation, translated into Chinese)
- 1994 Asian Cultural Council for research in Japan
- 1992-93 Visiting Senior Fellow Council of the Humanities & Old Dominion Fellow, Princeton University
- 1987-92 Fellow, New York Institute for the Humanities
- 1991 Special Award, New England Theatre Conference
- 1991 Special Award, Towson State University
- 1990 Principal Organizer, Interculturalism Conference, Bellagio, Italy (Rockefeller Foundation)

1988 National Endowment for the Humanities, Senior Research Fellow
 1988 Asian Cultural Council Fellow
 1987 Wenner-Gren Foundation for Anthropological Research
 1985 Mondello Prize, Palermo, Italy
 1985-87 Society of Fellows, New York University
 1983 Smithsonian Institution Research Fellow
 1983 Fulbright Travel and Study Fellow
 1982 Social Science Research Council
 1982 Principal Organizer (with Victor Turner), Theatre and Ritual Conference
 (Wenner-Gren Foundation)
 1978 Indo-American Fellowship
 1976 Fulbright Senior Research Fellow
 1976 Guggenheim Fellow

PROFESSIONAL POSITIONS AND ASSOCIATIONS

2000-03 Consultant, Practice Performing Arts School, Singapore
 1992-present Artistic Director, East Coast Artists
 1992-present Advisory Board, Performance Studies International.
 1992-96 Co-Chair Performance Studies Focus Group, ATHE
 1988-91 Member, then Chair, Theatre Discipline Committee, CIES (Fulbright)
 1975 & 1977 President, A Bunch of Experimental Theatres of New York
 1968-86 Board of Directors, The Wooster Group
 1967-80 Artistic and Executive Director, The Performance Group

AUTHOR, BOOKS

2002 *Interculturele Puzzels* (Dutch) Utrecht: PassePartout Publications. (Includes work by and about Schechner)
 2002 *Performance Studies—An Introduction*. London: Routledge
 2001 *Environmental Theatre* (Chinese). Shanghai: Theatre Academy
 2000 *Performance: Teoria & Practicas Interculturales* (Spanish). Buenos Aires: Libros del Rojas Universidad de Buenos Aires
 2000 *Przyszlosc Rytualu* (Polish). Warsaw: Oficyna Wydawnicza Volumen
 1999 *Magnitudini della Performance* (Italian). Rome: Bulzoni
 1998 *Performance Studies: Where Theatre Meets Anthropology* (Japanese). Tokyo: Jimbun Shoin
 1996 *Between Theatre and Anthropology*. Seoul. (Korean)
 1994 *Environmental Theater*, expanded addition. New York: Applause Books
 1993 *The Future of Ritual*. London & New York: Routledge

- 1992 *Ka Postmodernom Pozoristu* (Serbo-Croatian). Belgrade: Institute for Theatre, Film, Radio, and Television
- 1990 *Theater-Anthropologie* (German). Hamburg: Rowohlt
- 1989 *A Performance* (Hungarian). Budapest: Muszak
- 1988 *Performance Theory*. London & New York: Routledge
- 1988 *El Teatro Ambientalista* (Spanish). Mexico City: Arbol
- 1987 *The Engleburt Stories* (with Samuel MacIntosh- Schechner). New York: PAJ Publications
- 1985 *Between Theater and Anthropology*, Philadelphia: University of Pennsylvania Press
- 1984 *La Teoria della Performance* (Italian). Rome: Bulzoni
- 1983 *Performative Circumstances from the Avantgarde to Ramlila*. Calcutta: Seagull Books
- 1982 *The End of Humanism*. New York: PAJ Publications
- 1978 *Makbeth*, after Shakespeare, Schulenburg, TX: I. E. Clark
- 1977 *Essays on Performance Theory*. New York: Drama Books Specialists
- 1975 *Commune*, from various sources, in *Radical Theatre Notebook*, Arthur Sainer, ed. New York: Avon Books Reissued 1997, Applause Books, New York
- 1975 *Theatres, Spaces, and Environments* (with Brooks McNamara and Jerry Rojo). New York: Drama Books Specialists
- 1973 *Environmental Theater*. New York: Hawthorn
- 1968 *Public Domain*. Indianapolis: Bobbs-Merrill

TRANSLATIONS AND/OR ADAPTATIONS

- 1995 *The Oresteia*, Aeschylus
- 1993 *Faust/gastronome*, after Marlowe, Goethe, and other sources
- 1987 *Don Juan*, from Moliere
- 1985 *Prometheus Project*, after Aeschylus and other sources.
- 1981 *Richard's Lear*, after Shakespeare
- 1978 *Makbeth*, after Shakespeare
- 1975 *Commune*, from various sources
- 1970 *Dionysus in 69*, after Euripides

BOOKS EDITED

- 1997 *The Grotowski Sourcebook* (with Lisa Welford). London: Routledge.
- 1990 *By Means of Performance* (with Willa Appel). Cambridge: Cambridge University Press

- 1976 *Ritual, Play, and Performance* (with Mady Schuman). New York: Seabury Press
 1970 *Dionysus in 69*. New York: Farrar, Straus, and Giroux
 1969 *The Free Southern Theater* (with Tom Dent). Indianapolis: Bobbs-Merrill

GENERAL EDITOR, "Worlds of Performance" (Routledge)

- In press *Performing the Senses*
 In press *Latin American Performance*
 In press *Popular Entertainments*
 In Press *Trinidad Carnival*
 2001 *Re:Direction*
 2000 *Brecht Sourcebook*
 1999 *African American Performance*
 1997 *The Grotowski Sourcebook*
 1996 *A Sourcebook of Feminist Theatre*
 1994 *Happenings and Other Acts*
 1994 *Acting [Re]Considered*

EDITOR, JOURNALS

- 1985- *TDR: The Drama Review*
 1982 Guest editor, Intercultural issue, *TDR*
 1973 Guest editor, Social Science issue, *TDR*
 1962-69 *TDR*

EDITORIAL BOARDS

- 1987-present *Journal of Ritual Studies*
 1987-1996 *Text and Performance*
 1983-present *Asian Theatre Journal*
 1982-85 *Performing Arts Journal*
 1970-85 *TDR*

PERFORMANCES DIRECTED (since 1964)

After The Performance Group:

- 2003 *Yokastas* (Stanescu and Schechner). La Mama, ETC.
 2002 *Waiting for Godot* (Beckett), Cornell University
 1999 *Hamlet* (Shakespeare), East Coast Artists
 1995-7 *Three Sisters* (Chekhov), East Coast Artists, New York
 1995 *The Oresteia*, (Aeschylus) Contemporary Legend Theatre, Taipei, Taiwan
 1993 *Faust/Gastronome*, East Coast Artists, New York

- 1992 *Ma Rainey's Black Bottom* (August Wilson) for the Grahamstown Festival, South Africa
- 1989 *Mingri Jiuyao Chu Shan* (Sun Huizhu. Tomorrow He'll Be Out of the Mountains), co-director, Stephen Chan. Shanghai Peoples' Art Theatre
- 1987 *Don Juan*. (Moliere) Florida State University
- 1983-85 *The Prometheus Project* (Schechner and others). University of Texas, Dallas; Performing Garage, NY
- 1983 *Cherry Ka Baghicha* (Anton Chekhov. The Cherry Orchard). Repertory Company of the National School of Drama, New Delhi
- 1981 *Richard's Lear* (Shakespeare, Schechner). University of Wisconsin, Madison
- 1981 *The Red Snake* (Michael McClure). Public Theatre, New York (closed in previews)

With The Performance Group:

- 1979-80 *The Balcony* (Jean Genet)
- 1978-79 *Cops* (Terry Curtis Fox)
- 1977 *Oedipus* (Seneca)
- 1975-76 *The Marilyn Project* (David Gaard)
- 1975-77 *Mother Courage and Her Children* (Bertolt Brecht)
- 1972-74 *The Tooth of Crime* (Sam Shepard)
- 1970-72 *Commune* (The Performance Group, Schechner, various)
- 1969-70 *Makbeth* (Shakespeare, Schechner, The Performance Group)
- 1968-69 *Dionysus in 69* (Euripides, The Performance Group)

With The New Orleans Group:

- 1967 *Victims of Duty* (Eugene Ionesco)
- 1966 *4/66* (co-directors, Franklin Adams, Paul Epstein)

With the Free Southern Theater:

- 1964 *Purlie Victorious* (Ossie Davis)

ARTICLES SINCE 1991:

- 2002 "Theatre in Times/Places of Crisis: A Theoretical Perspective," 155-70 in *War Theatres and Actions for Peace*, Claudio Bernardi, Monica Dragone, Guglielmo Schinina, eds. Milan: Euresis Edizioni.
- 2002 "Fundamentals of Performance Studies," ix-xii, *Teaching Performance*

- Studies*. Carbondale: Southern Illinois University Press.
- 2002 "The 'Yes', 'No', and 'But' of Intercultural Performances," 32-35 in the Program for *Search:Hamlet*, Copenhagen: Betty Nansen Theatre.
- 2001 "Performance Studies in/for the 21st Century," *Anthropology and Humanism* 26, 2 (December): 158-66.
- 2001 "Rasaesthetics," *TDR* 45, 3:27-50.
- 2001 "Vibhuti Narain Singh, Maharaja of Banaras," *TDR* 45, 2:5- 7.
- 2001 "What Is 'Performance Studies' Anyway?" 1-12 in *New Approaches to Theatre Studies and Performance Analysis*, edited by Gunter Bergaus. Tübingen: Niemeyer Verlag.
- 2000 "A Maharajah's Festival for Body and Soul," Arts and Leisure, *New York Times* 26 November: 1, 37.
- 2000 "The Five Avant Gardes...or None" (in Chinese), *Theatre Art* 5: 4-13.
- 2000 "Wujaszek Jack Z Sachodniej Wirginii" (Polish) *Dialog XLV Lipiec* 7:148-51.
- 2000 "Zachowac chłodne sporządzenie" (interview Polish), *Didaskalia Grudzien*: 60-61.
- 2000 "Znaczenie rytuału w dzisiejszym świecie przekazywanie wiedzy rytualnej," (Polish) *Didaskalia Grudzien*: 53-59.
- 2000 "Food," 205-10, *Performance Artists Talking in the Eighties*, Linda Montano, ed. Berkeley: University of California Press.
- 2000 "Die Zukunft des Rituals" (German), 229-78, *Aufbruch zu neuen Welten Theatralität an der Jahrtausendwende*, Michael Huttler, Sussane Schwinghammer, and Monika Wagner, eds. Frankfurt: IKO—Verlag für Interkulturelle Kommunikation.
- 2000 "Approaches to Performance Theory," 194-201, *The Routledge Reader in Politics and Performance*, Lizbeth Goodman with Jane de Gay, eds. London: Routledge.
- 2000 with Carol Martin, "Out of Asia," *BAM Stagebill*, October: 18 & continued.
- 2000 "Organicity in Action, Exercises, Spaces, and Persons: Jerry Rojo's Project," i-vii, Preface to Rojo's *An Acting Method Using the Psychophysical Experience of Workshop Games- Exercises*. Lewiston: Edwin Mellen Press.
- 2000 "An Interview with Richard Schechner Conducted by James M. Harding," 202-14, *Contours of the Avant-Garde*. Ann Arbor: University of Michigan Press.
- 2000 "Post Post-Structuralism," *TDR* 44, 3: 4-7.
- 2000 "Mainstream Theatre and Performance Studies," *TDR* 44, 2: 4-6.
- 2000 "Already Reworking the Classics of Modern Realism," *New York Times*, Arts & Leisure, 13 February: 7, 18.
- 2000 "Approaches to Performance Theory," 194-201, *Politics and Performance*, Lizbeth Goodman, ed. London: Routledge.

- 2000 "Theatre Alive in the New Millennium," *TDR* 44, 1: 5-6.
- 2000 "Rasaesthetics," *Teatro e Storia XIII-XIV 1998-1999* (Italian): 19-38.
- 1999 "Believed-in Theatre," 181-90 in *Rituale heute*, Corina Caduff and Joanna Pfaff-Czarnecka, eds. Frankfurt-am-Main: Dietrich Reimer.
- 1999 "Jerzy Grotowski, 1933-1999," *TDR* 43, 2: 5-8.
- 1999 "Oedipus Clintonius," *TDR*, 43, 1: 5-7.
- 1999 "Re-Wrighting Shakespeare," 127-41 in *Teaching Shakespeare Through Performance*, Milla Riggio, ed. Washington: Modern Language Association.
- 1999 "Chinese Theatre Theory in Perspective," Foreword to *Chinese Theories of Theater and Performance from Confucius to the Present*, Faye C. Fei, ed. Ann Arbor: University of Michigan Press.
- 1999 "Researching Ramlila of Ramnagar," *DAK*, American Institute of Indian Studies, 1, winter: 7-11.
- 1999 "A Mentor With Wisdom and a Drive to Learn," *The New York Times*, 31 January, 10.
- 1998 "Augusto Boal, City Councillor: Legislative Theatre and the Chamber in the Streets," an interview (co-interviewer, Sudipto Chatterjee), *TDR* 42, 4:75-9
- 1998 "L'emotion qu'on veut eveiller n'est celle de l'acteur, mais celle du specateur" (French) 279-94, *Mise en scene et Jeu de l'acteur Entretiens*. Montreal: Editions Jeu/Editions Lansman.
- 1998 "Artnow!!!", 1, 3:1, 7 (fall), *The Soul of the American Actor*.
- 1998 "Believed-in Theatre: An Excerpt," *Seagull Theatre Quarterly* 18 (June): 3-9.
- 1998 "'A World Where *And* Is More Important Than *Or*,' a discussion with Richard Schechner," *Seagull Theatre Quarterly* 18 (June) 10-23.
- 1998 "Theatre," 545-68 in *India's Worlds and U.S. Scholars: 1947-1997*, Edward C. Dimmock, Jr. and Ainslie T. Embree, eds. New Delhi: Manohar and American Institute of Indian Studies.
- 1998 "Peter Minshall: A voice to Add to the Song of the Universe," with Milla Riggio, and interview. *TDR* 42, 3:170-93.
- 1997 "Exoduction: Shape-shifter, Shaman, Trickster, Artist, Adept, Director, Leader, Grotowski, 458-92 in *The Grotowski Sourcebook*, Lisa Wolford and Richard Schechner, eds. London: Routledge.
- 1997 "Sab's Hot Dogs," 21-26 in *Taste Nostalgia*, Allen S. Weiss, ed. New York: Lusitania Press.
- 1997 "Believed-In Theatre," *Performance Research* 2, 2: 76-91
- 1997 "Theatre for Tomorrow," *The Unesco Courier*, November: 6-11.
- 1997 "Why Brecht?" *Theater der Zeit/Brecht Yearbook23/Berliner Ensemble*, October: 94-96.

- 1997 "Reader's Forum," *TDR* 41, 1:5-6.
- 1996 "ARTNOW," *TDR* 40, 3:7-8.
- 1996 "Interculturalism and the Culture of Choice," Schechner interviewed by Patrice Pavis, 41-50 in *The Intercultural Performance Reader*, Patrice Pavis, ed. London: Routledge
- 1996 "Bon Voyage, NEA," *TDR* 40, 1: 7-9.
- 1995 "Dixi, Namahage, and the Question of "Folk Performance" (Japanese and English), 13-20 and 189-98, *Papers from the International Symposium on East Asian Folklore and Performing Arts*.
- 1995 "From perform-1: The Future in Retrospect," an email discussion edited by Schechner, *TDR* 39, 4: 142-63.
- 1995 "The Future of the Field," *TDR* 39, 4: 7-8.
- 1995 "Transforming Theatre Departments," *TDR* 39, 2: 7-10.
- 1995 "America Goes Down the Tube!" "Ideas" section, *New York Newsday*, 26 March 1995.
- 1995 "Problemitizing Jargon," *TDR* 39, 1: 7-9.
- 1994 "One of the Few Handcrafts Left," *Seagull Theatre Quarterly*, 4 (December): 13-22.
- 1994 "I No Longer Subscribe to *TDR*," *TDR* 38, 4: 7-9.
- 1994 "In Memory: Ron Vawter," *TDR* 38, 3:11-13.
- 1994 "Cuba: Lift the American Embargo Now," *TDR* 38, 2:7-8.
- 1994 "Response to Baily and Ford's 'Of Methods and Metaphors,' *The Journal of Applied Behavioral Science*, 30, 4:397-401.
- 1994 "Ritual and Performance," 613-47 in *Companion Encyclopedia of Anthropology*, Tim Ingold, ed. London: Routledge.
- 1994 "In Memory: Robert Willoughby Corrigan," *TDR* 38, 1:27-28 1994 "TDR & the NEA: The Continuing Saga," *TDR* 38, 1: 7-9.
- 1993 "Anna Deavere Smith: Acting as Incorporation," *TDR* 37, 4: 63-64.
- 1993 "Toward the 21st Century," *TDR* 37, 4: 7-8.
- 1993 "Do You Care If the Not-For-Profit Regional Theatre Goes Under," *TDR* 37, 3:7-12.
- 1993 "For the Record: An Interview with Ron Vawter," *TDR* 37,3: 17-41.
- 1993 "Ritual, Violence, and Creativity," 296-320 in *Creativity/Anthropology*, Smadar Lavie, Kirin Narayan, and Renato Rosaldo, eds. Ithaca: Cornell University Press.
- 1993 "East and West and Eugenio Barba," foreword to *Towards a Third Theatre* by Ian Watson. London and New York: Routledge.
- 1993 "TDR & the NEA," *TDR* 37, 2: 7-11.
- 1993 "Anna Deavere Smith," for *College Study Guide*, WGBH Boston.

- 1993 "L'interculturalisme et la culture de choix," interview by Patrice Pavis (French), 36-45 in *Confluences*, Guy Rosa and Patrice Pavis, eds. Paris: Prepublications du Petit Bricoleur de Bois-Robert.
- 1993 "A New Paradigm for Theatre in the Academy," *TDR* 36, 4:7-10.
- 1992 "Drama Performance," 272-81 in *Folklore, Cultural Performances, and Popular Entertainments*, Richard Bauman, ed. Oxford: Oxford University Press.
- 1992 "Wayang Kulit in the Colonial Margin," 3-36 in *Iowa International Papers 9-18*, Paul Greenough, ed. Iowa City: The Center for International and Comparative Studies with The University of Iowa Libraries.
- 1992 "Invasions Friendly and Unfriendly: The Dramaturgy of Direct Theatre," *South African Theatre Journal* 6, 1:4-24.
- 1992 "Mayday May Day 1992," *TDR* 36, 3: 7-9.
- 1992 "Multiculture at School," *TDR* 36, 1: 7-9.
- 1992 "Theatre Departments, Rejoin and Reform the Humanities in a Big Way," *New England Theatre Journal* 3, 1: 1-14.
- 1992 "Invasions Friendly and Unfriendly: The Dramaturgy of Direct Theatre," 88-106 in *Critical Theory and Performance*, Janelle G. Reinelt and Joseph R. Roach, eds. Ann Arbor: University of Michigan Press.
- 1991 "An Intercultural Primer," *American Theatre* 8, 7 (January):28ff.
- 1991 "The Canon," *TDR* 35, 4: 7-13.
- 1991 "A Tale of a Few Cities," *South African Theatre Journal*, 5, 2: 3-14.
- 1991 "A Tale of a Few Cities," *New Theatre Quarterly*, VII, 28: 315-23.
- 1991 "Theatre and Identity at New Pascua," *Gestos* 1 (April): 91-111.
- 1991 "Intercultural Themes," 308-20, in *Interculturalism & Performance*, Bonnie Marranca and Gautam Dasgupta, eds. New York: PAJ Publications.
- 1991 "Interculturalism on the Road," *TDR* 35, 1:7-9.
- 1991 "SATJ co-editor Temple Hauptfleisch talks to Richard Schechner during his visit to the Western Cape in August 1990," *South African Theatre Journal*, 5, 2: 15-21.

LECTURES SINCE 1991

- 2002 "Social Theatre," University of Milan, Italy
- 2002 "Self-Inflicted Wounds: Art, Religion, and/or Sickness?"
University of Maryland
- 2002 "Performance Studies: Past, Present, and Future,"
University of Maryland
- 2002 "Ramlila of Ramnagar," Muhlenberg College
- 2002 "Performance Studies: Past, Present, and Future,"
Muhlenberg Collge

- 2000 "Theatre in the 21st Century," University of Buenos Aires
- 2000 "Theatre in the 21st Century," University of Iowa
- 2000 "Ramlila of Ramnagar," University of Iowa
- 2000 "Ramlila of Ramnagar," Krakow 2000 "Mysteries, Initiations.
- 2000 "Ramlila of Ramnagar," University of Monterey, Monterey Mexico.
- 2000 "Remembering the Future in (Research About) Ramlila of Ramnagar," Cornell University.
- 2000 "East is East/West is West: What Happens When the Twain Meet," Cornell University.
- 2000 "Rasaesthetics," Concordia University, Montreal, CA
- 2000 "Performance in a Global World," New York University, Morning on the Millennium, NY, NY.
- 2000 "Theatre in the 21st Century," Florida International University, Miami, FL.
- 1999 "What Is Performance Studies, And Why You Should Know About It," Japan Modern Language Association, Tokyo Japan.
- 1999 "Theatre in Life/Life in Theatre," keynote address national convention, International Performance Association, Tokyo, Japan.
- 1999 "Performance Studies," Shanghai Theatre Academy, China.
- 1999 "On Re-Doing *Hamlet*," English Department, Trinity College, Hartford.
- 1999 "Fundamentals of Performance Studies," Revised, Montgomery Fellow Lecture, Dartmouth College.
- 1999 "Fundamentals of Performance Studies," Performance Studies International annual conference, Aberystwyth, Wales, UK.
- 1999 "The Ramlila of Ramnagar," Brown University, Theatre Department, Providence, RI.
- 1999 "The Ramlila of Ramnagar," University of Pennsylvania, South Asian Studies, Philadelphia, PA.
- 1998 "The Theatre in the 21st Century," Passepartout Theatre, Utrecht, Holland.
- 1998 "Directing Across Cultures," Dutch Theatre Center, Amsterdam, Holland.
- 1998 "Intercultural Performance," Interface Festival of Intercultural Arts, London International Theatre Institute, UK.
- 1998 "Spectacles of Religiosity," Juan Carlos Center, New York University.
- 1997 "What Is Performance Studies?," India Institute of Technology, Mumbai, India.
- 1997 "Believed-in Theatre," American Centers, Calcutta, Mumbai, India.
- 1997 "Theatre and the Social Sciences," UNAM, Mexico City, Mexico.
- 1997 "What Is Performance Studies?," Keynote Address, Colston Symposium, Bristol University, UK.
- 1997 "Believed-in Theatre," Harvard University.

- 1996 "Theatre in a Multicultural Society," Institute of Anthropology, University of Copenhagen, Denmark.
- 1996 "Directing *The Oresteia* in China (Taiwan)," International School of Theatre Anthropology, Copenhagen, Denmark.
- 1996 "Directing Out of My Own Culture," Plenary Session, Second Annual Performance Studies Conference, Northwestern University, Evanston, IL.
- 1995 "Theatre Anthropology," Keynote Address, International Conference on Theatre Anthropology, JAMU, Brno Czech Republic.
- 1995 "Waehma," Center for the Study of World Religions, Harvard University, Cambridge, MA.
- 1995 "Performance Studies," Tufts University, Boston, MA.
- 1995 "Believed-In Performances," Interdisciplinary Humanities Center, University of California, Santa Barbara
- 1995 "Performance and the Social Sciences," UNAM, Mexico City
- 1994 "Performance Theory," Claremont Colleges, Claremont, California
- 1994 "Dixi, Namahage, and 'Folk Performance,'" Waseda University, Tokyo
- 1994 "Performed Imaginaries," Committee on Theory and Culture," New York University
- 1994 "Rasaesthetics," Royal Holloway and New College, London University, Glasgow University
- 1994 "Schechner Directs the Classics," Dartington College, Wales College, University of Glasgow, Bristol University, Royal Holloway and New College, London University
- 1994 "The Street is the Stage," Royal Holloway and New College, London University
- 1994 "Rasaesthetics," Conference on Food, Performance, and Culture, Centre for Performance Research, Cardiff
- 1993 "Intercultural Performance," Casa de las Americas, Havana, Cuba
- 1993 "Theatre and Ritual," Coimbra University, Portugal
- 1993 Panel Discussion on Performance Studies, with Barbara Kirshenblatt-Gimblett and Joseph Roach, Princeton University
- 1993 Panel Discussion on Experimental Performance with Elizabeth LeCompte, Richard Foreman, and Emily Mann, Princeton University
- 1992 "Directing August Wilson's *Ma Rainey's Black Bottom* in South Africa," Colloquium on Performance in Africa and the African Diaspora, Humanities Council, New York University
- 1992 "Election Rituals," Dean's Day, Washington Square College, New York University
- 1992 Introduction to film *We Live Like This*, American Museum of Natural History, New York
- 1992 "Multicultural/Intercultural," keynote address, American

Theatre in Higher Education (ATHE)

- 1992 Keynote Address, Congress on Research in Dance (CORD)
- 1991 Keynote Address, New England Theatre Conference, New Haven
- 1991 "Experimental Performance Today," Towson State University, Towson, Maryland
- 1991 "Performance Theory," Oberlin College
- 1991 "Interculturalism," New York Institute for the Humanities

PERFORMANCE WORKSHOPS SINCE 1991:

- 2000 One Day, Monterey University, Monterey Mexico
- 1999 One Day, Shanghai Theatre Academy, China
- 1999 Five Weeks, Tisch School of the Arts, NYU (RS participation, once weekly)
- 1998 Three Weeks, Tisch School of the Arts, NYU
- 1997 Three Weeks, Tisch School of the Arts, NYU
- 1997 One Week, UNAM, Mexico City, Mexico
- 1996 Four Weeks, Tisch School of the Arts, NYU
- 1995 Four Weeks, Tisch School of the Arts, NYU
- 1995 One Week Workshop, UNAM, Mexico City, Mexico
- 1994 Four Weeks, Tisch School of the Arts, NYU
- 1993 One Day, Casa de las Americas, Havana, Cuba
- 1993 Four weeks, Tisch School of the Arts, NYU
- 1993 Four days, Escuela da Noite, Coimbra, Portugal
- 1992 One day, Princeton University
- 1992 Four weeks, Tisch School of the Arts, NYU
- 1991-2 Series of one day workshops, Ball State University
- 1991 Six weeks, Tisch School of the Arts, NYU
- 1991 One day, Oberlin College
- 1991 Eight days, Consortium of Universities, Taipei, Taiwan