Rasa: In Theory, Practice and Performance Symposium  
March 31-April 1, 2012

An introductory symposium examining how the theory, practice and performance of rasa, a Sanskrit word referring to the expression and reception of emotion in performance, is used in traditional and contemporary music, dance and theatre, in performer training and in other contexts. All events are free and open to the public.

Rasa In Theory: Lecture and Discussion  
Saturday, March 31, 2012 –10:00 a.m. to 5:00 p.m.  
Room 006, Dillingham Theatre Building,  
Ithaca College, Ithaca, NY

9:15 a.m. Coffee Gathering

10:00 a.m. Welcome by Lindsay Gilmour, Department of Theatre Arts, Ithaca College, Ithaca, NY

10:05 a.m. Larry McCrea, Department of Asian Studies, Cornell University, Ithaca, NY; “Rasa as Meaning: The Semantics of Emotional Response in Traditional Indian Dramatic and Poetic Theory”

11:00 a.m. Ursula Neuerburg-Denzer, Department of Theatre Arts, Concordia University, Montreal; “High Emotion: Exploring Euripides’ Hippolytus and Sarah Kane’s Phaedra’s Love through Rasabox Exercises”

11:45 a.m. Durga Bor, South Asia Program, Cornell University, Ithaca, NY; “The Gestures of Rasa”

12:30 p.m. Lunch Break

2:00 p.m. Denise Nuttall, Department of Anthropology, Ithaca College, Ithaca, NY; “Rhythm and Rhymes, Rasas and Rasikas: On the Intimate Relation between Rasa, Tala, Laya and Hindustani Tabla Performance”

2:45 p.m. Michele Minnick, Department of Theatre Arts, Towson University, Baltimore, MD; “Rasa as the Basis for Ensemble Training, Character Development and Choreography: Staging Euripides’ The Bacchai with Undergraduate Theatre Students”

3:30 p.m. Marc Benamou, Music Department, Earlham College, Richmond, IN; “The Taste of Music: Rasa in Javanese Musical Discourse”

4:15 p.m. – 5 p.m. Wrap-up round table session with presenters moderated by Lindsay Gilmour, Department of Theatre Arts, Ithaca College
Abstracts
(in the order they are presented)

“Rasa as Meaning: The Semantics of Emotional Response in Traditional Indian Dramatic and Poetic Theory”
Lawrence McCrea
The theory of rasa was first developed in the field of dramaturgy, specifically in the mid-first-millennium Nātyaśāstra. But between the ninth and eleventh centuries, the literary theorists of Kashmir imported the discourse of rasa wholesale into their theories of (principally non-dramatic) poetry, where it eventually becomes one of the principle organizing concepts. Many of the most influential theorizations of rasa emerge from this tradition of literary analysis, rather than from specifically dramaturgical literature. While in the Nātyaśāstra rasa serves as a broad rubric informing a wide range of performative aspects of the drama, for the Kashmiri poetics it comes to be treated specifically in terms of the theory of language: rasa is seen as a type of meaning, specific to certain types of texts but essentially parallel to the literal and figurative meanings found in ordinary, non-literary language. In my talk I will explore the ways in which bringing rasa theory into the realm of semantic theory redirects the attention of its theorists and changes the way its specific literary (and dramatic) instantiations are analyzed.

“High Emotion: Exploring Euripides’ Hippolytus and Sarah Kane’s Phaedra’s Love through Rasabox Exercises”
Ursula Neuerburg–Denzer
In the following I will discuss the results and shift in focus of a practice-based research project with a group of undergraduate acting students at Concordia University. Over the past fifteen years, I have been exploring the actor’s emotion work using Richard Schechner’s rasabox exercises as a vehicle in classroom, lab and workshop settings. The current project, linked to an acting class called “emo lab,” explores the emotional ranges in Euripides’ tragedy, as well as the type of performance Kane’s in-yer-face take on the Phaedra story is calling for. In addition to the rasabox exercises, a number of specific acting approaches were tested within the rasabox framework.

While the basic emotions used in the rasaboxes are borrowed from Sanskrit drama, specifically the Natyashastra, the undergraduate acting students are testing if those emotions can be easily applied to both the Greek and the British play, spanning almost two and half thousand years between them. While the debate over the relative nature of basic emotions is carried out in fields such as psychology and anthropology (Ekman, R. L. Solomon), the theatre practitioner needs to test the value of certain emotions within the historic circumstances of a play. Does “vira” – Sanskrit for courage, power or might – play a role in Phaedra’s Love – or is this kind of courage reserved for the heroes of ancient plays, be they Sanskrit or Greek. What does the Sanskrit rasa “sringara” that connotes sexual and sensual love do to our reading – and performing- of both Phaedra and Hippolytus?

The class process involves a multi-focused approach to unpack the historic material. While we are examining the origin of the Hippolytus/Phaedra story itself, thereby uncovering the layers of relational and affective meanings between the characters, we also look at depictions of the myth in the visual arts - specifically sculpture and painting, all the while focusing back to the performance of the text and its immediate meanings for actors and audience. Most importantly we are trying to stretch the rasabox exercises themselves by applying different acting theories and techniques to our practice. As a basis we are using Allison Hodge’s Actor Training, second edition. In pairs, the students
prepare brief introductions to one of the chapters. This is followed by exercises that adapt the given approach to our framework of the rasaboxes. For example after investigating Michael Chekhov, the students added the Rudolf Steiner-based work on the four elements to our exercises. In relationship to Joan Littlewood, they experimented with Laban's effort actions. And when studying Brecht, they used the “he says –she says” exercise, in order for the performer to be able to distance him/herself from the character and his or her emotional state.

“The Gestures of Rasa”
Durga Bor
While many Indian dancers refer to the ancient Sanskrit treatise on dance, drama and music, Bharata Muni’s Natyasastra, as the starting point of their art form, it is Nandikeswara’s Abhinayadarpanam, which dancers use as a main reference for memorizing gesture and movement along with the treatment of rasa. I will explain how both these texts withstood the test of time, still aiding the modern-day Indian classical dancer and how rasa can be expressed through simple gesture or mudra.

“Rhythm and Rhymes, Rasas and Rasikas: On the Intimate Relation Between Rasa, Tala, Laya And Hindustani Tabla Performance”
Denise Nuttall
As Hindustani music (North Indian classical) and the performance of tabla moves outside of its South Asian origins the underlying aesthetic (rasa) and the structure of the musical system travels across and between musical and cultural borders informing and shaping the performative context. Does the rasa hegemony present in the arts of India affect the global art of tabla? Often overlooked by scholars and performers alike the concept and application of rasa continues to be the dominant aesthetic principle in both tabla soloing and accompaniment. What is the intimate relation between the rhythmic structure of Hindustani music (tala), the application of compositional types through the learned language or grammar of tabla (rhyming known as the bol system), tempo (laya) and the performance of Hindustani tabla? Indeed how do tabla players contribute to the overall rasa or ‘tasting’ experience and connect with their audience members or rasikas? Through a discussion of rhythms and rhymes, rasas and rasikas I will examine how rasa can be a possible embodied experience in the performance of tabla.

“Rasa as the Basis for Ensemble Training, Character Development and Choreography: Staging Euripides’ the Bacchae with Undergraduate Theatre Students”
Michele Minnick
In this presentation, I will contextualize the rasaboxes and the use of “rasa” as the core principle of actor training and performance composition, in the larger body of performer training developed by Richard Schechner over the years. I will then focus the discussion around the production I am currently involved in at Towson University, for which I just conducted a two-week workshop focusing on the rasaboxes and supporting elements of training. The objective of this workshop was to develop a common language and set of tools for the director and actors and myself as “choreographer” to use throughout the rehearsal process. The discussion will focus on details of how the rasaboxes are enabling the ensemble to improvise within scored structures, to make specific character choices, and to explore the idea of possession by a god as being overtaken by rasic states. Finally, I will open a conversation about questions that arise in a context in which the roles of “director” and “choreographer” are less clearly defined than in a traditional model.
“The Taste of Music: Rasa in Javanese Musical Discourse”
Marc Benamou
The Javanese term rasa (pronounced rawsaw) was borrowed from India during the first millennium of the Common Era, along with Hindu and Buddhist thought and practices. Eventually it was overlain with Sufi psychological theories, and now has been completely indigenized. Musicians frequently evoke it when referring not only to the specific qualities of a musical performance, but also to what distinguishes a good performer from a mediocre one. At its most literal it operates on the level of sensation—hence the prevalent metaphor of “taste”—and at its most profound on the level of the inner heart. As such, it stands at the center of Javanese musical aesthetics.

Rasa in Practice: Performance Workshops
Sunday, April 1st, 2012 – 10:00 a.m. to 3:00 p.m.
Studio 2, Dillingham Theatre Building, Ithaca College, Ithaca, NY

10:00 a.m – 12 noon “Rasaboxes Workshop” with Paula Murray Cole, Michele Minnick, and Ursula Neuerburg-Denzer

12:10 – 1 p.m. “Rasa Expression through Mudra” with Durga Bor

1:10 p.m. – 2 p.m. “Rasa Expression in Contemporary Dance” with Lindsay Gilmour

2:10 p.m. – 3 p.m. “Listening for Rasa in Javanese Gamelan and Vocal Music” with Marc Benamou
Rasa in Performance: Theatre, Dance and Music Compositions
Sunday, April 1, 7:30 p.m.
Barnes Hall Auditorium

Mangalacharan Siva Varni
Choreography: Guru Pankaj Charan Das
Dancer: Durga Bor

The traditional opening piece to an Odissi classical dance repertoire, this Mangalacharan is dedicated to Lord Siva, known both as the destroyer and creator of the universe with his cosmic dance in the Hindu pantheon. After paying obeisance to Jagannath, Lord of the Universe, the dancer gives respectful greetings to Bhumi, or Mother Earth, on whom she dances. The general rasa or mood to this dance is Veera, or heroic, but has elements of fear, anger, peace and compassion. Siva is described in dance gestures known as abhinaya, based on a traditional verse or sloka which goes:

Hail to Siva, always eternal, who lives on the mountain that shines like molten gold or shining copper, the shine that never fades. In whose hand the ratna (one of the nine precious stones) eternally shines like fire.

The other hand grants boons, not considering the consequences, as fast as the Parasu weapon kills. He sits in constant meditation while the ganas (Siva’s attendants) also meditate and sing his praise. He sits in full lotus (padmasana) with holy ash (vibuhuti) on his forehead. We are in his control.

The earth is eternally in his protection, until he wishes to destroy it. He has the power to dispel fear for all kalas (past, present and future).

He has five faces, each representing one of the five elements, earth, air, fire, water, ethers. He has three eyes, the third eye representing higher consciousness, when opened can unleash destruction.

The dancer then greets the audience, the guru and the divine spirit.

Roopa Madoori (sweetness of form)
Choreography: Guru Surendranath Jena
Dancer: Durga Bor

Guru Surendranath Jena is known for his unconventional approach to Odissi dance. Before becoming a renowned Odissi guru, he belonged to a type of street theater known as Jatra. He prides his compositions with being deshi, or “of the village”, with elements of folk theater, while still maintaining a classical form. This dance celebrates the beauty of the village woman in Orissa, her movements, expressions, and many moods. The dancer also shows the basic poses used in Odissi dance, the various movements of the feet, the 4 directions plus upwards and downwards, the ornaments worn by the Odissi dancer, and the turns and walks typical to the style. The village woman is at times coy and flirtatious, at times angry, or joyful while raising her baby in the air and then embracing the child. She is both shy and confident. This dance has no storyline and is a combination of literal and abstract dance, or nritya and nritta.

Rasa Interlude: Veera (courage, virility), Raudra (anger), Hasya (laughter, comic)
Dancer & Choreography: Lindsay Gilmour
Musicians: Chris Seeds (composer) & Keir Neuringer
Smith/Smythe: Fragments of Arlington in the Orchard
Devised by Paula Murray Cole, Matt Prigge, Freddy Villano, Nick Shuhan and Jonathan Smythe

This performance composition is a result of working sessions in which Jonathan Smythe shared memories, insights, and questions about his military service with the artistic team who devised performative responses to his story.

Jonathan served in the U.S. Army’s 3rd United States Infantry Regiment, the “Old Guard”, from 2004-2008. The regiment’s mission is “to conduct memorial affairs to honor fallen comrades, ceremonies and special events to represent the U.S. Army, communicating its story to United States citizens and the world. Memorial affairs missions include standard and full honors funerals in Arlington National Cemetery and dignified transfers of fallen soldiers returning to the United States at Dover Air Force Base.”

As Sergeant Smith, Jonathan performed in the Old Guard’s marching element and firing party for over 1000 funeral ceremonies honoring veterans and soldiers killed in action in the wars in Iraq and Afghanistan. As Jonathan Smythe, he performs as a musician and currently lives and works at Littletree Orchards in Newfield, NY.

Rasa interlude: Vibhasta (disgust), Karuna (sadness, grief, compassion) and Adbhuta (wonderment, awe)
Dancer & Choreographer: Durga Bor
Musicians: Max Buckholtz (composer), Chris Seeds and Nikolai Ruskin

Into the Blue
Dancer and Choreography: Lindsay Gilmour
Musicians: Chris Seeds and Keir Neuringer

Into the Blue is a structured improvisation exploring rasa in the body from a contemporary dance and music perspective. In each of our rehearsals, we spent 10-15 minutes with each rasa, improvising and seeing what the body and music revealed to us. After each session, we wrote down our discoveries and noticed some patterns developing in the music and movement inspired by the rasas. Analyzing the movement through the lens of Laban Movement Analysis—looking at time, weight, space and flow—we asked questions such as: Did the music and dance retreat or advance? Grow or shrink? Move with direct or indirect qualities? We then explored juxtaposition in the music and body hoping to discover a new aspect of each rasa. Each rehearsal was an adventurous discovery, revealing how the body and music traps, disguises, and expresses emotion. The four rasas we returned to again and again were vibhatsa, raudra, karuna and shringara. In tonight’s structured improvisation, we begin with these four and see what happens from there.

Rasa Interlude: Bhayanaka (fear), sringara (romantic, erotic, love) and shanta (peace, stillness, liberation)
Improvised/devised by Max Buckholtz and Hannah Dubner
Marc Benamou has performed Javanese gamelan music since 1978, primarily as a vocalist, and has directed gamelan ensembles at the University of Michigan, Oberlin Conservatory, St. Mary’s College of Maryland, and Earlham College, where he currently teaches in the music department. His 2010 book titled Rasa: Affect and Intuition in Javanese Musical Aesthetics, based on several years of fieldwork in Surakarta, Central Java, discusses the way Javanese musicians talk about and evaluate their music.

Durga Bor After devoting herself to modern dance, hatha yoga and improvisational movement, Durga Bor began her studies in Odissi Classical Dance at Naropa Institute (now Naropa University), Boulder, Colorado, where she was a dance and philosophy major. Subsequently, she went to India to study in New Delhi under Guru S. N. Jena at Triveni Kala Sangam and received a five-year diploma. In 1985 she was invited by the National Centre for the Performing Arts, Bombay, to participate in an intensive-study workshop under the guidance of the renowned Odissi master, Guru Kelu Charan Mohapatra. She returned to India in 1989 for fourteen months after being awarded a Professional Development Fellowship by the American Institute of Indian Studies (AIIS) where she studied with Gurus Gangadhar Pradhan and Manoranjan Pradhan at the Orissa Dance Academy. She returned to the United States in 1994, after being based in Amsterdam for thirteen years where she taught dance at several theatre and music schools. She was awarded a second AIIS award as a Senior Fellow in the Performing Arts in 2005. She has been teaching Indian classical dance at Cornell since 1995, and has taught at Syracuse University and Hobart and William Smith Colleges. She is the outreach educator and events coordinator for Cornell’s South Asia Program.

Max Buckholtz has been playing the violin since the age of three. He embarked upon his first world tour with The Buffalo Suzuki Strings at the age of ten. Through the philosophy of world peace through music; tours with the Suzuki Strings brought him to Germany, France, Austria, Switzerland, The Netherlands, England, Scotland, The Former Soviet Union and Hungary as well as an appearance on Good Morning America. He has served as Concertmaster of many regional orchestras and has worked for the Music Department of Colgate University and the Theatre Arts Centre and Music Departments at Cornell University as a string coach, director, composer for modern dance, performer, and dance accompanist. He has studied and performed South Indian music with master musicians from Indian through the South Asian Studies program at Cornell as well. He is fueled by a variety of influences including Celtic, Jazz, Classical, Middle Eastern, South Indian and Bluegrass. Along with the violin, he also plays percussion, mandolin and sings with The Hog-Tie Sessions. Music is an extension of his soul, and his highest hope, goal and mission in life is to unite nations and cultures through his playing.

Peggy Carey, Rasa Symposium Stage Manager, is currently a sophomore drama student with a minor in women's studies at Ithaca College. Though her primary experience has been in stage managing, she is looking to expand her horizons in theatre. Her recent credits include Assistant Stage Managing shows up at Ithaca College (including Illuminated Bodies dance show and Magic Flute), Stage Managing Rabbit Hole with the Actor’s Workshop of Ithaca, and is currently an Administrative intern for the Kitchen Theatre. She is so thrilled that Lindsay asked her to work on this project and it worked with her schedule. What a joy!

Paula Murray Cole, Department of Theatre Arts, Ithaca College, is an assistant professor of acting. Her professional work is centered on the development of rasaboxes, (a suite of exercises devised by Richard Schechner), with colleague Michele Minnick and others. She is the director of rasaboxes training for East Coast Artists and rasaboxes.org. She has
taught rasaboxes workshops in the US, Poland, Turkey, Singapore, Israel, and China. Her research interests include comparative studies in emotional and psychophysical techniques in actor training practices and the study of contemporary emotion science about the brain, body, and senses relevant to the practice of acting and theatre making. She holds her MFA in acting from Southern Methodist University and her BFA in drama from Ithaca College. She is a member of Actors Equity Association, The International Society of Emotion Researchers, and is a Licensed Massage Therapist in New York State.

**Hannah Dubner** is a senior musical theatre major from Easton, Connecticut. Ithaca College main-stage credits include Margaret Johnson in The Light in the Piazza, Greek Chorus in Electra, Storyteller in Children of Eden, Female Cover in Much Ado about Nothing and Mimi Understudy in New Brain. She has also appeared as Rosalind in As You Like It with Ithaca Shakespeare Company and Myrtle Mae Simmons in Harvey at the New London Barn Playhouse. She assisted in rasaboxes workshops at Making Tomorrow’s Theatre conference at the Grotowski Institute last May, 2011.

**Lindsay Gilmour** splits her time between Ithaca, New York, where she is an Assistant Professor of Dance at Ithaca College and Brooklyn, New York, were she performs and choreographs. Lindsay’s choreography has been shown at the Kennedy Center in Washington D.C., the Schwartz Center, Hangar Theater and Kitchen Theater (with the Cayuga Chamber Orchestra) in Ithaca, New York and Green Space, The Bridge, Spoke the Hub, Queens Cross Cultural Dance Festival, Judson Church, Dixon Place and Movement Research Open Performance in New York City. She was an Artist in Residence at the Festival de Danza Contemporánea in Managua, Nicaragua 2010, and worked with OTUX Dance at an International Festival in Santiago, Chile in January 2012. She has worked with Pearson/Widrig Dance Theater since 2001 and Yin Mei Dance since 2006. She has taught as a guest artist at universities in the U.S. and in India, Thailand, Peru, Slovakia, and Guatemala. Lindsay received a B.F.A. in Performance and Choreography from the University of Montana and a M.A. from Columbia University’s School of International and Public Affairs, focused on Tibetan Studies and Conflict Resolution. She has created and directed educational programs in both India and Tibet with Namgyal Monastery and Where There be Dragons. She is currently pursuing a M.F.A. in Performance and Choreography at Peck School of the Arts. When not dancing she is on her little farm in Newfield with her husband and animals!

**Lawrence McCrea** is Assistant Professor in the Department of Asian Studies at Cornell University. His research focuses on traditional Indian literary theory, hermeneutics, and philosophy of language. He is the author of *The Teleology of Poetics in Medieval Kashmir* (Harvard, 2008), co-author (with Parimal Patil) of *Buddhist Philosophy of Language in India: Jñānaśrīmitra on Exclusion* (Columbia, 2010), and co-editor (with Yigal Bronner and Whitney Cox) of *South Asian Texts in History: Critical Engagements Association for Asian Studies, 2011*).

**Michele Minnick**, Department of Theatre Arts, Towson University, Baltimore, MD CMA, MA, is a performer, director, teacher and writer. Her approach to performer training combines her expertise in Laban movement analysis with Environmental Theatre techniques and principles from performance disciplines including postmodern dance, experimental theatre, performance art, the somatic arts, and expressive arts therapies. Michele is an associate member of the International Society for Research on Emotion, is a client and student of Reichian analysis, and is completing her doctoral thesis at New York University, a theoretical project on performance and healing in the art/life practices of Leeny Sack, Lygia Clark, and Anna and Daria Halprin.
Ursula Neuerburg-Denzer, Assistant Professor, Concordia University, Montreal, studied movement and acting in Kœln and Berlin, Germany. She ran a theater in Berlin for a number of years before moving to New York in 1990, where she pursued an M.A. in Performance Studies at NYU. As co-founder of Richard Schechner’s East Coast Artist, she has toured both in the States and internationally. She has directed and acted in a number of venues, among them La Mama, WOW cafe, Nada’s Obie-winning Faust and Hamlet Festivals, New Jersey Shakespeare Festival, and the Heiner Mueller Symposium in Sydney, Australia. Since 1996, Neuerburg-Denzer has been a full-time teacher of acting, directing and theater history and theory.

Keir Neuringer, saxophone, has cultivated a personal and intensely physical approach to saxophone improvisation that honors and builds upon diverse music-making traditions. Vehemently critical of the destructive behavior of industrial civilization, in his work (as a composer, performer, writer, interdisciplinary artist and curator) he seeks to bring audiences into a state of emotional and intellectual curiosity that meets the conditions for meaningful dialogue with the culture at large. He works with a wide network of inspiring musicians and leads the band Afghanistan.

Denise Nuttall, (Assistant Professor, Ithaca College) is a Cultural Anthropologist and Ethnomusicologist who specializes in tabla performance. She is also a Visiting Scholar in the South Asia Program at Cornell University. Current research on rise of tabla soloing and historical ethnography focuses on the development of Hindustani percussion through the lives of learned Ustads or masters. Recent publications include, “A Pathway to Knowledge: Embodiment, Dreaming, and Experience as a Basis for Understanding the Other”, Extraordinary Anthropology: Transformations in the Field, University of Nebraska Press (2007), “The Rise of the ‘Guru Cool’: Global Crossings of the New (Age) Gurus”, NEAA Bulletin. Borders, Margins and Passages (Fall 2011).

Matthew Prigge, actor, is a Junior B.F.A Acting Major at Ithaca College. He spent this past fall studying at the Moscow Art Theatre, and, now that he’s back in Ithaca, wants to continue exploring the ways that rasa can be utilized for theatrical performance. Thanks Paula for her guidance, to Freddy and Nick for their collaborative energy, and to Jonathan for his willingness.

Nikolai Ruskin is a composer and multi instrumentalist known for his skill on a variety of instruments from around the Middle East. His passion for visual art and storytelling carry into his musical aesthetic, crafting his own unique style. Nikolai grew up as an artist in California, where he spent his early adulthood as an illustrator before discovering his talent for music in 1996 at age 21. After several years of intensive study, Nikolai co-founded the Cornell Middle Eastern Music Ensemble in Ithaca, New York, of which he was the Musical Director from 2002-2006. Nikolai currently resides in Ithaca, where he composes for film and video games and performs with two bands: Gadjé and SOUK: Middle Eastern Grooves.

Chris Seeds, keyboard, is a composer and songwriter (www.mossypine.com). In the 1990’s, he played electronic piano and organ with the art rock band Stratotanker and is a founding member of Artanker Convoy (The Social Registry). He frequently collaborates with contemporary dance artists--most recently, he composed and performed the analog synthesizer score for Juliana F. May/MAYDANCE’s “Gutter Gate” at Dance Theater Workshop in NYC in February 2011.

Nick Shuhan is currently in his junior year at Ithaca College and is working toward becoming a fight director for stage and film. He has loved working on this project and wishes to continue incorporating rasa’s into his life.
Kaylyn Syvret, Rasa Symposium Management Liaison, is a junior Theater Arts Management major from Allentown, PA. She is very excited to work on the Rasa Symposium!

Freddy Villano, bassist, toured North America with a diverse array of artists including world renowned metal bands Quiet Riot and Widowmaker (w/Dee Snider from Twisted Sister), as well as Kreep and Chalice. He’s played bass on sessions for singer song writers Michal Trower, Heidi Petrikat and Kevin K, and with acclaimed guitarists such as Earl Slick (David Bowie), Gari Saint (ex-Tangier) and Jack Starr (ex-Virgin Steele). He performed live in ‘70’s Disco cover bands and played bass for an Off-Broadway production of Godspell. He has co-written, co-produced and played bass on countless original projects, the better of which include Gaggle of Cocks (Screaming Ferret/Locomotive), Holy Water (Perris), Sugar Love Honey (Manic) and Redline (Retrospect).
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