

CURRICULUM VITAE

Farley Richmond

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EDUCATION

Ph.D. - Michigan State University - 1966

MFA - University of Oklahoma - 1961

BFA - University of Oklahoma - 1960

EMPLOYMENT HISTORY

Professor and Director of the Center for Asian Studies	University of Georgia	September 1999 to Present
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Professor and Head Department of Drama and Theatre	University of Georgia	July 1997 to June 2000
Professor and Chair Department of Theatre Arts	University at Stony Brook (SUNY)	Sept. 1987 to June 1997
Professor and Chair Department of Theatre	Michigan State University	April 1982 to August 1987
Professor	Michigan State University	July 1980 to March 1982
Associate Professor	Michigan State University	July 1972 to July 1980
Assistant Professor	Michigan State University	December 1966 to July 1972

ACADEMIC RESPONSIBILITIES

As faculty member and Head of the Department of Drama and Theatre, University of Georgia (as well as that of Chair of the Department of Theatre Arts, University at Stony Brook and the Department of Theatre, Michigan State University) my duties have fallen into four major categories—administrative, teaching, directing, and committee work.

Administrative

Beginning in Fall 1999 I assumed the duties as Director of the Center for Asian Studies where I have continued to serve until today. The objective of the Center has been to expand the activities of the Center and to broaden its base in the area of South Asian Studies. Beginning July 1, 1997 I assumed the position of Head of the Department of Drama and Theatre, University of Georgia. In this short period, the faculty has begun a process of reorganization and self assessment which has included restructuring the standing committees, developing a process of election to the committees, reassessment of the function of the committees, and developing department bylaws. In addition, the production program has begun to attract a wider range of audiences and to build the substantial subscription base.

Beginning in September 1987 I assumed the position of Chair of Theatre Arts at Stony Brook charged to revitalize the program and to focus its academic and

production missions. Since that time the department was admitted to NAST, formed a mission statement identifying multi-cultural concerns and interactive media as its focus, revised its undergraduate curriculum, shaped a Ph.D. proposal, expanded its undergraduate and graduate enrollments, added dance and increased the number of full time faculty, expanded the size of its audience base and increased attendance at the productions several fold, opened a fully computerized classroom and innovation lab connected directly to the World Wide Web, created a joint venture with the Departments of Art and Music to develop a creative lab for development of art and performances using the computer, became active in the Humanities Institute, increased the number of adjunct professional teachers from Manhattan, and began an active program of placement of our graduates in New York theatre organizations.

At Michigan State I helped to inaugurate a new 20.1 million dollar performing arts center of which the Department of Theatre was a principal user; we developed new bylaws and policy statements; and I supervised a highly successful, primarily student operated, free theatre program during the summer. In the Summer of 1987 we inaugurated a second summer theatre at Blue Lake, Michigan on a five year grant which I negotiated with a summer camp for over \$100,000. I personally oversaw the development and review of documents seeking admission to NAST. Michigan State was admitted to NAST in 1988.

Teaching

At the University of Georgia I have taught Drama 2000, the most popular theatre course on campus serving almost fifteen hundred students per year. I have also taught classes in Asian theatre and Indian theatre, as well as those in script analysis and directing.

At Stony Brook I regularly taught Understanding Theatre, our largest class with over 150 students, as well as Asian Theatre and Drama on the undergraduate and graduate levels. At Michigan State I taught a wide range of courses, including Introduction to Theatre, Beginning and Intermediate Acting, Basic Direction, and many courses in Asian theatre to BA, MA, MFA, and Ph.D. students.

Directing

I have directed a wide range of plays, a representative list of which is included at the end of this vitae.

Committee Responsibilities

Until recently, I served as a representative the Center of Humanities and Arts, as well as a committee to promote the study of South Asia and India on campus and in the community. Recently, I served on the University Tenure Committee.

At the University at Stony Brook, I served on numerous committees, including the Advisory Board of the Humanities Institute, the Executive committee of the Staller Center for the Arts, and the Academic Senate. In 1996–97 I served as faculty representative on the Faculty, Staff, Student Annual retreat and the International Conference on African Literature. Along with a professor of Linguistics, I helped to form the Center for Indian Studies and develop the minor and major in Indian

Studies. I also served on the board of the India Society of Stony Brook. On the state level I served on a planning committee for the 1996 Faculty and Academic Computing Technology conference organized by SUNY's Office of Educational Technology. Along with representatives from many units on campus I helped to shape the 5-Year Plan submitted to our president.

At Michigan State for a time I served as faculty liaison to the Board of Trustees representing the University committee on Faculty Tenure. The duties of this committee included serving on two dismissal hearings for cause of tenured faculty members and formation of policy statements concerning tenure in times of financial stress and exigency. I was involved in numerous committees of the university, college, and the Asian Studies Center, where I served as Assistant Director for South Asian Studies from 1979 to 1981.

On a professional level, I am a member of the Board of the World Vedic Association and Past President of the Southeast Conference of the Association for Asian Studies, as well as a founding member of the Association for Asian Performance created in 1965 which is affiliated to ATHE. I served as Chair of the organization for a time.

SELECTED PUBLICATIONS

Books:

Plays of Provocation. Volume 2. Kendall/Hunt Publishing Company, 2000.

Plays of Provocation. Dubuque, Iowa: Kendall/Hunt Publishing Company, 1999.

Theatre, The Collaborative Art: A Worktext with Readings by Prominent Experts. Dubuque, Iowa: Kendall/Hunt Publishing Company, 2000. Second Edition. Revised Printing.

Indian Theatre: Traditions of Performance with Darius L. Swann and Phillip B. Zarrilli. Honolulu: University of Hawaii Press, 1990.

CD-ROM:

Kutiyattam: Sanskrit Theater of India (CD-ROM). Ann Arbor: The University of Michigan Press, 2002.

Books Edited and Co-edited:

Contributing Editor for South Asian Theatre: *The Cambridge Guide to World Theatre*. General Editor: Martin Banham. New York: Cambridge University Press, 1989. Reissued in *The Cambridge Guide to Asian Theatre*, 1991. Paperback Edition, 1993.

Contributing Editor for South Asian Theatre terms: *An International Dictionary of Theatre Language*. General Editor: Joel Trapido. Westport, Connecticut: Greenwood Press, 1985.

Chapters in Books:

"South Asian Theatres," *The Oxford Illustrated History of Theatre*. Edited by John Russell Brown. Oxford: Oxford University Press, 1995.

"Contemporary Indian Theatre," *Theatre Companies of the World*. Edited by William C. Young and Colby H. Kullman. Westport, Connecticut: Greenwood Press, 1985.

"Suggestions for Directors of Sanskrit Plays," *Sanskrit Drama in Performance*. Edited by Rachel Van M. Baumer and James R. Brandon. Honolulu: University of Hawaii Press, 1981. 74-109.

Articles:

"The Production of Holy Water: The Contribution of Puppeteers to Balinese Life Cycle Rituals," with I Nyoman Sedana. *Southeast Review of Asian Studies*, Vol. 27 (2005), 159–171 and online at www.uky.edu/Centers/Asia/SECAAS/Seras/2005/2005TOC.html.

"Architecture and Design Elements in Ritual and Religious Drama in India," with Richard E. Dunham. *Theatre Design and Technology*, 39, 2 (2003), 37-49 and www.usitt.org/tdt.index/extras/39-2india.html.

"On the Margins of Time and Space: Performance and Performance Sites of Hindu Temples," with I Nyoman Sedana. Chandigar: Panjab University Press, 1999 and *The Puppetry Yearbook*, ed. James Fisher, The Edwin Mellen Press, Vol. 5, 2002, 1-32.

"Kutiyattam: Marriage of an Ancient Art and the New Technology," *Journal of Educational Technology Systems*, 24, 2 (1995-96), 165-171.

"The Multiple Dimensions of Time and Space in Kutiyattam, the Sanskrit Theatre of Kerala," with Yasmin Richmond, *Asian Theatre Journal*, 2.1 (Spring, 1985), 50-60.

"The Rites of Passage and Kutiyattam," *Sangeet Natak* 50 (Oct.–Sept., 1978), 27-36. Also published in *The Communication of Ideas*. Edited by J.S. Yadava and Vinayshil Gautam. New Delhi: Concept Publishing Co., 1980. 25-38.

"Indian Theatre at Michigan State University," *Sangeet Natak* 32 (April-June 1974), 40-47.

"The Visnava Drama of Assam," *Educational Theatre Journal* (May, 1974), 145-163.

"The Political Role of Theatre in India," *Educational Theatre Journal* 25, 3 (October 1973), 318-334.

"Selected Crafts of Traditional Indian Theatre," *The Times of India Annual*, 1972, 29-36.

"The Social Role of Theatre in India," *Sangeet Natak* 25 (July–Sept. 1972), 64-81.

"Some Religious Aspects of Indian Traditional Theatre," *The Drama Review*, XV, iii (Spring 1971) 122-131.

"Purulia Chhau: An Introduction," *Keli* (Cochin, Kerala) viii (1971) 15-21. Later published as a brochure by The Asia Society, New York.

"Sanskrit Plays Abroad, *The Times of India Annual*, 1971, 39-48.

Book Reviews:

Rasa: Performing the Divine in India (Swartz) for *Theatre Journal*, October 2005. With Linda White Chastain.

Nangiar Koothu: The Classical Dance-Theatre of the Nangiar-s (Paniker) for the *Asian Theatre Journal*, Spring, 1995.

Staging A Sanskrit Classic: Bhasa's "Vision of Vasavadatta" (Sarabhai and Mitchell) for the *Asian Theatre Journal*, Fall, 1993.

Production of a Play in Kutiyattam (Venu) for the *Asian Theatre Journal*, Fall, 1992.

The Story of the Calcutta Theatres: 1753–1980 (Mukherjee) for the *Asian Theatre Journal*, Fall, 1987.

At Play with Krishna (Hawley) and *Javanese Wayang Kulit* (Van Ness and Prowirohardja) for *Comparative Drama*, Fall, 1982.

Indian Dances: Their History and Growth by Rina Singha and Ronald Massey for *Modern Drama*.

Kathakali: The Dance-Drama of Kerala by Clifford and Betty True Jones for *The Journal of the American Oriental Society*.

The Miracle Plays of Mathura by Norvin Hein for the *Journal of the American Oriental Society*.

CREATIVE CONTRIBUTIONS:

2006 The Magic Flute Chicago Cultural
 (Mozart) Center
 (Professional)

2005 Noises Off University of
 (Frayn) Georgia

2005	Antigone (Anouilh)	University of Georgia
2004	The Little Clay Cart (Sudraka)	University of Georgia
2001	The Playboy of the Western World (Synge)	University of Georgia
2000	The Crucible (Miller)	University of Georgia
1998	All in the Timing (Ives)	University of Georgia
1997	The Heidi Chronicles (Wasserstein)	University of Georgia
1995	Oleanna (Mamet)	SUNY/Stony Brook
1994	The Diary of Anne Frank (Goodrich & Hackett)	SUNY/Stony Brook
1993	Silence! The Court is in Session (Tendulkar)	SUNY/Stony Brook
1992	M. Butterfly (Hwang)	SUNY/Stony Brook
1991	What the Butler Saw (Orton)	SUNY/Stony Brook
1990	Curse of the Starving Class (Shepard)	SUNY/Stony Brook
1989	Supervised production of The Kutiyattam Ramayana with the assistance of two guest	SUNY/Stony Brook

	professional artists from India	
1988	Hurlyburly (Rabe)	SUNY/Stony Brook
	The Merry Wives of Windsor (Shakespeare)	SUNY/Stony Brook
1987	The Normal Heart (Kramer)	Michigan State University
1985	The Dining Room (Gurney)	Michigan State University
	West Side Story (Bernstein, et.al.)	Michigan State University
	Hayavadana (Karnad)	Michigan State University
1984	Les Belles Soeurs (Tremblay)	Michigan State University
	The Queen and the Rebels (Betti)	Michigan State University
1983	Summer and Smoke (Williams)	Michigan State University
	Hotel Paradiso (Feydeau and Desallieres)	Michigan State University
	Oliver! (Bart)	Michigan State University
1982	A Midsummer Night's Dream (Shakespeare)	Michigan State University
	Supervised production of	Michigan State University

	Funa Benkei (Zeami) with a guest professional artist from Japan and directed Parting Reeds (Tyler) and The Lady Aoi (Mishima) in a program entitled, Classical and Modern Noh Plays of Japan	
1981	The Comedy of Errors (Shakespeare)	Michigan State University
	The Madwoman of Chaillot (Giraudoux)	Michigan State University
	Medea—A Noh Cycle (Sorgenfrei)	Michigan State University
	The Matchmaker (Wilder)	Michigan State University
1980	The Jade Dragon (Richmond)	Michigan State University
1979	When You Comin Back Red Ryder (Medoff)	Michigan State University
	Antony and Cleopatra (Shakespeare)	Michigan State University
	Sakharam Binder (Tendulkar)	Michigan State University
	Death of a Salesman (Miller)	Michigan State University

1978	African Folk Tales (Richmond)	Michigan State University
	Jesus Christ Superstar (Rice)	Michigan State University
	Tales of an Indian Princess (Richmond)	Michigan State University
1977	The Rainmaker (Nash)	Michigan State University
	The Little Clay Cart (Sudraka)	Michigan State University
1976	The Infernal Machine (Cocteau)	Michigan State University
	Surpanakha, or the Amorous Demoness (Saktibadhra) in an outdoor program of Kutiyattam	Michigan State University
	The Crucible (Miller)	Michigan State University
1974	Phaedra (Racine)	Michigan State University
1973	The Jumbled Heads (Karnard)	Michigan State University
1972	Animal Farm (Orwell)	Michigan State University
1971	The Enchanted (Giraudoux)	Michigan State University
	Village Plays of India: A performance of Yakshagana, Bhavai, and	Michigan State University

Purulia Chhau in
an outdoor
program

Documentary Videos created between 1979 and 1981, conceived, scripted, and introduced by Farley Richmond currently available from the Instructional Media Center, Michigan State University and Insight Media, New York. Consult the following titles at <http://www.insight-media.com/IMHome.htm>

Kabuki Acting Techniques I: The Body
(60:00) with Leonard Pronko

Kabuki Acting Techniques II: The Voice
(29:00) with Leonard Pronko

Acting Techniques of the Noh Theatre of
Japan (28:55) with Akira Matsui

Acting Techniques of Topeng, Masked
Theatre of Bali (38:48) with John Emigh

Kalarippayatt, Martial Art of India (35:00)
with Phillip Zarrilli

Acting Techniques of Kutiyattam, Sanskrit
Theatre of India (54:55) with Farley
Richmond

Asian Concepts of Stage Discipline and
Western Actor Training (33:00) with A.C.
Scott

Conversation with A.C. Scott (28:00)

Kabuki for Western Actors and Directors
(40:00) with Leonard Pronko

Actor Training and Kalarippayatt, Martial
Art of India (45:30) with Phillip Zarrilli

Adapting Topeng, The Masked Theatre of
Bali (45:45) with John Emigh

Noh, The Classical Theatre of Japan
(28:55) with Akira Matsui

From India to East Lansing–Surpanakha,
Producing a Sanskrit Drama (31:00) with
Farley Richmond

Surpanakha (The Amorous Demoness), a
kutyattam play in performance (90:44)

GRANTS RECEIVED:

2003– 2006	Teaching East Asia in Schools	Freeman Foundation
2001	Topeng Masked Dance Drama and Ritual Practices in Balinese Hindu Temples	UGARF, University of Georgia
1998	Asian Theatre Teaching Material	UGA Office of Instructional Support and Development
1991	Gesture as Language in Kerala State, South India	American Institute of Indian Studies, Chicago, and the National Endowment for the Humanities, Washington, D.C.
1988	Kutyattam Actors to Stony Brook	Asian Cultural Council of New York
1987	Documentary Film of Kutyattam	Invited guest of the Department of Tourism, Government of India
1985	Contemporary	Senior

	Indian Theatre	Fulbright Grant to India
1981		Japanese Noh Actor to Michigan State Japan Foundation
1980	Research Tour to India	MSU, Research Initiative Grant
1979	Video tape Development Project	MSU, Educational Development Program
1978	Travel Grant to New Delhi, India	MSU, International Programs Travel Grant
1977	Research on Kutiyattam Theatre	MSU, Humanities Research Center
1976	Director of a Summer Seminar Tour Program to India for 20 faculty of departments of Music, Dance, & Drama throughout	the USA Kansas City Regional Council for Higher Education and US Office of Education
1974	Travel Grant to Kerala, India	MSU, International Program Travel Grant
1971	Travel to India to Study Sanskrit Theatre	MSU, Humanities Research Center
1969	Travel and	

	Research in India to Study	
	Classical Sanskrit Play Production	JDR 3rd Fund of New York
1967	Sanskrit Language training	Ford Foundation Summer Fellowship
1964	Contemporary Theatre in India	Fulbright– Hays Student Research Grant to support Ph.D. dissertation research

PROFESSIONAL AFFILIATIONS

Association for Asian Studies
Association for Asian Performance
Southeastern Conference of the Association for Asian Studies
World Association for Vedic Studies