

Hello Friend, we are grateful for you. [View Online](#) Or [Forward](#) to a friend.



Wishing You a Happy Thanksgiving

We at Silk Road Rising wish all our friends, supporters, and colleagues a most happy and healthy Thanksgiving holiday! From the artists we collaborate with to the loyal patrons and organizations that support our work, we have much to be thankful for. To you, we raise our glasses! And of course, we hope to see more of you throughout the rest of our exciting [2015-2016 season](#).



Cheers!

Prologue Theatre Company Presents Velina Hasu Houston's *Tea*



TEA

November 15-December 13

by Velina Hasu Houston
Directed by Helen Young

Five Japanese “war brides” of American soldiers who live in Kansas, struggle with their cultural identity and the anti-Japanese prejudice that followed

World War II. After one of the women commits suicide, her ghostly presence forces the other women to deal with the tensions of being Japanese in post-war America, marrying a ‘foreigner’ and living separated from their culture. Learn more [HERE >>](#)

Venue: The Side Project Theatre, 1439 W Jarvis Ave, Chicago, IL 60626

Buy tickets online [HERE >>](#)

Save the Date! Dec. 1 is #GIVINGTUESDAY

Mark your calendars! **Tuesday December 1st** is **#GivingTuesday**. For the fourth year in a row, this day will use social media to help transform the generosity of people around the world to create change in their communities. Nonprofits, civic organizations, businesses and corporations—as well as families and individuals—come together and use their collective power to highlight and encourage small acts of kindness. Small nonprofits like our theatre company exist because of you and for you. Visit our website for more info on [how you can help support our mission >>](#)



A Contrarian View: Race, Representation, and Islamophobia in Ayad Akhtar's *Disgraced*

A Conversation with Fawzia Afzal-Khan,
Neilesh Bose, and Jamil Khoury



From the desk of
Artistic Director Jamil Khoury

In the November 12, 2015 e-newsletter, I shared an interview with you entitled "[Parsing *Disgraced*: An Assault, A Critique, and A Truce.](#)" My answers to the questions posed grew, in part, out of a larger piece that I've been working on with Fawzia Afzal-Khan and Neilesh Bose. Today I'm proud to share with you that larger piece entitled "[A Contrarian View: Race, Representation, and Islamophobia in Ayad Akhtar's *Disgraced*.](#)"

Fawzia and Neilesh are important scholars of South Asian and South Asian American theatre and representation. I am hugely honored to be working with them. In the long term we are developing a comprehensive study of Muslim representation in American theatre.

Whether you agree with our opinions on *Disgraced* or not (and judging from responses to the November 12 piece, opinions on *Disgraced* are as varied and diverse as they are passionate!), I think we can all agree that conversations about Muslim representation in theatre, film, and TV are of critical importance. The tragic events of the past two weeks, and the continued scapegoating of Syrian refugees, only underscore the urgency of these conversations.

I hope you will read "A Contrarian View: Race, Representation, and Islamophobia in Ayad Akhtar's *Disgraced*" and share it with others.

Read the essay [online here](#) or [download the PDF version](#).

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