The American Academy of Dramatic Arts salutes ATHE and its members at this 24th Conference

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You are one of over 800 ATHE members, presenters, and guest artists who are gathered for the 24th annual Association for Theatre in Higher Education conference. This time we will dialogue about theatre and the professoriate in the rapidly changing 21st century, especially in light of developments in media, career preparation and professional development, and our roles in the redefinition of higher education.

What more fitting sense of place for a conference examining possibilities and challenges at the intersections of higher education, theatre and media than the City of Angeles. LA is a land of dreams and opportunities--the Entertainment Capital of the World--and a city of changing circumstances that also resonate where we all live and work.

Congratulations to this year’s outstanding Conference Committee for crafting a perfect sequel to last year’s conference, Risking Innovation. What are the emerging best practices that engage media in pedagogy, curricular design, and scholarship culminating in publication or creative production? Pre-conference and conference events that explore this question are packed into four intense days. Highlights include:

- Pulitzer Prize-winning Playwright Susan Lori-Parks’ Keynote Address
- Opening Reception in the Exhibition Hall
- THURGOOD with Laurence Fishburne
- All-Conference Forum, “Elephants in the Curriculum: A Frank Discussion about Theatre in a Changing Academic Landscape”
- 12 Exciting Focus Group Debut Panels
- Innovative multidisciplinary presentations
- ATHE Awards Ceremony
- ATHE Annual Membership Meeting
- MicroFringe Festival
- Professional Workshops with Arthur Lessac, Aquila Theatre’s Peter Meineck, Teatro Punto’s Carlos Garcia Estevez and Katrien van Beurden, arts activist Caridad Svich, and UCLA performance artist and composer Dan Froot.

If you are a first-time attendee, I look forward to meeting you at the 2010 Conference Orientation session on Tuesday, August 3, at 1:30 pm. Whether a first-time attendee or an ATHE conference “frequent flier,” I hope you will return home reinvigorated and inspired for a new year of challenges and opportunities to keep theatre in higher education alive--and thrive!

Sincerely yours,
Steve Peters, ATHE President
Welcome to ATHE 2010 and the City of Angels—Los Angeles! It seems fitting that our conference—Theatre Alive: Theatre, Media and Survival—takes place in the film capital of the world. This year’s conference builds on the important conversations begun in Denver (2008) and New York (2009) and that occur at all of our conferences: open and frank dialogue about the state of theatre in higher education. We hope to celebrate the unique and ephemeral quality of the "liveness" of our art and to closely examine the blending and merging of academic disciplines that involve the arts of film, television and other mediated forms that intersect with our own discipline in scholarship, practice and pedagogy.

We all know, and many of us first hand, how arts education and programming resources at colleges and universities are being challenged, reduced and even eliminated and how shifting priorities at national and international levels are focusing on science, technology, engineering and math (the STEM disciplines) and away from the arts. The economic climate provides challenges to every discipline to justify its existence in terms of resource allocation, and arts are a clear target as a resource intensive field.

How do we defend our discipline—do we need to do so? Our urge is to celebrate theatre, but we are being told the celebration may be too expensive to keep going? Our fellow educators in the Humanities are under much the same siege and often battling for the same scant resources. What can we do to enhance our discipline as a vital and compelling field of study? The Conference provides opportunities to discuss and explore how to tackle these issues in the changing academic landscape.

I’d like to thank all of the ATHE members who have submitted proposals to this conference. Many tackle issues related to our theme head on, and others continue to do the important work of sharing scholarship, providing professional development opportunities in pedagogy and practice, and celebrating what we do as artists. Thank you too to all of the Conference Planners and Focus Groups who peer-reviewed the panel submissions and had the difficult task of ranking panels for inclusion in this conference. Reviewing the Conference program will demonstrate how alive and important what we do really is.

I’d also like to give wholehearted thanks and kudos to the members of the 2010 Conference Committee. Their hard work, great ideas and involvement were key to shaping the Conference into a dynamic event.

We hope you will find this conference to be energizing and challenging. From our amazing Keynote Speaker, to what is sure to be a lively and energetic All-Conference Forum, to all of the wonderful workshops and sessions, and our creative MicroFringe Festival, there is much to engage in here at the Conference.

And I encourage you to experience LA as much as possible. Theatre and other performance events, first class museums, sightseeing, and even walking the beach all surround our conference venue. Los Angeles is a unique city that really is a collection of separate cities—from Hollywood to Santa Monica to Beverly Hills and much more. Enjoy, learn, grow and explore—here at the Hyatt Regency and beyond.

Have a great Conference!

Nina LeNoir, Vice President, Conference 2010
ATHE’S MISSION

As a collective of individuals and theatre programs composed of artists, teachers, scholars, faculty and graduate students, our mission is:

* To support and sustain a shaping presence on the expanding field of theatre and performance-related disciplines in higher education and K-12 educators, professional artists, and affiliated organizations.
* To cultivate and disseminate new information, knowledge and critical thinking about theatre through member services, programming, publications, and other media.
* To celebrate and serve the scholarly and creative activities of a diverse membership.
* To generate the development of innovative pedagogies.
* To assert our commitment to empowerment and engagement through:
  o advocacy work
  o professional development
  o diversity
  o publication of journals
  o collaborations with other organizations
  o meetings and conferences
* To promote innovation and excellence in theatre in all its forms through our leadership in the interdisciplinary study of theatre within the academy and the world.

ATHE GOVERNING COUNCIL – 2009 - 2010

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ATHE 2009-2010 FOCUS GROUP REPRESENTATIVES AND
CONFERENCE PLANNERS

Acting Program
Focus Group Representative
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Conference Planners
Stephanie French, East Stroudsburg University
Biliana Stoytcheva-Horissian, Emory & Henry College

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Conference Planner
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Focus Group Representative
Melinda Wilson, California State University, Sacramento
Conference Planner
Soyica D. Colbert, Dartmouth College

Design and Technology
Focus Group Representative
P. Gibson (Trish) Ralph, The College at Brockport, State University of New York
Conference Planner
Karin Filijan, California State University, San Marcos

Dramaturgy
Focus Group Representative
Richard Pettengill, Lake Forest College
Conference Planner
Shelly Orr, San Diego State University

Directing Program
Focus Group Representative
Jerrold Scott, Case Western Reserve University
Conference Planner
R. Michael Gross, Kansas State University

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Focus Group Representative
Christopher Krejci, Louisiana State University
Conference Planner
Franklin Miller, Georgia State University

Music Theatre/Dance
Focus Group Representative
Mary Jo Lodge, Lafayette College
Conference Planner
John Staniunas, University of Kansas

Playwrights and Creative Teams
Focus Group Representative
Rodger Sorensen, Brigham Young University
Conference Planner
Andrea Grapko

Performance Studies
Focus Group Representative
Gwendolyn Alker, New York University
Conference Planner
Paige McGinley, Yale University

Religion and Theatre
Focus Group Representative
Carolyn Roark, Ecumenica Journal
Conference Planner
Jill Stevenson, Marymount Manhattan College

Senior Theatre Research & Performance
Focus Group Representative
Steven Pennell, University of Rhode Island, Providence
Conference Planner
Bonnie Vorenberg, Senior Theatre Resource Center

Theatre and Social Change
Focus Group Representative
Lindy Bumgarner, Tufts University
Conference Planner
Peter Harrigan, Saint Michael’s College

Theatre and Criticism
Focus Group Representative
Chase Bringardner, Auburn University
Conference Planner
Leigh Clemons, Louisiana State University

Theatre History
Focus Group Representative
Jim Peck, Muhlenberg College
Conference Planner
Daniel Smith, Chicago, IL

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Theatre as a Liberal Art
Focus Group Representative
Bernadette “Bodie” Hamilton-Brady, St. Mary’s University of Texas
Conference Planner
Jay Sienszyn, Wisconsin Lutheran College

Theatre Management
Focus Group Representative
Dan Koetting, University of Colorado, Denver
Conference Planner
Katherine Kavanagh, City University of New York, Borough of Manhattan

Two-Year College Program
Focus Group Representative
Chase Waites, Lone Star College, Montgomery
Conference Planner
Georgia McGill, Queensborough Community College

Voice and Speech Trainers Association
Focus Group Representative
Patricia Raun, University of Vermont
Conference Planner
Tamara Meneghini, University of Colorado, Boulder

Women and Theatre Program
Focus Group Representative
Ashley Lucas, University of North Carolina, Chapel Hill
Conference Planner
Natka Bianchini, Loyola College, Maryland

Latina/Latino Focus Group
Focus Group Representative
Jon Rossini, University of California – Davis
Conference Planner
Patricia Herrera, University of Richmond

Department of Theatre
Ph.D. and MA in Theatre Studies
MFA in Scenography

John Staniunas, Chair
Henry Bial, Director of Graduate Studies

Omofolabo Ajayi, Ph.D
Leslie Bennett, MFA
Dennis Christilles, Ph.D., MFA
John Gronbeck-Tedesco, Ph.D.
Jeanne Klein, Ph.D.
Michele Leon, Ph.D., AEA
Paul Meier, SAG/AFTRA, British Equity

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Mark Reaney, MFA
Delores Ringer, MFA, USA
Rebecca Rovit, Ph.D.
Delbert Unruh, MA, USA
Jack B. Wright, Ph.D.

The Journal of Dramatic Theory and Criticism
Dr. Iris Smith Fischer, Editor
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2010 CONFERENCE COMMITTEE MEMBERS

Vice President, Chair Nina LeNoir, Chapman University
Josh Abrams, Roehampton University, London
Gwendolyn Alker, New York University
Sue-Ellen Case, University of California at Los Angeles
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Nancy Erickson, ATHE Administrative Director
Joan Bruemmer, ATHE staff
Zorwyn Madrone, ATHE staff
Kevin Poole, ATHE staff
FIRST-TIME ATTENDEES
Helpful sessions to guide you through the conference and to introduce you to ATHE include:

Graduate Student Symposium
   Tuesday, August 3  8:30 am - 1:00 pm
Conference Orientation
   Tuesday, August 3  1:30 pm - 3:00 pm
ATHE Awards Ceremony and Keynote Speaker
   Tuesday, August 3,  5:00 pm - 7:00 pm
Opening Welcome Reception
   Tuesday, August 3  7:15 pm - 9:00 pm
Author Signings and Raffles – Exhibit Hall
   Wednesday, August 4  1:00 pm - 1:45 pm
   Thursday, August 5  1:00 pm - 1:45 pm
ATHE Annual Membership Meeting
   Thursday, August 5  9:45 am - 11:15 am

ATHE would like to thank R & H Theatrical – for their sponsorship of a Cyber station in
the Exhibit Hall. Attendees can access the ATHE member survey and check their email at
that location during the exhibit hall hours.

CONFERENCE REGISTRATION HOURS
The Conference registration desk is located on the California Level.
Registration hours are:

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<tr>
<td>Monday, August 2</td>
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<tr>
<td>Thursday, August 5</td>
<td>8:00 am - 6:30 pm</td>
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The ATHE conference is considered a media event; as such, ATHE reserves the right to publish without individuals’ permission (both electronically and in print), and to disseminate to media, photos and video taken by ATHE’s photographers during conference programming. When feasible, captions for photos will be provided with their publication and dissemination.
KEYNOTE ADDRESS
BY SUZAN-LORI PARKS

Tuesday, August 3 – 6:15 pm – 7:00 pm, Los Angeles
Suzan-Lori Parks
Pulitzer Prize-winning Playwright, Topdog/Underdog

Named one of TIME magazine’s “100 Innovators for the Next New Wave,” Suzan-Lori Parks is one of the most exciting and acclaimed playwrights in American drama today. She is the first African American woman to receive the Pulitzer Prize in Drama for the Broadway hit Topdog/Underdog and is a MacArthur “Genius” Award recipient. She has also been awarded grants by the National Endowment for the Arts, the Rockefeller Foundation, the Ford Foundation, the New York State Council on the Arts and the New York Foundation for the Arts. She is recipient of a Lila-Wallace Reader’s Digest Award, a CalArts/Alpert Award in the Arts (Drama) for 1996, a Guggenheim Foundation Grant and is an alumnae of New Dramatists. Her work is the subject of the PBS Film “The Topdog Diaries.” Suzan-Lori Parks’ talks are part performance, part storytelling – always high energy, with an inspired sense of humor.

In 2007, her project 365Days/365Plays was produced in over 700 theaters worldwide, creating one of the largest grassroots collaborations in theater history. Her plays include Topdog/Underdog, In the Blood (2000 Pulitzer Prize finalist), Venus (1996 OBIE Award), The Wars, Part 1: The Union of My Confederate Parts, The Death of the Last Black Man in the Whole Entire World, Fucking A, Imperceptible Mutabilities in the Third Kingdom (1990 OBIE Award for Best New American Play), and The America Play. Suzan-Lori has a leading acting role in The Making of Plus One which recently premiered at the Cannes Film Festival. She has written screenplays for Brad Pitt, Denzel Washington, including Girl 6 written for Spike Lee, and adapted Zora Neale Hurston’s classic novel Their Eyes Were Watching God, which premiered on ABC’s Oprah Winfrey Presents. Her Ray Charles musical, Unchain My Heart, is scheduled to premiere on Broadway this coming fall.

In November 2008 Suzan-Lori Parks became the first recipient of the master writer chair at the Public Theater, a three-year residency in which she will also be a visiting arts professor in dramatic writing at New York University’s Tisch School of the Arts. The Public Theater presented her new play, titled, Father Comes Home from the Wars (Parts 1, 8 & 9) in June 2009. Her newest play, The Book of Grace, premiered during the 2009-10 season at the Public.

Suzan-Lori Parks has also taught at California Institute of the Arts and Yale School of Drama. Holding honorary doctorates from Brown University, among others, Suzan-Lori credits her writing teacher and mentor, James Baldwin, for starting her on the path of playwriting. One of the first to recognize Parks’s writing skills, Mr. Baldwin declared Parks “an astonishing and beautiful creature who may become one of the most valuable artists of our time.”

ALL-CONFERENCE OPENING RECEPTION

Tuesday, August 3 - 7:15 pm - 9:00 pm
California Showroom - California Level

Immediately following the Keynote Address, the All Conference Opening Reception will be held in the Exhibit Hall for all conference attendees.
ATHE 2011
CHICAGO CONFERENCE
August 11-14, 2011
Palmer House Hilton Hotel - Chicago, IL

PERFORMANCE REMAINS, GLOBAL PRESENCE: MEMORY, LEGACY, AND IMAGINED FUTURES

During its first 25 years, ATHE has played a crucial role in advancing theatre and performance in higher education in North America. This year’s conference pauses to celebrate ATHE’s unique impact and to advance these conversations in ways that transcend national borders and disciplinary lines. As we move forward, how can we better respond to and shape the disciplines of theatre and performance, building on ATHE’s strengths of bringing together artists and scholars?

Returning to Chicago, the site of ATHE’s founding, challenges us to think about theatre’s insistence on repetition and presence. Theatre necessarily exists in the present, but how does this live moment remember the past and imagine the future? How might we re-imagine the place of performance beyond boundaries of nation and discipline, practitioner and scholar, time and place? The 2011 Conference Committee invites proposals that rethink those boundaries to engage provocatively with questions of memory, legacy and possibility.

ATHE 2011 CONFERENCE COMMITTEE

Josh Abrams, Co-Chair, Roehampton University, United Kingdom
Gwendolyn Alker, Co-Chair, New York University
Sharon Aronson-Lehavi, Bar-Ilan University
Chase Bringardner, Auburn University
Jane Brody, The Theatre School at DePaul University
Martine Kei Green, Kenyon College
Brian Herrera, University of New Mexico
Marc Lococo, Loyola University Chicago
Rose Malague, University of Pennsylvania
Frank Miller, Georgia State University
Jill Stevenson, Marymount Manhattan College
Steve Peters, Friends University
Lionel Walsh, University of Windsor
Nancy Erickson, ATHE Administrative Director

Gwendolyn Alker, Josh Abrams, Co-Vice Presidents, 2011 Conference
ATHE ANNUAL AWARDS CEREMONY
Tuesday, August 3, 2010 – 5:00 pm – 6:00 pm
Los Angeles Room – California Level

ATHE proudly salutes its nine award winners in this plenary, followed by the Keynote presentation. Vice President for Awards, Robert Schanke, and his 2010 Awards Committee members will present the award recipients to the conference attendees.

ATHE CAREER ACHIEVEMENT AWARD FOR PROFESSIONAL THEATRE

Beth Henley is the 2010 recipient of ATHE’s Career Achievement Award for Professional Theatre.

Beth Henley is the distinguished Presidential Professor of Theatre at Loyola Marymount University. In addition to her teaching, she is a playwright, screenwriter and actress whose 1979 Crimes of the Heart won the Pulitzer Prize and New York Drama Critics’ Circle Award. She began writing plays as a B.F.A. student at Southern Methodist University. The success of Crimes of the Heart has been followed by a long and distinguished career that includes the screenplay for the 1986 film of the play which featured Diane Keaton, Jessica Lange, Sissy Spacek, Tess Harper and Sam Shepard.

Other notable achievements are The Miss Firecracker Contest (this play was also made into a film in 1989 with a screenplay by Professor Henley), The Wake of Jamey Foster, The Debutante Ball, The Lucky Spot, and Abundance. Her most recent plays are Signature, Control Freaks, L-Play, and Impossible Marriage (with Holly Hunter in the lead). In 2006, her Ridiculous Fraud, was produced at the McCarter Theatre. Last spring, her play Family Week was performed Off-Broadway under the direction of Jonathan Demme.

In addition to the screenplays of Crimes of the Heart and The Miss Firecracker Contest, Ms. Henley has written several other television and movie screenplays, including Survival Guides with Budge Threlkeld for PBS, the films Nobody’s Fool and True Stories (the last in collaboration with Steven Trobolowsky and David Byrne of the rock group, Talking Heads).
ATHE CAREER ACHIEVEMENT AWARD FOR ACADEMIC THEATRE

Gil Lazier, the 2010 winner of the Career Achievement for Academic Theatre, has had an outstanding career as a teacher, scholar, director, administrator, and academic leader. He was in academia for over 30 years, most of that time serving at the Florida State University School of Theatre in Tallahassee, Florida. Dr. Lazier served as Dean for over 18 years, and it was during that time that FSU rose to national prominence, recognized on many occasions as one of the best theatre programs in the country.

Lazier helped create strong ties to the legendary Moscow Art Theatre. He also established innovative programs in London for both majors and non-majors. Gil Lazier is also an accomplished director and has directed productions internationally and all around the United States.

As an academic leader, Gil Lazier has been a President of ATHE, served on the executive board of National Association of Schools of Theatre, and has recently been serving as Dean of the prestigious College of Fellows of the American Theatre. Finally, as a teacher, he has been tremendously influential. His former students have achieved success both in the professional theatre and in academia. It is no exaggeration to say that Gil Lazier has helped to train a generation of artists, scholars, and leaders for our profession.

ATHE OUTSTANDING TEACHER OF THEATRE IN HIGHER EDUCATION AWARD

Paula Vogel is the ATHE 2010 Outstanding Teacher of Theatre in Higher Education. A productive playwright since the late 1970s, Paula Vogel first came to national prominence with her AIDS-related serio-comedy The Baltimore Waltz, which won the Obie award for Best Play in 1992. She is best known for her Pulitzer Prize-winning play How I Learned To Drive (1997). Other notable plays include Desdemona, A Play About A Handkerchief (1979); The Oldest Profession (1981); And Baby Makes Seven (1984); Hot ‘N Throbbing (1994); and The Mineola Twins (1996).

Vogel, a renowned teacher of playwriting, counts among her former students Susan Smith Blackburn Prize-winner Bridget Carpenter, Obie Award-winner Adam Bock, MacArthur Fellow Sarah Ruhl, and Pulitzer Prize-winners Nilo Cruz and Lynn Nottage.

Former ATHE President and theatre theorist Jill Dolan has said: “Vogel tends to select sensitive, difficult, fraught issues to theatricalize,” and to spin them with a dramaturgy that’s at once creative, highly imaginative, and brutally honest.” Her work embraces theatrical devices from across several traditions. Critic David Finkel finds this breadth in Vogel’s career to be reflective of a general tendency toward stylistic reinvention from work to work. “This playwright recoils at the notion of writing plays that are alike in their composition,” Finkel writes. “She wants each play to be different in texture from those that have preceded it.”

During her two decades leading the graduate playwriting program and new play festival at Brown University, Vogel helped developed a nationally-recognized center for educational theatre, culminating in the creation of the Brown/Trinity Repertory Company Consortium with Oskar Eustis, then Trinity’s artistic director, in 2002. She left Brown in 2008 to assume her current posts as the Eugene O’Neill Adjunct Professor and the Chair of the playwriting department at Yale School of Drama, and the Playwright-in-Residence at Yale Repertory Theatre.

Selection Committee:
Jon Fraser – Chair, Long Island University
Bud Coleman, University of Colorado
Bonnie Eckard, Arizona State University
Douglas Paterson, University of Omaha, Nebraska
ATHE AWARD FOR OUTSTANDING BOOK

Philip B. Zarrilli, Exeter University, UK, is the 2010 recipient of the Award for Outstanding Book.


In *Psychophysical Acting: An Intercultural Approach After Stanislavski* (Routledge 2009), Professor Zarrilli does not so much reject System-based approaches, but revise that legacy in truly radical ways. His notions of “bodymind” and acting as a process of “I can” are just two of the many promising and thought-provoking concepts introduced. The study is by turns deeply intercultural and autobiographical, and moreover melds in incredibly useful ways scholarly, artistic, and pedagogical concerns. The DVD that accompanies the book wonderfully illustrates many of the concepts Professor Zarrilli discusses. In short, *Psychophysical Acting* offers much that can be applied in the acting studio and rehearsal room. The remarks of one the selection committee members seem a particularly apt summary: “This book absolutely should—and will—influence how acting is taught and written about.”

This year’s honorable mention books are Marc Robinson’s *The American Play, 1787-2000* (Yale) and Michal Kobialka’s *Further On, Nothing: Tadeusz Kantor’s Theatre* (Minnesota).

Selection Committee:
Jonathan Chambers, Chair, Bowling Green State University
James Peck, Muhlenberg College
Stacy Wolf, Princeton University

ATHE 2010 AWARD FOR OUTSTANDING ARTICLE

Robin Bernstein, Harvard University, is the winner of the 2010 award for Outstanding Article for her article, “Dances with Things: Material Culture and the Performance of Race,” published in *Social Text*, 101 Vol. 27, No. 4 Winter 2009.

Robin Bernstein is a cultural historian who focuses on U.S. performance and theatre during the nineteenth and early twentieth centuries. A graduate of Yale’s doctoral program in American Studies, she is an Assistant Professor of Women, Gender, and Sexuality and of History and Literature at Harvard University.

Before winning the ATHE Outstanding Essay Award, “Dances with Things: Material Culture and the Performance of Race” won the Research and Publication Award from the American Theatre and Drama Society. “Dances with Things” develops a new methodology by which to analyze material items so as to uncover otherwise inaccessible evidence of past performances.

Looking at turn-of-the-century children’s alphabet books that educate their readers through racist caricatures, antebellum dolls, and arcade tableaux and wooden cut-outs from hotel expositions, Robin Bernstein vividly demonstrates how objects “script” behavior and create opportunities for social improvisation. Her theory of “scriptive things” not only expands our notions of performance and performativity, but also models a new way to practice performance history. Beautifully written, rigorously researched, and deftly argued, the essay is a dazzling tour de force.

Selection Committee:
Katie Johnson — Chair, Miami University of Ohio
Rebecca Schneider, Brown University
Shane Vogel, Indiana University

Shane Vogel, 2009 Award for Outstanding Article  Bratislav Jakovljevic, 2009 Award for Outstanding Article
**ATHE Excellence in Editing Award**

Jim O’Quinn, *American Theatre*, is the 2010 recipient of the Achievement Award for Excellence in Editing.

Jim O’Quinn, editor-in-chief of *American Theatre*, is the magazine’s founding editor. A monthly national arts magazine published by Theatre Communications Group, *American Theatre* is now in its 22nd year and has been cited for excellence by the magazine industry, winning an “Eddie” Award three years in a row for editorial and design excellence.

Mr. O’Quinn edited The Journal, a quarterly publication of the SDC Foundation, for seven years. His articles and reviews have appeared in *Stagebill, Theatre Heute, Tatler, High Performance* and other publications. Prior to joining TCG in 1982, O’Quinn was manager editor of *TDR: The Drama Review*. He has also worked as a composer and music arranger for theatre, and his children’s opera *The Littlest Emperor* was produced in 1978 at New Orleans’ Contemporary Arts Center.

**Selection Committee:**
- Kevin Wetmore – Chair, Loyola Marymount University
- John Gronbeck-Tedesco, University of Kansas
- David Jortner, Baylor University

**ATHE Award for Leadership in Community-Based Theatre and Civic Engagement**

John O’Neal, of Junebug Productions, is the 2010 recipient of the Leadership in Community-Based Theatre and Civic Engagement Award.

Since 1963, John O’Neal has been a leading advocate of the view that “politics” and “art” are complementary not opposing terms. His work as a writer, performer and director has taken him to audiences throughout North America and to Europe. Mr. O’Neal served as Field Secretary of the Student Nonviolent Coordinating Committee after completing his undergraduate degree. From this involvement came the Free Southern Theater, which began as the Tougaloo Drama Workshop, founded by Mr. O’Neal and Gilbert Moses at Tougaloo College in 1963, and grew to become a theater of national significance. Settling in New Orleans in 1965, the Free Southern Theater combined a touring repertoire company, a community engagement program in New Orleans, and training workshops in Black Theater. In 1980, O’Neal organized Junebug Productions, an arts organization based in New Orleans, for which he now serves as Artistic Director. Junebug Productions operates a nationally acclaimed touring theater company, a presenting program and a community cultural development program in New Orleans.

Writer of numerous plays and musicals, essays and articles, O’Neal was awarded an NEA Playwriting Fellowship in 1990 for work on an epic poetic drama about the slave insurrectionist, Nat Turner. His essays and plays have been published in numerous books and journals such as *The Black Scholar, Tulane Drama Review, Black World, American Dialog, Yale Theatre, Plays From The Southern Theater and The Black Aesthetic*. His poetry has also been published in *New Black Voices*. He is a regularly featured columnist in *Southern Exposure* magazine, and contributed an essay on Junebug’s Environmental Justice Project to a book on environmental racism.

**Selection Committee:**
- David Kaye – Chair, University of New Hampshire
- Suzanne Burgoyne, University of Missouri
- Joan Lipkin, Uppity Theatre Company
- Dani Snyder, Illinois Wesleyan University
DAVID MARK COHEN PLAYWRITING AWARD

Mark Charney is the 2010 David Mark Cohen Award winner for The Power Behind the Palette.

The Power Behind the Palette, a play that fictionalizes the life of 19th-century art dealer Ambroise Vollard, examines his relationship with artists Degas, Cezanne, and Gauguin. In eighteen discrete, non linear scenes, Palette encourages audiences to confront their ideas about art, and how much it depends on commercialism to survive.

Mark Charney serves as Director of Theatre for the Department of Performing Arts at Clemson University. A past Chair for Region IV, a past member of the National Selection Team, and presently National Coordinator of Criticism and Dramaturgy for KCACTF, Mark currently works as a playwright and professor.

The 2nd place DMC tie winners are Skirt, by Julie Tosh, Carnegie Mellon University and The Way Things Have to Be, by Jeremiah Munsey, University of Nevada-Las Vegas

The David Mark Cohen National Playwriting Award is co-sponsored by the Association for Theatre in Higher Education focus group PACT (Playwrights and Creative Teams) and the Playwright Awards Committee of the Kennedy Center/American College Theatre Festival. The award winning play is presented in a staged reading annually at the ATHE Conference.

Selection Committee:
Sharon Mills Andrews, Wake Forest University
Judith Royer, Loyola Marymount University

JANE CHAMBERS PLAYWRITING AWARD

Martha Jane Kaufman is the 2010 Jane Chambers Playwriting Award winner for her play A Live Dress.

Martha Jane Kaufman is a playwright, dancer and teacher. She has received awards and commissions from the Playwrights’ Foundation, the National Foundation for Advancement in the Arts, and Young Playwrights Inc. She has also choreographed six dances. Originally from Portland, OR, Martha attended Wesleyan University. She is currently a playwriting fellow at the Huntington Theater and in the fall will begin studying playwriting at Yale School of Drama.

Set in New York in 1925, A Live Dress draws the tangled threads of cultural autonomy and assimilation into focus. In this magical play, the spirit world clamors to make its presence known by hanging a series of vacant dresses in the street. At the same time, we see a re-visioning of the traditions of Yiddish theater. Kaufman highlights the budding sexuality her central characters Sabina and Emma and calls gender norms into question. These two young women share a love of theater and a drive to perform. They sneak into balconies to watch Yiddish plays, and they act in love stories together with one of them always “playing the boy.”

All of this is set into motion by Grandmother with her opening monologue when she tells us, while wearing her wedding dress, that she is “keeping this dress alive for [her] granddaughter” and that she will wear it “everyday from 2-4 PM” because “dresses have to collect smells dirt to stay alive.” By ensuring the “live-ness” of the dresses, Kaufman’s characters pay homage to those who have come before them. With this play, Kaufman acknowledges the profound connection between our world and the spiritual realm. These connections are explained, managed and transformed by strong and compelling female characters.

Selection Committee:
Maya Roth, Co-Chair, Georgetown University
Priscilla Page, Co-Chair, New WORLD Theatre and University of Massachusetts, Amherst
2010 AWARDS COMMITTEE
Robert A. Schanke, Vice President, Chair, Central College, Emeritus
Sharon Mills Andrews, ATHE representative for the David Mark Cohen Playwriting Award
Jonathan Chambers, Chair, Outstanding Book Sub-Committee, Bowling Green State University
Mark Cosdon, Member-at-large, Allegheny College
Jon Fraser, Chair, Outstanding Teacher of the Year in Higher Education, Long Island University
David Kaye, Chair, Leadership in Community-Based Theatre and Civic Engagement, University of New Hampshire
Katie Johnson, Chair, Outstanding Article, Miami University of Ohio
Mark Lococo, Focus Group Representative, Loyola University
Priscilla Page, Co-Chair, Jane Chambers Playwriting Award, New WORLD Theatre and University of Massachusetts, Amherst
Maya Roth, Co-Chair, Jane Chambers Playwriting Award, Georgetown University
Kevin Wetmore, Chair, Excellence in Editing, Loyola Marymount University

ATHE SPECIAL ALL-CONFERENCE FORUM
Wednesday, August 4, 2010
5:30 pm – 7:00 pm – Los Angeles Room – California Level

Four innovative theatre artists and educators will address the “elephants” they see in the traditional 20th century theatre curriculum and offer their thoughts on what teacher-artists in higher education can do to lead, adapt, incorporate and/or resist 21st century changes that are affecting the home group of theatre departments and universities across the country.

Attendees are encouraged to join in the “Town Hall”-style forum for an intriguing and rich discussion.

Chair/Moderator: Steve Peters, Friends University, ATHE President
Panelists: Linda Essig, Director, School of Theatre and Film, Herberger Institute for Design and the Arts, Arizona State University
Gary Garrison, Executive Director, The Creative Affairs of the Dramatists Guild
Greg Henry, Artistic Director, Kennedy Center, American College Theater Festival
Joan Herrington, Chair, Department of Theatre, Western Michigan University

Plenary response

Mark Heckler, Past President, 2009 Plenary
2009 Keynote Audience
## ATHE CAREER ACHIEVEMENT IN PROFESSIONAL AND ACADEMIC THEATRE

Past winners are:

<table>
<thead>
<tr>
<th>Year</th>
<th>Education</th>
<th>Profession</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>John Emigh</td>
<td>Judith Malina and Doric Wilson</td>
</tr>
<tr>
<td>2008</td>
<td>Richard Schechner</td>
<td>Bill Irwin</td>
</tr>
<tr>
<td>2007</td>
<td>Jorge Huerta</td>
<td>Robert Woodruff</td>
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<tr>
<td>2006</td>
<td>Sue Ann Park</td>
<td>Christopher Newton</td>
</tr>
<tr>
<td>2005</td>
<td>Robert Benedetti</td>
<td>Jon Jory</td>
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<td>2004</td>
<td>Leon Katz</td>
<td>William Hutt</td>
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<tr>
<td>2003</td>
<td>Vernell A. W. Lillie</td>
<td>Adrian Hall</td>
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<td>2002</td>
<td>Sidney Berger</td>
<td>Edward Albee</td>
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<tr>
<td>2001</td>
<td>Don B. Wilmeth</td>
<td>Martha Coigney</td>
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<tr>
<td>2000</td>
<td>M. Lin Wright</td>
<td>Robert Brustein</td>
</tr>
<tr>
<td>1999</td>
<td>Robert Cohen</td>
<td>Anne Bogart</td>
</tr>
<tr>
<td>1998</td>
<td>Arthur Lessac</td>
<td>Zelda Fichandler</td>
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<tr>
<td>1997</td>
<td>James V. Hatch</td>
<td>Augusto Boal</td>
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<tr>
<td>1996</td>
<td>Margaret B. Wilkerson</td>
<td>Ruby Dee &amp; Ossie Davis</td>
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<tr>
<td>1995</td>
<td>Marvin Carlson</td>
<td>Ellen Stewart</td>
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<tr>
<td>1994</td>
<td>Kristin Linklater</td>
<td>Jose Quintero</td>
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<tr>
<td>1993</td>
<td>Winona L. Fletcher</td>
<td>Alice Childress</td>
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<tr>
<td>1992</td>
<td>Burnett M. Hobgood</td>
<td>Maria Irene Fornes</td>
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<td>1991</td>
<td>Oscar Brockett</td>
<td>Lloyd Richards</td>
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<td>1990</td>
<td>Vera Mowry Roberts</td>
<td>Frank Galati</td>
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<td>1989</td>
<td>Helen Krich Chinoy</td>
<td>Ming Cho Lee</td>
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<td>1988</td>
<td>Patricia McIlrath</td>
<td>Marsha Norman</td>
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<tr>
<td>1987</td>
<td></td>
<td>Roger L. Stevens</td>
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## OUTSTANDING TEACHER OF THEATRE IN HIGHER EDUCATION

Past winners are:

<table>
<thead>
<tr>
<th>Year</th>
<th>Education</th>
<th>Profession</th>
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<tbody>
<tr>
<td>2009</td>
<td>Milly Barranger</td>
<td>University of North Carolina, Emerita</td>
</tr>
<tr>
<td>2008</td>
<td>Judith Royer, CSJ</td>
<td>Loyola Marymount University</td>
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<tr>
<td>2007</td>
<td>Sandra L. Richards</td>
<td>Northwestern University</td>
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<tr>
<td>2006</td>
<td>Diana Mady Kelly</td>
<td>University of Windsor</td>
</tr>
<tr>
<td>2005</td>
<td>Vivian Fusillo</td>
<td>Winona State University</td>
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<tr>
<td>2004</td>
<td>James Symons</td>
<td>University of Colorado - Boulder</td>
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<tr>
<td>2003</td>
<td>Suzanne Burgoyne</td>
<td>University of Missouri - Columbia</td>
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<tr>
<td>2002</td>
<td>Bill Harbin</td>
<td>Louisiana State University</td>
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<tr>
<td>2001</td>
<td>Felicia Hardison Londre</td>
<td>University of Missouri - Kansas City</td>
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<tr>
<td>2000</td>
<td>Ronald A. Willis</td>
<td>University of Kansas</td>
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<tr>
<td>1999</td>
<td>Edgardo de la Cruz</td>
<td>California State University, Hayward</td>
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<tr>
<td>1998</td>
<td>Jewel Walker</td>
<td>University of Delaware</td>
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<td>1997</td>
<td>Leonard Pronko</td>
<td>Pomona College</td>
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<td>1996</td>
<td>Jonathan Levy</td>
<td>SUNY-Stonybrook</td>
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<tr>
<td>1995</td>
<td>Stanley Kauffmann</td>
<td>Columbia University</td>
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<tr>
<td>1994</td>
<td>James K. Brandon</td>
<td>University of Hawai'i</td>
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<td>1993</td>
<td>Grant McKernie</td>
<td>University of Oregon</td>
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## ATHE AWARD FOR OUTSTANDING BOOK

Past winners are:

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<tr>
<th>Year</th>
<th>Author</th>
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<tr>
<td>2009</td>
<td>Geoffrey S. Proehl</td>
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<tr>
<td>2008</td>
<td>Alicia Arrizón</td>
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<td>2007</td>
<td>Esther Kim Lee</td>
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<tr>
<td>2006</td>
<td>Carrie Sandahl and Phil Auslander</td>
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<tr>
<td>2005</td>
<td>Shannon Jackson</td>
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<td>2004</td>
<td>Diana Taylor</td>
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<td>2003</td>
<td>Katrin Seig</td>
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<td>2002</td>
<td>Anthony Tatlow</td>
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<td>2001</td>
<td>Freddie Rokem</td>
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<td>2000</td>
<td>Michal Kobialka</td>
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<tr>
<td>1999</td>
<td>David Roman</td>
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<tr>
<td>1998</td>
<td>John D. Cox and David Kastan</td>
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<tr>
<td>1997</td>
<td>Katherine E. Kelly</td>
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<tr>
<td>1996</td>
<td>Kathy A. Perkins and Roberta Uno</td>
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<td>1995</td>
<td>W. B. Worthen</td>
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<td>1993</td>
<td>Robert Barton</td>
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<tr>
<td>1992</td>
<td>John Gronbeck-Tedesco</td>
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</tbody>
</table>
ATHE AWARD FOR OUTSTANDING ARTICLE
Past winners are:
2009............Bratislav Jakovljevic and Shane Vogel
2008............Elizabeth Colburn-Roxworthy
2007............Stacy Wolf
2006............Margaret Werry
2005............Rustom Bharucha
2004............Susan Leigh Foster
2003
2002............Elin Diamond
2001............Andrea Most
2000............Jennifer Havie and Erin Hurley
1999............Marc Robinson
1997............Penny Farfan
1996............David Savran
1995............Coco Fusco
1994............Shearer West
1993............Joseph Roach
1992............Frantisek Deak
1986............Carole J. Carlisle

DAVID MARK COHEN PLAYWRITING AWARD
Past winners are:
2009............Kamarie Chapman
2008............George Brandt
2007............Ben Clawson
2006............Romulus Linney
2005............Ed Stevens
2004............LeeAnne Hill Adams
2003............Molly Smith Metzler
2002............Attilio Favorini, Lynne Conner
2001............Elizabeth Wong
2000............Edward Emanuel
2000............Edward Emanuel

JANE CHAMBERS PLAYWRITING AWARD
Past winners are:
2009............Meryl Cohn
2008............Mary F. Casey
2007............Christine Evans
2006
2005
2004............Madeleine George
2003
2002
2001............Bernadette Flagler
2000............Terry Lawrence
1999............Mindi Dickstein
1998............Elizabeth Wong
1997............Brighde Mullins
1996............Kathleen Cahill (book and lyrics),
                Deborah Wicks LaPuma (music)
1995............Rosemarie Caruso
1994............Lisa Loomer
1993............Christina de Lancie
1992............Sherry Kramer
1991............Wendy Kesselman
1990............Jenna Zark
1989............Arlene Fanale
1988............Gloria Parkinson
1987............Micki Goldthorpe
1986............Patricia Montley
1985............Charlotte Anker and Irene Rosenberg
1984............Karen Boettcher

JANE CHAMBERS PLAYWRITING AWARD
Past winners are:
2009............Meryl Cohn
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2001............Bernadette Flagler
2000............Terry Lawrence
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1993............Christina de Lancie
1992............Sherry Kramer
1991............Wendy Kesselman
1990............Jenna Zark
1989............Arlene Fanale
1988............Gloria Parkinson
1987............Micki Goldthorpe
1986............Patricia Montley
1985............Charlotte Anker and Irene Rosenberg
1984............Karen Boettcher

ATHE EXCCELLENCE IN EDITING AWARD
Past winners are:
2009............Richard Knowles
2008............John Gronbeck-Tedesco
2007............Thomas Postlewait
2006............Harry J. Elam, Jr.
2005............Samuel Leiter
2004............Robert A. Schanke
2003............Don Wilmeth
2002............University of Michigan Press

ATHE AWARD FOR LEADERSHIP IN COMMUNITY-BASED THEATRE AND CIVIC ENGAGEMENT
Past winners are:
2009............Norma Bowles, Fringe Benefits
PAID WORKSHOPS

Paid workshops offer conference participants a 3-hour concentrated block of time to focus on a particular theatrical approach or technique, be it a focus on sensory learning, archetypal characters, or issues in self-publishing.

Monday, August 2, 2010 - 4:00 PM – 7:00 PM
Tuesday, August 3, 2010 - 9:00 AM – 12:15 PM

Arthur Lessac
“Body Wisdom, Vocal Life: Exploring Lessac Energies”

ATHE is pleased to announce a two-part paid workshop to explore the core ingredients of Lessac Training with centenarian Arthur Lessac, renowned voice teacher, professor emeritus, and the 1998 Career Achievement Winner for Theatre in Higher Education. He will be joined by Master Teachers Deborah Kinghorn and Nancy Krebs of the Lessac Training and Research Institute. Lessac Training is a sensory learning approach that encourages the actor to discover her natural body wisdom, with body defined in its broadest sense to include the physical, vocal, and creative energies. Participants explore breathing, posture, tone, articulation, balance, rhythm, and expressiveness by learning how the body functions in the absence of adverse conditioning. Fifty years ahead of his time, Arthur Lessac’s ideas are currently being proven in scientific studies in fields ranging from kinesiology to neurology.

Participants should wear comfortable clothing for movement. Professor Lessac will be joined by the following Lessac Certified Trainers: Kathleen Dunn, Laurie Mufson, and Helen Housley.

Tuesday, August 3, 2010
9:00 AM – 12:15 PM

Peter Meineck, Aquila Theatre
“Ancient Greeks/Modern Lives - Freeing the Spirit of the Original Play”

This participatory workshop will describe and demonstrate methods for working with classical texts that can often seem impenetrable at first sight. It will focus on the Greeks, (Homer, Aeschylus, Sophocles, Euripides, Aristophanes), but the techniques can have a bearing on any play that hails from a different culture and needs to be “translated” for the contemporary American stage. The workshop will examine translation, textual and visual clues, cultural and performative contexts, physicality and embodiment. Peter Meineck is artistic director of Aquila Theatre in New York and a professor in the Classics department at New York University.

Wednesday, August 4, 2010
8:00 AM - 11:15 AM

Carlos Garcia Estevez and Katrien van Beurden –Teatro Punto
“Modern Commedia dell’Arte”

The international theatre company, Teatro Punto, is increasingly recognized for its unique and effective pedagogical approach to mask performing and movement theatre. Teatro Punto occupies itself in discovering and constructing the archetypes of today while developing a very contemporary theatre where the actor is the author of his own creation. This training helps the actor to uncover infinite possibilities. The work is precise and vulnerable, yet above all else it is alive! The archetypal characters of the commedia, the capitan, pantalone, il dottore, provide an entrance into the level of performance and play where the desire to live governs all.

This workshop, led by Teatro Punto directors Carlos Garcia Estevez and Katrien van Beurden, will consist of Analyses of Movement, Physical Transformation/Metamorphoses, From Tragedy to Comedy, Musicality and Timing, Mask and Archetypal Characters, Improvisation, and the Study of Interaction between Actor and Audience.
PAID WORKSHOPS (CONT.)

THURSDAY, AUGUST 5, 2010
1:45 PM – 5:15 PM

Caridad Svich

This lecture/workshop on self-publishing, grassroots arts activism, leadership, mentorship and not waiting for work to happen is lead by US Latina playwright, Caridad Svich, founder of NoPassport theatre alliance and press, which has published six new titles this year by writers Octavio Solis, Migdalia Cruz, Saviana Stanescu, Karen Hartman, Oliver Mayer, Anne Garcia-Romero and more.

FRIDAY, AUGUST 6, 2010
8:00 AM - 11:15 AM

Dan Froot
“Recipes for Collaboration”

Collaborating successfully is more than a matter of give and take; it’s about creating a third entity between self and other. Through game structures, exercises and compositional assignments, participants will craft techniques for working with artists from other disciplines (dance/music, dance/text, music/text, etc.) or from their own discipline. Work with new people or come with a partner with whom you want to work. Bring writing implements and be prepared to move.

Dan Froot (performance artist, writer, composer, dancer, saxophonist) currently teaches at UCLA’s Department of World Arts and Cultures while he continues to create and tour his work.

**BRING BROADWAY’S BEST TO YOUR CLASSROOM**

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ATHE MICROFRINGE FESTIVAL

ATHE's second MicroFringe offering presents five simultaneous performances for all conference attendees as part of the conference registration. Each performance will be repeated once after attendees have a short break for a cool drink from the cash bar.

Action Theatre Improvisation: Living Simply, Write Large – with Heather Harpham, Sarah Hickler, Cassandra Terman
Action Theater improvisation creates an ever shifting physical tableau which seeks to bring alive, on stage, the most resonant human states. Action Theater improvisors can find themselves anywhere -- from a tantrum of raging lovers, to a frozen landscape sitting in silence listening to each other’s breath as music.

Feminist Fatale – By Kimberly Dark
Feminist Fatale provides excerpts from Stripped and Teased: Scandalous Stories with Subversive Subplots and Becoming the Subject of Your Own Story (Rather than the Object of Another’s Gaze). Much of Dark’s work uses humor to reveal the contours of privilege and oppression through storytelling.

Re-Membered Selves: Building Community through the Performance of Identity – By Amy Steiger
This lecture/performance is a demonstration of a rehearsal and training process developed with students in a course called "Community Based Acting and Performance." It combines a description of the work with a “character study” performance based on Gin Chance from Naomi Wallace’s play The Trestle at Pope Lick Creek.

It Goes Without Saying – By Bill Bowers
Bill Bowers shares hilarious, heart-breaking, and unbelievable true stories from his career and his lifelong exploration of the role silence plays in our lives. Bill takes the audience on a scenic tour of life; growing up gay in Montana, outrageous perform-

ing jobs, working on Broadway, and studying with Marcel Marceau.

La Luna de Santiago – By Carlos Garcia Estevez, Teatro Punto
La Luna de Santiago is a short story inspired on Federico Garcia Lorca's poem “La casada infiel” (The unfaithful wife) and it is one of the stories of the performance Solo dell’Arte (Modern Commedia del `Arte show).

³New black math² – By Sons/Ancestors Players
A performance of Suzan-Lori Parks’s 2005 Theatre Journal essay, ³New black math². ³New black math² questions the definition of Black theatre as well as how we must re-learn, renew, and re-invigorate that definition in this contemporary moment. The Sons/Ancestors Players are dedicated to creating, expanding, and strengthening Black theatre and performance.

Right Practice: Or, Which Way to the Good Life – By Macelle Mahala
Right Practice explores the tension between the Buddhist precept of “right livelihood,” the goal of making one’s living by doing something beneficial to humanity, and the economic realities that compel people to fall short of that expectation. This is a guided, interactive installation. Each installation lasts 5-10 minutes.

Spontaneous Theatre – The Hothouse
Hothouse Shows are the result of a unique brand of improvisation called Spontaneous Theatre. Spontaneous Theatre is a completely improvised theatrical event. It is highly physical, ensemble-based storytelling without a net. And musically, the brilliant six-piece Hothouse Band provides an original, improvised score for all shows.

View from the Earth – By Dan Crozier
Postmodern revelations on humankind’s place in the universe! The big picture, illustrated! More quanta than you can shake a stick at! A tragical-comical-historical solo performance based on real science! This performance attempts to answer the big questions: meaning, life, art, science, chicken-egg, forest-trees, Coke-Pepsi.

Why I'm Not A Badass or a Redneck – By William Doan
A work in progress that explores what happens when rednecks, alcohol, religion and guns are the key ingredients in a young man’s upbringing.
EXHIBITION HALL INFORMATION
Many returning institutions and companies will greet Los Angeles Conference attendees in the Exhibition Hall starting with the Opening Welcome Reception on Tuesday, August 3 from 7:15pm – 9:00 pm, immediately following the keynote address. The California Showroom is on the California Level of the hotel. Authors will be available to sign their books during the raffle drawings on Wednesday and Thursday from 1:00 pm – 1:45 pm.

EXHIBIT HALL HOURS

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Activities</th>
</tr>
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<tbody>
<tr>
<td>Tuesday, August 3</td>
<td>7:15 pm - 9:00 pm</td>
<td>Opening Reception</td>
</tr>
<tr>
<td>Wednesday, August 4</td>
<td>8:00 am - 5:00 pm</td>
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<td></td>
<td>8:00 am - 10:00 am</td>
<td>Continental Breakfast</td>
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<td></td>
<td>1:00 pm - 1:45 pm</td>
<td>Author Signing and Raffle</td>
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<tr>
<td></td>
<td>1:00 pm - 1:45 pm</td>
<td>Raffle Drawing</td>
</tr>
<tr>
<td>Thursday, August 5</td>
<td>8:00 am - 5:00 pm</td>
<td>Open</td>
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<tr>
<td></td>
<td>8:00 am - 10:00 am</td>
<td>Continental Breakfast</td>
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<tr>
<td></td>
<td>1:00 pm - 1:45 pm</td>
<td>Author Signing</td>
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<tr>
<td></td>
<td>1:00 pm - 1:45 pm</td>
<td>Raffle Drawing</td>
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<tr>
<td></td>
<td>5:00 pm</td>
<td>Hall closes</td>
</tr>
</tbody>
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RAFFLE GIVEAWAYS

Fox Diversity Development – Fox Goodie Bag

R&H Theatricals – Ticket voucher for a pair of tickets to see a September 2010 performance of the NYC Broadway production of PHANTOM OF THE OPERA; Ticket voucher for a pair of tickets to see a September 2010 performance of the Las Vegas Broadway production of PHANTOM OF THE OPERA.

The Scholar’s Choice
– Plays of Josefina Niggli and The Tennessee Williams Encyclopedia

Theatre Communications Group
– One TCG Membership each on Wednesday and Thursday.

University of Michigan Press – Three Books:
Reflections on Beckett: A Centenary Celebration by Anna MacMillan and S.E. Wilmer
Changing the Subject: Marvin Carlson and Theatre Studies, 1959 - 2009 by Joseph Roach
Stone Tower: The Political Theater of Arthur Miller by Jeffrey Mason

University Readers, Inc. – iPod Shuffle
AUTHOR SIGNINGS
Tuesday, August 3, 7:15 pm – 7:45 pm
Theatre Communications Group, Booths #115 & 117
Suzan-Lori Parks

Wednesday, August 4th, 1:00 pm – 1:45 pm
Theatre Communications Group, Booths #115 & 117
Jim O’Quinn, The American Theatre Reader

The Catholic University of American, Booth #221
Patrick Tuite, Theatre of Crisis: The Performance of Power in the Kingdom of Ireland 1662-1692

University of Michigan Press, Booth #217
William Davies King, Another Part of a Long Story: Literary Traces of Eugene O’Neill and Agnes Boulton
Harvey Young, Embodying Black Experience: Stillness, Critical Memory, and the Black Body
James F. Wilson, Bulldaggers, Pansies and the Chocolate Babies: Performance, Race, and Sexuality in the Harlem Renaissance

Thursday, August 5th, 1:00 pm – 1:45 pm
ArtAge Senior Theatre Resource Center, Booth #102
Terry Ryburn, Age on Stage™: Ten Minute Plays

The Catholic University of American, Booth #221
Patrick Tuite, Theatre of Crisis: The Performance of Power in the Kingdom of Ireland 1662-1692

ATHE ANNUAL MEMBERSHIP MEETING
Thursday, August 5, 2010 – 9:45 am – 11:15 am – Beverly Hills Room
The Annual ATHE Membership Meeting offers members an opportunity to meet the Governing Council, thank outgoing officers, welcome new members, and learn about the state of the association.
HOTEL FLOOR PLANS

California Level

Plaza Level

South Mezzanine Level

Lobby Level
ATHE 2010 EXHIBITORS

Actor’s Biomechanics Lab
Bruce Lecure
1019 Lisbon St.
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Phone: (305) 903-9250
Email: blecure@aol.com
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Booth #: 213

ArtAge Senior Theatre Resource Center
Bonnie Vorenberg
PO Box 19955
Portland, OR 97280
Phone: (503) 246-3000
Fax: (503) 246-3006
Email: bonniev@seniortheatre.com
Product: Complete collection of plays, books, materials and information for older performers.
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Association for Theatre in Higher Education (ATHE)
Nancy Erickson, Administrative Director
PO Box 1290
Boulder, CO 80306-1290
Phone: (303) 530-2167; 888-284-3737
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Email: info@athe.org
Booth #: 136

California Educational Theatre Association
Gai Jones
1410 White Oak Circle
Ojai, CA 93023
(805) 640 6472
Email: gai.jones@sbcglobal.net
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M.A. in Applied Theatre
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ALL-CONFERENCE SCHEDULE
SUNDAY, AUGUST 1, 2010

8:00 PM - 10:00 PM
ATHE President’s Suite .................................................. Operations Committee Meeting

MONDAY, AUGUST 2, 2010

8:00 AM - 5:00 PM
Encino Room – California Level ...................................... ATME Pre-Conference
Brentwood Room - California Level .............................. PSFG Pre-Conference

8:00 AM - 8:00 PM
Senators I - South Mezzanine Level .............................. AAP Pre-Conference

9:00 AM - 12:00 PM
Westwood Room - Plaza Level ........................................... Focus Group Representatives’ Meeting

9:30 AM - 7:00 PM
Malibu Room - California Level ........................................ Latina/o Focus Group Pre-Conference

12:00 PM - 1:00 PM
Westwood Room - Plaza Level .......................................... New Focus Group Representatives’/Governing Council Member Orientation

12:00 PM - 5:00 PM
Governors I - South Mezzanine Level .............................. PACT Pre-Conference

1:00 PM - 3:00 PM
Westwood Room - Plaza Level ........................................... Governing Council Meeting

3:30 PM - 5:50 PM
Westwood Room - Plaza Level .......................................... Governing Council and Focus Group Representatives’ Meeting

4:00 PM - 7:00 PM
Palisades Room - California Level ................................. Paid Workshop #1 - Arthur Lessac – Body Wisdom, Vocal Life: Exploring Lessac Energies Part I

5:30 PM - 6:30 PM
ATHE President’s Suite ................................................ Governing Council/Focus Group Representatives’ Reception

6:00 PM - 9:00 PM
Sherman Oaks Room - California Level ........................... TLA Pre-Conference
ALL-CONFERENCE SCHEDULE
MONDAY, AUGUST 2, 2010 (CONT.)

7:00 PM - 10:00 PM
Pacific Room - California Level .................................................. BTA Pre-Conference
Westwood Room - Plaza Level .................................................. New Play Development Workshop: Meet the Team

7:00 AM - 8:00 AM
ATHE President’s Suite .............................................................. ATHE Past Presidents’ Breakfast

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NEW YORK UNIVERSITY
8:00 AM - 1:00 PM  
Park Room - South Mezzanine Level ........................................ AAP Pre-Conference  
Encino Room – California Level ................................................ ATME Pre-Conference  
Directors I & II - South Mezzanine Level ............................... PSFG Pre-Conference  
  
8:30 AM - 9:30 AM  
Brentwood Room - California Level ........................................... Graduate Student Symposium, Opening Student Meet and Greet  
  
9:00 AM - 10:30 AM  
Preview Room II – South Mezzanine Level ................................ Finance Committee Meeting  
  
9:00 AM - 12:00 PM  
Senators I - South Mezzanine Level ...................................... Latina/o Focus Group Pre-Conference  
Governors II – South Mezzanine Plaza ...................................... R & T Pre-Conference  
  
9:00 AM - 12:15 PM  
Palisades Room - California Level ........................................ Paid Workshop #1 - Arthur Lessac – Body Wisdom, Vocal Life: Exploring Lessac Energies Part II  
Westwood Room - Plaza Level ................................................ Paid Workshop #2 - Peter Meineck, Aquila Theatre – Ancient Greeks/Modern Lives – Freeing the Spirit of the Original Play  
  
9:00 AM - 1:00 PM  
Los Angeles Room - California Level ..................................... New Play Development Workshop, David Mark Cohen Reading, and Playworks: Orientation and First Rehearsal  
  
9:30 AM - 11:15 AM  
Brentwood Room - California Level ....................................... Graduate Student Symposium, Surviving and Thriving in Graduate School / Writing a Review for Publication (joint session)  
  
9:45 AM - 11:15 AM  
Sherman Oaks Room - California Level ................................... TLA Pre-Conference - Reflection Session  
  
11:30 AM - 1:00 PM  
Preview Room II - South Mezzanine Level ............................... Awards Committee Meeting  
Brentwood Room - California Level ....................................... Graduate Student Symposium, Career Development Workshop
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POSTGLOBAL DANCE

Emily Coates and Joseph Roach, special issue editors

Volume 40, Number 1

This issue examines how dance is transformed by cross-pollination and how artistic practice incorporates transnational perspectives. Drawing on the work of the World Performance Project at Yale and its 2008 Festival of International Dance, contributors explore the hybrid expressions being created by a new generation of artists.

NEW WRITING FOR THE AMERICAN STAGE

Tom Selllar, editor

Volume 40, Number 2

This issue features the texts of two new collaborative theater pieces that test the limits of language and representation: Big Art Group’s SOS and Nature Theater of Oklahoma’s idiosyncratic rendition of Romeo and Juliet. Also featured are critic George Hunka’s consideration of the place of playwriting in a digital age, a forum on the current recession’s effects on the American theater, a special section devoted to the Year of Grotowski, book reviews, and much more.

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1:30 PM - 3:00 PM
Regents Room – South Mezzanine Level .......................... AAP Board Meeting
Pacific Room - California Level .................................. ATHE Debut Panel of Papers and Media
Presentations: “The Survival of the Body in Media - Opportunity or Impediment?”
Brentwood Room - California Level ............................. Between Affect and Friction: Latina/o Performances and the American Public Sphere
Directors II - South Mezzanine Level ............................. Bit by Byte: Making Musicals in the Digital Era
Senators II - South Mezzanine Level ............................. Career Development Opportunities for Directors: Expanding Your Skills and Professional Networks
Park Room - South Mezzanine Level ............................. IT’S ALIVE!: Reanimating Theory/Reviving Criticism
Roundtable Series - NIGHT OF THE LIVING DEAD!: Performing Survival/Surviving Performance
Directors I - South Mezzanine Level ............................. Mixed Media: “Stage-Pictures” and the Complex Layering of Theatre and the Visual Arts
Governors II - South Mezzanine Level ............................. Nothing About Us Without Us: Incorporating Disability into Theatre Programs
Senators I - South Mezzanine Level ............................. Performing a Survivor’s History: Lynching Narratives in African American Theatre
Westwood Room - Plaza Level .................................. Professional and Social Networking for the Applied Theatre Practitioner
Encino Room – California Level ................................. Stanislavsky vs. Chekhov
Malibu Room - California Level .................................. Surviving ATHE: 2010 Conference Orientation
Santa Monica Room - California Level .......................... Take the Valley Out of the Girl! Leaving Nasality and Upspeak Behind
Bel Air Room - California Level .................................. Transformers: A Workshop on Making the Transition from Playwright to Writer of Other Media (film, TV, radio, animation, gaming)
Palisades Room - California Level ............................. Will We Just Survive or Will We Thrive? The Challenge of Implementing Entrepreneurship in Theatre
Sherman Oaks Room - California Level ......................... Women and Theatre Program Debut Panel

1:30 PM - 4:45 PM
Governors I - South Mezzanine Level ............................. 2011 Conference Committee Meeting

3:15 PM - 4:45 PM
Directors II - South Mezzanine Level ............................. Acting Outside the Box: Using Your Theatre Expertise for Corporate Training and Inter-Disciplinary Teaching
Directors I - South Mezzanine Level ............................. Activating the Campus: Can Performance Make a Difference?
3:15 PM - 4:45 PM (cont.)
Governors II - South Mezzanine Level ........................................ Archetypes in Performance: Embodying, Voicing, and Imagining the Universal Figures and Applying them to Classical Texts
Pacific Room - California Level ........................................... Curtains Up - Part One (Joint Debut Panel with ATDS, BTA, and LFG)
Brentwood Room - California Level ........................................ Emerging Scholars Debut Panel in Religion and Theatre: Performing in the Intersections of Religion and Culture
Malibu Room - California Level ........................................... Flirting with Smeraldina, Shakespeare and Sir George Etherege: an Active and Stimulating Exploration of Dramatic Flirtation and Seduction
Senators II - South Mezzanine Level ........................................ Interdisciplinary Transfer of Knowledge in Hair Design Research
Senators I - South Mezzanine Level ........................................ LGBT Debut Panel
Bel Air Room - California Level ........................................... Manifestos in Action – Where Do We Go From Here?
Encino Room – California Level ........................................... One-Person Department: A Survival Guide
Park Room - South Mezzanine Level ........................................ Putting Feminisms into Practice: A Roundtable on Strategies for Survival in the Academy
Sherman Oaks Room - California Level ................................... Real Professionals: on the Los Angeles Logic of Post-Fordist Work
Palisades Room - California Level ........................................... Research Alive: Practice-as-Research Approaches to Performance and Pedagogy
Santa Monica Room - California Level ................................... Teatro Chicana: A Collective Memoir
Westwood Room - Plaza Level ........................................... Theatre as a Liberal Art Roundtable

5:00 PM - 6:00 PM
Los Angeles Room - California Level ........................................ ATHE Awards Ceremony

6:10 PM - 7:00 PM
Los Angeles Room - California Level ........................................ Keynote Address – Suzan-Lori Parks

7:15 PM - 9:00 PM
California Showroom - California Level ........................................ Opening Reception
ALL-CONFERENCE SCHEDULE
WEDNESDAY, AUGUST 4, 2010

7:15 AM - 7:45 AM
Los Angeles Room - California Level (Foyer).................. ATME Morning Warm-Up Session #1

8:00 AM - 9:30 AM
Senators I - South Mezzanine Level................................. 2011 Conference Planners’ Meeting
Preview Room II – South Mezzanine Level........................ Advocacy Committee Meeting
Bel Air Room - California Level.................................. And...Action! Dialect Work -- A Quick Approach
Directors I - South Mezzanine Level............................... Emerging Voices in Theatre History: Theatre History
Focus Group Debut Panel
Brentwood Room - California Level................................ Engendering Chinese Performance: Body,
Power, Survival
Palisades Room - California Level................................ Enhancing Movement Education and Assessment
through Digital Media
Governors II - South Mezzanine Level............................. Getting Medieval on You: The Challenges of
Performing Medieval Religious Drama on
University Campuses
Sherman Oaks Room - California Level............................ Hip Hop Theatre in the Academy
Beverly Hills Room - California Level.............................. Meisner Variations
Encino Room – California Level................................. Playing, Narrating, Escaping, Posing: Material
Performances of Race and Survival in the
Nineteenth Century
Los Angeles Room - California Level.............................. PlayWorks 2010: Dramatized Narratives a “Reading”
of On The Front Line: Three Generations of Soldiers’
Voices - Part 1
Westwood Room - Plaza Level .................................. Publishing Your First Journal Article: A Conversation
with Editors
Senators II - South Mezzanine Level.............................. Survivance and Scholars: Decolonization and
Persistence in Native Theatre and Academia
Governors I - South Mezzanine Level............................ Survive and Thrive: Innovative Dramaturgy from
Cutting-Edge Disabled Artists and Allies
Park Room - South Mezzanine Level.............................. Surviving and Thriving in a One- or Two-Person
Theatre Program: Strategies and Stories From
the Trenches
Pacific Room - California Level ................................. The Laramie Project: Ten Years Later – Perspectives
on Media, Social Change, and a National Theatre
Directors II - South Mezzanine Level............................ The Middlebrow Radicalism of Lynn Nottage’s Ruined
Malibu Room - California Level ................................. Theatre for International Development: Engaging the
Voices of Communities
**8:00 AM - 11:15 AM**
Santa Monica Room - California Level ................................. Paid Workshop #3 – Carlos Garcia Estevez and Katrien van Beurden - Teatro Punto – Modern Commedia dell’Arte

**9:45 AM - 11:15 AM**
Beverly Hills Room - California Level ................................. A Very Good Place to Start: A Roundtable on the American Musical Theatre Canon
Brentwood Room - California Level .................................... Digi-turgy: The Education, Applications and Legal Challenges of Online Dramaturgy
Westwood Room - Plaza Level ........................................... Fresh Print One: Global Violence and Theatre
Pacific Room - California Level ........................................ From Metaphor to Renewal: Rape Survivors and Falsely Accused Rapists on Stage and Screen
Park Room - South Mezzanine Level ................................. Intergenerational Theatre: Baby Boomers and College Students - Engaged and Integrated through Theatre
Senators I - South Mezzanine Level ................................. IT’S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - THE CHILDREN OF THE DAMNED!: Pedagogies of Survival
Governors I - South Mezzanine Level ................................. Lights, Media and Action!
Malibu Room - California Level ................................. Performing Comedy: Issues, Considerations, and Approaches to Training Actors in a Wide Range of Comic Styles
Directors I - South Mezzanine Level ................................. Playing with the Paratheatrical: Medium and Message in 19th century American Performance
Los Angeles Room - California Level ................................. PlayWorks 2010: Dramatized Narratives: How-to Presentation, Part 2
Senators II - South Mezzanine Level ................................. Strategy, Sacrifice, Survival: How Artistic Directors Confront Current Challenges and Chart New Paths to Success
Bel Air Room - California Level ................................. Sustainable Theater Practices: Tips for ‘Greening’ Your Theater Department
Encino Room – California Level ................................. The Caffe Cino: The Cradle of Gay Theater
Preview Room II - South Mezzanine Level ................................. The Capstone Experience: Exploring the Possibilities of Student-Teacher Research
Directors II - South Mezzanine Level ................................. The “Elevator Plays” Paradigm: Engaging Site-specific Audiences – Directing Debut Panel
Sherman Oaks Room - California Level ................................. Theatre of Spectacle: Defining and Creating Theatrical Spectacle through Physical Theatre and Interdisciplinary Approaches
Governors II - South Mezzanine Level ................................. Women as Masters: in Huaju, Wayang Kulit and Bengal

**9:45 AM - 11:45 AM**
Palisades Room - California Level ................................. Seminar #1: Media Matters: Taxonomies of Multimedia Preformances
### All-Conference Schedule

**Wednesday, August 4, 2010 (Cont.)**

**11:30 AM - 1:00 PM**
- **Encino Room - California Level** ........................................... Acting Program Membership Meeting #1
- **Park Room - South Mezzanine Level** .................................. American Theatre & Drama Society Membership Meeting
- **Governors II - South Mezzanine Level** ................................. Association for Asian Performance Membership Meeting
- **Westwood Room - Plaza Level** ........................................ ATHE Latina/o Focus Group Membership Meeting
- **Directors II - South Mezzanine Level** ................................. ATME Membership Meeting #1
- **Preview Room II - South Mezzanine Level** ....................... Design & Technology Focus Group Membership Meeting
- **Senators II - South Mezzanine Level** ................................. Directing Program Focus Group Membership Meeting
- **Los Angeles Room - California Level** ............................... New Play Development Workshop: Rehearsal Part I
- **Bel Air Room - California Level** .................................... Performing Mediatization: Contemporary Theater, Dance and Journalism Making
- **Sherman Oaks Room - California Level** ............................. Playwrights and Creative Teams (PACT) Membership Business Meeting
- **Directors I - South Mezzanine Level** ................................. Professional Development Committee Meeting
- **Brentwood Room - California Level** ................................. Remembering Dr. Vera Mowry Roberts
- **Pacific Room - California Level** ................................... The Bruce Kirle Memorial Emerging Scholarship Panel in Music Theatre/Dance
- **Malibu Room - California Level** ...................................... Theatre and Social Change Membership Meeting
- **Senators I - South Mezzanine Level** ................................. Theory and Criticism Focus Group: Membership Meeting
- **Governors I - South Mezzanine Level** ................................. Women and Theatre Program Membership Meeting

**11:30 AM - 3:30 PM**
- **Breeze Garden - Lobby Level** ....................................... Labyrinth Space, or, Be Alive: Opportunity to Walk, Breathe and Meditate for Survival

**1:00 PM - 1:45 PM**
- **California Showroom - California Level** .......................... Author Signing and Raffle #1

**1:45 PM – 3:15 PM**
- **Governors II - South Mezzanine Level** ............................ Broadcasting and Blogging Broadway: Talk shows, Tony Awards and Cybercriticism
- **Directors II - South Mezzanine Level** ............................... Collaborating for Social Change: From Local to International
- **Westwood Room - Plaza Level** ....................................... Conversations with Two American Women Dramatists: Beth Henley ("Crimes of the Heart") and Doris Baizley ("Mrs. Californina")
- **Brentwood Room - California Level** ............................... Dramaturgy Debut Competitive Panel
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<td>Getting Married Today: Renegotiating Gay Theater in the Age of Gay Marriage</td>
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<td>Pacific Room - California Level</td>
<td>Innovative Modes of Directing in the Digital Age</td>
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<tr>
<td>Park Room - South Mezzanine Level</td>
<td>Meeting at the Crossroads: The Convergence of Media, Pedagogy and Performance</td>
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<tr>
<td>Encino Room – California Level</td>
<td>Moving through Masculinity: Rethinking Maleness through Theatre, Movement and Dance</td>
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<tr>
<td>Beverly Hills Room - California Level</td>
<td>NCA Panel 1: Decades Apart - Reflection of Three Gay Men by Rick Pulos</td>
</tr>
<tr>
<td>Palisades Room - California Level</td>
<td>Performing Age: A Showcase</td>
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<tr>
<td>Senators II - South Mezzanine Level</td>
<td>Research and Publications Committee Meeting</td>
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<tr>
<td>Bel Air Room - California Level</td>
<td>Spirituality Alive: Affect, Abandon, Alterity and Apophasis in Performance</td>
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<tr>
<td>Malibu Room - California Level</td>
<td>Theatres of War: Performance, Conflict, and Survival</td>
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<td>Los Angeles Room - California Level</td>
<td>Theorizing José Cruz González’s Work: The Politics of Latino Youth Theatre</td>
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<tr>
<td>Preview Room II - South Mezzanine Level</td>
<td>Unexpected Connections: Teaching Effective Creative Problem-Solving Techniques</td>
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<tr>
<td>Sherman Oaks Room - California Level</td>
<td>Using a Theatrical “Way of Knowing” Across the Curriculum</td>
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<tr>
<td>Governors I - South Mezzanine Level</td>
<td>What “Tube” Are YOU Using? Youtube and Other Internet Media in the Theatre Classroom</td>
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### 3:45 PM - 5:15 PM

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<thead>
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<th>Room/Level</th>
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<tr>
<td>Governors I - South Mezzanine Level</td>
<td>Community Colleges, Adult Lifelong Learning, and Theatre: A Perfect Combination</td>
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<tr>
<td>Brentwood Room - California Level</td>
<td>Creating a New Art Form: Theatre and Media as Equal Partners</td>
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<td>Park Room - South Mezzanine Level</td>
<td>Curtains Up - Part Two (Joint Debut Panel with ATDS, BTA and LFG)</td>
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<td>Pacific Room - California Level</td>
<td>Devising Ensemble Work in a Digital World</td>
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<td>Governors II - South Mezzanine Level</td>
<td>From Director to Director: On-the-Spot Rehearsal Feedback</td>
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<td>Senators I - South Mezzanine Level</td>
<td>From the Academy to the Large Theatre: Survival Skills for Contemporary Dramaturgs</td>
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<tr>
<td>Senators II - South Mezzanine Level</td>
<td>Improvisation and Literature: the Interdependent Relationship between Form and Content within Spontaneous Material and Crafted Text</td>
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3:45 PM - 5:15 PM (cont.)

**Malibu Room - California Level**

IT’S ALIVE!: Reanimating Theory/Reviving Criticism
Roundtable Series - RETURN OF THE CHILDREN
OF THE DAMNED!: Pedagogies of Survival II

**Santa Monica Room - California Level**

Labyrinth Space, or, Be Alive: Evaluation

**Encino Room – California Level**

Naked Print, or, How to Read a
Print-Performance and Why

**Bel Air Room - California Level**

Survival Among the Fittest: Forging a Space for
Theater at an Elite Technological Institute

**Preview Room II - South Mezzanine Level**

Surviving Design Classes in BA Programs - Ways To
Make Them Fun and Educational, Even For
Acting-Emphasis Students

**Beverly Hills Room - California Level**

Surviving Graduate School and the Job Market

**Palisades Room - California Level**

Teen Queens, Rock and Roll Dreams and Television
Screens: Intersections of Musical Theatre, Television
and Pop Music

**Westwood Room - Plaza Level**

The Art of Clowning - Finding Your Inner Clown

**Directors II - South Mezzanine Level**

The Essentials - Boal and Theatre of the Oppressed:
What are the Absolute [Totalizing!] Basics of TO
Theory and Practice?

**Sherman Oaks Room - California Level**

Theatre as Transcendence/Transformation

**Directors I - South Mezzanine Level**

VASTA Debut Panel

---

**5:30 PM - 7:00 PM**

**Los Angeles Room - California Level**

All-Conference Forum: Elephants in the Curriculum:
A Frank Discussion about Theatre in a Changing
Academic Landscape

---

**7:00 PM**

Hyatt Regency Century Plaza
Graduate Student Subcommittee Social at X Bar

Offsite
TLA Hospitality

Offsite
Two-Year College Networking Dinner Out

---

**7:30 PM - 9:00 PM**

ATHE President’s Suite
Journal Editors’ Reception

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**9:00 PM – 12:00 AM**

Los Angeles, Palisades, Pacific, Sherman Oaks,
Brentwood - California Level
MicroFringe Festival
## All-Conference Schedule

**Thursday, August 5, 2010**

### 7:15 AM - 7:45 AM

Los Angeles Room - California Level (Foyer)  
**ATME Morning Warm-Up Session #2**

### 8:00 AM - 9:30 AM

- **Governors II - South Mezzanine Level**  
  A Shift in the Discourse: Appropriation of Revolutionary Theatre by Conservative Organizations

- **Encino Room – California Level**  
  Creating a Sustainable Theatre to Survive and Thrive in the 21st Century

- **Los Angeles Room - California Level**  
  David Mark Cohen Rehearsal

- **Senators I - South Mezzanine Level**  
  Digital Shakespeares: Media, Performance, and the Survival of the Shakespearean

- **Directors I - South Mezzanine Level**  
  Dramaturgy Peer-Share: Contributing Ideas and Activities for Education and Production

- **Preview Room II - South Mezzanine Level**  
  Drawing Theatre Programs to the Forefront of the College and into the Center of College-Wide Learning Initiatives

- **Pacific Room - California Level**  
  Evaluating Media: Improving Information Literacy Skills WILL Help Theatre Students Survive

- **Bel Air Room - California Level**  
  Living Faith: Contemporary Religious Performance in America

- **Westwood Room - Plaza Level**  
  Media and Mimesis

- **Malibu Room - California Level**  
  Media Manipulations: Touring Women on the American Stage

- **Senators II - South Mezzanine Level**  
  Media, Medicine, and Theatre in Pediatric Cancer Treatment

- **Directors II - South Mezzanine Level**  
  Performing in Films and Commercials—A Workshop

- **Santa Monica Room - California Level**  
  Physicalizing a Song for Various Venues and Media

- **Sherman Oaks Room - California Level**  
  Re-Imagining Latin American and Caribbean Plays in New Contexts and Venues

- **Park Room - South Mezzanine Level**  
  “Staging Pictures”: Film, Digital Media, and the Live Theatre Production

- **Regents Room – South Mezzanine Level**  
  Surviving the Crunch: Innovation in Design and Technology

- **Governors I - South Mezzanine Level**  
  The Business of Acting: Equip Your Students with Critical Business and Survival Strategies for a Successful Career in Theatre, Film and Television

- **Brentwood Room - California Level**  
  “TO BLOG, EMOTE, MOODLE & JOKE”: Answers for Theatre Class Today

- **Palisades Room - California Level**  
  Weathering the Storms: Crisis, Response and Survival in the American Theatre
THE PRESIDENT ELECTRIC
Ronald Reagan and the Politics of Performance
Timothy Raphael

ILLUSIVE UTOPIA
Theater, Film, and Everyday Performance in North Korea
Suk-Young Kim

THE THEATER WILL ROCK
A History of the Rock Musical, from Hair to Hedwig
Elizabeth L. Wollman

SPEAKING IN TONGUES
Languages at Play in the Theatre
Marvin Carlson

SEX, DRAG, AND MALE ROLES
Investigating Gender as Performance
Diane Torr and Stephen Bottoms

CHANGING THE SUBJECT
Marvin Carlson and Theatre Studies 1959-2009
Edited and with an Introduction by Joseph Roach

BULLDOGGERS, PANSIES, AND CHOCOLATE BABIES
Performance, Race, and Sexuality in the Harlem Renaissance
James F. Wilson

EMBODYING BLACK EXPERIENCE
Stillness, Critical Memory, and the Black Body
Harvey Young

HIGHBROW/LOWDOWN
Theater, Jazz, and the Making of the New Middle Class
David Savran

MICHAEL MOORE
Filmmaker, Newsmaker, Cultural Icon
Matthew H. Bernstein, Editor

I WANT TO BE READY
Improvised Dance as a Practice of Freedom
Danielle Goldman

FORTHCOMING:

THEATER HISTORIOGRAPHY
Critical Interventions
Henry Bial and Scott Magelssen, editors

THE PROBLEM OF THE COLOR BLIND
Racial Transgression and the Politics of Black Performance
Brandi Wilkins Catanese

MABOU MINES
Making Avant-Garde Theater in the 1970s
Iris Smith Fischer

ARTAUD AND HIS DOUBLES
Kimberly Jannarone

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9:45 AM - 11:15 AM
Beverly Hills Room - California Level ......................... ATHE Annual Membership Meeting

11:30 AM - 1:00 PM
Senators II - South Mezzanine Level .......................................................... Acting Program Membership Meeting #2
Sherman Oaks Room - California Level ........................................... Black Theater Association Membership Meeting
Senators I - South Mezzanine Level .................................................... Challenging Tradition in Undergraduate Actor Training: Creating Dynamic Living Theatre through Suzuki/Viewpoints
Westwood Room – Plaza Level .............................................................. Digital Projects Workshop: the Application of New Media in Teaching the Theory and Practice of Performance
Directors II - South Mezzanine Level .................................................. Dramaturgy Membership Meeting
Preview Room II - South Mezzanine Level ........................................... Electronic Technology Committee Meeting
Bel Air Room - California Level .......................................................... Integrating Techniques to Meet New Needs in Performance
Beverly Hills Room - California Level ................................................. Jane Chambers Playwriting Competition Rehearsal
Directors I - South Mezzanine Level .................................................... Music Theatre/Dance Membership Meeting
Los Angeles Room - California Level ................................................. New Play Development Workshop: Rehearsal Part II
Pacific Room - California Level .......................................................... Performance Studies Focus Group Annual Membership Meeting
Governors II - South Mezzanine Level ............................................... Strategic Planning Committee Meeting
Encino Room – California Level ......................................................... The Actor’s Journey: An Exploration of the Actor’s Legacy As Ancient Story Teller, Sacred Interpreter of the Divine and Socially Responsible Leader
Palisades Room - California Level ........................................................ Theatre as a Liberal Art Membership Meeting
Park Room - South Mezzanine Level .................................................. Theatre and Social Change: Performing Theatre of Testimony Inside and Outside the University
Governors I - South Mezzanine Level .................................................. Theatre Management Focus Group Annual Membership Meeting
Malibu Room - California Level .......................................................... Two-Year College Focus Group Membership Meeting - Current Issues and Future Planning
Brentwood Room - California Level .................................................. VASTA Membership Meeting

1:00 PM - 1:30 PM
California Showroom - California Level ............................................. Author Signing and Raffle #2

1:45 PM - 3:15 PM
Bel Air Room - California Level ......................................................... ALIVE AND KICKING (BACK): Queering New Media
Pacific Room - California Level .......................................................... Anachro-phobia: History, Performance, Theory Out of Place and Time
1:45 PM - 3:15 PM (cont.)
Park Room - South Mezzanine Level ............................................. Broadway and the Critics
Encino Room – California Level .................................................. Directing for Themed Entertainment, Cruise Lines and Live Special Events: Career Opportunities, Work Environment, and Job Expectations
Senators I - South Mezzanine Level ........................................... "Discriminating Tastes": The Conscious Cultivation and Strategic Mediation of African American Embodiment in Performance
Palisades Room - California Level .............................................. Fresh Print Two: Globalization, Violence and Theatre
Senators II - South Mezzanine Level ......................................... In a Multi-Media Marketplace, Are Our Traditional Acting Programs on a Path of Extinction?
Beverly Hills Room - California Level ....................................... Jane Chambers Playwriting Competition Winner Staged Reading
Westwood Room - Plaza Level .................................................... Medical Readers Theatre: Bringing Together Medical Students and Seniors
Sherman Oaks Room - California Level ................................... Movement for the Tragic Chorus I
Malibu Room - California Level ................................................. NCA Panel 2: “Double Tap” by Darren Goins
Governors I - South Mezzanine Level ........................................ (Re)Turning the Hollywood Gaze: Native Theater On Its Own as Sites of Survival, Places of Remembrance, and Spaces of Transformation
Preview Room II - South Mezzanine Level ................................ Small Program Survival - Collaboration and Design Suggestions and Solutions For Smaller Programs
Brentwood Room - California Level ............................................ THEATRE, MEDIA, AND ECOLOGY: FROM SURVIVING TO THRIVING
Directors II - South Mezzanine Level ......................................... Unveiling a New Intercultural Performance: An Artist-Talk of Sheetal Gandhi’s “Daughter-in-law, Daughter, Wife”
Directors 1 – South Mezzanine Level ......................................... Who Cares About Theatre? How Can We Use What We Know to Improve Relationships across our Institutions and within our Professions?

1:45 PM - 5:15 PM
Santa Monica Room - California Level ...................................... Paid Workshop #4 – Caridad Svich – NoPassport Theatre and Press: New Models for Old-Time Publishing

3:45 PM - 5:15 PM
Directors I - South Mezzanine Level .......................................... Aimee Semple McPherson: Technology, Theatricalism and Twentieth Century Evangelicism
Governors II - South Mezzanine Level ...................................... ALIVE AND KICKING (BACK): Current Trends in LGBT and Q Research
Palisades Room - California Level ............................................. Asian Theatre Journal Lecture by J. Thomas Rimer
Malibu Room - California Level ................................................ Book and Performance Review Writing Workshop
3:45 PM - 5:15 PM (cont.)

Pacific Room - California Level .............................................. Comedia Revived: Websites, Video Archives, and Multi-Media Resources for Rediscovering Plays from the Spanish Golden Age
Governors I - South Mezzanine Level ....................................... Creating a Hands-on Program that Students will Actually Want to Get Their Hands On
Bel Air Room - California Level ............................................. Creative Collaborations in Musical Theatre
Beverly Hills Room - California Level ...................................... Exploring Vocal Power in Stage Performance
Encino Room – California Level ............................................. Latino Youth Theatre in the Americas
Preview Room II – South Mezzanine Level ................................ Membership and Marketing Committee Meeting
Senators I - South Mezzanine Level ........................................ Paradigm, Praxis and Field: A Linked Session Sponsored by The Journal of Dramatic Theory and Criticism, Part 1 of 2
Sherman Oaks Room - California Level ..................................... Signifyin’ on the Stereotype: Playwrights and Contemporary Notions of Blackness
Directors II - South Mezzanine Level ....................................... Survival Tactics: Theatre and American General Education
Westwood Room - Plaza Level ................................................ Surviving in History, or, How to Reconstruct the Restoration Actress
Brentwood Room - California Level ........................................ The Annual Emerging Scholars Panel for the Performance Studies Focus Group
Park Room - South Mezzanine Level ........................................ The Katrina Project: Opening Doors in LA
Senators II - South Mezzanine Level ........................................ Theatre Management Focus Group Debut Panel

3:45 PM - 7:00 PM
Los Angeles Room - California Level ....................................... David Mark Cohen Reading

5:30 PM - 7:00 PM
Governors II - South Mezzanine Level ..................................... ALIVE AND KICKING (BACK): Using the Liberal Arts Core to Kick Back at Homophobia
Senators II - South Mezzanine Level ....................................... Building a Supportive Writing Community for Academic and Creative Success
Pacific Room - California Level .............................................. DEFINING A CHOREOGRAPHY OF MIXED-MEDIA PERFORMANCE
Directors I - South Mezzanine Level ....................................... In all Their Naked Majesty: Sex, Scandal, Newspapers and Theatre in the Nineteenth Century USA
Preview Room II - South Mezzanine Level ................................ Local, Political, and Radical: Asia’s Vernacular Shakespeares
Encino Room – California Level ............................................. No Passport: Taking Over the Means of Production
ALL-CONFERENCE SCHEDULE
THURSDAY, AUGUST 5, 2010 (CONT.)

5:30 PM - 7:00 PM (cont.)

Senators I - South Mezzanine Level ........................................ Paradigm, Praxis and Field: A Linked Session
Sponsored by The Journal of Dramatic Theory and Criticism, Part 2 of 2

Sherman Oaks Room - California Level ................................ Planned Obsolescence? Rotating Repertory
Performance Training and 20th Century Survival

Governors I - South Mezzanine Level ................................ Resisting the Wal-Marting of the Theatre: Rethinking the Undergraduate Theatre Major

Directors II - South Mezzanine Level ........................................ Sing for Your Supper: Survival Guides for Dramaturing Musical Media

Palisades Room - California Level ................................. Staging Femininities: Women, Sport, and Historical Performance

Santa Monica Room - California Level ................................. Surviving the Outside: Modernity and the Woman Artist: Susan Glaspell’s “The Outside”

Malibu Room - California Level ........................................ TASC Networking Meeting

Beverly Hills Room - California Level ................................. The Conscious Body: New Approaches to Embodied Acting that Synthesize Chinese, Hindu and Western Body Theories

Bel Air Room - California Level ........................................ Theorizing Latina/o Theatre and Performance, Hybridity, and Other “Others”

Brentwood Room - California Level ..................................... Using Movement and Theatre to create Energizing, Exhilarating, Expressive Ensemble Experiences

Westwood Room - Plaza Level ........................................... Wikis, Tweets, and ‘Tubes: Technology, Theatre History, Pedagogy

Park Room - South Mezzanine Level .................................. Women Performing Spirituality in the Avant-Garde

2009 ATHE Leadership Institute® Lunch – Kurt Blaughter and Jeannie Woods
7:15 AM - 7:45 AM
Los Angeles Room - California Level (Foyer)............................. ATME Morning Warm-Up Session #3

8:00AM - 9:30 AM
Governors I - South Mezzanine Level .................................. American Theatre & Drama Society Board Meeting
Palisades Room - California Level .............................. Asian Performance: Tradition, Training and Media
Senators II - South Mezzanine Level.......................... ATHE Two-Year College Focus Group Membership Meeting - Issue: Current Challenges Facing Two-Year College Theatre Programs
Malibu Room - California Level .................................. ATME Membership Meeting #2
Pacific Room - California Level .......................... Directing Program Focus Group Membership Meeting #2
Encino Room – California Level ................................ IT’S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - IT CAME FROM THE ARCHIVE!: Researching Survival/Surviving Research
Bel Air Room - California Level ................................ LGBT Focus Group Membership Meeting
Governors II - South Mezzanine Level .................. Religion and Theatre Focus Group Membership Meeting
Preview Room II - South Mezzanine Level ................ Senior Theatre Focus Group Membership Meeting
Directors II - South Mezzanine Level .................. Strategies of Survival: Absence, Presence and Exposure
Brentwood Room - California Level .................. Teaching Theatre Courses Online: Can It Be Done Successfully?
Directors I - South Mezzanine Level .................. The Publish or Perish Imperative in the Era of Online Journals: How to Survive in the (Increasing) Electronic Jungle
Senators I - South Mezzanine Level .................. Theatre History Focus Group Membership Meeting

8:00 AM - 10:00 AM
Sherman Oaks Room - California Level .................. Seminar #2: Racial Casting

8:00 AM - 11:15 AM
Park Room - South Mezzanine Level .................. Adjudicated Workshop of Debut and Adapted Acting Exercises (Double Session)
Santa Monica Room - California Level .................. Paid Workshop #5 – Dan Froot - Recipes for Collaboration

9:00 AM - 1:00 PM
Los Angeles Room - California Level .................. New Play Development Workshop: Showcase of New Plays
### All-Conference Schedule

**Friday, August 6, 2010 (cont.)**

#### 9:45 AM - 11:15 AM

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<td>2011 Conference Planning Meeting #2</td>
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<tr>
<td></td>
<td>Palisades Room - California</td>
<td>ATME: Movement for the Tragic Chorus II</td>
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<td>Malibu Room - California</td>
<td>Bridging the Gap: Structuring Mutually Beneficial Partnerships between</td>
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<td>Professional and Academic Programs in New Play Development</td>
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<td>Encino Room – California</td>
<td>Cognitive Studies and Embodiment in Theatre and Performance</td>
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<td>Brentwood Room - California</td>
<td>Enacting/Writing the Historical Figure on the African-American Stage</td>
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<td>Senators I - South Mezzanine</td>
<td>Focus Group Representative Bootcamp</td>
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<td>Bel Air Room - California</td>
<td>Making a Living and Making a Difference: [A Life of] Faith in Professional</td>
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<td>Regents Room – South</td>
<td>Nominations Committee Meeting</td>
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<td>Mezzanine Level</td>
<td>Practices of Emplacement: Exile, Memory, and Gender</td>
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<td>Pacific Room - California</td>
<td>Rage, Speak, Act against the Machine: A Survival Quilt – Weaving through</td>
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<td>Gender</td>
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<td>Westwood Room - Plaza</td>
<td>Spotlighting New Work by ATDS, BTA, and LFG Authors</td>
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<td>Directors II - South</td>
<td>Surviving in a Quantitative Culture of Assessment - Improving Student</td>
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<td>Mezzanine Level</td>
<td>Learning Via Program Assessment AND Keeping The Administration Happy</td>
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<td>Governors I - South</td>
<td>Surviving Queerly: Why Theater Needs YOU more than YouTube: Advice about the</td>
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<td>Mezzanine Level</td>
<td>Necessity of Theater</td>
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<td>Preview Room II - South</td>
<td>Theatre History Alive: A Roundtable on Media and Pedagogy</td>
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<td>Mezzanine Level</td>
<td>Vocation, Avocation or Deception</td>
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<td>Beverly Hills Room -</td>
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<td>California Level</td>
<td>Acting Technique based on Sun Tzu's &quot;The Art of War&quot;</td>
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<td>Senators II - South</td>
<td>Assessing the Student Actor: A Rubric for Defining Expectations when</td>
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<td>Mezzanine Level</td>
<td>Teaching the Actor’s Art</td>
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<td>Encino Room – California</td>
<td>Bringing Light to the Darkness Where the Worst of Us are Kept: Using Theatre</td>
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<td>to Connect to Correctional Institutions</td>
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<td>Directors I - South</td>
<td>Cultural Survival in Nineteenth Century America</td>
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<td>Mezzanine Level</td>
<td>De-mystifying the Integration of Media into Theatre Classrooms and Productions</td>
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#### 11:30 AM - 1:00 PM

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<tr>
<th>Time</th>
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<tr>
<td>11:30 AM</td>
<td>Palisades Room - California</td>
<td>Acting Technique based on Sun Tzu’s &quot;The Art of War&quot;</td>
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<td>11:45 AM</td>
<td>Senators II - South</td>
<td>Assessing the Student Actor: A Rubric for Defining Expectations when Teaching</td>
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<td>12:00 PM</td>
<td>Encino Room – California</td>
<td>Bringing Light to the Darkness Where the Worst of Us are Kept: Using Theatre</td>
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<td>12:15 PM</td>
<td>Directors I - South</td>
<td>Cultural Survival in Nineteenth Century America</td>
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<tr>
<td>12:30 PM</td>
<td>Sherman Oaks Room - California</td>
<td>De-mystifying the Integration of Media into Theatre Classrooms and Productions</td>
</tr>
</tbody>
</table>
11:30 AM - 1:00 PM (cont.)

Governors I - South Mezzanine Level ........................................... Intercultural Performance: Asia and the West

Park Room - South Mezzanine Level ............................................ Oral History Theatre: Sweetening the Broccoli: Reflections on Alzheimer’s

Brentwood Room - California Level ............................................ Post-Celtic Tiger Irish Performance: Connectivities and New Directions

Westwood Room – California Level ........................................... Rage, Speak, Act against the Machine: A Survival Quilt – Weaving through Gender, Race, Ethnicity, Class, Sexuality: Part II

Senators I - South Mezzanine Level ........................................... Roundtable Book Discussion on Peggy Phelan’s Unmarked: The Politics of Performance

Pacific Room - California Level ............................................... Surviving Teaching 100+ Students: Best Practices for Large Enrollment Classes From Faculty in the Trenches

Palisades Room - California Level ........................................... Surviving the Holocaust: Resistance, Identity, Representation, Difficult Decisions, and Humor

Malibu Room - California Level .............................................. The Musical Body: Choreographing Subjectivity, Collectivity, and the Carnivalesque

Directors II - South Mezzanine Level I ..................................... To Tweet or not to Tweet: Social Networking for Dramaturgs

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**UCLA PhD in Theater & Performance Studies**

*Announces*

A tenure-track position in transnational, intercultural, postcolonial or diasporic studies: historical or regional specialization unspecified. We seek a promising scholar and an excellent teacher to participate in the undergraduate theater major, the MFA program, and the PhD program in Theater and Performance Studies. In addition, we seek a scholar prepared for interdisciplinary collaboration with the various areas of the Department of Theater, the Department of Film, Television, and Digital Media and across the College and professional schools. PhD required. Assistant or Associate level.

**Deadline: December 1, 2010**

Send applications to Prof. Sue-Ellen Case, Chair of Search Committee at ehouzell@ftt.ucla.edu.
In 2011, the Mid-America Theatre Conference returns to Minneapolis, a city renowned both for a wide range of performance ensembles and for a cultural ethos (some might say stereotype) of “Minnesota nice.” For this year’s meeting, we take as our inspiration “Company,” a term that multiply suggests artistic collaborations, commercial endeavors, and ethical possibilities.

By nature, theatre obliges those who practice, teach, and study it to engage all of these different senses of company simultaneously. Efforts to preserve artistic relationships within the theatre must complement appeals to audiences beyond the theatre. The company we keep, in other words, hinges upon the company we provide.

For MATC 2011, then, we invite artistic and scholarly work that addresses how the pragmatics of commercial and aesthetic success intersect with the ethics of hospitality and collaboration. How open are theatres, classrooms, and critical conversations to new or wider audiences? When is “keeping company” difficult or impractical in the theatre or in the university? What defines “best practices” for maintaining a theatre company in a context of financial uncertainty? What lessons can we draw from studying theatre companies past and present, extant and extinct? What is the future of the theatrical company, and do our classrooms prepare future artists for that reality? How might new technologies or modes of social networking alter the dynamics of company in theatre practice and pedagogy? Is company still a viable model for theatre practice? What company do we find ourselves sharing, locally and globally?
8:00 PM - 10:00 PM
Operations Committee Meeting
Focus Group: .................................. 26 (PDC) Professional Development Committee
Room: ........................................ ATHE President’s Suite

MONDAY, AUGUST 2, 2010

8:00 AM - 5:00 PM
ATME Pre-Conference
Focus Group: .................................. 04 (ATME) Association for Theatre Movement Educators
Room: ........................................... Encino Room – California Level

PSFG Pre-Conference
Focus Group: .................................. 13 (PSFG) Performance Studies
Room: ........................................... Brentwood Room – California Level

8:00 AM - 8:00 PM
AAP Pre-Conference
Focus Group: .................................. 03 (AAP) Association for Asian Performance
Room: ........................................... Senators I – South Mezzanine Level

9:00 AM - 12:00 PM
Focus Group Representatives’ Meeting
Focus Group: .................................. 29 (CC) Conference Committee
Room: ........................................... Westwood Room – Plaza Level

9:30 AM - 7:00 PM
Latino/a Focus Group Pre-Conference
Focus Group: .................................. 24 (LFG) Latina/o Focus Group
Room: ........................................... Malibu Room – California Level

12:00 PM - 1:00 PM
New Focus Group Representatives’/Governing Council Member Orientation
Focus Group: .................................. 29 (CC) Conference Committee
Room: ........................................... Westwood Room – Plaza Level
Chair: .......................................... Steve Peters, Friends University
CONCURRENT SESSIONS
MONDAY, AUGUST 2, 2010 (CONT.)

12:00 PM - 5:00 PM
PACT Pre-Conference
Focus Group: ........................................... 12 (PACT) Playwrights and Creative Teams
Room: .................................................... Governors I – South Mezzanine Level

1:00 PM - 3:00 PM
Governing Council Meeting
Focus Group: ........................................... 29 (CC) Conference Committee
Room: .................................................... Westwood Room – Plaza Level
Chair: .................................................... Steve Peters, Friends University

3:30 PM - 5:50 PM
Governing Council and Focus Group Representatives’ Meeting
Focus Group: ........................................... 29 (CC) Conference Committee
Room: .................................................... Westwood Room – Plaza Level
Chair: .................................................... Steve Peters, Friends University

4:00 PM - 7:00 PM
Paid Workshop #1 - Arthur Lessac – Body Wisdom, Vocal Life:
Exploring Lessac Energies – Part 1
Focus Group: ........................................... 29 (CC) Conference Committee
Room: .................................................... Palisades Room – California Level

5:30 PM - 6:30 PM
Governing Council/Focus Group Representatives’ Reception
Focus Group: ........................................... 29 (CC) Conference Committee
Room: .................................................... ATHE President’s Suite

6:00 PM - 9:00 PM
TLA Pre-Conference
Focus Group: ........................................... 19 (TLA) Theatre as a Liberal Art
Room: .................................................... Sherman Oaks Room – California Level
Peter Meineck Workshop on Classical Theatre Techniques.

7:00 PM - 10:00 PM
BTA Pre-Conference
Focus Group: ........................................... 05 (BTA) Black Theatre Association
Room: .................................................... Pacific Room – California Level
New Play Events: Meet the Teams

Focus Group: ........................................ 12 (PACT) Playwrights and Creative Teams
Room: ................................................. Westwood Room – Plaza Level
Co-Chairs: ............................................ Sharon Andrews, Wake Forest University
Macaela Carder, Bowling Green State University
Char Nelson, Brigham Young University
Judith Royer, Loyola Marymount University

Presenters and Program Coordinators: ............ Sharon Andrews, Wake Forest University
Macaela Carder, Bowling Green State University
Andrea Grapko, West Kentucky University
Kevin McFillen, University of Missouri – Columbia
Char Nelson, Brigham Young University
Judith Royer, Loyola Marymount University
Rodger Sorensen, Brigham Young University

Team meetings for those scheduled for participation in the NPDW, PlayWorks, and David Mark Cohen award readings.

TUESDAY, AUGUST 3, 2010

7:00 AM - 8:00 AM
ATHE Past Presidents’ Breakfast
Focus Group: ........................................ 29 (CC) Conference Committee
Room: ................................................. ATHE President’s Suite

8:30 AM - 9:30 AM
Graduate Student Symposium, Opening Student Meet and Greet
Focus Group: ........................................ 42 (PDC) Professional Development Committee
Room: ................................................. Brentwood Room – California Level
Session Coordinator: ......................... Kimi Johnson, University of Minnesota
Co-Coordinator: .................................... Isaiah Wooden, Stanford University
Participant: ......................................... Zachary Roberts, Western Illinois University

As the introductory session of the Graduate Student Symposium, this event provides graduate students with an informal setting where they can meet ATHE representatives, including members of the Governing Council, GSSC members, and Focus Group graduate representatives as well as other student members from a broad range of programs and universities.

8:00 AM - 1:00 PM
AAP Pre-Conference
Focus Group: ........................................ 03 (AAP) Association for Asian Performance
Room: ................................................. Park Room – South Mezzanine Level
CONCURRENT SESSIONS
TUESDAY, AUGUST 3, 2010 (CONT.)

8:00 AM - 1:00 PM (cont.)
ATME Pre-Conference
Focus Group: ........................................ 04 (ATME) Association for Theatre Movement Educators
Room: ............................................ Encino Room – California Level

PSFG Pre-Conference
Focus Group: ........................................ 13 (PSFG) Performance Studies
Room: ............................................ Directors I & II – South Mezzanine Level

9:00 AM - 10:30 AM
Finance Committee Meeting
Focus Group: ........................................ 29 (CC) Conference Committee
Room: ............................................ Preview Room II – South Mezzanine Level
Chair: .............................................. Frank Trezza, State University of New York, New Paltz

9:00 AM - 12:00 PM
Latina/o Focus Group Pre-Conference
Focus Group: ........................................ 24 (LFG) Latina/o Focus Group
Room: ............................................ Senators I – South Mezzanine Level

R&T Pre-Conference
Focus Group: ........................................ 14 (RT) Religion and Theatre
Room: ............................................ Governors II - South Mezzanine Level

9:00 AM - 12:15 PM
Paid Workshop #1 – Arthur Lessac – Body Wisdom, Vocal Life: Exploring Lessac Energies – Part 2
Focus Group: ........................................ 29 (CC) Conference Committee
Room: ............................................ Palisades Room – California Level
Participants explore breathing, posture, tone, articulation, balance, rhythm and expressiveness by learning how the body functions in the absence of adverse conditioning.

Paid Workshop #2 - Peter Meineck, Aquila Theatre
Ancient Greeks/Modern Lives – Freeing the Spirit of the Original Play
Focus Group: ........................................ 19 (TLA) Theatre as a Liberal Art
Room: ............................................ Westwood Room – Plaza Level
This participatory workshop will describe and demonstrate methods for working with classical texts that can often seem impenetrable at first sight.
9:00 AM - 1:00 PM
New Play Development Workshop, David Mark Cohen Reading, and Playworks:
Orientation and First Rehearsal
Focus Group: 12 (PACT) Playwrights and Creative Teams
Room: Los Angeles Room – California Level
Session Coordinator: Judith Royer, Loyola Marymount University
Co-Coordinators: Sharon Andrews, Wake Forest University
Macaela Carder, Bowling Green State University
Char Nelson, Brigham Young University
Rodger Sorensen, Brigham Young University
Orientation for the David Mark Cohen Reading
Orientation to PlayWorks Readings/Sessions
kevin McFillen, University of Missouri-Columbia
Orientation to the New Play Development Workshop

Orientation and first meeting for all participants in the New Play Development Workshop, David Mark Cohen Reading, and PlayWorks events, in order to provide program overviews, finalize casting and begin first working sessions.

9:30 AM - 11:15 AM
Graduate Student Symposium, Surviving and Thriving in Graduate School / Writing a Review for Publication (joint session)
Focus Group: 42 (PDC) Professional Development Committee
Room: Brentwood Room – California Level
Session Coordinators: Kimi Johnson, University of Minnesota
Zachary Roberts, Western Illinois University
Co-Coordinator: Isaiah Wooden, Stanford University
Participants: Leigh Clemons, Louisiana State University
Elizabeth Osborne, Florida State University
Surviving and Thriving in Graduate School
Writing a Performance Review for Publication

These two half-sessions provide a guide to surviving and thriving in graduate school and to writing a review for publication. Suited for both new and seasoned graduates and those who are considering submitting work for publication.

9:45 AM – 11:15 AM
TLA Pre-Conference
Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: Sherman Oaks Room – California Level

Reflection section – roundtable discussion of practical applications of workshop and larger issues of theatre production with limited resources.

11:30 AM - 1:00 PM
Awards Committee Meeting
Focus Group: 29 (CC) Conference Committee
Room: Preview Room II – South Mezzanine Level
Chair: Robert Schanke, Central College, Emeritus
CONCURRENT SESSIONS
TUESDAY, AUGUST 3, 2010 (CONT.)

11:30 AM - 1:00 PM (cont.)
Graduate Student Symposium, Career Development Workshop
Focus Group: 42 (PDC) Professional Development Committee
Room: Brentwood Room – California Level
Session Coordinator: Kimi Johnson, University of Minnesota
Co-Coordinator: Isaiah Wooden, Stanford University
Participants:
- Virginia Anderson, California Polytechnic State University
- Emily Cherry, University of North Dakota
- Matthew Omasta, Providence College/University of Rhode Island
- Elizabeth Osborne, Florida State University
- Zachary Roberts, Western Illinois University
- Lionel Walsh, University of Windsor

This roundtable discussion and workshop seeks to provide graduate students with mentorship in regards to employment, research, publication, conference and practice-oriented opportunities from a diverse group of faculty members from various universities and colleges.

1:30 PM - 3:00 PM
AAP Board Meeting
Focus Group: 03 (AAP) Association for Asian Performance
Room: Regents Room – South Mezzanine Level

Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: Pacific Room – California Level
Chair: Deborah Robertson, ATME
Participants:
- Kelly Lynn Hogan, Knox College
- Maiya Murphy, University of California San Diego
- Vanessa Passini, Independent Scholar/Artist
- “More Life” - The Alive Performative Body as Ecstatic Presence in “Angels in America”
- “The Making of the Body Machine” - Western Movement Training's Heritage of Technological Collaboration
- 50 things to do Butt Naked...or How Through Technology I Learned to Love Myself

First time ATHE/ATME presenters examine the transformative relationship between the body and technology. Is it “artistry?” or “eye” candy?
Concurrent Sessions
Tuesday, August 3, 2010 (CONT.)

1:30 PM - 3:00 PM (cont.)
Between Affect and Friction: Latina/o Performances and the American Public Sphere
Focus Group: 24 (LFG) Latina/o Focus Group
Room: Brentwood Room – California Level
Coordinator/Participant: Ramón Rivera-Servera, Northwestern University
Participants:
- Love and Hate on the Dance Floor: Intra-Latina/o Frictions and Other Affective Turns
- Panza Performed: A Case study of Chicana Dramaturgy in creating “The Panza Monologues”
- Love and War in 1965: On Playing Fair in MLB and the DR (Juan y John)
Respondent: Patricia Ybarra, Brown University

Understanding the contemporary U.S. public sphere as a contested realm where latinidad increasingly pushes age-old conceptions of race and ethnicity, panelists focus on three contemporary examples of Latina/o performance with a focus on affect.

Bit by Byte: Making Musicals in the Digital Era
Focus Group: 11 (MTD) Music Theatre/Dance
Room: Directors II – South Mezzanine Level
Chair: Tim Connors, Central Michigan University
Session Coordinator: Doug Reside, University of Maryland, College Park
Participants:
- Going Viral: Musical Theatre’s YouTube Culture
- Music Theater Online: Editing the Musical in the Digital Age
- Singing and Dancing in Three Dimensions: 3D Computer Animation and the Musical

The ubiquitous cultural shift from analog to digital has changed the creation, reception, and study of musical theater in dramatic but under-examined ways. We’ll explore these changes and discuss avenues for future research.

Career Development Opportunities for Directors: Expanding Your Skills and Professional Networks
Focus Group: 08 (DP) Directing Program
Room: Senators II – South Mezzanine Level
Session Coordinator: Jeannie Woods, Western Illinois University
Co-Coordinator: Ann Marie Costa, Davidson College
Participants:
- Getting Outside Your Comfort Zone: The Kinetics of Directing at the Directors Lab of Chicago
- The Benefits of Observing Broadway Directors
- Making the Connection: Workshops for Networking and Skills Development

This panel brings together three directors who work in both academic and professional theatre to discuss career development opportunities such as the DirectorsLab in Chicago, New York and West Coast, Broadway director observerships, and the La MaMa International Directors Symposium.
IT'S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - NIGHT OF THE LIVING DEAD!: Performing Survival/Surviving Performance

Focus Group: 17 (TC) Theory and Criticism
Room: Park Room – South Mezzanine Level
Chair: Chase Bringardner, Auburn University
Participants:
- Nina Billone Prieur, University of California, Berkeley
  *Creative Survival: Performance, Community, and Market Rationality*
- Darren Blaney, Pomona College
  *Theatrical Gifts as Negotiations of Exchange that Enable Survival: Theatre*
  *Rinoceros’ Utopian Confrontations with the AIDS Crisis*
- Jay M. Gipson-King, Florida State University
  *Surviving Howard Barker: Strategies for Viewing Catastrophic Theatre*
- Macelle Mahala, University of the Pacific
  *Penumbra Theatre Company’s “Black Nativity”*

Respondent: Josh Abrams, Roehampton University

NIGHT OF THE LIVING DEAD!: is a roundtable investigating how performers and performances navigate issues of survival and liveness and incorporate practices of risk within performance contexts.

Mixed Media: “Stage-Pictures” and the Complex Layering of Theatre and the Visual Arts

Focus Group: 02 (ATDS) American Theatre and Drama Society
Room: Directors I – South Mezzanine Level
Chair: Sarah Stevenson, College of Mount Saint Vincent
Participants:
- Valerie Joyce, Villanova University
  *“Dot by Dot, Building up the Image”: Theatre and Media in Perspective in “Sunday in the Park with George”*
- Sarah Stevenson, College of Mount Saint Vincent
  *The Object of Art, the Subject of Theatre: The Business of Art in 20th Century American Drama.*
- Susan Tenneriello, Baruch College
  *Global Vision: Precedents and Prototypes in Twenty-First Century Spectacle*

This panel examines the relationship between Visual Art and Theatre, from the place of visual art within the realist worlds of American dramatists, through the artistic musical canvas of Stephen Sondheim, to 21st Century theatrical odysseys.

Nothing about Us Without Us: Incorporating Disability into Theatre Programs

Focus Group: 26 (ADV) Advocacy Committee
Room: Governors II – South Mezzanine Level
Chair: Carrie Sandahl, University of Illinois-Chicago
Participants:
- Ann Fox, Davidson College
  *Cripping the Classroom*
- Victoria Lewis, University of Redlands
  *Whose Stage Is It Anyway?: Theory Meets Practice in Academic Theatres*
- Ann Stocking, Blue Zone Productions
  *Real Criticism, Real Actors: Actors with Disabilities in Rehearsal*

This session overviews results of a current NEA study that revealed barriers in higher education for people with disabilities pursuing theatre careers. Panelists will provide best practices and models for incorporating disability into theatre studies, actor training, and production.
1:30 PM - 3:00 PM (cont.)

Performing A Survivor’s History: Lynching Narratives in African American Theatre
Focus Group: 05 (BTA) Black Theatre Association
Room: Senators I – South Mezzanine Level
Chair: Jon Tazewell, Kenyon College
Participants: Sandra Adell, University of Wisconsin - Madison
            Martine Green, University of Wisconsin - Madison/Kenyon College
            Patrick Sims, University of Wisconsin - Madison

This panel will address the survival of African American lynching narratives through performance. The panel will combine papers and performance to illustrate the legacy of lynching narratives in African American dramatic literature.

Professional and Social Networking for the Applied Theatre Practitioner
Focus Group: 16 (TASC) Theatre and Social Change
Room: Westwood Room – Plaza Level
Co-Chairs: Lesley Delmenico, Grinnell College
           Brian Francois, Baltimore Theatre Project
Session Coordinator: Jason Price, University of Exeter (UK)

This panel explores the development of an applied theatre professional/social networking website. It will consider the functionality, purposes and reality of such a network and theorize the potential impact this tool might have on the work of applied theatre practitioners.

Stanislavsky vs. Chekhov
Focus Group: 29 (CC) Conference Committee
Room: Encino Room – California Level
Participant: Charles Marowitz

Hear from director, playwright and drama critic, Charles Marowitz, about the differences and similarities between the work of Konstantin Stanislavsky and his most memorable pupil Michael Chekhov.

Surviving ATHE: 2010 Conference Orientation
Focus Group: 38 (MM) Membership and Marketing Committee
Room: Malibu Room – California Level
Co-Chairs: Christin Essin, University of Arizona
           Gail Humphries Mardirosian, American University
Participants: Kelly C. Gordon, Brevard College
             Christopher Krejci, Louisiana State University

Offered annually, this session seeks to provide new and past attendees with strategies for navigating the conference and information regarding ATHE. Learn how to get the most out of your conference experience and ATHE membership.
1:30 PM - 3:00 PM (cont.)

**Take the Valley Out of the Girl! Leaving Nasality and Upspeak Behind**

**Focus Group:** 22 (VASTA) Voice and Speech Trainers Association

**Room:** Santa Monica Room – California Level

**Participants:**
- Brenda Beck, The American Academy of Dramatic Arts - Los Angeles
- Linda Brennan, The American Academy of Dramatic Arts - Los Angeles
- Sandra Massie, The American Academy of Dramatic Arts – Los Angeles

California-based “Valley Speak” emerged over 25 years ago. It has influenced speech all over the world. The most fundamental aspects of this sociolect, including nasality, will be addressed, and tips to alter them will be presented.

**Transformers: A Workshop on Making the Transition from Playwright to Writer of Other Media (film, TV, radio, animation, gaming)**

**Focus Group:** 12 (PACT) Playwrights Action and Creative Teams

**Room:** Bel Air Room – California Level

**Co-Coordinators:**
- Kevin McFillen, University of Missouri
  - *Playwright under Fire: From Stage Plays to Screenplays*
- Michael Wright, The University of Tulsa
  - *Writing for Other Media - Animation, Gaming, Radio and Podcasting*

Writing for the stage then learning about writing for recorded media is a great learning arc for theatre students, providing not only artistic and craft stretch but enabling earning capabilities as well.

**Will We Just Survive or Will We Thrive? The Challenge of Implementing Entrepreneurship in Theatre**

**Focus Group:** 19 (TLA) Theatre as a Liberal Art

**Room:** Palisades Room – California Level

**Session Coordinator:** Carolyn Roark, *Ecumenica Journal*

**Participants:**
- Lynn Book, Wake Forest University
- Suzanne Burgoyne, University of Missouri Columbia
- Linda Essig, Arizona State University

This round table explores the role of entrepreneurship in revitalizing the performing arts. Experts on creativity and innovation from across ATHE will convene to discuss pedagogy, intellectual as well as commercial entrepreneurship, ethical concerns, and opportunities for theatre to intervene and impact corporate appropriations of the arts.

**Women and Theatre Program Debut Panel**

**Focus Group:** 23 (WTP) Women and Theatre Program

**Room:** Sherman Oaks Room – California Level

**Chair:** Natka Bianchini, Loyola University Maryland

**Participants:**
- Lisa Kelly, Northwestern University
  - *When Women Go Greek: The Feminist Legacy of Performances of Greek Tragedies at Vassar College*
- Emily Kelly-Padden, Southern Illinois University
  - *Live Female Bodies Inflicting: Necessary Cruelty in the Corporealities of Physical Violence*
- Eleanor Skimin, Brown University
  - *Against Community: Valeska Gert’s Berlin dances of the 1920’s*
- Aoise Stratford, Cornell University
  - *The Survival of the Female (Gothic)*

Debut panel for scholars who have not yet presented at a national conference.
# Concurrent Sessions

**Tuesday, August 3, 2010 (CONT.)**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session Title</th>
<th>Focus Group</th>
<th>Room</th>
<th>Session Coordinator</th>
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<tbody>
<tr>
<td>1:30 PM</td>
<td>2011 Conference Committee Meeting</td>
<td>29 (CC)</td>
<td>Governors I – South Mezzanine Level</td>
<td>Josh Abrams, Roehampton University</td>
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<td>Gwendolyn Alker, New York University</td>
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<td>3:15 PM</td>
<td>Acting Outside the Box: Using Your Theatre Expertise for Corporate Training and Inter-Disciplinary Teaching</td>
<td>04 (ATME)</td>
<td>Directors II – South Mezzanine Level</td>
<td>Terry Glaser, University of San Diego</td>
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<td>Acting Skills for Trial Attorneys</td>
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<td>Laban Efforts in Corporate Training</td>
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<td>A New Approach for Movement Pedagogy: Training the University Mascot as the Modern Clown</td>
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A participatory workshop presenting real-world examples and exercises to give theatre practitioners specific methods for creating a demand for their services, across disciplines within their universities and as independent consultants for outside organizations.

### Activating the Campus: Can Performance Make a Difference?

<table>
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<tr>
<th>Focus Group</th>
<th>16 (TASC) Theatre and Social Change</th>
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<tbody>
<tr>
<td>Room</td>
<td>Directors I – South Mezzanine Level</td>
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<tr>
<td>Session Coordinator</td>
<td>Robin Stone, Roger Williams University</td>
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**Starting the Discussion: Theatre and Social Change in General Education Courses**

Melanie Blood, State University of New York - Geneseo

**Devised and Improvised Theatre for Social Change: Combining Theatrical Sources to Serve Different Audiences**

Lesley Delminico, Grinnell College

**Cross-Campus Collaborations (and Adjacencies) in Political and Applied Performance**

Sarah Gabel, Loyola University Chicago

**Developing Student Artists as Activists: Engaging First Year Students with the Mission of Art for Social Change**

Janna Goodwin, Regis University

**Making Work: the Creation of Kocoloco Ensemble and Community-based Arts as a Campus/Professional Arts Community/Inner City Youth Collaborative**

Peter Harrigan, St. Michael’s College

**Partnering for Survival: Making “Laramie” Everyone’s Project**

Doug Paterson, University of Nebraska–Omaha

**Service Learning in Deep Community**

Cathy Plourde, Addverb Productions

Yes, You Get to Do a Lot of Work and Pay Us for It

Amy Sarno, Beloit College

Post-show Discussion = Social Change?: Our Jury’s Still Out”

Theatre faculty and professionals will explore the dynamics of social change performances on academic campuses. Discussion will include strategies to incorporate performances aimed at affecting social change into campus events, classrooms, and other entities of our institutions and communities.
CONCURRENT SESSIONS
TUESDAY, AUGUST 3, 2010 (CONT.)

3:15 PM - 4:45 PM (cont.)
Archetypes in Performance: Embodying, Voicing, and Imagining the Universal Figures and Applying them to Classical Texts
Focus Group: 22 (VASTA) Voice and Speech Trainers Association
Room: Governors II – South Mezzanine Level
Participants: Marlene Johnson, University of Alabama at Birmingham
Janet Rodgers, Virginia Commonwealth University

Using the groundbreaking work of internationally-recognized vocal pioneer, Frankie Armstrong, participants will explore ways of accessing archetypes through voice, movement, and imagination, and apply discoveries to classical texts.

Curtains Up - Part One (Joint Debut Panel with ATDS, BTA, and LFG)
Focus Groups: 02 (ATDS) American Theatre and Drama Society; 05 (BTA) Black Theatre Association; 24 (LFG) Latina/o Focus Group
Room: Pacific Room – California Level
Chair: Megan Sanborn Jones, Brigham Young University
Session Coordinators: Patricia Herrera, University of Richmond
Douglas A. Jones, Jr., Stanford University
Participants: Christopher Silsby, Graduate Center City University of New York
Cecilia Sosa, Queen Mary, University of London
Stephanie Lein Walseth, University of Minnesota-Twin Cities

An emerging scholars panel introducing new scholarship in American, Black, and Latina/o Theatre and Drama.

Emerging Scholars Debut Panel in Religion and Theatre: Performing in the Intersections of Religion and Culture
Focus Group: 14 (RT) Religion and Theatre
Room: Brentwood Room – California Level
Session Coordinator: Vanessa Baker, Bowling Green State University
Participants: Rohini Chaki, University of Pittsburgh
Allan Davis, Brigham Young University
Calee M. Lee, California State University, Fullerton

In this annual, adjudicated panel, emerging scholars grapple with the difficult, even violent, intersections between religion and theatre, film, and cultural performance, exploring “the sacred and the profane” in Europe, India, and the United States, past and present.
Flirting with Smeraldina, Shakespeare and Sir George Etherege: an Active and Stimulating Exploration of Dramatic Flirtation and Seduction

Focus Group: 01 (AP) Acting Program
Room: Malibu Room – California Level
Chair: Norma Bowles, Fringe Benefits Theatre
Participants: Stephanie Daventry French, East Stroudsburg University

Under the Noses of Puritans Passions Ignite: Shakespeare’s Seductions Upend Gender Norms and Challenge Homophobia

Sara Romersberger, Southern Methodist University

Fanning the Fires of the Restoration Workshop?! Yes! Join us to uncover textual suggestions of mating rituals and consummate them through vocal and physical expression. Explore how human passion bursts through the stylistic frames of Commedia dell’ Arte, Shakespeare and Restoration Comedy to tease the censors.

Interdisciplinary Transfer of Knowledge in Hair Design Research

Focus Group: 06 (DT) Design and Technology
Room: Senators II – South Mezzanine Level
Participant: Suzette Sroufe, University of Oklahoma

This session will introduce innovative ways to teach hair design involving interdisciplinary knowledge such as history, design, dramaturgy, and cosmetology to college and university students.

Methods include references to a manual containing brief histories and drawings that depict historical eras and how hair-styles can be taught in a workshop environment in the classroom.

LGBT Debut Panel

Focus Group: 10 (LGBT) Lesbian, Gay, Bisexual, Transgender
Room: Senators I – South Mezzanine Level
Session Coordinator: Frank Miller, Georgia State University
Chair: Nick Salvato, Cornell University
Participants: Sura Intamool, Miami University

Articulating an Approach to Thai Queer Identity and the Shaping through the Practice of Cross Dressing in San Thong

Stephen Low, University of Toronto

Embrace the Violence: The Diva Survival Strategies of Nina Arsenault

Lindsey Mantoan, Stanford University

The Ontology of Trial Representation: The Reenactment Videos of Perry v Schwarzenegger

Manifestos in Action – Where Do We Go From Here?

Focus Group: 08 (DP) Directing Program
Room: Bel Air Room – California Level
Chair: Kathleen M. McGeever, Northern Arizona University
Participants: Peter Ellenstein, William Inge Center for the Arts

Ann M. Shanahan, Loyola University Chicago

During the 2009 New York Conference educators, administrators and directors in the academy and the profession presented manifestos that provoked and questioned innovation in the nation’s director training programs and a town hall discussion followed. This session is a follow up and moves beyond with the panelists rethinking methods of director training.
Concurrent Sessions
Tuesday, August 3, 2010 (cont.)

3:15 PM - 4:45 PM (cont.)
One-Person Department: A Survival Guide
Focus Group: ........................................ 21 (TYCP) Two-Year College Program
Room: ................................................... Encino Room – California Level
Chair: .................................................... Bill Gillett, Carroll Community College
The Theatre Generalist: Jack of all Trades, Master of None?
Participants: ........................................... Mary Guzzy, Corning Community College
Balancing Curriculum and Production
John Socas, Bronx Community College,
Department of One: Doing it All with Less

In this economic climate we are all being asked to do more with less. For theatre departments that already get by on limited staffing, this reality is even more daunting. In this session full-time faculty will share strategies for coping with limited resources. Discussion and sharing of ideas is welcomed.

Putting Feminisms into Practice: A Roundtable on Strategies for Survival in the Academy
Focus Group: ........................................... 36 (MD) Multidisciplinary Focus; 23 (WTP) Women and Theatre Program; 17 (TC) Theory and Criticism; 42 (PDC) Professional Development Committee
Room: .................................................... Park Room – South Mezzanine Level
Chair: .................................................... Rebecca Hewett, Texas A&M University
Feminism and the Advising Process
Co-Coordinators: ...................................... Jennifer Kokai, Texas State University
Feminism and Large Classes
Susanne Shawyer, Dalhousie University
Feminist Approaches to Mentoring First-Year Students
Participants: ........................................... Lisa Hall, University of Colorado, Boulder
Feminism and the Job Market
Leah Lowe, Connecticut College
Feminism in Institutional Structures and Departmental Policies
Teresa Smalec, Bronx Community College/City University of New York
Feminist Approaches to Mentoring First Generation College Students

This roundtable session explores the challenges that current structures in higher education pose for feminism and feminists. Theatre scholars and practitioners offer feminist strategies for interventions across the academic landscape.

Real Professionals: on the Los Angeles Logic of Post-Fordist Work
Focus Group: ........................................... 13 (PS) Performance Studies
Room: .................................................... Sherman Oaks Room – California Level
Chair: .................................................... Paige McGinley, Yale University
Session Coordinator: ................................. Nicholas Ridout, Queen Mary University of London
On the Shameful History of the Amateur
Participants: ........................................... Kate Elswit, Stanford University
So You Think You Can Dance Does Dance Studies
Louise Owen, Central School of Speech and Drama
‘Carr Craig Won’t Give up Her Day Job’: Pole-Dancing and Neo-liberalism’s Uneasy Femininities

For the professionals of post-Fordist capitalism, every job is an audition for the next: we are always in training. This panel explores performance strategies for resisting this logic of the labor market by rethinking the relationship between amateurs and professionals.
3:15 PM - 4:45 PM (cont.)
Research Alive: Practice-as-Research Approaches to Performance and Pedagogy

Focus Group: .................................. 07 (DR) Dramaturgy
Room: ............................................. Palisades Room – California Level
Chair: ............................................ D.J. Hopkins, San Diego State University
    Shakespeare Laboratory: Performance-Based Research in the Classroom
Participants: ........................................
    Justin Blum, University of Toronto
    "Dying is Easy"?: Research and/as Performance with Late Victorian Murder Melodrama
    Pascale Gravel, L’Université Laval (Québec)
    Practicing Community Arts as a Pedagogy for Social Change:
    The ONE DROP Foundation

This panel offers case studies in how the practice-as-research approaches taken by dramaturgs, directors, and theatre instructors can create a multi-media laboratory context to support the production of new knowledges, innovative performances, and social change.

Teatro Chicana: A Collective Memoir

Focus Group: .................................. 36 (MD) Multidisciplinary Focus:24 (LFG) Latina/o Focus Group; 23 (WTP) Women and Theatre Program; 16 (TASC) Theatre and Social Change
Room: ............................................. Santa Monica Room – California Level
Co-Coordinator: .................................. Evelyn Diaz Cruz, University of San Diego
    Patricia Herrera, University of Richmond
Participants: ........................................
    Laura E. Garcia
    Sandra M. Gutierrez
    Delia Rodriguez
    Hilda Rodriguez, San Diego City College
    Felicitas Nuñez
Respondent: ........................................ Priscilla Page, University of Massachusetts Amherst

In this roundtable discussion, contributing authors of Teatro Chicana (UT Press, 2008) will discuss how the collective used theatre as a tool to empower Latinas and to raise political consciousness about human rights, worker rights, immigration and gender issues.

Theatre as a Liberal Art Roundtable

Focus Group: .................................. 19 (TLA) Theatre as a Liberal Art
Room: ............................................. Westwood Room – Plaza Level
Chair: ............................................ Jay Sierszyn, Wisconsin Lutheran College
Participants: ........................................
    Davida Bloom, State University of New York - The College at Brockport
    Bernadette Hamilton-Brady, St. Mary’s University
    John Kelly, Elmira College
    Mark Lococo, Loyola University
    Susan Proctor, Rockhurst University
    James Zager, Carroll University

The TLA Board will lead an open session to discuss current challenges and opportunities with working and teaching in a liberal arts environment and/or institution.
5:00 PM - 6:00 PM  
ATHE Awards Ceremony  
Focus Group: .................................. 29 (CC) Conference Committee  
Room: ............................................ Los Angeles Room – California Level  
Chair: .............................................. Steve Peters, Friends University  
Co-Chair: ........................................ Robert A. Schanke, Central College, Emeritus  

6:10 PM - 7:00 PM  
Keynote Address, Suzan-Lori Parks  
Focus Group: .................................. 29 (CC) Conference Committee  
Room: ............................................ Los Angeles Room – California Level  
Chair: .............................................. Steve Peters, Friends University  

7:15 PM - 9:00 PM  
Opening Reception  
Focus Group: .................................. 29 (CC) Conference Committee  
Room: ............................................ California Showroom – California Level  

WEDNESDAY, AUGUST 4, 2010  

7:15 AM - 7:45 AM  
ATME Morning Warm-up Session #1  
Focus Group: ................................. 04 (ATME) Association for Theatre Movement Educators  
Room: ............................................ Los Angeles Room - California Level (Foyer)  
Session Coordinator: ......................... Bethany Urban, Giving Voice Productions  

Get yourself up! Come move, wake up, and start the day right! Lead by movement educators from ATME.  

8:00 AM - 9:30 AM  
2011 Conference Planners’ Meeting  
Focus Group: .................................. 29 (CC) Conference Committee  
Room: ............................................ Senators I - South Mezzanine Level  
Co-Chairs: ...................................... Josh Abrams, Roehampton University  
.................................................. Gwendolyn Alkers, New York University  

First of two meetings to discuss the 2011 Chicago Conference, ATHE’s 25th Anniversary!  

Advocacy Committee Meeting  
Focus Group: ................................. 26 (ADV) Advocacy Committee  
Room: ............................................ Preview II – South Mezzanine Level  
Chair: .............................................. Gale Sheaffer, St. John’s Episcopal Day School, Tampa, FL
8:00 AM - 9:30 AM (cont.)

**And...Action! Dialect Work -- A Quick Approach**

**Focus Group:** 22 (VASTA) Voice and Speech Trainers Association

**Room:** Bel Air Room - California Level

**Participants:**
- Brenda Beck, The American Academy of Dramatic Arts - Los Angeles
- Linda Brennan, South Coast Repertory; The American Academy of Dramatic Arts, Los Angeles
- Sandra Massie, Pasadena City College; The American Academy of Dramatic Arts, Los Angeles

The scope of voice work is international. Speakers must adopt different speech styles and dialects quickly. This workshop will explore the use of elements of both to allow a performer to make quick adjustments when time is of the essence.

**Emerging Voices in Theatre History: Theatre History Focus Group Debut Panel**

**Focus Group:** 18 (TH) Theatre History

**Room:** Directors I – South Mezzanine Level

**Session Coordinator:** Virginia Anderson, Cal Poly, San Luis Obispo

**Participants:**
- Kristi Good, University of Pittsburgh
- “As You Like It”: A Cognitive Approach to Audience Perception of the Androgynous Elizabethan Boy Actor
- Meredith Heller, UC Santa Barbara
- Spaces of Interiority and Exteriority: Theatricality and Performance in Virginia Woolf’s Between the Acts
- Andrew Henkes, UC Santa Barbara
- Performing the Acts of the Apostles: A Case Study on the Audience in Sixteenth Century France

The Theatre History Focus Group is pleased to celebrate the work of its emerging scholars. This panel features three adjudicated papers by scholars who have not presented their work at a national conference.

**Engendering Chinese Performance: Body, Power, Survival**

**Focus Group:** 03 (AAP) Association for Asian Performance

**Room:** Brentwood Room - California Level

**Participants:**
- Bi-qi Beatrice Lei, National Taiwan University (Taiwan, ROC)
- Masculinizing Yue Opera with Shakespearean Tragedy
- Daphne Lei, University of California, Irvine
- Desperate Housewives’ Fulfillment: Female Patronage and Chinese Performances in Diaspora
- Fan Liao, University of California, San Diego
- From Angel to Demon: Male Dance Performance on the Contemporary Beijing Stage
- Li-Wen Wang, University of California, Irvine

This panel investigates how gender and female body are used as a necessary tactic to provide oxygen for some “dated” Chinese performances (opera and propaganda drama), both at home and in diaspora, in public arena and in academia, with traditional themes and in Shakespeare adaptations.
8:00 AM - 9:30 AM (cont.)
Enhancing Movement Education and Assessment through Digital Media
Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: Palisades Room - California Level
Chair: Sarah Barker, University of South Carolina
Participants: Chaya Gordon-Bland, Michigan State University
Bruce Lecure, University of Miami
Mila Parrish

Teaching Movement Images through Video and Animation

Mediating Movement: Negotiating Internal and External Experiences of Movement through Technology

The Actor’s Biomechanics Lab

Collaboration, Responsibility and Interactive Problem Solving with iDance SC Videoconferencing

Video-based physical assessment and computer generated imaging for movement education can make a strong impact on technology-literate students. This panel shows how three professors make use of these tools.

Getting Medieval on You: The Challenges of Performing Medieval Religious Drama on University Campuses
Focus Group: 14 (RT) Religion and Theatre
Room: Governors II - South Mezzanine Level
Session Coordinator: Kevin Wetmore, Loyola Marymount University
Participants: Grant Garinger, S.J., Loyola Marymount University
Jim Holmes, Loyola Marymount University

“Hey - That’s from the Fourth Lateran Council, Isn’t it?” - Medieval Theology on the Modern Stage

Directing Religious Theatre on a Jesuit Campus in a Pluralistic Society

“Uh, Is this in English?”: The Challenges of Adapting and Directing Mystery Plays

This panel examines the challenges of language, theology, culture and performance when producing medieval religious drama on contemporary college stages.

Hip Hop Theatre in the Academy
Focus Group: 05 (BTA) Black Theatre Association
Room: Sherman Oaks Room - California Level
Chair: Paul Jackson, University of Ohio
Session Coordinator: Kathryn Ervin, California State University San Bernardino
Participants: Daniel Banks, DNA Works
Rickerby Hinds, University of California Riverside

Undercover- Experiments in the Traditional Classroom

Frontlines: Resources and Strategies

Uncovered: Developing Hip Hop Theatre in the Classroom

This session will present three curricular models for teaching/devising hip hop theatre. There will be an opportunity for some simple exercises and lots of conversation. Presenters will share resources and course development ideas.
Sanford Meisner experimented with his approach to training actors throughout his career. Four acting teachers share how they have explored variations of his exercises in their own experimentation to address specific problem areas they have encountered in the studio.

Playing, Narrating, Escaping, Posing: Material Performances of Race and Survival in the Nineteenth Century

This panel explores on-stage doll play, abolitionist oratory, spectacular escape, and subversive impersonation as survival tactics of both famous and little-known African Americans in the nineteenth century—tactics which reside between media, in the interstices of performance and material culture.
Concurrent Sessions

Wednesday, August 4, 2010 (cont.)

8:00 AM - 9:30 AM (cont.)

PlayWorks 2010: Dramatized Narratives a Reading of ON THE FRONT LINE:
Three Generations of Soldiers’ Voices - Part 1, Performance

Focus Group: 12 (PACT) Playwrights and Creative Teams
Room: Los Angeles Room – California Room
Chair: Doris Baizley, (Grant Co-Writer, Script Writer, Editor), Loyola Marymount University
Program Coordinator: Macaela Carder, Bowling Green State University
Participants:
- Catharine Christof (Grant Consultant, Script Writer/Actor), Freelance
- April Fitzsimmons (Script Writer, Actor), The Actor’s Gang, Freelance
- Jim Holmes (Actor, Visual Design), Freelance
- James E. Hurd, Jr. (Script Writer, Actor), Freelance
- Nicole Rossi (Production Stage Manager), Freelance
- Judith Royer (Director), Loyola Marymount University
- DeSean Terry (Script Writer, Actor), Freelance

A staged reading “On the Front Line,” a dramatized oral history project developed from interviews of eleven writers with eleven veterans from different war generations.

Publishing Your First Journal Article: A Conversation with Editors

Focus Group: 43 (RPC) Research & Publications Committee
Room: Westwood Room - Plaza Level
Session Coordinator: Catherine Schuler, University of Maryland, College Park, Editor, Theatre Journal
Participants:
- Josh Abrams, Roehampton University, Assistant Editor, Performance Studies Journal
- Catherine Cole, University of California, Berkeley, Editor, Theatre Survey
- Penny Farfan, University of Calgary, Theatre Journal
- Kanta Kochhar-Lindren, University of Washington, Bothell, Editor, Theatre Topics
- Zack Whitman Gill, TDR: The Drama Review

The editors of ATHE’s journals, Theatre Journal and Theatre Topics, along with editors from other key journals in the field, will offer insight into the publication process for new authors.
8:00 AM - 9:30 AM (cont.)

Survivance and Scholars: Decolonization and Persistence in Native Theatre and Academia

Focus Group: 02 (ATDS) American Theatre and Drama Society
Room: Senators II - South Mezzanine Level
Chair: Tamara Underiner, Arizona State University
Participants:

Jill Carter, University of Toronto
New Ripples on an Ancient Pool: Native Performance Culture in the House of Paluwalu
Jaye Darby, University of California, Los Angeles
Honoring Our Origins and People: Project HOOP and the Transformative Synergy of Native Communities, Performance, and Scholarship
Ann Haugo, Illinois State University
Decolonial Historiographies: Reading Past the Colonial Imperative in Native Theatre History
Courtney Elkin Mohler, California State University, Dominguez Hills
Native Arts Toward Decolonization: An Examination of Quick-to-See Smith’s “Paper Dolls” and Geiogamah’s “Foghorn”
Tiffany Noell, Arizona State University
Survivance Strategies: The Role of Scholars in Knowledge Transmission

An examination of specific acts of survivance – termed by Gerald Vizenor, it includes both survival and resistance – within indigenous performances and the potential and current role of the scholar in the landscape of Native intelligibility.

Survive and Thrive: Innovative Dramaturgy from Cutting-Edge Disabled Artists and Allies

Focus Group: 07 (DR) Dramaturgy
Room: Governors I - South Mezzanine Level
Chair: Carrie Sandahl, University of Illinois-Chicago
Disability Aesthetic, Culture, and Innovation: An Introduction
Participants:

Telory Davies, Missouri State University
Autistic Artistry: Acting Ourselves into New Ways of Thinking
Petra Kuppers, University of Michigan-Ann Arbor
Experimental Disability Culture
Joan Lipkin, The DisAbility Project
Strategies for Creating a Context for Theatre about Disability or The Elephant in the Room

This panel explores the innovative performance projects of artists with disabilities and their allies. These projects make use of new media, technology, and social networking to challenge processes of exclusion and generate alternative aesthetics that are reaching new audiences.
Surviving and Thriving in a One- or Two-Person Theatre Program: Strategies and Stories from the Trenches

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: Park Room - South Mezzanine Level
Session Coordinator: Hillary Haft Bucs, Western New England College
Participants:
- Monica Fay Anderson, Franciscan University of Steubenville
- Kurt E. Blaugher, Mount Saint Mary’s University
- Charissa Menefee, Prescott College
- Kathleen Sills, Merrimack College
- Ed. Simone, St. Bonaventure University
- The Small Theatre Program's Power: Addressing the Goals of a Liberal Arts Education AND Our Students' Need to Work
- Collaboration Within Your Institution: Paths to Promotion and Tenure
- The Role of Chair in a Two-Person Department: Colleague and Visionary

One- and two-person theatre departments face challenges inherent to smaller programs, challenges that call for creative and innovative solutions. This panel addresses such solutions from multiple perspectives, considering how the small theatre department might not only survive but thrive.

The Laramie Project: Ten Years Later – Perspectives on Media, Social Change, and a National Theatre

Focus Group: 36 (MD) Multidisciplinary Focus; 10 (LGBT) Lesbian, Gay, Bisexual, Transgender; 16 (TASC) Theatre and Social Change; 05 (BTA) Black Theatre Association
Room: Pacific Room - California Level
Chair: Virginia Anderson, Cal Poly, San Luis Obispo
Co-Coordinator: Paul Jackson, Miami University
Participants:
- Charlotte Headrick, Oregon State University
- Mary-Margaret Kunze, Carnegie Mellon University
- Leah Lowe, Connecticut College
- Bobbi McKean, University of Arizona, Tucson
- Dan Rogers, Bismark State College
- Tectonic Theater Project representative

Participants in staged readings of THE LARAMIE PROJECT: TEN YEARS LATER discuss their institutions' contributions to the national event, the formation of an online community of artists and supporters, and the role of theatre within contemporary social and political change.
8:00 AM - 9:30 AM (cont.)
The Middlebrow Radicalism of Lynn Nottage's *Ruined*
Focus Group: ......................... 23 (WTP) Women and Theatre Program
Room: .................................... Directors II – South Mezzanine Level
Session Coordinator: ............... Jen-Scott Mobley, City University of New York Graduate Center
   “Ruined” ruined?: Feminism, Melodrama and Political Theatre
Co-Coordinator: ...................... Ken Nielsen, Queens College
   Contextualizing “Ruined”: Politicizing the Middlebrow
Participant: ............................ Anna Andes, College of Charleston
   Feminist Plays and Happy Endings: The Question of “Ruined’s” Conclusion

This panel explore themes and issues surrounding the 2009 production of Lynn Nottage’s *Ruined* at Manhattan Theater Club in New York in relation to feminism and the sociology and economy of middlebrow theater.

Theatre for International Development: Engaging the Voices of Communities
Focus Group: .......................... 16 (TASC) Theatre and Social Change
Room: .................................... Malibu Room - California Level
Chair: ..................................... Beth Osnes, University of Colorado
   Theatre for Development in Rwanda
Participants: ............................ Jason Bisping, University of Colorado
   Theatre for Development in Rwanda
   Lesley Delmenico, Grinnell College
   Theatre for Development in Mumbai
   Jennifer Popple, University of Colorado
   Theatre for Development in Guatemala

This session will share experiences and methods for effectively engaging the voices of the community members that international development seeks to serve, acknowledging that international development has its own unique obstacles and rewards.

8:00 AM - 11:15 AM
Paid Workshop #3 – Carlos Garcia Estevez and Katrien van Beurden - Teatro Punto – Modern Commedia dell’Arte
Focus Group: .......................... 29 (CC) Conference Committee
Room: .................................... Santa Monica Room - California Level

9:45 AM - 11:15 AM
A Very Good Place to Start: A Roundtable on the American Musical Theatre Canon
Focus Group: .......................... 11 (MTD) Music Theatre/Dance
Room: .................................... Beverly Hills Room - California Level
Chair: ..................................... Mary Jo Lodge, Lafayette College
Session Coordinator: ............... Jason Fitzgerald, Yale School of Drama
Participants: ............................ Stephen Farrow, University of Toronto
   Stuart Hecht, Boston College
   Valerie Joyce, Villanova University
   Doug Reside, University of Maryland
   David Savran, City University of New York

What is at stake in musical theatre canonizing? Panelists respond the question: If you had to choose the works that make up the definitive canon of American musical theatre, 1900-2010, what would you like to see that list achieve?
9:45 AM - 11:15 AM (cont.)

**Digi-turgy: The Education, Applications and Legal Challenges of Online Dramaturgy**

**Focus Group:** 07 (DR) Dramaturgy

**Room:** Brentwood Room - California Level

**Co-Coordinators:**
- Julie M. Gale, Tarrant County College
- Kate Stopa, University of Iowa

**Participants:**
- Cassidy C. Browning, University of Texas-Austin
- Shannon K. Fitzsimons, Northwestern University
- Dina Leytes, Lewis & Hand Attorneys at Law, LLP, Brooklyn, NY

This session investigates best practices of the education, professional use, technical resources and copyright protections of dramaturgy in ever-growing digital medium of the Internet: blogs, professional theatre websites, digital classroom websites, Wikis, etc.

**Fresh Print One: Global Violence and Theatre**

**Focus Group:** 43 (RPC) Research & Publications Committee

**Room:** Westwood Room - Plaza Level

**Co-Chairs:**
- D.J. Hopkins, San Diego State University
- Patricia Ybarra, Brown University

**Participants:**
- Laura Edmondson, Dartmouth College
- Erik Ehn, Brown University
- Nicholas Ridout, University of London Queen Mary

This panel explores the relationship between globalization and global violence through the lens of the theatrical advocacy and playwriting of Erik Ehn.

**From Metaphor to Renewal: Rape Survivors and Falsely Accused Rapists on Stage and Screen**

**Focus Group:** 23 (WTP) Women and Theatre Program

**Room:** Pacific Room - California Level

**Session Coordinator:** Davida Bloom, The College at Brockport: State University of New York

**Participants:**
- Maria Beach, Oklahoma State University
- Barbara Ozieblo, Universidad de Malaga (Spain)
- Dassia N. Posner, University of Connecticut
- Phyllisa Smith Deroze, Penn State University

**Respondent:** Nicholas Ridout, University of London Queen Mary

This panel explores the depiction of survivors of rape, and those surviving being falsely accused of rape, from an 1819 tragedy by British poet Shelley, to contemporary plays and television detective shows.
9:45 AM - 11:15 AM (cont.)
Intergenerational Theatre: Baby Boomers and College Students - Engaged and Integrated through Theatre

Focus Group: .................................. 15 (STRP) Senior Theatre Research and Performance
Room: .................................................. Park Room - South Mezzanine Level
Chair: .......................................................... Ann McDonough, University of Nevada Las Vegas
Developing and Administering Intergenerational Theatre Programs
Participants: .......................................................... Doug Hill, University of Nevada Las Vegas
Casting and Curricular Issues with Traditional and Non-traditional Students
Bonnie Vorenberg, ArtAge’s Senior Theatre Resource Center
Useful Materials for Intergenerational Theatre

Bridge the gap between generations through live theatre. Learn how to bring the aging Baby Boom generation into both performances and theatre courses to provide dynamic artistic, educational, and academically sustainable benefits to two-year and four-year College Theatre programs.

IT’S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - THE CHILDREN OF THE DAMNED!: Pedagogies of Survival I

Focus Group: .................................. 17 (TC) Theory and Criticism
Room: .................................................. Senators I - South Mezzanine Level
Chair: .......................................................... Chase Bringardner, Auburn University
Participants: .......................................................... Sara K. Armstrong, Northwestern University
The Survival of the Dancing Body: Pedagogical Practice in the Jump Rhythm Technique
Rebecca Hewett, Texas A&M University
Pedagogical Feminisms: Feminist Performance as Methodological Approach and Course Content in the Theatre History Classroom
Monica Stufft, University of San Diego
Surviving the “Double Event”: Pedagogically Focused Theatre Productions in the Liberal Arts Environment
Nicole Tabor, Moravian College
Theoretical Survival: Dramatic Literature in Theory and Pedagogical Practice

Respondent: .......................................................... Jennifer Parker-Starbuck, Roehampton University

THE CHILDREN OF THE DAMNED!: Pedagogies of Survival I, part of the IT’S ALIVE!: Reanimating Theory/Reviving Criticism series, is the first of two roundtables investigating the various ways we “survive” the often volatile space of the classroom.

Lights, Media and Action!

Focus Group: .................................. 06 (DT) Design and Technology
Room: .................................................. Governors I - South Mezzanine Level
Co-Coordinator: .......................................................... Denise Massman, Siena College

The use of media and video in a theatrical performance can pose numerous challenges, ranging from technical difficulties with the set, lights and cues to pulling focus from the actors. Explore successful and unsuccessful collaborations in theatre and media programs.
9:45 AM - 11:15 AM (cont.)
Performing Comedy: Issues, Considerations, and Approaches to Training Actors in a Wide Range of Comic Styles
Focus Group: 01 (AP) Acting Program
Room: Malibu Room - California Level
Co-Chairs: Robert Barton, University of Oregon
          Biliana Stoytcheva-Horissian, Emory & Henry College
Participant: Christianne Roll, Emory & Henry College

Three teachers use a series of exercises to explore principles and techniques of comedy in the classroom and in rehearsal considering similarities and differences between contemporary, classical, absurd, improvisational, slapstick, and musical comedy styles.

Playing with the Paratheatrical: Medium and Message in 19th Century American Performance
Focus Group: 02 (ATDS) American Theatre and Drama Society
Room: Directors I – South Mezzanine Level
Chair: Elizabeth Reitz Mullenix, Miami University of Ohio
       *Art and Minstrelsy as Intertext (or High/low Humbuggery) in Barnum’s “Dred”*
Participants: Rosemarie Bank, Kent State University
             Andrew Gibb, Miami University of Ohio
             *Peal’s Museum, Lewis and Clark, and the Construction of ‘American’*
             *Theatre and Spectacle in Conquered Los Angeles*

American Theatre competed—and was in dialogue—with paratheatrical entertainments long before film redeveloped the landscape of live performance. This panel, about 19th century theatre and intertextuality, will show how theatre artists adapted to changing trends by “quoting” visual media.
CONCURRENT SESSIONS
WEDNESDAY, AUGUST 4, 2010 (CONT.)

9:45AM - 11:15AM (cont.)
Focus Group: ........................................ 12 (PACT) Playwrights and Creative Teams
Room: .............................................. Los Angeles Room – California Level
Chair: ............................................. Doris Baizley, Freelance
Session Coordinator: ......................... Macaela Carder, Bowling Green State University
Program Coordinator: ....................... Macaela Carder, Bowling Green State University
Participants: ................................ Doris Baizley (Grant Writer, Script Writer, Editor), Freelance
.............................................. Linda Bannister (Script Writer), Loyola Marymount University
.............................................. Ronald Barrett (Grant Consultant, Academic Scholar, Psychology), Loyola Marymount University
.............................................. Catharine Christof (Grant Consultant, Script Writer), Freelance
.............................................. April Fitzsimmons (Script Writer, Actor), The Actor’s Gang, Freelance
.............................................. Jim Holmes (Actor, Visual Design), Freelance
.............................................. James E. Hurd, Jr. (Script Writer, Actor), Freelance
.............................................. Howard Lavick (Grant Consultant, Script Writer, Filmed Project Documentation), Loyola Marymount University
.............................................. Marsha Oseas (Grant Consultant, Script Writer, Community Scholar – VA Hospital), Freelance
.............................................. James E. Hurd, Jr. (Script Writer, Actor), Freelance
.............................................. Nicole Rossi (Production Stage Manager), Freelance
.............................................. Judith Royer (Director), Loyola Marymount University
.............................................. DeSean Terry (Script Writer, Actor), Freelance

Panel discussion on the making of ON THE FRONT LINE, a California Council for the Humanities Grant Project which resulted in a narrative theatre piece based on the interviews of eleven writers with eleven combat veterans from different war generations. This session includes: from brainstorming the first idea and writing the grant proposal, to selection and pairing of writers and veterans, to strategies for dramatizing the narratives, to approaches to acting, staging, and public discussions of the performance.

Strategy, Sacrifice, Survival: How Artistic Directors Confront Current Challenges and Chart New Paths to Success
Focus Group: ........................................ 20 (TM) Theatre Management
Room: .............................................. Senators II - South Mezzanine Level
Chair: ............................................. Frank Trezza, State University of New York, New Paltz
Session Coordinator: ......................... Mark Seamon, Denison University
.............................................. ‘A 21st Century Dream Factory’: The Guthrie Theater’s New Facility and Artistic Reinvention as a National Center for Theatre Art and Education
Participants: ................................ Jesse Merz, Wayne State University
.............................................. The Columbia Gorge School of Theatre Navigates Through the Recession
.............................................. Kal Poole, Whistling in the Dark Theatre Company, The Ohio State University, Marion
How to Tighten Your Belt When You’re Not Wearing Any Pants: Thoughts for a Young Theatre Company in a Consumer Driven Economy
.............................................. Cheryl McFarren, Denison University
Tough Choices: Kent Thompson Leads Change at the Denver Center Theatre Company

This session considers how artistic directors address “survival” issues in their allocation of resources and production season planning. It explores how professional companies and educational institutions may work together to cope with economic challenges and bolster artistic and academic output.
CONCURRENT SESSIONS
WEDNESDAY, AUGUST 4, 2010 (CONT.)

9:45AM - 11:15AM (cont.)
Sustainable Theater Practices: Tips for ‘Greening’ Your Theater Department
Focus Group: .................................. 26 (ADV) Advocacy Committee
Room: ........................................ Bel Air Room - California Level
Session Coordinator: ............ Cindy Brizzell-Bates, Empire State College
Participants: .................................. Siobhan Bremers, University of Minnesota, Morris
Steps for Making Your Theater Department Environmentally Responsible
Joseph Fahey, Ohio State University-Mansfield
Second Time Around: Strategies for Developing a Web-Based Clearinghouse for the Re-use of Theatre Sets
Andi Lyons, University at Albany
Teaching and Creating Environmentally Conscious Theater in Difficult Financial Times
Richard Stockton Rand, Purdue University
Cutting Costs AND/OR “Greening” Your Program. Can one do Both?

Come learn about practical tips for “greening” your theater department or program! Participants will share innovative ideas for making the process of creating and teaching theater more environmentally responsible.

The Caffe Cino: The Cradle of Gay Theater
Focus Group: .......................... 10 (LGBT) Lesbian, Gay, Bisexual, Transgender
Room: ........................................ Encino Room - California Level
Chair: ............................................ Robert Patrick, Caffe Cino Theater
The Caffe Cino: The Cradle of Gay Theater
Session Coordinator: .................. Darren Blaney, Pomona College

Here, acclaimed playwright Robert Patrick discusses the Cafe Cino. The birthplace of Off-Off-Broadway theater that championed the work of numerous playwrights, the Cino originated a new movement in theater in the 1960s, and has influenced American Theater ever since.

The Capstone Experience: Exploring the Possibilities of Student-Teacher Research
Focus Group: .............................. 19 (TLA) Theatre as a Liberal Art
Room: .................................... Preview Room II – South Mezzanine Level
Chair: ........................................ Julie Schmitt, Stetson University
Participants: ................................. Christine Williams, Lee University

This panel is a roundtable discussion in which we take an in-depth look at some of the rewards and challenges that stem from the Senior Theatre Arts Research Project.

The “Elevator Plays” Paradigm: Engaging Site-specific Audiences – Directing Program Debut Panel
Focus Group: .............................. 08 (DP) Directing Program
Room: ...................................... Directors II – South Mezzanine Level
Session Coordinator: .............. Season Ellison
Participant: ............................... Rand Harmon, University of Colorado at Boulder

Directing Focus Group Debut Panel Presentation. Please join us in an exploration of directing exercises and techniques presented by early career professionals and graduate students. All ATHE members and guests are welcome.
9:45AM - 11:15AM (cont.)
Theatre of Spectacle: Defining and Creating Theatrical Spectacle through Physical Theatre and Interdisciplinary Approaches

Focus Group: ............................................. 04 (ATME) Association for Theatre Movement Educators
Room: ............................................. Sherman Oaks Room - California Level
Session Coordinator: ...................... Natasha Martina, University of Saskatchewan
An Interdisciplinary Approach to Spectacle

Co-Coordinator: ............................................. Natalie Turner-Jones, DePaul University
Spectacle on a Budget: Illuminating Well Worn Texts through the use of Spectacle

Participants: ............................................. Jef Awada, Webster University
“With a quant device, the banquet disappears”: Creating Spectacle, Magic and Complicity in “The Tempest”
Gina Lori Riley, University of Windsor
Creating Character of Spectacle

This panel will discuss the definition, context and use of visual spectacle in traditional and devised non-traditional theatre from the perspective of physical theatre, multi-media, and interdisciplinary collaboration, and how these approaches can be used to create impactful low-budget theatre.

Women as Masters: in Huaju, Wayang Kulit and Bengal

Focus Group: ............................................. 03 (AAP) Association for Asian Performance
Room: ............................................. Governors II - South Mezzanine Level
Session Coordinator: ...................... John D. Swain, California State University, Northridge

Participants: ............................................. Arnab Banerji, University of Georgia
“Je Jan Ache Majkhane” (One Who Lies at the Centre): Women Performers and Contemporary Bengali Group Theatre
Jennifer Goodlander, Ohio University
Mediating Gender Through Puppets: The Women of Wayang Kulit in Bali
Catherine Vrtis, Tufts University
Theatrical Arrangements: The Arranged Marriage in 1980s Huaju

The session looks at the agency women gain through theatre forms in China, Bali, and Bengal. Women become “masters” who shape performance and perception.
9:45AM - 11:15AM (cont.)
Seminar #1: Media Matters: Taxonomies of Multimedia Performance
Focus Group: 29 (CC) Conference Committee
Room: Palisades Room - California Level
Co-Conveners: Sarah Bay-Cheng, University at Buffalo
Jennifer Parker-Starbuck, Roehampton University
Session Coordinator: Joshua Abrams, Roehampton University
Participants:
Dalia Basiouny, Helwan University Egypt
Linsey Bostwick, Big Art Group
Lance Gharavi, Arizona State University
Leigh Kennicott, California State University, Northridge
Elise Morrison, Brown University
Donia Mounsef, University of Alberta
Jeffery L. Nyhoff, Calvin College
Lisa Reinke, City University of New York Graduate Center
Sara Rofofsky Marcus, Queensborough Community College
David Saltz, University of Georgia
Andrew Sarner, Brown University
Sarah Standing, New York City College of Technology

11:30 AM - 1:00 PM
Acting Program Membership Meeting #1
Focus Group: 01 (AP) Acting Program
Room: Encino Room - California Level
Co-Chairs: Stephanie French, East Stroudsburg University of PA
Biliana Stoytcheva-Horissian, Emory & Henry College
American Theatre and Drama Society Membership Meeting
Focus Group: 02 (ATDS) American Theatre and Drama Society
Room: Park Room - South Mezzanine Level
Session Coordinator: Elizabeth Osborne, Florida State University
Membership meeting for the American Theatre & Drama Society. Open to all ATHE members interested in the work of ATDS.
Concurrent Sessions
Wednesday, August 4, 2010 (cont.)

11:30 AM - 1:00 PM (cont.)
Association for Asian Performance Membership Meeting
Focus Group: 03 (AAP) Association for Asian Performance
Room: Governors II - South Mezzanine Level
Coordinator: John D. Swain, California State University, Northridge

AAP Membership meeting for focus group business.

ATHE Latina/o Focus Group Membership Meeting
Focus Group: 24 (LFG) Latina/o Focus Group
Room: Westwood Room - Plaza Level
Co-Coordinator: Patricia Herrera, University of Richmond
Jon Rossini, University of California, Davis

Business and Membership meeting of the Latina/o Focus Group

ATME Membership Meeting #1
Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: Directors II – South Mezzanine Level

Membership meeting for the Association for Theatre Movement Educators - current members and all interested in learning more are encouraged to attend!

Design & Technology Focus Group Business Meeting
Focus Group: 06 (DT) Design and Technology
Room: Preview Room II – South Mezzanine Level
Co-Coordinator: Karin Filijan, University of California, San Marcos
P. (Trish) Gibson Ralph, The College of Brockport, State University of New York

Design & Technology Focus Group Business Meeting

Directing Program Focus Group Membership Meeting #1
Focus Group: 08 (DP) Directing Program
Room: Senators II - South Mezzanine Level
Chair: Jerrold Scott, DP Chair
Co-Chair: R. Michael Gros, DP Conference Planner

Directing Focus Group Membership meeting. Please join us to discuss future programming, professional development workshops, and DP operations. All ATHE members and guests are welcome.

New Play Development Workshop: Rehearsal Part I
Focus Group: 12 (PACT) Playwrights and Creative Teams
Room: Los Angeles Room – California Level
Chair: Char Nelson, Brigham Young University
Co-Chair: Judith Royer, Loyola Marymount University
Presenters: Charlene A. Donaghy, Lesley University
Kevin McFillen, University of Missouri-Columbia
Char Nelson, Brigham Young University

Rehearsal in the performance space for the first half of the short plays selected for the New Play Development Workshop and Showcase series.
Performing Mediatization: Contemporary Theater, Dance and Journalism Making

Focus Group: 13 (PS) Performance Studies
Room: Bel Air Room - California Level
Chair: Paige McGinley, Yale University
Participants:
- I Lien Ho, University of Exeter, "Innovating Intercultural and Intermedia Techniques: On the Case Study of Cloud Gate Dance Theatre of Taiwan’s “Cursive I” and “Cursive II”"
- Jon Foley Sherman, Northwestern University, "The Mediation of Perception: Real Space, Imagined Place, and “Fake Lake”"
- Melissa Wansin Wong, Graduate Center, City University of New York, "The Mediation of “Bare Life”: Negotiating the Mediation of the “voiceless” through Robert Lepage’s “Lipsync” and Nicholas D. Kristof’s “Investigative Column”"

This session explores contemporary artists Robert Lepage, Cloud Gate Dance Theater of Taiwan, and the Neo Futurists. These artists’ recent works don’t just incorporate media, but explore practices of mediatization to foreground questions of ethics, interculturalism, and perceptual double binds.

Playwrights and Creative Teams (PACT) Membership/Business Meeting

Focus Group: 12 (PACT) Playwrights and Creative Teams
Room: Sherman Oaks Room - California Level
Session Coordinator: Rodger Sorensen, Brigham Young University
Co-Coordinator: Andrea Grapko, Western Kentucky University

Open to all interested persons, this meeting is an open forum to help plan future events for PACT - EVERYONE WELCOME!

Professional Development Committee Meeting

Focus Group: 42 (PDC) Professional Development Committee
Room: Directors I – South Mezzanine Level
Chair: Gail Humphries Mardirosian, American University

Remembering Dr. Vera Mowry Roberts

Focus Group: 29 (CC) Conference Committee
Room: Brentwood Room - California Level
Chair: Jeannine Woods, Western Illinois University

Friends, colleagues, and students gather to remember Dr. Vera Mowry Roberts. Dr. Roberts was a major force in theatre education and received ATHE’s Career Achievement Award in 1990.
Concurrent Sessions
Wednesday, August 4, 2010 (cont.)

11:30 AM - 1:00 PM (cont.)
The Bruce Kirle Memorial Emerging Scholarship Panel in Music Theatre/Dance
Focus Group: 11 (MTD) Music Theatre/Dance
Room: Pacific Room - California Level

Co-Coordinator and Reader: Jason Fitzgerald, Yale School of Drama
Reader: Ronald Gingerich, Dickinson State University
Chair and Reader: John Staniunas, University of Kansas
Reader: Bryan Vandevender, University of Missouri
Co-Coordinator and Reader: Ronald Zank, University of Missouri
Respondent: Judith Sebesta, Lamar University

This adjudicated panel spotlights the work of scholars who have not presented at a national conference as well as established scholars new to the areas of Music Theatre and/or Dance.

Theatre and Social Change Membership Meeting
Focus Group: Theatre and Social Change
Room: Malibu Room - California Level

Theory and Criticism Focus Group Membership Meeting
Focus Group: Theory and Criticism
Room: Senators I - South Mezzanine Level
Session Coordinator: Chase Bringardner, Auburn University
Co-Coordinator: Leigh Clemmons, Louisiana State University

Annual Business Meeting for the Theory and Criticism Focus Group. We will discuss this year’s conference as well as our plans for next year. All are welcome!

Women and Theatre Program Membership Meeting
Focus Group: Women and Theatre Program
Room: Governors I - South Mezzanine Level
Chair: Ashley Lucas, University of North Carolina, Chapel Hill

Annual business meeting for members of the Women and Theatre Program focus group. New and non-members welcome.

11:30 AM - 3:30 PM
Labyrinth Space, or, Be Alive: Opportunity to Walk, Breathe and Meditate for Survival
Focus Group: Religion and Theatre
Room: Breeze Garden – outside Lobby Level
Co-Coordinator: Bethany Urban, Giving Voice Productions
Moderator: Jason Winslade, DePaul University

Labyrinth walking is centering discipline in a number of spiritual disciplines. In the swell of daily life (or the rush of an ATHE conference), we sometimes forget to breathe or reflect. We lose mental and emotional balance. Come and participate in the PERFORMANCE of walking the labyrinth. We will offer a ceremonial opening of the space, and close with a moderated discussion on the performative dimensions of labyrinth walking as a spiritual practice at 3:45 pm.
Concurrent Sessions
Wednesday, August 4, 2010 (cont.)

1:00 PM - 1:45 PM
Author Signing and Raffle #1
Focus Group: 29 (CC) Conference Committee
Room: California Showroom – California Level
Co-Chairs: Joshua Abrams, Roehampton University
Gwendolyn Alker, New York University

1:45 PM – 3:15 PM
Broadcasting and Blogging Broadway: Talk shows, Tony Awards and Cybercriticism
Focus Group: 11 (MTD) Music Theatre/Dance
Room: Governors II - South Mezzanine Level
Chair: Thomas F. Connolly, Suffolk University
Session Coordinator: Laura Pollard, University of East Anglia
Participants: Garrett Eisler, City University of New York Graduate Center
The Broadway Critic in the Age of the Blogosphere
Wes Pearce, University of Regina
And the Tony Award Goes To...: Alexander Cohen and the Selling of Broadway
Ed Sullivan and Rosie O’Donnell: Mediated Broadway and the Uneasy Critic

Beyond opening night reviews, for decades Broadway has been reported on by a number of media. This panel examines the coverage of Broadway on television and the internet to demonstrate the larger role the media can play in promoting and documenting Broadway theatre.

Conversations with Two American Women Dramatists: Beth Henley (“Crimes of the Heart”) and Doris Baizley (“Mrs. Californina”)
Focus Group: 36 (MD) Multidisciplinary Focus; 02 (ATDS) American Theatre and Drama Society; 23 (WTP) Women and Theatre Program; 12 (PACT) Playwrights and Creative Teams
Room: Westwood Room - Plaza Level
Chair: Linda Bannister, Loyola Marymount University
Participants: Doris Baizley, Independent Playwright, Writer and Scholar
Beth Henley, Loyola Marymount University

“Conversations With” two award-winning American Women Dramatists combines interview with and dialogue between and with these writers and the audience about their own work and about the art and craft of dramatic writing in varied dramatic media.

Collaborating for Social Change: From Local to International
Focus Group: 16 (TASC) Theatre and Social Change
Room: Directors II – South Mezzanine Level
Chair: Darci Strother, California State University San Marcos
Collaborating for Social Change: From Local to International...
Perspective from Academia
Juan Escobedo, The East Los Angeles Society of Film and Arts
Collaborating for Social Change: From Local to International...
Perspective from the Non-Profit World
Jose Yenque, Professional Actor
Collaborating for Social Change: From Local to International...
The Practitioner’s Perspective

When theatre practitioners, non-profits, and academia meet for a common purpose, social change can come about in underserved communities. This session offers examples from local (East L.A.) to international (Mexico/ Peru), and discusses best practice in achieving such multi-party collaboration.
1:45 PM - 3:15 PM (cont.)
Dramaturgy Debut Competitive Panel
Focus Group: 07 (DR) Dramaturgy
Room: Brentwood Room - California Level
Chair: Cynthia SoRelle, McLennan College
Participants:
- Jacob Hellman, Dramaturgical Intern, Center Stage Theater - Merkaz
- Hamag’shvim Hadassah, Jerusalem, Israel
- Dramaturgy for the New Generation: Bringing Middle America to the Middle East
- Christine Scarfuto, University of Iowa & Goodman Theatre Intern
- Cyberspace, Transculture, and Raves: Dramaturgy-Driven Staging Options for Jen Silverman’s AKARUI
- Teresa Stankiewicz, University of Missouri
Balance Act: THE BONOBOS and SLASHES OF LIGHT at the 2009 Texas State Black and Latino Playwrights Conference

Adjudicators:
- Julie Felise Dubiner, Early Career Dramaturgs Coordinator/Board of Directors, Literary Managers & Dramaturgs of the Americas (LMDA)
- Cynthia M. SoRelle, Chair, Board of Directors, Literary Managers & Dramaturgs of the Americas (LMDA)

Participants in this session have been selected through an adjudication process designed to showcase the best practices of emerging dramaturgs. Adjudicators are professional practitioners and are members of Literary Managers & Dramaturgs of the Americas.

Expedited Education in the Arts: A Journey Combining High School, Two-Year, and Four-Year Learning Experiences for First Generation College Students
Focus Group: 21 (TYCP) Two-Year College Program
Room: Directors I – South Mezzanine Level
Session Coordinator: Linda Kesler, Catawba College

This demonstration illustrates how partnerships between high school, community college, and four-year institutions may identify and engage artistic first-generation college perspectives. In spite of hard economic times, gifted students may be encouraged to matriculate through the higher educational system.

Getting Married Today: Renegotiating Gay Theater in the Age of Gay Marriage
Focus Group: 10 (LGBT) Lesbian, Gay, Bisexual, Transgender
Room: Senators I - South Mezzanine Level
Session Coordinator: Jason Fitzgerald, Yale School of Drama
Changing the Narrative: Paula Vogel and “The Five Lesbian Brothers” Restage the Family and its Drama

Participants:
- Leslie Durham, Boise State University
- Immediate Family: Harvey Fierstein’s “Imperfectly Catered Affair”
- Nick Salvato, Cornell University
- A Horse’s Husband: David Greenspan, the Politics of Gay Marriage, and Queer Temporalities
- Alan Sikes, Illinois State University
- Same-Sex Marriage: at the Altar or on the Streets?

The new shape of queer politics, dominated by the movement to legalize same-sex marriage, has forced theater artists and activists alike to re-Imagine representations of gay life and gay identity. This panel considers the challenges and results of those renegotiations.
CONCURRENT SESSIONS
WEDNESDAY, AUGUST 4, 2010 (CONT.)

1:45 PM - 3:15 PM (cont.)
Innovative Modes of Directing in the Digital Age
Focus Group: ........................................ 08 (DP) Directing Program
Room: ........................................... Pacific Room - California Level
Chair: .............................................. Rachel Bowditch, Arizona State University
Darkness Behind the Light: Media Design for Deborah Stein’s ‘Bone Portraits’
Participants: .................................. Rylan Brenner, Bristol Community College
SHADOWS OF A DREAM (Theatre-making from Shadow to Shape)
Michael Jimeindl, University of Georgia
Auditioning Avatars: Multimedia and the Casting Process
Matt Saltzberg, University of Missouri-Columbia.
Directing in Front of the Silver Screen: An Environmental Staging of Edward Albee’s “The Goat or, Who Is Sylvia?”

The panel offers four unique perspectives on innovative modes of directing in the digital age and offers a point of departure to discuss the challenges, rewards, and pitfalls of incorporating multi-media into the directing process.

Meeting at the Crossroads: The Convergence of Media, Pedagogy and Performance
Focus Group: ........................................ 05 (BTA) Black Theatre Association
Room: ........................................... Park Room - South Mezzanine Level
Chair: .............................................. Monica White Ndounou, Tufts University
Magic or Madness?: Unleashing the Power of Technology in Pedagogy and Performance
Co-Chair: ........................................ Soyica Diggs Colbert, Dartmouth College
Learning from Katrina in Visual Art, Theater, and Film
Participants: .................................. Stephanie Baptiste, University of California Santa Barbara
Embodied Knowledge: Conduit to Theory
Stephanie Larrieux, Clark University
Animating Race: Disney’s Complicated History Representing Blackness
Adrienne Macki Braconi, University of Connecticut
Multimedia Teaching Strategies for Drama Courses, Dramaturgy and Research Methods
Heather Nathans, University of Maryland, College Park
Arguing with Pictures: Stereotypes, New Technologies and Visual Imagery in the Classroom
Brandi Wilkins Catanese, University of California, Berkeley
New Media and the Return to Ethics in Performance

This discussion investigates the interdisciplinary, practical uses of new media and technology in pedagogy and performance. Participants share methods, successes and challenges of using media and technology in drama courses and production. Topics collectively examine the possibilities and future of Black performance, theatrical production and historiography.
Moving through Masculinity: Rethinking Maleness through Theatre, Movement and Dance

Focus Group: ........................................ 04 (ATME) Association for Theatre Movement Educators
Room: ............................................. Encino Room - California Level
Chair: ............................................. Jeff McMahon, Arizona State University
Participants: .................................... Doug Cooney, Independent Performer, Playwright
John Fleck, Independent Actor and Performer
Dan Froot, World Art and Culture, University of California Los Angeles - Invited
Dan Kwong, Independent Performer and Teacher
Tim Miller, Independent Performer and Teacher

Respondent: ..................................... Ramón Rivera-Servera, Northwestern University

Practitioners and scholars, many of them LA-based, will address how their own physical theatre work, and that of their peers, examines, expands, critiques, and plays with masculinity. The format will be an active discussion, with no formal presentations of papers.

NCA Panel 1: “Decades Apart - Reflection of Three Gay Men” by Rick Pulos

Focus Group: ........................................ 40 (NCA) Theatre Division
Room: ............................................. Beverly Hills Room - California Level
Chair/Respondent: .............................. Darren Goins, Stevenson University
Participants: .................................... Barbara Parisi, Ryan Repertory
Rick Pulos

This multimedia performance captures significant moments in the lives of three gay American men from different eras and cities. This performance reflects back on the social and political issues that shaped the worldview of these men.

Performing Age: A Showcase

Focus Group: ........................................ 15 (STRP) Senior Theatre Research and Performance
Room: ............................................. Palisades Room - California Level
Chair and Participant: .......................... Jackie Goldberg, The Pink Lady
Rockin’ with the Ages
Participant: ........................................ Judy Robertson, Alice & Friends Readers Theatre
Ethel & Albert in "What’s That Tune"

Performance companies showcase their work performing age. It will feature different formats such as variety shows, oral history, readers theatre and musical revues. See the many styles you can use to perform age.

Research and Publications Committee Meeting

Focus Group: ........................................ 43 (RPC) Research & Publications Committee
Room: ............................................. Senators II - South Mezzanine Level
Chair: ............................................. Jonathan Chambers, Bowling Green State University
CONCURRENT SESSIONS
WEDNESDAY, AUGUST 4, 2010 (CONT.)

1:45 PM - 3:15 PM (cont.)

Spirituality Alive: Affect, Abandon, Alterity and Apophasis in Performance
Focus Group: 36 (MD) Multidisciplinary Focus; 13 (PS) Performance Studies; 14 (RT) Religion and Theatre; 17 (TC) Theory and Criticism
Room: Bel Air Room - California Level
Session Coordinator: Joseph Cermatori, Columbia University
The Pyramidal Platonism of Sor Juana Inés
Participants: Claire Blackstock, University of California - Davis
James Baldwin and the Politics of Conversion
Megan Shea, New York University
One Loquacious Lady: Delphi and the Performance of Ancient Tourism
Respondent: Anthony Kubiak, University of California - Irvine

This panel intervenes in the relationship between questions of difference (racial, gender, sexuality) and the performativity of spiritual experience, with a special interest in the affective dimension of altered states such as astonishment, silence, sublimity, ecstasy, and madness.

Theatres of War: Performance, Conflict, and Survival
Focus Group: 03 (AAP) Association for Asian Performance
Room: Malibu Room - California Level
Chair: David Jortner, Baylor University
The Erotic Unforbidden: Japanese Kasutori Performance in the Occupation Landscape
Participants: John Swain, California State University - Northridge
An Okinawan Life in the Theatre
Kevin Wetmore, Loyola Marymount University
"Why Hast Thou Forsaken Us?: Dramatizing the Crisis of Faith in Nagasaki, Hiroshima and the Holocaust
Respondent: Tom Rimer, University of California Los Angeles

This panel explores the effects of the Pacific War upon Japanese theatre companies, dramatic literature and individual theatre artists in the post-war world. Through an exploration of literature and performance, the panelists explore strategies of survival and adaptation in an unfamiliar theatrical landscape.

Theorizing José Cruz González’s Work: The Politics of Latino Youth Theatre
Focus Group: 24 (LFG) Latina/o Focus Group
Room: Los Angeles Room - California Level
Chair: Cecilia Aragon, University of Wyoming
Participants: Lorenzo Garcia, University of North Texas
Theory and Criticism: Exploring Borders, Queers, and Other-ness in the TYA plays of José Cruz González
Jeannette Sanchez, University of Washington
Interrogating Children’s Professional Theatre Agendas and Ideology in Tomás and the Library Lady by José Cruz González
Roxanne Schroeder-Arce, Emerson College
Aesthetics, Metaphors, and Poetics in the Artistic Work of José Cruz González
Daphnie Sicre, New York University
Collaborative Storytelling: Child and Adult Storytellers in José Cruz González’ Plays

José Cruz González has become one of the most prolific playwrights in Children’s Theatre and more so, in Chicano Theatre. This panel examines the importance of recognizing the contributions of José Cruz González’ plays, his impact on Latino Youth Theatre, his unique artistry, and the eminence of theoretical and critical approaches to his plays.
1:45 PM - 3:15 PM (cont.)

**Unexpected Connections: Teaching Effective Creative Problem-Solving Techniques**

**Focus Group:** 06 (DT) Design and Technology
**Room:** Preview Room II – South Mezzanine Level
**Chair:** Lynne Porter,

*Unexpected Connections: Teaching Effective Creative Problem-Solving Techniques*

Whether designing a production, developing a curriculum, or struggling with budget cuts, you have essentially the same problem: How can I find an effective, inventive solution to the challenge? Exploring creative thinking techniques, for coming up with unexpected answers.

**Using a Theatrical “Way of Knowing” Across the Curriculum**

**Focus Group:** 19 (TLA) Theatre as a Liberal Art
**Room:** Sherman Oaks Room - California Level
**Participants:**
- Karin Magaldi, Portland State University
- Scott Parker, Portland State University
- Richard Wattenberg, Portland State University

This panel will provide an overview of the successful uses of a theatrical “way of knowing” in non-theater courses in Portland State University’s University Studies Program that exemplifies a strategy of embracing our educational partners across the curriculum.

**What “Tube” Are YOU Using? Youtube and Other Internet Media in the Theatre Classroom**

**Focus Group:** 18 (TH) Theatre History
**Room:** Governors I - South Mezzanine Level
**Session Coordinator:** Martine Green, University of Wisconsin- Madison/Kenyon College
**Participants:**
- Faedra Carpenter, University of Maryland, College Park
- Leslie Durham, Boise State University
- Sally Shedd, Virginia Wesleyan College
- Patrick Tuite, The Catholic University of America

This panel addresses how theatre historians and educators use internet media in the classroom to aid in the survival of theatre studies and to continue the evolution of theatre history.

3:45 PM - 5:15 PM

**Community Colleges, Adult Lifelong Learning, and Theatre: A Perfect Combination**

**Focus Group:** 15 (STRP) Senior Theatre Research and Performance
**Room:** Governors I - South Mezzanine Level
**Co-Chairs:** Nora Keating, The Showcase
- Building the “Showcase” into a 30-year tradition
- Bonnie L. Vorenberg, ArtAge Senior Theatre Resource Center
- The National Scene for Theatre in Lifelong Learning
**Participants:**
- Bernard Marro, ArtAge Senior Theatre Resource Center
- Lifelong Learning’s Senior Theatre Programs
- Joan Ray, Stockton Inst. for Continuing Learning

Theatrical Adventures in Continued Learning Community-based educational institutions create powerful theatre programs for adults. This session will showcase how community college, adult education and other programs build strong, reputable theatre programs.
3:45 PM - 5:15 PM (cont.)
Creating a New Art Form: Theatre and Media as Equal Partners
Focus Group: ................................. 12 (PACT) Playwrights Action and Creative Teams
Room: ........................................ Brentwood Room - California Level
Chair: ......................................... Char Nelson, Brigham Young University
         A New Form: Ground Plans
Participants: ........................................ Erin Fox, Freelance Film Artist
Jeanmarie Higgins, Cornish College of the Arts
Joseph Megel, University of North Carolina
         The Virtual Performance Factory: a Devised Performance by Playwrights and
         Media Artists Exploring the Border between the Virtual and the Real
Haris Orkin, Freelance Video Game Writer

It’s not theatre. It’s not film. Explore the possibilities of creating a hybrid art form, with artists collaborating on an equal
footing, standing on fresh artistic ground. Four practitioners describe their new work.

Curtains Up - Part Two (Joint Debut Panel with ATDS, BTA and LFG)
Focus Group: ................................. 24 (LFG) Latina/o Focus Group
Room: ........................................ Park Room - South Mezzanine Level
Chair: ......................................... Patricia Herrera, University of Richmond (LGF)
Co-Coordinators: ............................................. Douglas A. Jones, Jr., Stanford University, (BTA)
         Megan Sanborn Jones, Brigham Young University (ATDS)
Participants: ............................................. La Donna L. Forsgren, Northwestern University
         The ’Negro’ to ’Black’ Conversion: Militancy and Ministry in Ben Caldwell’s
         ’Prayer Meeting’ or, “the First Militant Preacher” and James Baldwin’s “Blues for
         Mister Charlie”
         Meredith Heller, University of California, Santa Barbara
         Gender Bending in El Teatro Campesino: Revisiting the Chicana Actor
         Heidi Schmidt, University of Missouri-Columbia
         Voice and Language at the Intersection of Theatre, Religion and Education:
         The Christina Axson-Flynn Case

An emerging scholars panel introducing new scholarship in American, Black, and Latina/o Theatre and Drama.

Devising Ensemble Work in a Digital World
Focus Group: ................................. 08 (DP) Directing Program
Room: ........................................ Pacific Room - California Level
Co-Chairs: ...................................... Rylan Brenner, Bristol Community College
         Cementing Ensembles within the Two-Year College System
         Leigh Kennicott, College of the Canyons
         Ensemble Writing: Creating 10-min Plays From a Collective Mind
Participants: ...................................... Katherine Bacon, Broome Community College
         Cementing Ensembles within the Two-Year College System
         Rachel Bowditch, Arizona State University
         Devising the Ophelia Project: A Poetic Portrait
         Lisa Yonkers, Queensborough Community College
         On the Road of an Aesthetic Journey

Despite the ubiquity of cell phones in the hands of every student, we acknowledge their thirst for community and hu-
man contact. Through devised ensemble performances incorporating “liveness” with multi-media resources, students
develop skills of collaboration, conflict resolution and creative synergy.
Concurrent Sessions
Wednesday, August 4, 2010 (Cont.)

3:45 PM - 5:15 PM (cont.)
From Director to Director: On-the-Spot Rehearsal Feedback
Focus Group: 08 (DP) Directing Program
Room: Governors II – South Mezzanine Level
Session Coordinator: Robert Gander, University of Nevada, Reno
Participants: Stuart Hecht, Boston College
             Rebecca Stone-Thornberry, University of Colorado, Boulder
             John Thornberry, Front Range Community College
             Liza Williams, University of Colorado, Boulder

Three brave directors will each rehearse a short scene from a predetermined play. A panel of seasoned directors will
observe the rehearsals and then provide constructive feedback on the collaborative processes.

From the Academy to the Large Theatre: Survival Skills for Contemporary Dramaturgs
Focus Group: 07 (DR) Dramaturgy
Room: Senators I - South Mezzanine Level
Chair: Martine Green, University of Wisconsin-Madison & Kenyon College
Participants: Lezlie Cross, University of Washington
             Neil Sharnick, Carthage College
             Megan Smith, Sideshow Theatre, Chicago
             Patrick Tuite, The Catholic University of America

This roundtable discusses the demands of varying venues on dramaturgs - from the academic setting to professional
theatres to ascertain if the future of dramaturgy is determined by a dramaturg’s ability to move between, and function
within, multiple venues.

Improvisation and Literature: the Interdependent Relationship between Form and Content
within Spontaneous Material and Crafted Text
Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: Senators II - South Mezzanine Level
Co-Coordinators: Heather Harpham, Senior Teacher, Action Theater
                 Sarah Hickler, Emerson College

An active workshop in the improvisation techniques of Action Theater, illuminating the interdependent relationship
between form and content within spontaneous material and in time-crafted works of dramatic writing, literature, and
poetry.
ATHE's 24th Annual Conference
| August 3-6, 2010 |
| Hyatt Regency Century Plaza Hotel | Los Angeles, California

CONCURRENT SESSIONS
Wednesday, August 4, 2010 (Cont.)

3:45 PM - 5:15 PM (cont.)
IT'S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series - RETURN OF THE CHILDREN OF THE DAMNED!: Pedagogies of Survival II

Focus Group: 17 (TC) Theory and Criticism
Room: Malibu Room - California Level
Chair: Chase Bringardner, Auburn University
Participants:
Annie Berkeley, University of North Carolina at Wilmington
Surviving in the Academy: From a Formalist to a Practical Aesthetic in Theatre and Performance Curriculum
John Patrick Bray, Louisiana State University
Surviving with the Theatre: Exploring the Vocabulary for Non-Violent Theatrical Encounters
Jeanne Klein, University of Kansas
Surviving the Effects of Media on Millennials: Theories and Evidence

RETURN OF THE CHILDREN OF THE DAMNED!: Pedagogies of Survival II, part of the IT'S ALIVE!: Reanimating Theory/Reviving Criticism series, is a roundtable investigating the various ways we “survive” the often volatile space of the classroom.

Labyrinth Space, or, Be Alive: Evaluation
Focus Group: 14 (RT) Religion and Theatre
Room: Santa Monica Room - California Level
Co-Coordinators:
Bethany Urban, Giving Voice Productions
Jason Winslade, DePaul University

Moderated discussion on the performative dimensions of labyrinth walking as a spiritual practice.

Naked Print, or, How to Read a Print-Performance and Why
Focus Group: 13 (PS) Performance Studies
Room: Encino Room - California Level
Co-Coordinators:
Julia Fawcett, Yale University
“I wrote not to be fed, but to be famous”: Laurence Sterne, Performance Artist
Christopher Grobe, Yale University
“I would like speaking, but not being there”: Performance-Logic and the Multimedia Circulation of Confessional Poetry

Participants:
Douglas A. Jones, Jr., Stanford University
Black-Print, Black-Face: John Brown’s Textual Minstrelsy and the Problem of Writing Race
Elizabeth Dyrud Lyman, Harvard University
[Stage Directions]
Nick Salvato, Cornell University
“Personal Impersonal” Attention: Jackson MacLow Performs Djuna Barnes

This panel analyzes a wide range of performance-saturated texts in order to understand better the nature of performance as medium. What happens when, to appropriate a term from new media studies, an author “remediates” performance on the printed page?
Survival Among the Fittest: Forging a Space for Theater at an Elite Technological Institute

Focus Group: ................................................. 36 (MD) Multidisciplinary Focus; 07 (DR) Dramaturgy; 16 (TASC) Theatre and Social Change; 02 (ATDS) American Theatre and Drama Society
Room: ................................................................. Bel Air Room - California Level
Session Coordinator: ................................. Karen Jean Martinson
Dramaturgy for Scientists: Documenting the Rigor of the Performing Arts
Participants: ....................................................... Brian Brophy, California Institute of Technology
A Curious Community: TACIT as CBT
Steve Collins, National Aeronautics and Space Administration
Balancing the Worlds: Theater in the Space between Earth and Mars
Meg Rosenburg, California Institute of Technology
Bridging the Divide: Theatre in the Hands of Future Engineers and Scientists

Using the unique example of Theater at the California Institute of Technology (TACIT), this panel explores the complicated relationship between science and the arts, interrogating issues of intellectual rigor, academic status, and theater’s survival at an elite technological institute.

Surviving Design Classes in BA Programs - Ways to Make Them Fun and Educational, Even for Acting-Emphasis Students

Focus Group: ................................................. 06 (DT) Design and Technology
Room: ................................................................. Preview Room II - South Mezzanine Level
Chair: ............................................................... Ethan Krupp, Bloomsburg University of PA
Managing Lighting & Scene Design Classes in a Program with 90% Acting Emphasis Students
Participants: .................................................... Anthony Dean, University of Winchester
The Digital Stage: Discovering the Design Process through Digital Technology
Denise Massman, Siena College

This session will provide first hand experiences and suggestions for running successful design classes in a BA Theatre program where most of the students are likely not in a design/tech emphasis or track.

Surviving Graduate School and the Job Market

Focus Group: ................................................. 02 (ATDS) American Theatre and Drama Society
Room: ................................................................. Beverly Hills Room - California Level
Session Coordinator: ................................. Michelle Granshaw, University of Washington
Participants: ....................................................... Natka Bianchini, Loyola University, Maryland
James Cherry, Wabash College
Eileen Curley, Marist College
Harry Elam, Stanford University
Kate Roark, University of Houston-Downtown

This panel will address a wide array of topics including campus interviews, publishing, and teaching in a fluid conversation that allows audience members ample time to connect and ask questions.
CONCURRENT SESSIONS

WEDNESDAY, AUGUST 4, 2010 (CONT.)

Teen Queens, Rock and Roll Dreams and Television Screens: Intersections of Musical Theatre, Television and Pop Music

Focus Group: 11 (MTD) Music Theatre/Dance
Room: Palisades Room - California Level
Chair: Ron Gingerich, Dickinson State University
Session Coordinator: Kathryn Edney, Independent Scholar

Don’t Touch that Dial!: Staging TV in the Musical “Hairspray”
Participants: Stephen Farrow
“Je veux être un chanteur de rock”: Pop, Television and the Starmania Phenomenon
Mary Jo Lodge, Lafayette College
Video Shilled the Radio Star: Intersections of Pop Music, Television, Marketing and the Musical

From the marketing of musicals on television to the re-staging of television within musical theater, this session analyzes the different ways in which musicals have simultaneously both embraced and rejected television as a legitimate form of entertainment.

The Art of Clowning - Finding Your Inner Clown

Focus Group: 11 (MTD) Music Theatre/Dance
Room: Westwood Room - Plaza Level
Chair: Eli Simon, Drama at University of California, Irvine, Clown Trainer

In this session Eli Simon demonstrates revelatory clowning techniques described in his new book, The Art of Clowning. Participants will have an opportunity to don the red nose and begin the process of discovering their inner clown.

The Essentials - Boal and Theatre of the Oppressed: What are the Absolute [Totalizing!] Basics of TO Theory and Practice?

Focus Group: 16 (TASC) Theatre and Social Change
Room: Directors II – South Mezzanine Level
Chair: Doug Paterson, The University of Nebraska at Omaha

Fightin’ Protagonists or Helpless Victims?
Participants: Lindy Baumgarner, Richmond, VA
Boal Who?: The Introduction and Application of Boal and Theatre of the Oppressed to the Social Sciences
Norma Bowles, Fringe Benefits
Liberating Parameters: Joking that Encourages Brave and Thoughtful Interventions
Lisa Brenner, Drew University
Problems and Possibilities: TO and Race on Campus
Kelly Howe, The University of Texas, Austin
Rehearsal, the Subjunctive, and (?) Making Something Happen
David Kaye, University of New Hampshire
The Bystander as Protagonist: Does Shifting Focus Affect Forum Theatre?
Matt Omasta, University of Rhode Island
TO Methodology in/as/and Facilitator-Directed Pedagogy: On the Possibilities and Implications of Abstracting TO Methods from the Terminology of “Oppression”
Chanelle Vigue, Bowling Green State University
Just the Basics: Forum in No Time

With Augusto Boal’s passing and with the proliferation of his vision, a vigorous, global dialogue has begun regarding “the sin qua non’s” of TO. After five minute analyses by each presenter, the event will be thrown open to wide-ranging discussion.
3:45 PM - 5:15 PM (cont.)
Theatre as Transcendence/Transformation
Focus Group: .....................................14 (RT) Religion and Theatre
Room: .........................................Sherman Oaks Room - California Level
Chair: ...........................................Debra Bruch, Michigan Technological University

Participants:
Matt Saltzberg, University of Missouri-Columbia
Transforming Experience and Transcending Expectations: Absorbing Suzuki/Viewpoints Training into Contemporary American Theatre Practices
Neil Scharnick, Carthage College
'The Posthumous Atmosphere': Reassessing Maurice Maeterlinck's "Dramaturgy of the Soul"

This session examines experiences with transcendence in preparation for or during performance. Saltzberg studies how Suzuki and Viewpoints acting techniques engender a holistic experience for all involved. Scharnick studies how Maeterlinck manipulates time in order to encourage his audience to transcend it.

VASTA Debut Panel
Focus Group: .....................................22 (VASTA) Voice and Speech Trainers Association
Room: .........................................Directors I – South Mezzanine Level
Participants:
Bob Bergen, Voice-over Actor/Teacher, Los Angeles, CA
Hilary Blair, Voice Actor/Voice Coach, Denver Center for the Performing Arts
Ed Cunningham, Voice/Stage/Screen Actor, Voice-over Coach, Los Angeles, CA

5:30 PM - 7:00 PM
Special All-Conference Forum
Elephants in the Curriculum: A Frank Discussion about Theatre in a Changing Academic Landscape
Focus Group: .....................................29 (CC) Conference Committee
Room: .........................................Los Angeles Room – California Level
Chair: ...........................................Steve Peters, Friends University
Panelists:
Linda Essig, Director, School of Theatre and Film, Herberger Institute for Design and the Arts, Arizona State University
Gary Garrison, Executive Director, The Creative Affairs of the Dramatists Guild
Greg Henry, Artistic Director, Kennedy Center, American College Theater Festival
Joan Herrington, Chair, Department of Theatre, Western Michigan University

Four innovative theatre artists and educators will address the “elephants” they see in the traditional 20th century theatre curriculum and offer their thoughts on what teacher-artists in higher education can do to lead, adapt, incorporate and/or resist 21st century changes that are affecting the home group of theatre departments and universities across the country.

Attendees are encouraged to join in the “Town Hall”-style forum for an intriguing and rich discussion.
7:00 PM
Graduate Student Subcommittee Social at X Bar
Focus Group: 42 (PDC) Professional Development Committee
Room: Hyatt Regency Century Plaza Hotel
Co-Coordinator: Kimi Johnson, University of Minnesota
Session Coordinator: Isaiah Wooden, Stanford University

This session provides a space for graduate students to continue networking informally.

TLA Hospitality
Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: Off-Site
Chair: John Kelly, Elmira College

The annual TLA social event of the year! Meet new colleagues, renew old friendships and unwind.

Two-Year College Networking Dinner Out
Focus Group: 21 (TYCP) Two-Year College Program
Room: Off-Site
Session Coordinator: Georgia McGill, City University of New York/Queensborough Community College

Each conference the members of TYCP join for dinner and discussion at an area restaurant. The place and meeting time will be posted in the hotel.

7:30 PM - 9:00 PM
Journal Editors’ Reception
Focus Group: 43 (RPC) Research & Publications Committee
Room: ATHE President’s Suite
Chair: Jonathan Chambers, Bowling Green State University
9:00 PM – 12:00 AM
MicroFringe Festival
Focus Group: ........................................ 45 (FF) Fringe Festival Performance
Rooms: ........................................... Los Angeles, Palisades, Pacific, Sherman Oaks, Brentwood – California Level

THURSDAY, AUGUST 5, 2010

7:15 AM - 7:45 AM
ATME Morning Warm-up Session #2
Focus Group: ............................................. 04 (ATME) Association for Theatre Movement Educators
Room: ........................................... Los Angeles Room - California Level (Foyer)
Session Coordinator: ......................... Bethany Urban, Giving Voice Productions
Get yourself up! Come move, wake up, and start the day right! Lead by movement educators from ATME.

8:00 AM - 9:30 AM
A Shift in the Discourse: Appropriation of Revolutionary Theatre by Conservative Organizations
Focus Group: ............................................. 16 (TASC) Theatre and Social Change
Room: ........................................... Governors II - South Mezzanine Level
Session Coordinators: .........................
Elizabeth Foster-Shaner, University of Wisconsin, Madison
The Reification of Tradition in Community-Based Performance
Sandy Peterson, University of Wisconsin, Madison
The Right-Wing and Boal: Rehearsal for the Counter-Revolution?
Participants: ........................................... Jeff Casey, University of Wisconsin, Madison
Ecstatic Performance in Evangelical Youth Ministries
Chanelle Vigue, Bowling Green State University
Right-Wing Newspaper Theatre: Viral Email, Survival, and the Performance of Oppression
In our current political climate, the techniques of protest theatre are often appropriated by reactionary / conservative groups. We explore the dramaturgy of this movement, its place in the media discourse, and problematize authority and ownership over revolutionary theatre.

Creating a Sustainable Theatre to Survive and Thrive in the 21st Century
Focus Group: ............................................. 36 (MD) Multidisciplinary Focus; 16 (TASC) Theatre and Social Change; 20 (TM) Theatre Management; 21 (TYCP) Two-Year College Program
Room: ........................................... Encino Room - California Level
Co-Chairs: ........................................... Siobhan Bremer, University of Minnesota, Morris
Ellen Jones, Bemidji State University
A green theatre is not only good for the environment and the health of our participants; it also makes good economic sense. Partnering with our colleagues across disciplines as well as local community members can help make it happen.
8:00 AM - 9:30 AM (cont.)
David Mark Cohen Play Reading Rehearsal
Focus Group: 12 (PACT) Playwrights and Creative Teams
Room: Los Angeles Room - California Level
Session Chair and Program Coordinator: Sharon Mills Andrews, Wake Forest University
New Plays Production Coordinator: Judith Royer, Loyola Marymount University
Play: The Power Behind the Palette, by Mark J. Charney, Clemson University
David Mark Cohen Alternate Award Winners:
Second Place Tie Winners: Skirt, by Julie Tosh, Carnegie Mellon University
The Way Things Have to Be, by Jeremiah Munsey, University of Nevada, Las Vegas
Director: David C. Frankel, University of South Florida
Assistant Director: Ed Menta, Kalamazoo College
Production Assistant/Stage Directionst: Michael Schwartz, University of Pittsburgh
Actors: Dan Burkarth, Freelance
Ingrid De Sanctis, Bloomsburg University
Jim Holmes, Freelance
Kashi Johnson, Lehigh University
Baron Kelly, Chapman University
Ryan McCrary, Clemson University
Kenneth Wilson, Ozarks Technical Community College

Digital Shakespeares: Media, Performance, and the Survival of the Shakespearean
Focus Group: 17 (TC) Theory and Criticism
Room: Senators I - South Mezzanine Level
Chair: D.J. Hopkins, San Diego State University
Shakespeare’s Mirror Image: Cinematic Appropriations in the Transatlantic Imaginary
Participants: Amy Cook, Indiana University
Shakespearean Immortality
Janna Segal, Stanford University
Revisioning Shakespearean Students: “Love’s Labour’s Lost” in and through the Digital Age

This panel theorizes the life and after-lives of several of Shakespeare's plays in a range of media and mediatized contexts: on film, online, and in performance.
Concurrent Sessions
Thursday, August 5, 2010 (cont.)

8:00 AM - 9:30 AM (cont.)
Dramaturgy Peer-Share: Contributing Ideas and Activities for Education and Production
Focus Group: 07 (DR) Dramaturgy
Room: Directors I – South Mezzanine Level
Chair: Shelley Orr, San Diego State University
Co-Coordinators: Kathleen Jeffs, University of Oxford
Bryan Moore, Concordia University, Nebraska
Participants: Julie Gale, Tarrant County College
Allison Horsley, University of Denver

This roundtable session allows panelists and audience to share activities, syllabi, and ideas in dramaturgical pedagogy and practice; such collaborations help academic and professional theatre advance and survive. Contributions may be included in LMDA’s upcoming volume of the Dramaturgy Sourcebook.

Drawing Theatre Programs to the Forefront of the College and into the Center of College-Wide Learning Initiatives
Focus Group: 21 (TYCP) Two-Year College Program
Room: Preview Room II - South Mezzanine Level
Chair: Georgia McGill, City University of New York/Queensborough Community College
Participants: Diane Carey, City University of New York/Queensborough Community College
Michael Cesarano, City University of New York/Queensborough Community College
Michele Cuomo, City University of New York/Queensborough Community College

Nationally, faculties within the Arts are becoming more active participants in the development of college-wide programmatic learning strategies and standards for students. This panel will detail the theatre program’s role in its campus’ initiatives to improve teaching and student learning.
**Evaluation Media: Improving Information Literacy Skills WILL Help Theatre Students Survive**

- **Focus Group:** 36 (MD) Multidisciplinary Focus; 21 (TYCP) Two-Year College Program; 19 (TLA) Theatre as a Liberal Art; 30 (ETC) Electronic Committee Meeting
- **Room:** Pacific Room - California Level
- **Chair:** Beth Johnson, Finger Lakes Community College
  - Integrating Library Instruction into Introduction to Dramatic Literature
- **Session Coordinator:** Sara Roofsky Marcus, Queensborough Community College
  - Addressing Information Literacy Standards
- **Participants:**
  - Charlotte Cooper, Finger Lakes Community College
  - Integrating Library Instruction into Introduction to Dramatic Literature
  - Shana Higgins, University of Redlands
  - Interdisciplinary Program between Theatre Faculty and Librarians
  - Victoria Lewis, University of Redlands
  - Interdisciplinary Program between Theatre Faculty and Librarians

Concepts of information literacy will be explored as pertaining to theatre courses. Participants will understand how theatre plays a role in providing information literacy and will brainstorm ways to bring theatre students into information literacy activities through integrating theatrical experiences.

**Living Faith: Contemporary Religious Performance in America**

- **Focus Group:** 14 (RT) Religion and Theatre
- **Room:** Bel Air Room - California Level
- **Chair:** Amy Hughes, Brooklyn College
- **Session Coordinator:** Megan Sanborn Jones, Brigham Young University
  - Practicing What They Will Preach: Young Men on the Hill Cumorah Pageant Work Crew
- **Participants:**
  - Henry Bial, University of Kansas
  - Let There Be Footlights: Broadway Adaptations of Biblical Texts
  - Peter Civetta, Northwestern University
  - Religion and American Culture: Belief Expression Beyond the Religious Right
  - John Fletcher, Louisiana State University
  - "And By the Way, Do You Know Where You’re Going After You Die?": Tactical Apologetics and the Performance of Personal Evangelism

From Broadway musicals to proselytizing to national politics, American religious performance is keeping faith alive. This diverse panel of scholars will share their ongoing research and discuss new directions in the field of American religion and theatre.
Concurrent Sessions
Thursday, August 5, 2010 (cont.)

8:00 AM - 9:30 AM (cont.)
Media and Mimesis
Focus Group: ........................................... 13 (PS) Performance Studies
Room: .................................................. Westwood Room - Plaza Level
Co-Chair: .................................................. Donna Kornhaber, University of Texas, Austin

   Charlie Kaufman and the Closure of Representation: Media, Medium, and Reality in “Synecdoche, New York”

Co-Coordinator: ........................................ Lindsay Hunter, University of California, Los Angeles

   “The rest is still unwritten”: Scripted Reality and Negotiated Authenticity in The Hills

Participant: .................................................. Kristen Pullen, Texas A&M

   “Authenticity and Persona”: Elaine Stritch, “30 Rock”, and “Quality” Television

Respondent: .................................................. Kim Solga, University of Western Ontario

How do authenticity, identity, and liveness figure in performances which occupy the intersections of media and mime-
sis? The panel explores how notions of the theatrical and the real survive and transform under the influence of media.

Media Manipulations: Touring Women on the American Stage
Focus Group: ........................................... 18 (TH) Theatre History
Room: .................................................. Malibu Room - California Level
Co-Chairs: .................................................. Eileen Curley, Marist College

   Society Column Skirmishes: Mrs. James Brown Potter’s First Professional Tour

   Tom Robson, Indiana University


Participants: .................................................. Frank Lasik, University of Missouri-Columbia

   Monstrous Vaudeville: Trixie Friganza’s Negotiation of the Body on the Vaudeville Stage

   Katarzyna Nowak, University of Wroclaw, Poland

   An Immigrant Actress on the American Stage: The Case of Helena Modrzejewska

This panel examines the historical position of the touring female performer in the United States, especially their inter-
actions with media. How did evolving media impact the lives and careers of these talented touring women?

Media, Medicine, and Theatre in Pediatric Cancer Treatment
Focus Group: ........................................... 36 (MD) Multidisciplinary Focus
Room: .................................................. Senators II - South Mezzanine Level
Chair: .................................................. Steve Peters, Friends University

   Transdisciplinary Research Team Findings

   Terrance Albrecht, School of Medicine and Karmanos Cancer

   Transdisciplinary Research Team Findings

An innovative, transdisciplinary research model uses Performance Studies, video and medical practice to determine
how art making prior to cancer treatment affects parent-child interaction in ways that moderate treatment-related
anxiety and ultimately improve health outcomes of pediatric cancer patients.
8:00 AM - 9:30 AM (cont.)
Performing in Films and Commercials—A Workshop
Focus Group: ............................ 15 (STRP) Senior Theatre Research and Performance
Room: .................................. Directors II – South Mezzanine Level
Participant: ............................. Buddy Powell, Baldwin Park Senior Theatre

No Matter Where You Live, You Can Act in Films and Commercials

This session combines the practical with the theoretical to teach participants how to act in commercials. Learn from expert, Buddy Powell, as he uses lecture and on-camera experience, to help you understand the basics of appearing in films and commercials. Workshop is designed to make commercial performing and acquiring jobs accessible to those who don’t live in LA, New York or Chicago.

Physicalizing a Song for Various Venues and Media
Focus Group: ............................ 11 (MTD) Music Theatre/Dance
Room: .................................. Santa Monica Room - California Level
Co-Chairs: ............................... Stephanie Dean, Roger Williams University
Workshop: Applying Laban’s Efforts to Song Lyrics
Workshop: Stillpoint & Performance Presence: Bringing a Song to Life

Explore texturing movement and adjusting the physical and energetic scale of a song for different theatres and media utilizing: 1) Laban’s Efforts with Stephanie Dean, and 2) Stillpoint & Personal Presence techniques with Michael Ellison. Bring song lyrics – preferably memorized.

Re-Imagining Latin American and Caribbean Plays in New Contexts and Venues
Focus Group: ............................ 24 (LFG) Latina/o Focus Group
Room: .................................. Sherman Oaks Room - California Level
Session Coordinator: .................... Gloria F. Waldman, York College, City University of New York, Graduate Center
Staging Exoticism: Performing Argentine Jewish Theatre in South Florida

La Revolución, from Venezuela to Las Canarias: Creating Contemporaneity and Relevance in Canonical Latin American Theatre
Kimberley del Busto Ramirez, LaGuardia Community College, City University of New York
Performing Cuban-Latina Theatre in Orange County, California
Alma R. Martinez, Pomona College
Zoot Suit, from LA to Mexico City: A Journey of Resistance and Discovery
Jimmy A. Noriega, Cornell University
Andean Ritual and Cosmology in Teatro Contraelviento’s “La Flor de Chukirawa”
Jason Ramirez, Bronx Community College, City University of New York
Traveling Barriologies: The Multi-City Creation and Reception of Passing Judgment

This panel will examine old works in new sites and explore challenges in performing plays in translation. Panelists will recreate their experiences with Zoot Suit in Mexico; Argentine Jewish theatre in Florida; Chocron’s La Revolución in Las Canarias, Nuyorican theatre in LA, Cuban-American theatre in California, Andean ritual/cosmology in Ecuador.
Concurrent Sessions
Thursday, August 5, 2010 (cont.)

8:00 AM - 9:30 AM (cont.)
“Staging Pictures”: Film, Digital Media, and the Live Theatre Production
Focus Group: 08 (DP) Directing Program
Room: Park Room - South Mezzanine Level
Session Coordinator: Ann Shanahan, Loyola University Chicago
“Living Pictures”: The Interplay Between Theatrical and Filmic Documentary on Stage
Participants:
- Mark Lococo, Loyola University Chicago
- Kathleen McGeever, Northern Arizona University
- Dassia Posner, University of Connecticut, Connecticut Repertory
The Many Layers of Galileo: Myth and Montage in Brecht’s “Galileo” at the Connecticut Repertory Theatre

This panel explores a variety of applications in use of photographic and filmic images in live theatre, addressing questions and challenges posed in the processes, and assessing ways in which the once competing media interact to create effective new forms.

Surviving the Crunch: Innovation in Design and Technology
Focus Group: 06 (DT) Design and Technology
Room: Regents Room - South Mezzanine Level
Chair: P. Gibson Ralph, Design/Technology
Meeting the demands of dwindling resources. Stimulating and revitalizing the discipline of theatre through innovation in design, technology and pedagogy. Presentations of new or revitalized approaches in the area of design and technology.

The Business of Acting: Equip Your Students with Critical Business and Survival Strategies for a Successful and Long-Lasting Career in Theatre, Film and Television
Focus Group: 01 (AP) Acting Program
Room: Governors I - South Mezzanine Level
Chair: Suzanne Hunt-Jenner, California State University, Long Beach
Participants:
- Sam Anderson, Award Winning Artistic Director, Director, Actor
- Linda Brennan, American Academy of Dramatic Arts
- Jim Holmes, Loyola Marymount University
- Hugh O’Gorman, California State University, Long Beach
- Cathy Reinking, The Casting Society of America
- April Shawhan, The Casting Society of America
- Kevin Wetmore, Loyola Marymount University

How do young actors today succeed when theatre, television and films have been joined by digital technology and new media markets? Learn critical business strategies that will help your students generate the opportunities needed to propel them forward in their careers.
8:00 AM - 9:30 AM (cont.)
“TO BLOG, EMOTE, MOODLE & JOKE”: Answers for Theatre Classes Today
Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: Brentwood Room - California Level
Session Coordinator: Elizabeth Stroppel, William Paterson University
Session: Theatre and Comedy: No Joking, A Serious Major
Participants: Cate Moran, University of Indianapolis
New Ground in Ancient Ruins: American Students on Stage in Greece
Ivan Fuller, Augustana College
Using Moodle for Online Discussions of Directing Class Scenes
Jeffrey Ullom, Case Western Reserve University
Dramablog: An Exploration of the Personal and Political

This panel suggests ways of teaching theatre history, directing, performance and writing classes that enhance students’ skills and interest in theatre beyond a traditional experience, as other media and studies typically outside academia are woven into the theatre curriculum.

Weathering the Storms: Crisis, Response and Survival in the American Theatre
Focus Group: 02 (ATDS) American Theatre and Drama Society
Room: Palisades Room - California Level
Chair: Annemarie Bean, Independent Scholar
Session Coordinator: Jonathan Shandell, Arcadia University
Participants: Adrienne Braconi, University of Connecticut
The Pedagogy of Community and Survival in August Wilson’s “Radio Golf”
Claudia Case, Lehman College/City University of New York
Engineering Comebacks: Philip Barry, Katharine Hepburn, and the Theatre Guild
Naomi Stubbs, City University of New York, Graduate Center
A Crutch to Aid an Ailing Business?: Pleasure Gardens and Theatre Economics

This session interrogates how conditions of economic, social and geopolitical upheaval have impacted the activities of American playwrights, theater companies and audiences. Panelists consider the American stage’s intersections throughout history with and responses to moments of domestic and international crisis.

9:45AM - 11:15 AM
ATHE Annual Membership Meeting
Focus Group: 29 (CC) Conference Committee
Room: Beverly Hills Room - California Level
Chair: Steve Peters, Friends University

This yearly meeting gives recognition to outgoing officers and council members and welcomes in the newly elected slate. ATHE reports highlight the year’s activities.

11:30 AM - 1:00 PM
Acting Program Membership Meeting #2
Focus Group: 01 (AP) Acting Program
Room: Senators II - South Mezzanine Level
Chair: Siobhan Bremer

The Acting Program will look at the current by laws and make sure they are connected to the ATHE strategic plan. We will also continue to talk about the session proposal ideas started in the first business meeting. Time at the end will be given to connect with others interested in presenting sessions.
11:30 AM - 1:00 PM (cont.)

Black Theater Association Membership Meeting
Focus Group: 05 (BTA) Black Theatre Association
Room: Sherman Oaks Room - California Level
Session Coordinator: Soyica Colbert, Dartmouth College

Challenging Tradition in Undergraduate Actor Training: Creating Dynamic Living Theatre Through Suzuki/Viewpoints as Rival to Media-Savvy Forms
Focus Group: 36 (MD) Multidisciplinary Focus; 01 (AP) Acting Program; 08 (DP) Directing Program; 04 (ATME) Association for Theatre Movement Educators
Room: Senators I - South Mezzanine Level
Session Coordinators: Robin Reese, Penn State Altoona
Toward a Wholly Living Encounter: Synthesizing Suzuki, Viewpoints and Method Acting in Rehearsals of LeRoi Jones’ “Dutchman”
Matt Saltzberg, University of Missouri-Columbia
Deepening the Journey: Using Suzuki/Viewpoints Training in the Undergraduate Rehearsal Process
Participant: Annamaria Pileggi, Washington University in St. Louis
From Physical Language to Physical Action: Using Suzuki/Viewpoints to Train the Actor in the Method of Physical Action

This panel explores the strictures of the Suzuki Method and the playfulness of Viewpoints to awaken a new generation of theatre artists and audiences while keeping in mind the very real competition between live theatre and video games and high-tech Hollywood blockbusters.

Digital Projects Workshop: the Application of New Media in Teaching the Theory and Practice of Performance
Focus Group: 29 (CC) Conference Committee
Room: Westwood Room – Plaza Level
Chair: Talia Rodgers, Routledge
Participants: Alison Hodge, Royal Holloway University of London
Matthew Kopel, Routledge, New York

Dramaturgy Membership Meeting
Focus Group: 07 (DR) Dramaturgy
Room: Directors II – South Mezzanine Level
Chair: Richard Pettengill, Lake Forest College
Session Coordinator: Shelley Orr, San Diego State University

All are welcome at the Dramaturgy Focus Group membership meeting. We will discuss FG happenings and plans for next year’s conference.

Electronic Technology Committee Meeting
Focus Group: 30 (ETC) Electronic Technology Committee
Room: Preview Room II - South Mezzanine Level
Chair: Sara Warner, Cornell University
11:30 AM - 1:00 PM (cont.)

**Integrating Techniques to Meet New Needs in Performance**

**Focus Group:** 01 (AP) Acting Program

**Room:** Bel Air Room - California Level

**Co-Coordinator/Participant:** Lionel Walsh, University of Windsor

**Participants:**
- Jane Brody, DePaul University
- Miriam Mills, Rider University
- Everything Old is New Again: Adler, Bogart, Graham, and Hagen in Acting Class

This panel will investigate incorporating historical acting techniques with more contemporary or newly recovered approaches to acting. Participants will discuss their experiments in the marrying of what might be seen as divergent techniques to answer the needs of contemporary texts.

**Jane Chambers Playwriting Competition Rehearsal (closed)**

**Focus Group:** 23 (WTP) Women and Theatre Program

**Room:** Beverly Hills Room - California Level

**Co-Chairs:**
- Maya Roth, Georgetown University
- Priscilla Page, New WORLD Theatre, University of Massachusetts, Amherst

Rehearsal for staged reading of Jane Chambers award winning play.

**Music Theatre/Dance Membership Meeting**

**Focus Group:** 11 (MTD) Music Theatre/Dance

**Room:** Directors I – South Mezzanine Level

**Chair:** Mary Jo Lodge, Lafayette University

**New Play Development Workshop: Rehearsal Part II**

**Focus Group:** 12 (PACT) Playwrights and Creative Teams

**Room:** Los Angeles Room - California Level

**Co-Chairs:** Char Nelson, Brigham Young University
- Judith Royer, Loyola Marymount University

**Presenters:**
- Charlene A. Donaghy, Lesley University
- Kevin McFillen, University of Missouri-Columbia
- Char Nelson, Brigham Young University

Rehearsal in the performance space for the second half of the short plays selected for the New Play Development Workshop and Showcase series.

**Performance Studies Focus Group Annual Membership Meeting**

**Focus Group:** 13 (PS) Performance Studies

**Room:** Pacific Room - California Level

**Session Coordinator:** Paige McGinley, Yale University

Please join us for our annual business meeting!
11:30 AM – 1:00 PM (cont.)
Strategic Planning Committee Meeting
Focus Group: 29 (CC) Conference Committee
Room: Governors II - South Mezzanine Level
Chair: Bill Doan, Penn State University

The Actor’s Journey: An Exploration of the Actor’s Legacy As Ancient Story Teller, Sacred Interpreter of the Divine and Socially Responsible Leader
Focus Group: 36 (MD) Multidisciplinary Focus: 01 (AP) Acting Program; 18 (TH) Theatre History; 14 (RT) Religion and Theatre
Room: Encino Room - California Level
Chair: Tim Landfield
Participants: Karen Hensel, American Academy of Dramatic Arts, Los Angeles
Paul Kassel, State University of New York, New Paltz
Jason Winslade, DePaul University
Ritual Creation: An Actor’s Process

Did actors evolve from shamans and priests who translated the mystical realm to their community? This workshop will combine demonstration and discussion in order to examine the actor’s legacy as sacred storyteller and whether that heritage can survive in an age of new media.

Theatre and Social Change: Performing Theatre of Testimony Inside and Outside the University
Focus Group: 16 (TASC) Theatre and Social Change
Room: Park Room - South Mezzanine Level
Co-Coordinators: Lisa Brenner, Drew University
D*** UNIVERSITY: Using Theatre to Address Tensions Regarding Diversity on a College Campus
Marietta Hedges, Catholic University
The Warrior
Participants: Sharon Andrews, Wake Forest University
A Story of Us and Them: Student Athletes Explore, Create, and Perform
Brook Davis, Wake Forest University
A Story of Us and Them: Student Athletes Explore, Create, and Perform
Lesley DeMenico, Grinnell College
Testing the Echo, Pushing the Edges: Performing British Post-Multiculturalism

This panel examines theatre that creates intersections between disparate communities and the role of documentary theatre as a creative and political tool. We also look at how collaboration (between institutions or individuals) helps or hinders the process and the result.

Theatre as a Liberal Art Membership Meeting
Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: Palisades Room - California Level
Chair: Bernadette Hamilton-Brady, St. Mary’s University

Meeting agenda will include elections, Focus Group issues and activities, and looking ahead to the Chicago conference.
11:30 AM – 1:00 PM (cont.)
Theatre Management Focus Group Annual Membership Meeting
Focus Group: ................................. 20 (TM) Theatre Management
Room: ........................................... Governors I - South Mezzanine Level
Co-Coordinator: ................................ Katherine Kavanagh, Borough of Manhattan Community College/City University of New York
Daniel Koetting, University of Colorado Denver

Two-Year College Focus Group Meeting - Current Issues and Future Planning
Focus Group: ................................. 21 (TYCP) Two-Year College Program
Room: ........................................... Malibu Room - California Level
Chair: .............................................. Chase Waites, Lonestar Community College
Session Coordinator: ................. Georgia McGill, City University of New York/Queensborough Community College

Two-Year College Membership Meeting; current issues, planning for future activities.

VASTA Membership Meeting
Focus Group: ................................. 22 (VASTA) Voice and Speech Trainers Association
Room: ........................................... Brentwood Room - California Level

1:00 PM - 1:45 PM
Author Signing and Raffle #2
Focus Group: ................................. 29 (CC) Conference Committee
Room: ........................................... California Showroom – California Level

1:45 PM - 3:15 PM
ALIVE AND KICKInG (BACK): Queering New Media
Focus Group: ................................. 10 (LGBT) Lesbian, Gay, Bisexual, Transgender
Room: ........................................... Bel Air Room - California Level
Chair: .............................................. Frank Miller, Georgia State University
Participants: ................................. Linsey Bostwick, Big Art Group
Joan Lipkin, The Uppity Company
RM Vaughan, Independent Theatre/Video Artist

Using personal narratives, video clips and energetic discussion, this panel proposes to explore the ways in which queer theatre artists are taking advantage of new media to keep their arts alive.
1:45 PM - 3:15 PM (cont.)

**Anachro-phobia: History, Performance, Theory Out of Place and Time**

*Focus Group:* 13 (PS) Performance Studies  
*Room:* Pacific Room - California Level  
*Chair:* Katherine Mezur, University of Washington  
*Participants:*  
Michelle Liu Carriger, Brown University  
Christina Gutierrez, University of Texas, Austin  
Donovan Sherman, University of California, Irvine  

People often think of anachronism as something “wrong”—out of place or time—but we ask instead how examining anachronism, “a survival” in the Darwinian sense, may illuminate ways that history and performance stay “alive.”

**Broadway and the Critics**

*Focus Group:* 11 (MTD) Music Theatre/Dance  
*Room:* Park Room - South Mezzanine Level  
*Chair:* Stuart Hecht, Boston College  
*Session Coordinator:* Laura Pollard, University of East Anglia  
*Participants:*  
Thomas F. Connolly, Suffolk University  
Paul R. Laird, University of Kansas  
Bryan M. Vandevender, University of Missouri  

How do critics impact the success of Broadway shows? A case study of journalist Michael Riedel’s work and ethics, and an examination of composer Stephen Schwartz’s response to reviews, illustrate a wider discussion of how the function of critics has changed in the early 21st century.

**Directing for Themed Entertainment, Cruise Lines and Live Special Events:**

*Focus Group:* 08 (DP) Directing Program  
*Room:* Encino Room - California Level  
*Chair:* R. Michael Gros, Kansas State University, Freelance  
*Participants:*  
Chip Koch, Manager, Entertainment Operations, Walt Disney  
Michael La Fleur, Freelance director and choreographer  
Creative Director with Walt Disney Company  
Show Director with Walt Disney Company  

Industry professionals discuss career opportunities, creative and business environment, and the training necessary to direct or choreograph themed, cruise line, and special event live entertainment productions.
“Discriminating Tastes”: The Conscious Cultivation and Strategic Mediation of African American Embodiment in Performance

Focus Group: 18 (TH) Theatre History
Room: Senators I - South Mezzanine Level
Chair: Faedra Carpenter, University of Maryland, College Park
Participant: Martine Green, Kenyon College

Why A Day of Absence Has Remained Ever-Present: Douglas Turner Ward’s "Meditated Meditation"

Inflammatory Speech, Play and Communitas: Building Community Through the Performance of Lynching Narratives

"Acting your Color" in early 20th Century American Theatre and Film

This panel takes on the evolutionary practices of mass communication (from early print media to early film) to examine the historic role the media has played in shaping the performances—and reception—of African American embodiment.

Fresh Print Two: Globalization, Violence and Theatre

Focus Group: 43 (RPC) Research & Publications Committee
Room: Palisades Room - California Level
Co-Chairs: D.J. Hopkins, San Diego State University
Patricia Ybarra, Brown University
Participants: Shannon Jackson, University of California, Berkeley
Jennifer Parker-Starbuck, Roehampton University
Marianne Weems, Builders’ Association

Global Violence and the Work of Marianne Weems
Introduction

Respondent: Sarah Bay-Cheng, University of Buffalo

This panel explores the relationship between globalization and global violence through the lens of work by Marianne Weems and the Builder’s Association.

In a Multi-Media Marketplace, Are Our Traditional Acting Programs on a Path of Extinction?

Focus Group: 01 (AP) Acting Program
Room: Senators II - South Mezzanine Level
Chair: John Benitz, Chapman University
Participants: John Badham, Chapman University
Michael Bofshever
David Kost, Chapman University
Philip Charles McKenzie
Hugh O’Gorman, California State University, Long Beach

With few exceptions, acting students today need to be proficient in several media if they wish to earn a living. Are our acting training programs providing what students need to be competitive in a tough, saturated market?
Concurrent Sessions
Thursday, August 5, 2010 (cont.)

1:45 PM - 3:15 PM (cont.)

Jane Chambers Playwriting Competition Winner Staged Reading
Focus Group: 23 (WTP) Women and Theatre Program
Room: Beverly Hills Room - California Level
Co-Chairs: Priscilla Page, New WORLD Theatre, University of Massachusetts, Amherst
Maya Roth, Georgetown University

Join us for a free staged reading of the winning play in the Women and Theatre Program’s annual Jane Chambers
Playwriting Competition – *A Live Dress* by Mary Jane Kaufman.

Medical Readers Theatre: Bringing Together Medical Students and Seniors
Focus Group: 15 (STRP) Senior Theatre Research and Performance
Room: Westwood Room - Plaza Level
Participants: Beverly Cho, MSIV, University of Chicago, Illinois School of Medicine Medical
Readers Theatre
Laura Mosqueda, M.D., University of Chicago, Illinois School of Medicine Medical
Readers Theatre
Johanna Shapiro, Ph.D, University of Chicago, Illinois School of Medicine
Medical Readers Theatre
Nokteh Taheri, Ed.D, University of Chicago, Illinois School of Medicine Medical
Readers Theatre

Learn how to use theatre for healing. Medical Readers Theatre is a simple, enjoyable way of using medically-themed
short plays to educate about the 'human' side of medical education. Learn how holistic method acting can be used to
improve health.

Movement for the Tragic Chorus I
Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: Sherman Oaks Room - California Level
Chair: Rachel Bowditch, Arizona State University
Participants: Leslie Bennett, University of Kansas
*Rasaboxes and the Tragic Chorus*
*Ensemble as Chorus: Realizing Movement Metaphors (based upon the work of
Michael Chekhov and Lenard Petit)*
*Heather Harpham, Senior Action Theatre
Action Theater/Physical Improvisation Scores to Illuminate Aspects of the
Greek Chorus*

Movement for the Tragic Chorus I is a double session workshop that will explore how different pedagogical
methods—Rasaboxes, Michael Chekhov, and Action Theatre—can provide valuable tools for investigating the tragic
chorus that can be applied to acting and directing.

NCA Panel 2: DOUBLE TAP by Darren Goins
Focus Group: 40 (NCA) Theatre Division
Room: Malibu Room - California Level
Chair/Respondent: Barbara Parisi, Long Island University
Participant: Darren Goins, Vox Theatre

A new performance art piece explores how social media, such as Facebook, and our mobile devices, particularly
texting, are affecting communication. This performance showcases nine monologues of individuals who find
themselves “plugged-in.”
1:45 PM - 3:15 PM (cont.)

(Re)Turning the Hollywood Gaze: Native Theater On Its Own as Sites of Survival, Places of Remembrance, and Spaces of Transformation

Focus Group: .................. 16 (TASC) Theatre and Social Change
Room: .................. Governors I - South Mezzanine Level
Chair: .................. Ann Haugo, Illinois State University
Session Coordinator: .................. Jaye Darby, University of California, Los Angeles

Participants: ..................
Jill Carter, University of Toronto
   Kicking the Heroine Habit: Memorializing the Survivance Skirmishes and Little Victories of the Merely Mortal Women who Fought Them
Inés Hernández-Avila, University of California, Davis
   Activist Performance/Transforming the Ecology of Violence: The First Year of Native American Theater on the UC Davis Campus
Tiffany Noell, Arizona State University
   Vision Transformations: Circles of Survivance within Marie Clements’ “Copper Thunderbird”

An examination of the performative agency of Native theater with activist roots in tribal communities to honor and enact the lived realities, histories, traditions, and perspectives of the rich diversity of Native peoples, contesting Hollywood’s hegemonic narratives and distorted representations.

Small Program Survival - Collaboration and Design Suggestions and Solutions for Smaller Programs

Focus Group: .................. 06 (DT) Design and Technology
Room: .................. Preview Room II - South Mezzanine Level
Chair: .................. Ethan Krupp, Bloomsburg University of Pennsylvania

Participants: ..................
Denise Massman, Siena College
   Cheryl McFarren, Denison University
   Susan Paun de Garcia, Denison University

This session will provide tips, suggestions, and possible solutions for small theatre programs that don’t have unlimited numbers of designers as part of their faculty. Multiple angles of approach will be covered, including sources for designers, how to work with them, and other survival methods. Avenues of collaboration with other departments and disciplines will also be examined.
Concurrent Sessions
Thursday, August 5, 2010 (cont.)

1:45 PM - 3:15 PM (cont.)
Theatre, Media, and Ecology: From Surviving to Thriving

Focus Group: 36 (MD) Multidisciplinary Focus; 17 (TC) Theory and Criticism; 16 (TASC) Theatre and Social Change; 23 (WTP) Women and Theatre Program
Room: Brentwood Room - California Level
Co-Chairs: Downing Cless, Tufts University
Toward Ecodirecting: Making Nature and Environment Live on Stage
Theresa May, University of Oregon
Radio as Presence of Absence in Marie Clements’ “Burning Vision”

Participants:
Sara Freeman, University of Oregon
Alternative Theatre and the Anti-Nuclear Movement: Eco-Conscious Theatre in Thatcher’s Britain
Damoid Morris, University of Oregon
Hard Times and Sustainable Measures: Film on Stage and the Federal Theater Project’s Ecological Footprint
Arden Thomas, Stanford University
Entangled, Embodied, Engaged: Technology and Ecology in the Performance Art of Rachel Rosenthal

Theatre embodies ecology even as the media has made ecology newsworthy. Key ecocritical concerns - embodiment, polyphony, ecofeminism - focus on the role of theatre in the ecological crisis, demonstrating the reciprocity (and resistance) between media and theatre.

Unveiling a New Intercultural Performance: An Artist-Talk of Sheetal Gandhi’s “Daughter-in-law, Daughter, Wife”

Focus Group: 03 (AAP) Association for Asian Performance
Room: Directors II – South Mezzanine Level
Session Coordinator: John B. Weinstein, Bard College at Simon’s Rock
Performer: Sheetal Gandhi, Independent Artist
“Bahu-Beti-Biwi” (Daughter-in-law, Daughter, Wife)
Respondent: Claudia Orenstein, Hunter College, City University of New York

Intercultural choreographer/performer Sheetal Gandhi will screen portions of her new one woman dance-theater show “Bahu-Beti-Biwi” (Daughter-in-law, Daughter, Wife), followed by response and discussion. Come experience this exciting new Indian-American work exploring identity, the Self, and the Other.

“Who Cares About Theatre? How Can We Use What We Know to Improve Relationships across our Institutions and within our Professions?”

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: Directors I – South Mezzanine Plaza
Co-Chairs: William Doan, Penn State University
Bekka Eaton Reardon, Miami University Hamilton
Co-Coordinator: Lewis Magruder, Miami University

1:45 PM - 5:15 PM
Focus Group: 29 (CC) Conference Committee
Room: Santa Monica Room - California Level
3:45 PM - 5:15 PM
Aimee Semple McPherson: Technology, Theatricalism and Twentieth Century Evangelicism
Focus Group: 14 (RT) Religion and Theatre
Room: Directors I – South Mezzanine Level
Co-Chairs: Elizabeth Cawns, Independent Scholar
“Sister Aimee”: The Sarah Bernhardt of Evangelism
Bradley Griffin, Pepperdine University
Salvation and a Show: Theatre and Theology in the Architecture of the Angelus Temple
Participant: Joshua Edelman, Samuel Beckett Center for Theatre Studies
Broadcasting the Message to Evangelical America After McPherson
Aimee Semple McPherson built the Angelus Temple in LA, gave “illustrated sermons” that were theatrical entertainment, and used media in innovative ways that were felt through the rest of the 20th century. This panel explores her use of media and influence on evangelicism.

ALIVE AND KICKING (BACK): Current Trends in LGBT and Q Research
Focus Group: 10 (LGBT) Lesbian, Gay, Bisexual, Transgender
Room: Governors II - South Mezzanine Level
Co-Chairs: Christopher Krejci, Louisiana State University
Brent Stansell, American University/George Washington University
Participants: Cassidy C. Browning, University of Texas, Austin
Michelle Dvoskin, University of Texas, Austin
John Fletcher, Louisiana State University
Nick Salvato, Cornell University
Alan Sikes, Illinois State University
Lionel Walsh, University of Windsor
Despite changes over the years, LGBT research is alive and kicking. This session discusses current trends in the classification of LGBT research to address concerns raised by members of the Focus Group regarding the Focus Group name: LGBT and/or Q?

Asian Theatre Journal Lecture by J. Thomas Rimer
Focus Group: 03 (AAP) Association for Asian Performance
Room: Palisades Room - California Level
Chair: Kevin J. Wetmore, Jr., Loyola Marymount University
Session Coordinator: John B. Weinstein, Bard College at Simon’s Rock
Lecturer: J. Thomas Rimer, University of Pittsburgh [Emeritus]
“To Let the Punishment Fit the Crime: Creating an Anthology of Modern Japanese Drama”
The Association for Asian Performance is honored to present J. Thomas Rimer. A pioneering scholar, editor, and translator of Japanese theater, he will lecture on creating anthologies of dramatic works.
3:45 PM - 5:15 PM (cont.)

Book and Performance Review Writing Workshop

Focus Group: 43 (RPC) Research & Publications Committee
Room: Malibu Room - California Level
Session Coordinator: Judith Sebesta, Lamar University
  Writing Performance Reviews for THEATRE JOURNAL
  Anne Fletcher, Southern Illinois University - Carbondale
  Writing Book Reviews for THEATRE TOPICS
  Melissa Gibson, California State University, Fresno
  Writing Book Reviews for THEATRE JOURNAL

THEATRE JOURNAL AND THEATRE TOPICS book and performance review editors offer an interactive workshop designed to help young scholars propose and submit reviews to journals.

Comedia Revived: Websites, Video Archives, and Multi-Media Resources for Rediscovering Plays from the Spanish Golden Age

Focus Group: 36 (MD) Multidisciplinary Focus: 07 (DR) Dramaturgy; 18 (TH) Theatre History; 24 (LFG) Latina/o Focus Group
Room: Pacific Room - California Level
Session Coordinator: Ben Gunter, Florida State University
  Multi-Media Methods of Revival: Film, Archival Sound, and Musical-Theater Elements in Landmark Productions at El Chamizal
Participants: Sarah Brew, University of Massachusetts, Amherst
  Blogging Marta from Page to Stage
  Harley Erdman, University of Massachusetts, Amherst
  Media Bridges Across Language Barriers: Making “Marta La Piadosa” into “Marta the Divine”
  Kathleen Jeffs, Oxford University
  Presenting outofthewings.org: A New Resource for Scholar-Artists, Historians, Translators, and Cultural Activists
  Susan Paun de Garcia, Denison University
  Texts to Teach, Translations to Study, and Techniques in Development: Golden Age Wikispaces and Comedias.org
  Jason Yancey, Grand Valley State University
  Three Decades of Performance, Digitized: Production Archives from the Siglo de Oro Drama Festival at El Chamizal

New developments in cyber-scholarship, digital dramaturgy, and multi-media bridges across cultures are revolutionizing options for tapping into world theater’s richest unexplored resource – the stagecraft of the Spanish Golden Age. A panel of innovators invites you into this dynamic revival.

Creating a Hands-on Program that Students will Actually Want to Get Their Hands On

Focus Group: 21 (TYCP) Two-Year College Program
Room: Governors I - South Mezzanine Level
Participants: Beth Johnson, Finger Lakes Community College
  Entertainment Technology as a Course of Study
  Chase Waites, Lone Star College-Montgomery
  Starting From Scratch: The Birth of an Audio Visual Systems Specialist Program

In this session, we will discuss the steps we took to create entertainment technology certificate and degree programs.
CONCURRENT SESSIONS
THURSDAY, AUGUST 5, 2010 (CONT.)

3:45 PM - 5:15 PM (cont.)

Creative Collaborations in Musical Theatre
Focus Group: ......................... 11 (MTD) Music Theatre/Dance
Room: .............................. Bel Air Room - California Level
Chair: .................................. Jane Ferencz, University of Wisconsin - Whitewater
Participants: ...................... William Everett, University of Missouri-Kansas City
George Edwardes, Sidney Jones, and the Development of the Early Daly’s Theatre Musicals
George Ferencz, University of Wisconsin-Whitewater
“The King and I”: A Mid-century Rodgers-Bennett-Rittman Musical Collaboration
Paul Laird, University of Kansas
“Wicked”: Documentation of a Collaboration

This panel addresses aspects of creative collaboration in musical theatre. Each paper focuses on a particular set of relationships either between performers and creators or else among the creators themselves. Each case study comes from a different historical era.

Exploring Vocal Power in Stage Performance
Focus Group: ......................... 22 (VASTA) Voice and Speech Trainers Association
Room: .............................. Beverly Hills Room - California Level
Chair: .................................. Sandra Massie, American Academy of Dramatic Arts
Vocal Power
Participants: ...................... Brenda Beck, American Academy of Dramatic Arts
Linda Brennan, American Academy of Dramatic Arts

This session provides tools for teaching actors how to find their voices and express their world view more powerfully. Systematic exercises in building core support, resonance, projection, and range are incorporated and applied to text, culminating in the students creating their own original show.

Latino Youth Theatre in the Americas
Focus Group: ......................... 24 (LFG) Latina/o Focus Group
Room: .............................. Encino Room - California Level
Chair: .................................. Jeannette Sanchez, University of Washington
Session Coordinator: .......... Courtney Elkin Mohler, University of California, Dominguez Hills
The Critical Question: The Challenges of Creating, Promoting, and Theorizing Latino Theatre for Young Audiences in the Americas
Participants: ...................... Cecilia Aragon, University of Wyoming
Latino You(Th)eatre: Defining a New Field within Children’s Theatre
Jimmy A. Noriega, Cornell University
Churchgoers, Students, Street Kids, and Gangsters: An Introduction to Latino Theatre for Youth in the Americas
Roxanne Schroeder-Arce, Emerson College
The Child’s Gaze as Latina/o Identities Is Explored through Theatre in the United States

This panel will explore the use of Latino Theater for young audiences within the Americas. The panel investigates the historical development, current methodologies, and challenges to the survival and growth of Latino Theatre for young audiences.
Concurrent Sessions
Thursday, August 5, 2010 (cont.)

3:45 PM - 5:15 PM (cont.)
Membership and Marketing Committee Meeting
Focus Group:.................................38 (MM) Membership and Marketing Committee
Room:.......................................Preview Room II - South Mezzanine Level
Chair:.......................................Christin Essin, University of Arizona

Paradigm, Praxis and Field: A Linked Session Sponsored by The Journal of Dramatic Theory and Criticism, Part 1 of 2
Focus Group:...............................17 (TC) Theory and Criticism
Room:.......................................Senators I - South Mezzanine Level
Chair:.......................................Scott Magelssen, Bowling Green State University
Participants:..............................Rosemarie K. Bank, Kent State University
America’s Great Identifier and its Great Unfinished Business
Henry Bial, Kansas State University
“P.S. Can We Talk about Something Else?”
Herbert Blau, University of Washington
Performing (in) the Chaosmos: Farts, Follicles, Mathematics, and Delirium in Deleuze

This linked session, sponsored by The Journal of Dramatic Theory and Criticism, draws together six of the journal’s associate editors, each a high-profile scholar in our discipline, to address the shifting institutional, economic, and disciplinary contours of contemporary theatre discourse with their current research projects.

Signin’ on the Stereotype: Playwrights and Contemporary Notions of Blackness
Focus Group:.................................05 (BTA) Black Theatre Association
Room:.......................................Sherman Oaks Room - California Level
Session Coordinator:......................Aimee Zygmonski, University of California, San Diego
Fables, Fabrications and the Fabulous: Lynn Nottage’s Fabulation, or the Re-Education of Undine
Participants:...............................Jaye Austin Williams, University of California, Irvine
Black Sociopolitical Narrative onto Hostile Terrain: Foregrounding Dramatist Kia Corthron
Anna Bean, Independent Scholar
No Fear of Silver Bullets: A (Non-Blackface) Staging of “Emperor Jones”
Grace Shinhae Jun, University of California, San Diego
Black Masculinity, Violence and the N-Word in Will Power’s The Seven

This panel focuses on contemporary playwrights and performance by looking at how varying portrayals of blackness combat stereotypes still surfacing in today’s media. Are alternative visions undeniably in relationship with white America, its privileges, and its exclusionary practices or just a matter of survival?
Survival Tactics: Theatre and American General Education  
Focus Group: 02 (ATDS) American Theatre and Drama Society  
Room: Directors II – South Mezzanine Level  
Co-Coordinator/Participants: Amy E. Hughes, Brooklyn College, City University of New York  
Susan Kattwinkel, College of Charleston  
James M. Cherry, Wabash College  
Stuart J. Hecht, Boston College  
Nancy Kindelan, Northeastern University  
Karl M. Kippola, American University

What role does theatre (as discipline, as practice, as pedagogy) play in American higher education today? The participants will discuss some of the ways theatre teachers and administrators are engaging campus communities through general education curricula and production activities.

Surviving in History, or, How to Reconstruct the Restoration Actress  
Focus Group: 18 (TH) Theatre History  
Room: Westwood Room - Plaza Level  
Session Coordinator: David Garfinkle, University of Washington  
Constructing the Historical Female Figure, Reconstructing the Seventeenth-Century Actress  
Participants: Louise Edwards, Northwestern University  
Re-Staging the Restoration Actress in the Nineteenth and Twentieth Centuries  
Thomas King, Brandeis University  
Deirdre O’Rourke, University of Pittsburgh  
Act Naturally: Approaches to Actress Training in Restoration England

This panel explores the survival of the Restoration actress as a performer on stage during the late seventeenth century and as a historical figure in theatrical representation in subsequent periods. The papers examine methodological challenges, reconstructive strategies, and historical treatments.

The Annual Emerging Scholars Panel for the Performance Studies Focus Group  
Focus Group: 13 (PS) Performance Studies  
Room: Brentwood Room - California Level  
Co-Coordinators: Joseph Cermatori, Columbia University  
Paige McGinley, Yale University  
Participants: Ryan Hartigan, Brown University  
Affective Temporalities: The Haka, Rugby, and Aotearoa-New Zealand in the UK  
Kristin Keating, University of California-Irvine  
The New Deus Ex Machina: Casting the Computer as God in Me-Dea-Ex  
Coleman Nye, Brown University  
Bodies Out of Time: Techniques of Previving Hereditary Cancer

The annual, vetted Emerging Scholars Panel for the Performance Studies Focus Group.
3:45 PM - 5:15 PM (cont.)
The Katrina Project: Opening Doors in LA
Focus Group: 26 (ADV) Advocacy Committee
Room: Park Room - South Mezzanine Level
Co-Chairs/Participants:
Kathleen Ervin, University of California, Santa Barbara, BTN, BTA
Looking forward to LA: At-Risk Populations at Hand
Gailann Medford, Theatre Ed reform subcommittee, ATHE
Working with At-risk Populations: a Game that Invites Interaction
Gale Sheaffer, Vice President, Advocacy, ATHE, BTN
Looking Back at Katrina: Working with At-risk Populations
Participants:
Daniel Banks, Dance Works, ATHE, BTN
At-risk Games and Activities to Evoke Joy in Participants
Gail Humphries-Mardirosian, Vice President, Professional Development, ATHE
Telling the Stories of Katrina - Creative Drama Evokes Telling Tales
Laurie Mufson, Mersersburg Academy
Duane Shepherd, Watts Theatre Artists
Working for LA At-risk Populations
Willa Taylor, Goodman Theatre, ATHE
At-risk Activities from Chicago to LA
Melinda Wilson, ATHE, BTN, BTA President
At-risk Games and Activities to Evoke Storytelling in Participants
Respondents:
Karen Berman, Former ATHE President
The Future of Katrina - Documenting What Works for Coming Interactions
Sandra Shannon, ATHE, BTN, former President of BTN
The Future of Katrina - Documenting What Works for Coming Interactions

Members of LA-based community theatre will share their missions and outreach strategies and challenges in working with underserved populations and building a better theatre community. Participants will play theatre games from LA artists and the Katrina workshops.

Theatre Management Focus Group Debut Panel
Focus Group: 20 (TM) Theatre Management
Room: Senators II - South Mezzanine Level
Session Coordinator: Katherine Kavanagh, Borough of Manhattan Community College/City University of New York
Participant: Amy Hutton, Virginia Commonwealth University

Annual debut presentations are chosen through a competitive evaluation process by the Theatre Management Focus Group Conference Planner.
3:45 PM - 7:00 PM
David Mark Cohen Award-Winning Play Reading - *The Power Behind the Palette*,
by Mark J. Charney, Clemson University

Focus Group: .......................... 12 (PACT) Playwrights Action and Creative Teams
Room: .................................. Los Angeles Room - California Level

Session Chair / Program Coordinator: .................. Sharon Mills Andrews, Wake Forest University
New Plays Production Coordinator: ..................... Judith Royer, Loyola Marymount University

David Mark Cohen Award Alternate Winners:
Second Place Tie Winners:
- *Skirt*, by Julie Tosh, Carnegie Mellon University
- *The Way Things Have to Be*, by Jeremiah Munsey, University of Nevada-Las Vegas

Director: .................................. C. David Frankel, University of South Florida
Assistant Director: ........................ Ed Menta, Kalamazoo College
Production Assistant/ Stage Directionist: .......... Michael Schwartz, University of Pittsburgh
Actors: ...................................... Dan Burkarth, Freelance
- Ingrid De Sanctis, Bloomsburg University
- Jim Holmes, Freelance
- Kashi Johnson, Lehigh University
- Baron Kelly, Chapman University
- Ryan McCrory, Clemson University
- Kenneth Wilson, Ozarks Technical Community College

5:30 PM - 7:00 PM
ALIVE AND KICKING (BACK): Using the Liberal Arts Core to Kick Back at Homophobia

Focus Group: ............................. 10 (LGBT) Lesbian, Gay, Bisexual, Transgender
Room: .................................... Governors II - South Mezzanine Level
Chair: ....................................... Frank Miller, Georgia State University

Participants: .............................. Julie Holston, South Mountain Community College
- Ryan McKinney, Kingsborough Community College
- Stephen J. Rupsch, St. Norbert College
- Ray Schultz, University of Minnesota, Morris

A discussion of strategies LGBT faculty use for dealing with gay, lesbian and queer issues and materials in courses required to fill their colleges’ and universities’ liberal arts core.
Building a Supportive Writing Community for Academic and Creative Success

Focus Group: 23 (WTP) Women and Theatre Program
Room: Senators II - South Mezzanine Level
Moderator: Beth Osnes, University of Colorado, Boulder
Session Coordinator: Liza Williams, University of Colorado, Boulder
Participants: Amanda Holden, University of Colorado, Boulder
Jennifer Popple, University of Colorado, Boulder

Writing is a lonely process. In this session, a model for the development of a supportive writing group is discussed, detailing how mutual feedback and accountability with a few like-minded scholars and creative writers can lead to greater productivity.

DEFINING A CHOREOGRAPHY OF MIXED-MEDIA PERFORMANCE

Focus Group: 13 (PS) Performance Studies
Room: Pacific Room - California Level
Chair: Jennifer Starbuck-Parker, Roehampton University, London
Participants: Linsey Bostwick, Big Art Group
Sage Morgan-Hubbard, Northwestern University
Elise Morrison, Brown University

This panel proposes that techniques currently used in multimedia theater comprise a new “choreography.” Panelists draw on scholarship about presence and mediation to discuss individual theatrical works and companies that have developed a special repertoire.

In All Their Naked Majesty: Sex, Scandal, Newspapers and Theatre in the Nineteenth Century USA

Focus Group: 36 (MD) Multidisciplinary Focus; 02 (ATDS) American Theatre and Drama Society; 18 (TH) Theatre History; 23 (WTP) Women and Theatre Program
Room: Directors I – South Mezzanine Level
Co-Coordinators: Jennifer Kokai, Texas State University
Participants: Rosemarie Bank, Kent State University
Aaron Tobias, University of Maryland

This panel contains four historical case studies examining scandals symbiotically produced by the press and theatre in the nineteenth century United States, demonstrating theatre’s habitual co-option of ascending media forms.
5:30 PM - 7:00PM (cont.)

Local, Political, and Radical: Asia’s Vernacular Shakespeares
Focus Group: .................................................. 03 (AAP) Association for Asian Performance
Room: .................................................. Preview Room II - South Mezzanine Level
Participants: ........................ Kang Kim, Honam University (Korea)
                       “Political Shakespeare in Korea: “Hamlet” as a Subversive Cultural Text in the 1980s”
                       Bi-qi Beatrice Lei, National Taiwan University, Taiwan
                       Shakespeare and Taiwan’s Chinese Cultural Renaissance 1966-1975
                       Yukari Yoshihara, University of Tsukuba, Japan
                       “Julius Caesar” in Japan: Are They Too Local?

This panel presents three non-canonical and political Asian Shakespeares: Japan’s big Western brother for a century, as Chiang Kai-shek’s anti-communist propagandist in Taiwan, and as Korea’s protester against the 1980s autocracy to expose their distinct strategies, aesthetics, and impacts.

NoPassport: Taking Over the Means of Production
Focus Group: .................................................. 05 (BTA) Black Theatre Association
Room: .................................................. Encino Room - California Level
Session Coordinator: .................... Daniel Banks, NoPassport
Participants: ...................................
                       Anne Garcia-Romero, NoPassport
                       Jorge Huerta, University of California, San Diego
                       Oliver Mayer, NoPassport
                       Chiori Miyagawa, NoPassport
                       Otis Ramsey-Zoe, NoPassport
                       Caridad Svich, NoPassport

NoPassport was founded in 2002 by playwright Caridad Svich as a virtual and real-life community of artists with a focus on US Latina/o, Latin American, and hemispheric writing. NOPE is a global “jam session,” giving artists a home to discuss their passions, challenges, and strategies for making art in this Millennium. This roundtable will focus on NOPE’s history, as well as the self-published NoPassport Press that ensures its members’ work is available to the general public.

Paradigm, Praxis and Field: A Linked Session Sponsored by The Journal of Dramatic Theory and Criticism, Part 2 of 2
Focus Group: .................................................. 17 (TC) Theory and Criticism
Room: .................................................. Senators I - South Mezzanine Level
Chair: .................................................. Scott Magelssen, Bowling Green State University
Participants: ........................ Michal Kobialka, University of Minnesota
                       “Representational Practices and Real Abstractions in Eighteenth-Century London”
                       Alice Rayner, Stanford University
                       “Shapes of Temporality”
                       Patricia Ybarra, Brown University
                       “History Takes Time: Theatre Historiography in the Neoliberal University”

This linked session, sponsored by The Journal of Dramatic Theory and Criticism, draws together six of the journal’s associate editors, each a high-profile scholar in our discipline, to address the shifting institutional, economic, and disciplinary contours of contemporary theatre discourse with their current research projects.
Planned Obsolescence? Rotating Repertory Performance Training and 20th Century Survival

Focus Group: 18 (TH) Theatre History
Room: Sherman Oaks Room - California Level
Session Coordinator: Mary Elizabeth Anderson, Wayne State University
Participant: Jesse Merz, Wayne State University

Presenters will discuss the "rotating repertory" model of performance training and production popular in U.S. in the mid-20th Century, with a focus on the development of the first graduate repertory theatre in the U.S. – Wayne State University’s Hilberry Theatre.

Resisting the Wal-Marting of the Theatre: Rethinking the Undergraduate Theatre Major

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: Governors I - South Mezzanine Level
Session Coordinator: Scott E. Walters, University of North Carolina at Asheville
Participant: Thomas Loughlin, State University of New York – Fredonia

Panelists will describe an approach to theatre education designed to educate local arts leaders rather than training specialists. An NEA “Access to Excellence” project.

Sing for Your Supper: Survival Guides for Dramaturging Musical Media

Focus Group: 07 (DR) Dramaturgy
Room: Directors II – South Mezzanine Level
Session Coordinator: Ben Gunter, Florida State University
Participants: Christie Evangelisto, Freelance Dramaturg
Allison Horsley, University of Denver
Jay Jaski, New York University
Susan Russell, Pennsylvania State University

How can dramaturgs use their training to build better Broadway hits; edgier experiments in cabaret, concert, opera, and revue; and livelier revivals of big-name American musicals? A panel of people with surprising experiences share case studies and entertain your questions.
5:30 PM - 7:00 PM (cont.)

**Staging Femininities: Women, Sport, and Historical Performance**

Focus Group: 36 (MD) Multidisciplinary Focus; 23 (WTP) Women and Theatre Program; 13 (PS) Performance Studies; 18 (TH) Theatre History

Room: Palisades Room - California Level

Co-Chairs: Season Ellison, The College of Wooster

*Finding Agency: Sidesaddle Riding, Disability, and the Performance of Femininity*

Stephen Harrick, Bowling Green State University

*Baring Their Limbs: Women, History, and Vintage Baseball*

Shannon Walsh, University of Minnesota

*These Walls Could Not Contain Me: Abby Mayhew’s Physical Culture*

Performances and Biopolitical Excess

We seek to explore the complex intersections between performance, historiography, femininity, and sport. Each panelist attempts to unseat solidly established, historiographically constructed, binaries about gender thorough our in-depth case-studies and critiques of various historical sports.

**Surviving the Outside: Modernity and the Woman Artist (a Reading and Discussion of Susan Glaspell’s “The Outside”)**

Focus Group: 02 (ATDS) American Theatre and Drama Society

Room: Santa Monica Room - California Level

Session Coordinator: Monica Stufft, University of San Diego

Participants: Tim Dugan, St. Francis College

Terry Glaser, University of San Diego

Franklin Lasik, University of Missouri

Barbara Ozieblo, University of Malaga

Ronald Zank, University of Missouri

This session explores, through performance and discussion, the survival strategies for the woman artist offered in Susan Glaspell’s *The Outside*. We will address Glaspell’s highly gendered view of modernism or modernisms and consider its implications for theatre today.

**TASC Networking Meeting**

Focus Group: 16 (TASC) Theatre and Social Change

Room: Malibu Room - California Level

**The Conscious Body: New Approaches to Embodied Acting that Synthesize Chinese, Hindu and Western Body Theories**

Focus Group: 04 (ATME) Association for Theatre Movement Educators

Room: Beverly Hills Room - California Level

Session Coordinator: Nana Shineflug, Columbia College Chicago

*The Conscious Body*

The Conscious Body Workshop is a participatory workshop where attendees will be invited to experience the theories of Nana Shineflug in her Conscious Body work. This will include how to understand, easily create and use inner and outer body structures to enable Whole Body Breathing and Acting.
Concurrent Sessions
Thursday, August 5, 2010 (cont.)

5:30 PM - 7:00 PM (cont.)
Theorizing Latina/o Theatre and Performance, Hybridity, and Other “Others”
Focus Group: 24 (LFG) Latina/o Focus Group
Room: Bel Air Room - California Level
Chair: Yael Prizant, Notre Dame University
Session Coordinator/Respondent: Courtney Elkin Mohler, Santa Clara University
Participants: Maria-Tania Becerra, California State University, Bakersfield
Ana Elena Puga, Northwestern University
Elvira Arellano and Rosa Parks: Love and Theft?
Chantal Rodriguez, Los Angeles Theatre Center
De La Lacura a la Esperanza (From Madness to Hope): Creating Pan-Latino Community through Historic Specificity

This panel includes papers that theorize about the staging of the survival, struggle, and endurance of Latinas/os and Latina/o culture in relationship with various other ethnic, racial, cultural, and national groups. This panel seeks to explore how theater and performance negotiates Latina/o culture and identity by examining our increasingly hybridized world.

Using Movement and Theatre to Create Energizing, Exhilarating, Expressive Ensemble Experiences
Focus Group: 15 (STRP) Senior Theatre Research and Performance
Room: Brentwood Room - California Level
Chair: Scott Adams, California State University Sacramento
Participants: Gai Jones, California Educational Theatre Association
Creating an Expressive Ensemble Experiences
Ann Smith, Exercise Personality
Inhale, Exhale, Stretch and...

This session will showcase how to use movement and theatre to create highly charged, positive participatory experiences in both rehearsals and performances. Led by two nationally recognized leaders, the session will be both fun and rewarding.

Wikis, Tweets, and 'Tubes: Technology, Theatre History, Pedagogy
Focus Group: 18 (TH) Theatre History
Room: Westwood Room - Plaza Level
Session Coordinator: Judith Sebesta, Lamar University
Participant: Sarah Bay-Cheng, University of Buffalo
Participant: Patrick Finelli, University of South Florida
Michael O’Hara, Ball State University

This roundtable discussion will explore best practices and current research related to teaching theatre history within the matrix of new and emerging technologies, from digital textbooks, to YouTube videos, to tweeting and other electronic resources. The participants will draw on a long history of engagement with new and emerging technologies ranging from publishing CD-ROMs and DVDs, as well as digital textbooks; grappling with the use of YouTube videos and copyright, etc.
5:30 PM - 7:00 PM (cont.)
Women Performing Spirituality in the Avant-Garde

Focus Group: 14 (RT) Religion and Theatre
Room: Park Room - South Mezzanine Level
Chair: Gwendolyn Aiker, New York University
Co-Coordinators: Claire Maria Chambers, University of California, Davis
On The Verge: Susan Glaspell’s Spiritual Expressionism
Crystal Hoffman, Indiana University of Pennsylvania
“Star of the Cabaret Voltaire” and Dada’s Mystic Mother: Emmy Hennings
Participant: Roberta Cantow, Independent Artist and Filmmaker
Dreamtime: Creating Art and Ritual

We investigate the spiritual/religious dimension of avant-garde performance foundational to many women’s art. Performative interpretations of Emmy Hennings’ and Susan Glaspell’s spiritually-infused writing lead up to a presentation on a new documentary film about contemporary women’s rituals.
7:15 AM - 7:45 AM
ATME Morning Warm-Up Session #3
Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: Los Angeles Room - California Level (Foyer)
Session Coordinator: Bethany Urban, Giving Voice Productions

Get yourself up! Come move, wake up, and start the day right! Lead by movement educators from ATME.

8:00 AM - 9:30 AM
American Theatre and Drama Society Board Meeting
Focus Group: 02 (ATDS) American Theatre and Drama Society
Room: Governors I - South Mezzanine Level
Session Coordinator: Elizabeth Osborne, Florida State University

A meeting of the American Theatre and Drama Society's (ATDS) officers.

Asian Performance: Tradition, Training and Media
Focus Group: 03 (AAP) Association for Asian Performance
Room: Palisades Room - California Level
Chair: Diego Pellecchia, Royal Holloway University of London

‘The lesson is over, you can now open the book’ – Learning Technologies in Japanese Noh Theatre

Participants:
Kevin Brown, Missouri Western State University
“My Dreams Bloom at Night”: Enka and Nostalgia in the New Media
Margaret Coldiron, London College of Music
New Media and Traditional Balinese Performance Training
Konstantinos Thomaidis, Royal Holloway University of London
Towards a Landscape of Training: Voice Pedagogy and Technology in Today’s Pansori

Analyzing the cases of Japanese Noh and Enka, Balinese performance and Korean Pansori, the panel explores how traditional Asian performing arts negotiate ‘new media’, training and tradition. How is the introduction of ‘new media’ affecting training and changing the modes of dissemination?

ATHE Two-Year College Focus Group Membership Meeting - Issue: Current Challenges Facing Two-Year College Theatre Programs
Focus Group: 21 (TYCP) Two-Year College Program
Room: Senators II - South Mezzanine Level
Co-Coordinators: Georgia McGill, City University of New York/Queensborough Community College
Chase Waites, Lonestar Community College

Two-Year College Programs have challenges that distinguish them from other college theatre programs. In this forum, professors from the two-year colleges will discuss their concerns and their strategies.

ATME Membership Meeting #2
Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: Malibu Room - California Level
Session Coordinator: Bethany Urban, Giving Voice Productions

Membership meeting for the Association for Theatre Movement Educators - current members and all interested in learning more are encouraged to attend!
### Directing Program Focus Group Membership Meeting #2

**Focus Group:** 08 (DP) Directing Program  
**Room:** Pacific Room - California Level  
**Chair:** Jerrold Scott, DP Chair  
**Co-Chair:** R. Michael Gros, DP Conference Planner

Directing Focus Group Membership meeting. Please join us to discuss future programming, professional development workshops, and DP operations. All ATHE members and guests are welcome.

#### IT’S ALIVE!: Reanimating Theory/Reviving Criticism Roundtable Series -
**IT CAME FROM THE ARCHIVE!: Researching Survival/Surviving Research**

**Focus Group:** 17 (TC) Theory and Criticism  
**Room:** Encino Room – California Level  
**Chair:** Chase Bringardner, Auburn University  
**Participants:**
- Paul Bonin-Rodriguez, University of Texas at Austin  
- Leigh Clemens, Louisiana State University  
- Heather May, Auburn University  
- Shannon Jackson, University of California, Berkeley  
**Respondent:** Michal Kobialka, University of Minnesota

IT CAME FROM THE ARCHIVE!: Researching Survival/Surviving Research, part of the IT’S ALIVE!: Reanimating Theory/Reviving Criticism series is a roundtable investigating the interplay of research, narratives of survival, and liveness.

#### LGBT Focus Group Meeting

**Focus Group:** 10 (LGBT) Lesbian, Gay, Bisexual, Transgender  
**Room:** Bel Air Room - California Level  
**Co-Chairs:** Christopher Krejci, Louisiana State University  
Frank Miller, Georgia State University

Membership meeting for LGBT Focus Group.

#### Religion and Theatre Focus Group Membership Meeting

**Focus Group:** 14 (RT) Religion and Theatre  
**Room:** Governors II - South Mezzanine Level  
**Chair:** Carolyn Roark, Ecumenica: A Journal of Theatre and Religion  
**Session Coordinator:** Jill Stevenson, Marymount Manhattan College

Religion and Theatre Focus Group membership meeting.
8:00 AM – 9:30 AM (cont.)
Senior Theatre Focus Group Meeting
Focus Group: .........................................15 (STRP) Senior Theatre Research and Performance
Room: .............................................Preview Room II - South Mezzanine Level
Chair: ..............................................Bonnie Vorenberg, ArtAge’s Senior Theatre Resource Center

Learn about the Focus Group and how attendees can contribute to the Focus Group’s goals, leadership and future plans. We’ll discuss Senior Theatre news and trends.

Strategies of Survival: Absence, Presence and Exposure
Focus Group: .........................................02 (ATDS) American Theatre and Drama Society
Room: .............................................Directors II- South Mezzanine Level
Chair: ..............................................Irma Mayorga, Florida State University
Participants: ......................................Garrett Eisler, City University of New York
Pageantry for Palestine: 1940s Zionist Performance and the Jewish-American Cultural Front
Frank Lasik, University of Missouri-Columbia
“The Sad Butterfly”: The Ethics of the “Freak” Act at Willie Hammerstein’s Victoria Theatre
Ivan Rodden, University of Illinois Chicago
Gilman’s Invisible Menace: SPINNING INTO BUTTER and the Threat of Specificity
Taylor Wycoff, University of San Diego
*From Chinaman to Chinese Waiter*: Shifting Identities as a Survival Strategy for Asian Americans

This panel examines tensions between absence and exposure in performance, media and the historical record. Each paper addresses how the audience’s desire to see or not see impacts the visibility and efficacy of political identities constructed in performance.

Teaching Theatre Courses Online: Can It Be Done Successfully?
Focus Group: .........................................37 (MISC) Miscellaneous Focus Groups
Room: .............................................Brentwood Room - California Level
Co-Coordinator .....................................Kirk Domer, Michigan State University
Teaching the Creative Process Online
Session Coordinator: .........................Rob Roznowski, Michigan State University
Translating Discussion-based Courses to an Online Context
Participants: ......................................Allison Dobkins, Michigan State University
Gabriela Rosu, Stark State College

Can performance, creative and discussion-based courses be translated successfully to an online context while still retaining the rigor and personal connections of their classroom counterparts? This session will show successful examples of online courses for discussion, inspiration and debate.
8:00 AM – 9:30 AM (cont.)
The Publish or Perish Imperative in the Era of Online Journals: How to Survive in the (Increasing) Electronic Jungle
Focus Group: 43 (RPC) Research & Publications Committee
Room: Directors I – South Mezzanine Level
Moderator: Carolyn Roark, Ecumenica
Participants: Debra Bruch, Michigan Technological University
                      Michael Count, Lyon College/Editor, The Player’s Journal
                      Ed Lingan, University of Toledo/Editor, Performance and Spirituality
                      Kirsten Pullen, Texas A&M University/Editorial Board, Liminalities
                      Judith Sebesta, Lamar University/Performance Review Editor, Theatre Topics

Arts and Humanities journals are increasingly migrating to the virtual world in order to survive. But can your scholarship thrive in an online environment? This round table, made up of editors and contributors to online publications, will discuss the benefits and complications to performance scholars of publishing in electronic journals.

Theatre History Focus Group Membership Meeting
Focus Group: 18 (TH) Theatre History
Room: Senators I - South Mezzanine Level
Chair: Daniel Smith, Northwestern University

Theatre History Focus Group Membership Meeting

2009 Paid Workshop Lenelle Moise
8:00 AM - 10:00 AM
Seminar #2 - Racial Casting

Focus Group: 29 (CC) Conference Committee
Room: Sherman Oaks Room - California Level
Convenor/Participant: Brian Eugenio Herrera, University of New Mexico
"The Rhetorics of Racial Casting"
Session Coordinator: Joshua Abrams, Roehampton University
Participants:
- Michelle Lopez-Rios, University of Wisconsin at Milwaukee
- Giving Voice to Racial Casting
- Daniel Banks, DNAWORKS
- The Welcome Table: Casting for a Representative Theatre
- Annemarie Bean, Independent Scholar
- Performing Across Race: Yale Repertory Theatre’s All-Black Cast Production of “Death of a Salesman” (2009)
- Edris Cooper-Anifowoshe, Indiana University
- Misidentified: The Case for the Casting of Students of Color in Persistently White Institutions
- Meredith Heller, University of California at Santa Barbara
- Scripted Roles vs. Gender-Bending Performance: Exploring Chicana Positionality in the Casting Practices of El Teatro Campesino
- Daniel Kerr, University of Botswana
- Non-Racial Casting in African Theatre and Cinema
- Kirsten Pullen, Texas A&M University
- Naturalism, Typecasting, and Stereotype; or, **Black Men Can’t [Method] Act**
- Connie Rapoo, University of Botswana
- Non-Racial Casting in African Theatre and Cinema
- Roxanne Schroeder-Arce, University Texas at Austin
- The Chicken or the Egg: Casting Latino/as, a Cyclical Challenge in Higher Education
- Janice Tanaka, Fox Diversity Development
- Industry Perspectives on Diversity Casting

8:00 AM - 11:15 AM
Adjudicated Workshop of Debut and Adapted Acting Exercises (Double Session)

Focus Group: 01 (AP) Acting Program
Room: Park Room - South Mezzanine Level
Chair: Stephanie Daventry French, East Stroudsburg University
Session Coordinator: Pamela Chabora, West Virginia/Mountain State University
Participants:
- Sarah Gabel, Loyola University Chicago
  - Introduction to the 5 Ws
- Miriam Mills, Rider University
  - Facing Fears with Masks
- Respondents:
  - Terry Glaser, University of San Diego
  - Rob Roznowski, Michigan State University

A participatory workshop presenting a variety of new acting exercises (and adapted old exercises) developed by the presenters to deal with specific acting problems.
8:00 AM - 11:15 AM (cont.)
Paid Workshop #5 – Dan Froot – Recipes for Collaboration
Focus Group: .................................. 29 (CC) Conference Committee
Room: .............................................. Santa Monica Room - California Level

9:00 AM - 1:00 PM
New Play Development Workshop Showcase of New Plays
Focus Group: .................................. 12 (PACT) Playwrights Action and Creative Teams
Room: .............................................. Los Angeles Room - California Level
Co-Chairs and Program Coordinators: ................. Char Nelson, Brigham Young University
                                                 Judith Royer, Loyola Marymount University
                                                 Rodger Sorensen, Brigham Young University
Production Managers/On-Site Coordinator: ............ Charlene A. Donaghy, Lesley University
                                                 Kevin McFillen, University of Missouri-Columbia
Showcase Respondents: ............................. Gary Garrison, Executive Director for Creative Affairs of the Dramatist Guild of America
                                                 Julianne Homokay, Asst. to the Executive Producer on The Late Late Show with Craig Ferguson
Plays and Playwrights: .............................. “Fatima & Maama” by Asher Wyndham, Arizona State University
                                                 “The Further Adventures of Louise Heavingbodice” by Pamela Turner, Ben Franklin Academy
                                                 “Outside Inside” by Margaret Thomas Kelso, Humboldt State University
                                                 “Pemberton” by Ron Pullins, Focus Publishing
                                                 “Remembering Peter Christopher” by John A. Donnelly, Freelance
                                                 “Shared” by David L. Hill, Freelance
                                                 “The Things She Kept” by Aoise Stratford, Cornell University
                                                 “Turkey Day” by Matt P. Olson, San Jose State University
Alternates: ........................................ “Letters Home” by Kenneth Wilson, Ozarks Technical Community College
                                                 “The One That Got Away” by Michael Leathers, Freelance
                                                 “Who You Got To Believe” by Charlene A. Donaghy, Lesley University
Directors: ........................................ John B. Benitz, Chapman University
                                                 Ava Geffen, Freelance
                                                 Ellyn Gersh Lerner, California State University, Northridge
                                                 Gil Gonzales, Whittier College
                                                 R. Michael Gros, Kansas State University
                                                 Pam Pepper, Lehigh University
                                                 Robin Stone, Roger Williams University
                                                 Judith Williams, University of Florida
Dramaturgs: ........................................ Doris Baizley, Freelance
                                                 Linda Bannister, Loyola Marymount University
                                                 Eileen Curley, Marist College
                                                 Abigail Gonda, Freelance
                                                 David Kahn, San Jose State University
                                                 Pamela Monteleone, University of North Florida
                                                 Diane Merchant, Cedarville University
Concurrent Sessions
FRIDAY, AUGUST 6, 2010 (CONT.)

Dramaturgs (cont.): ...................... LaRonika Thomas, Freelance
Assistant Dramaturg: ...................... Kevin Becerra, University of Arizona
Scenographers: ......................... Charles Erven, Loyola Marymount University
........................................ Adam Flemming, Freelance
........................................ Caroline Mercier, California State University, Stanislaus
........................................ Dan Weingarten. Loyola Marymount University
Actors: ........................................ Carolyn Amos, Freelance
........................................ Campbell Britton, Freelance
........................................ Catharine Christopf, Freeland
........................................ Kimberly Diltz, Freelance
........................................ Natalie Gaupp, University of Texas at Arlington
........................................ Christopher Guetig, Freelance
........................................ Carmela Lanza-Weil, Freelance
........................................ Sharon Madden, Freelance
........................................ Whitney Montgomery, Freelance
........................................ John Robert Moss, Southern Illinois University
........................................ Jeremiah Munsey, University of Nevada, Las Vegas
........................................ Jan Mary Nelson-Gompper, Wisconsin Lutheran College
........................................ Nicole Palomba, Chapman University
........................................ Daniel L. Patterson, Keene State College
........................................ Marc Raymond, Freelance
........................................ Melissa Schumacher, Freelance
........................................ Emily Rollie, University of Missouri
........................................ Ray Schultz, University of Minnesota, Morris

Showcase performance and public response to the new plays selected for ATHE’s Twentieth Annual New play Development Showcase of New Plays.

9:45 AM - 11:15 AM
2011 Conference Planners’ Meeting #2
Focus Group: ................................. 29 (CC) Conference Committee
Room: ........................................... Senators II - South Mezzanine Level
Co-Chairs: ..................................... Josh Abrams, Roehampton University, United Kingdom
............................................. Gwendolyn Alker, New York University

“A-live-ing History: Exploring New Archivist and Activist Impulses in Documentary Theatre”
Focus Group: ............................... 16 (TASC) Theatre and Social Change
Room: ........................................... Governors II – South Mezzanine Level
Chair: ........................................... Jules Odendahl-James, Duke University
Participants: ............................... Joan Lipkin, That Uppity Theatre Company
Beyond stonewall: Why We March. An Exploration of New Strategies for Documentary Theatrical Activism
Magda Romanska, Emerson College
Trauma, Testimony and Documentary Performance in Heath Raffo’s “Nine Parts of Desire”
9:45 AM - 11:15 AM (cont.)
ATME: Movement for the Tragic Chorus II
Focus Group: 04 (ATME) Association for Theatre Movement Educators
Room: Palisades Room - California Level
Chair: Rachel Bowditch, Arizona State University
Participants: Sarah Jane Burton, Sheridan College, Ontario Canada
Jeff Cazazza, Indiana University Purdue

Movement for the Tragic Chorus II is a workshop that will explore how different pedagogical methods—Biomechanics, Viewpoints, and Laban—can provide valuable tools for investigating the tragic chorus that can be applied to acting and directing.

Bridging the Gap: Structuring Mutually Beneficial Partnerships between Professional and Academic Programs in New Play Development
Focus Group: 08 (DP) Directing Program
Room: Malibu Room - California Level
Chair: Lewis Magruder, Miami University of Ohio

Creating Valuable Learning Experiences for Student Participation in a Professional New Play Development Program
Rebecca Eaton, Miami University of Ohio, Hamilton
Peter Eilenstein, William Inge Center for the Arts
Kristin Horton, Lark Play Development Center
Don LaCasse, Illinois State University

Some new play development programs thrive because of their connection to both the educational and professional worlds. Directors of these programs share their insights in shaping the endeavor.

Cognitive Studies and Embodiment in Theatre and Performance
Focus Group: 13 (PS) Performance Studies
Room: Encino Room – California Level
Session Coordinator: John Lutterbie, Stony Brook University

Movement, Gesture and the Actor’s Score
Embodying Mediated Autobiography
Rhonda Blair, Southern Methodist University

Bodies, Things, and Action: Embodiment, Senses, Empathy
Amy Cook, Indiana University
Empathy, Embodiment and the Theatrical Event

Cognitive Studies questions our understanding performance, acting, and how we think about theatre. In unexpected ways, it simultaneously affirms traditional tenets and challenges deep-seated principles about performance. This panel explores the nexus of empathy, creativity and the performer/audience interaction.
9:45 AM - 11:15 AM (cont.)
Enacting/Writing the Historical Figure on the African-American Stage
Focus Group: ........................................ 05 (BTA) Black Theatre Association
Room: .............................................. Brentwood Room - California Level
Chair: ............................................. Nadine George, University of California, San Diego
Session Coordinator: ....................... Lurana O’Malley, University of Hawaii at Manoa
‘Greatness Has No Boundaries’: May Miller’s Plays of the African Diaspora
Participants: ................................... Brian Hallstoos, University of Iowa
Performing Christ / Upstaging Whiteness
Adrienne Macki, University of Connecticut
Law and Order in the Forgotten Land: Abram Hill’s Anti-Lynching Drama,
“Hell’s Half Acre”
African-American theatre artists of the 1930s adapted biography and historical event from various media (visual,
news, print): an African-American pastor’s portrayal of Christ, a playwright’s dramatization of an NAACP officer, and
May Miller’s educational plays about Haiti and the Sudan.

Focus Group Representative Bootcamp
Focus Group: ......................... 38 (MM) Membership and Marketing Committee
Room: ........................................ Senators I - South Mezzanine Level
Co-Chairs: ...................................... Christin Essin, University of Arizona
Barbara Parisi, Long Island University
Informational session for all new and incoming Focus Group Representatives.

Making a Living and Making a Difference: [A Life of] Faith in Professional Theatre
Focus Group: ................................. 14 (RT) Religion and Theatre
Room: ................................. Bel Air Room - California Level
Chair: ...................................... Diane Merchant, Cedarville University
Participants: .............................. Abbie Cobb, Independent Artist, LA
Kim Myers, Independent Talent Scout, LA
Many artists of personal religious faith assume it is too difficult to openly participate in activities of ministry, worship
and service while “making it” in film, television and theatre, a profession many assume to be hostile to a life of faith.
This roundtable discussion with Christian artists who are working professionally in LA in TV, film and theatre provides
support for those who are not sure it’s possible, and advice for living one’s faith in a secular field.

Nominations Committee Meeting
Focus Group: ................................. 29 (CC) Conference Committee
Room: ..................................... Regents Room - South Mezzanine Level
Chair: ......................................... Steve Peters, Friends University
9:45 AM - 11:15 AM (cont.)
Practices of Emplacement: Exile, Memory, and Gender
Focus Group: ................................................. 24 (LFG) Latina/o Focus Group
Room: .......................................................... Pacific Room - California Level
Session Coordinator: ...................................... Patricia Herrera, University of Richmond
Participants: ..................................................... Denise de Alcantara-Hochbaum
Exploring New Ideas in Old Buildings - Teatro Vertigem - Sao Paulo, Brazil
Néstor Bravo Goldsmith, Arizona State University
The Chilean Military Parade: Imagining a Gendered Nation
Jorge Luis Morejón, University of California, Davis
Cuban-American Nationhood: The Performance of Exilic Rituals
Francine A'Ness, Dartmouth College

Using performance as the marker of making place, this panel examines how exilic ritual, personal memory, theater history, and military parading play an integral role in creating imaginaries of belonging throughout the Americas.

Rage, Speak, Act against the Machine: A Survival Quilt – Weaving through Gender, Race, Ethnicity, Class, Sexuality: Part I
Focus Group: ..................................................... 23 (WTP) Women and Theatre Program
Room: .......................................................... Westwood Room - Plaza Level
Co-Chairs: ......................................................... Domnica Radulescu, Washington and Lee University
“Why is the Baby Boiling in the Polenta?” - Carnivalesque Women’s Voices
Yasmine Rana, Nora’s Playhouse Theater Company
Co-Coordinator .................................................. Norma Bowles, Fringe Benefits Theater
Participants: ..................................................... Elizabeth Szekeresh, Breath of Fire Latina Theatre Ensemble
When Song Leaders Go Bad
Ezzat Goushegir, De Paul University
My Name is Inanna
Sara Guerrero, Breath of Fire Latina Theatre Ensemble
When Song Leaders Go Bad
Joan Lipkin, That Uppity Theater Company
The Girl Who Lost Her Voice
Marilyn McLaughlin, Fringe Benefits Theater
Big M
Rebecca Nesvet, University of Gloucestershire
La Grosmarie

This session is a multi-media performative quilt made of independent pieces or of fragments from larger monologues, plays, works that tell women’s stories of survival while combining issues of race, ethnicity, class, gender and sexual orientation. Artwork and visuals by Nadja Masura.
9:45 AM - 11:15 AM (cont.)
Spotlighting New Work by ATDS, BTA, and LFG Authors

Focus Group: 36 (MD) Multidisciplinary Focus; 05 (BTA) Black Theatre Association; 02 (ATDS) American Theatre Drama Society; 24 (LFG) Latina/o Focus Group

Room: Directors II – South Mezzanine Level
Session Moderator: Jon Rossini, University of California, Davis
Participants:
- Jaye Darby, University of California, Los Angeles
  - American Indian Performing Arts: Critical Directions
- Laura Edmondson, Duke University
  - Performance and Politics in Tanzania: The Nation on Stage
- Hanay Geiogamah, University of California, Los Angeles
  - American Indian Performing Arts: Critical Directions
- Lawrence La Fontaine, University of Michigan
  - Queer Ricans: Cultures and Sexualities in the Diaspora
- Jeffrey Mason, California State University, Bakersfield
  - Stone Tower: The Political Theater of Arthur Miller
- Heather Nathans, University of Maryland
  - Slavery and Sentiment on the American Stage, 1791-1861
- Deborah Paredez, University of Texas at Austin
  - Selenidad: Selena, Latinos, and the Performance of Memory
- Harvey Young, Jr., Northwestern University
  - Embodying Black Experience: Stillness, Critical Memory, and the Black Body

A panel that focuses on new publications by ATDS, BTA, and LFG authors. The panel will feature authors of six new books in the field that all intersect in interesting ways.

Surviving in a Quantitative Culture of Assessment - Improving Student Learning Via Program Assessment AND Keeping The Administration Happy

Focus Group: 06 (DT) Design and Technology
Room: Governors I - South Mezzanine Level
Chair: Ethan Krupp, Bloomsburg University of Pennsylvania
Participant: P. Gibson Ralph, The College at Brockport, State University of New York

As program assessment becomes more critical and focused, influencing everything from funding to accreditation, theatre programs are routinely being asked to provide quantitative data, despite the fact that much of what we do seems to be qualitative in nature. Methods for evaluating your assessment program will also be discussed.

Surviving Queerly: Why Theater Needs YOU more than YouTube: Advice from Practitioners about the Necessity of Theater

Focus Group: 10 (LGBT) Lesbian, Gay, Bisexual, Transgender
Room: Preview Room II - South Mezzanine Level
Session Coordinator: Darren Blaney, Pomona College
Surviving Queerly... (cont.)

Participants (cont.): Norma Bowles, Fringe Benefits Theatre
Marketing the Revolution: Helping Make Rotaries, Kappas, ROTCs, and Public Schools Queer-friendly?!
Terry Galloway, The Mickee Faust Academy for the REALLY Queer as Faust
The AIDS Show
Michael Kearns, http://www.michaelkearns.net/
Joan Lipkin, That Uppity Theatre Company
Beyond Stonewall: The Development of a New Play for New Audiences using New Technologies
Tim Miller, Performance Artist
Randy Paulos, Theatre Rhinoceros
The AIDS Show
Cynthia Ruffin, Fringe Benefits Theatre
Steven Ruiz, Fringe Benefits Theatre

Respondent: Robert Schanke, Professor Emeritus, Central College
How the AIDS Panic Changed Gay Theatre

Queer theater artists have used theater as a mode of reflection and sustenance for decades, often during crises. Composed of practitioners, this round-table discussion uncovers strategies by which queer artists employ theater as a mode of personal and community survival.

Theatre History Alive: A Roundtable on Media and Pedagogy

Focus Group: 18 (TH) Theatre History
Room: Directors I – South Mezzanine Level
Chair: David Garfinkle, University of Washington
Virtual and Digital Theatres

Session Coordinator: Daniel Smith, Northwestern University
Teaching French Neoclassicism through Contemporary Live Theatre and Film

Participants: Terry Brino-Dean, Seton Hill University
Avoiding ‘Boredom’ in the Use of New Technology Media
Karin Maresh, Washington and Jefferson College
What YouTube Can Do for You: Using Online Clips to Teach “Plautus” and “Everyman”

In this roundtable on pedagogy, participants will discuss strategies for employing a variety of media for teaching theatre history in and out of the classroom. Attendees are encouraged to share their own ideas about assignments and lesson plans.
9:45 AM - 11:15 AM (cont.)
Vocation, Avocation or Deception
Focus Group: .............................................01 (AP) Acting Program
Room: .............................................Beverly Hills Room - California Level
Chair: ..............................................Miriam Mills, Rider University
Participants: ...................................
Terry Brino-Dean, Seton Hill University
Peter Cocuzza, Southern Illinois University
Daniel Crozier, Allegheny College
Marietta Hedges, Catholic University
Ellen Kaplan, Smith College
P. Gibson Ralph, The College of Brockport
Biliana Stoytcheva Horissian, Emory & Henry College

On a typical ‘good’ day, 90% of all union actors are unemployed. This panel will reexamine the BA vs. BFA issue that many schools debated a decade ago and see if any changes need to be made in our vocational approaches to theater education.

11:30 AM - 1:00 PM
Acting Technique Based on Sun Tzu’s “The Art of War”
Focus Group: .............................................14 (RT) Religion and Theatre
Room: .............................................Palisades Room - California Level
Chair: ..............................................Deborah Martin, Berea College

Sun Tzu’s The Art of War is a classic military text of objectives and tactics, and is referenced in many pre-modern theatrical texts. A unique acting technique can be extracted from this ancient text.

Assessing The Student Actor: A Rubric for Defining Expectations When Teaching The Actor’s Art
Focus Group: .............................................01 (AP) Acting Program
Room: .............................................Senators II - South Mezzanine Level
Co-Chairs: ...........................................
Tim Landfield, American Academy of Dramatic Arts, Los Angeles
Nina Lenoir, Chapman University
Participants: ......................................
Brenda Beck, American Academy of Dramatic Arts, Los Angeles
Linda Brennan, American Academy of Dramatic Arts
Terri Hayes, American Academy of Dramatic Arts
Ben Martin, American Academy of Dramatic Arts, Los Angeles

The American Academy of Dramatic Arts in Hollywood has spent several years building a guide to grading the student actor. Come learn what this Conservatory considers to be the ideal actor and how we define the criteria for the actor’s process.
11:30 AM - 1:00 PM (cont.)
Bringing Light to the Darkness Where the Worst of Us are Kept: Using Theatre to Connect to Correctional Institutions
Focus Group: .......................... 16 (TASC) Theatre and Social Change
Room: .............................................. Encino Room – California Level
Chair: .............................................. Curt Tofteland, Shakespeare Behind Bars

**Behind the Bard-Wire:** Reflection, Responsibility, Redemption, and Forgiveness: The Transformative Power of Art, Theatre, & Shakespeare

Participants: ................................. Laura Bates, Indiana State University
Shakespeare Saved My Life: Reflections from Solitary Confinement at the Wabash Valley Correctional Facility
Krista Hagstrom, University of Victoria
Young Offenders in Performance: Reflections from Victoria Youth Custody Services Center
Erin Kaplan, Prison Creative Arts Project Associates Network

**Acting out: Creating Theatre Behind Bars**

This session will share the transformational work of theatre artists who have been successfully working with the incarcerated for many years.

**Cultural Survival in Nineteenth Century America**
Focus Group: .............................. 02 (ATDS) American Theatre and Drama Society
Room: .............................................. Directors I – South Mezzanine Level
Session Coordinator: ....................... Michelle Granshaw, University of Washington

**‘Haste to Make the Tour of Ireland’: Hibernicon Companies and Local Community Collaboration in Nineteenth Century America**

Participants: ................................. Christopher Martin, University of Maryland
Constellation of Cakewalks
AnnMarie Saunders, University of Maryland
A Cultural Capital: Early Washington DC Theatres

This panel explores how performance participated in regional, ethnic, and racial groups’ cultural survival in nineteenth-century America. It investigates how media led to cultural suppression as well as contributed to how these Americans remembered, performed, and sustained their cultures.

**De-mystifying the Integration of Media into Theatre Classrooms and Productions**
Focus Group: .............................. 37 (MISC) Miscellaneous Focus Groups
Room: .............................................. Sherman Oaks Room - California Level
Co-Coordinators: ............................ Michael Barnes, Wayne State University
Anthony Lake, Wayne State University
Jesse Merz, Wayne State University

This panel led discussion is designed to clarify for participants how the use of media in the classroom and in production can be non-threatening and approachable.
11:30 AM - 1:00 PM (cont.)
Intercultural Performance: Asia and the West
Focus Group: 03 (AAP) Association for Asian Performance
Room: Governors I - South Mezzanine Level
Chair: Beth Osnes, University of Colorado
Participants: Elizabeth Jochum, University of Colorado
Greg Thorton, University of Colorado
Contemporary American Avant-garde Theatre Companies Adapting Asian Techniques
Lorilee Wallace, University of Colorado
Chinese Opera in New York

Come join this lively presentation where we will consider intercultural performance from a variety of angles. What is lost and what is gained in this exchange of techniques, conventions and aesthetics between Asia and the West?

Oral History Theatre: Sweetening the Broccoli: Reflections on Alzheimer’s
Focus Group: 15 (STRP) Senior Theatre Research and Performance
Room: Park Room - South Mezzanine Level
Chair: Bonnie Vorenberg, ArtAge’s Senior Theatre Resource Center
Director: Adreinne Sher
A/V Technician/Crew: John Shumate
Actors: Blair Leatherwood
The Effects of Sweetening the Broccoli
Kim McCann-Lawson
The Effects of Sweetening the Broccoli
Participant: Scott Adams, California State University, Sacramento
Sweetening the Broccoli: Reflections on Alzheimer’s

Using verbatim interviews to create documentary and oral history theatre with Alzheimer’s patients, the cast from the play will discuss their methods, perform cuttings from the play, and help attendees learn how to use the techniques.

Post-Celtic Tiger Irish Performance: Connectivities and New Directions
Focus Group: 18 (TH) Theatre History
Room: Brentwood Room - California Level
Session Coordinator: Charlotte McIvor, University of California, Berkeley
Dublin, China, Ghent: Brokentalkers and Mediating Post-Celtic Tiger Irish Performance
Participants: Thomas B. Costello, University of Pittsburgh
Showing Through Telling: Mark O’Rowe’s “Howie the Rookie” and Dublin’s Dark Diagetic Narrative
Chris Hill, Ohio State University
Conor McPherson’s “Shining City” and “The Seafarer”: Pagan Plays from a Catholic Town
Eleanor Owicki, University of Texas, Austin
Rebranding the Twelfth: Parading Loyalist History after the Good Friday Agreement

We map shifts in contemporary post-Celtic Tiger Irish performance through considering the multidisciplinary work of Irish playwrights, performance artists and tourist festivals as performance and locate the concerns of contemporary Irish performance outside of nationalist narratives and strictly text-based traditions.
11:30 AM - 1:00 PM (cont.)
Rage, Speak, Act against the Machine: A Survival Quilt – Weaving through Gender, Race, Ethnicity, Class, Sexuality: Part II
Focus Group: 23 (WTP) Women and Theatre Program
Room: Westwood Room - Plaza Level
Co-Chairs: Domnica Radulescu, Washington and Lee University
Yasmine Rana, Nora’s Playhouse Theater Company
Beyond Extraotica: Women at the Crossroads
Co-Coordinator: Norma Bowles, Fringe Benefits Theater
Participants: Kimberly Dark
The Story He Can Understand
Carmela Lanza-Weil, Towson University
Awakening
Cynthia Ruffin, Los Angeles Performance Artist
Homecoming of a Revolutionary Angel
This session is a multi-media performative quilt made of independent pieces or of fragments from larger monologues, plays, works that tell women’s stories of survival while combining issues of race, ethnicity, class, gender, age, size, and sexual orientation. Artwork and visual by Nadja Masura.

Roundtable Book Discussion on Peggy Phelan’s Unmarked: The Politics of Performance
Focus Group: 17 (TC) Theory and Criticism
Room: Senators I - South Mezzanine Level
Session Coordinator: Kathryn Edney, Independent Scholar
Participants: Joy Crosby, University of California, Berkeley
David Garfinkle, University of Washington
Leigh Clemons, Louisiana State University
Julia Fawcett, Yale University
Jason Fitzgerald, Yale University
Sara Rolofsky Marcus, Queensborough Community College
Jon Sherman, Northwestern University
A group of scholars from a variety of backgrounds will discuss Peggy Phelan’s 1993 classic book Unmarked: The Politics of Performance, different meanings of the in/visible, and how Phelan’s text remains relevant in the twenty-first century.
Surviving Teaching 100+ Students: Best Practices for Large Enrollment Classes from Faculty in the Trenches

Focus Group: 19 (TLA) Theatre as a Liberal Art
Room: Pacific Room - California Level
Participants:
- Robin M. Bernstein, Harvard University
  
  Judith Butler for Jocks: Teaching Performance Studies as General Education
- Davida Bloom, The College at Brockport: State University of New York
  
  Low-Tech Clickers, Collaborative Testing, and other Strategies for 100+ Classes
- Jennifer Kokai, Texas State University
  
  Avoiding the Great White Men Myths of Progress in Large Classes
- Adrienne Macki, University of Connecticut
  
  Engaging Technology for the Large Enrollment Theatre Course: Clickers and More
- Beth Osborne, Florida State University
  
  Hybridity, High-Tech, and the Human Interface: Designing Introduction to Theatre for the 20th Century
- Erica Stevens Abbitt, University of Windsor
  
  Teaching Critical Thinking to 100+ Students

Teaching strategies that facilitate teaching and learning in BIG classes will be shared in this round table session. Handouts will be available so participants can easily incorporate these best practices in their own classes.

Surviving the Holocaust: Resistance, Identity, Representation, Difficult Decisions, and Humor

Focus Group: 14 (RT) Religion and Theatre
Room: Palisades Room - California Level
Session Coordinator: Davida Bloom, The College at Brockport: State University of New York
Participants:
- Scott L. Cox, University of Kansas
  
  Laugh or Die: Holocaust Humor as Comic Relief for Survivors and Witnesses
- Lynn Deboeck, University of Kansas
  
  Displaced on Stage: Buried Identities’ Survival
- Chris Eiknarf, University of Windsor
  
  Building from the Ashes and Attitudes of Holocaust Survivors in Israel from its Birth to Today
- Tim Connors, Central Michigan University
  
  Two Plays About the Warsaw Ghetto Uprising: “To Steal a March on God” (1979) and “Conversations with the Executioner” (1982)
- Ashley Swetnam, University of Kansas
  
  Moral Crisis in Theatrical Representations of the Holocaust

This round table will focus on dramatic texts about Holocaust survivors, and the responsibilities of theatrical practitioners, playwrights, and scholars dealing with this historical event.
11:30 AM - 1:00 PM (cont.)
The Musical Body: Choreographing Subjectivity, Collectivity, and the Carnivalesque
Focus Group: 11 (MTD) Music Theatre/Dance
Room: Malibu Room - California Level
Chair: Michael Ellison, Bowling Green State University
Participants:
-Iris Hsin-chun Tan, National Chiao Tung University
-Music and Dance in Pina Bungel’s *Choreography in Almodovar’s Film*
-Sarah Ellis, University of California, Los Angeles
-Those Below Serving Those Up Above: The Carnivalesque Choreography of “Sweeney Todd”
-Ryan McKinney, Kingsborough Community College
-The Hollywood Years: George Balanchine’s Choreographic Contributions to the Art of the Movie Musical

From Balanchine to Bennett and beyond, how does musical theater choreography and its translation to film enhance and/or complicate our performance analyses? Focusing on the performing body, this session probes choreographed representations of female subjectivity, individuality/collectivity, and the Bakhtinian carnivalesque.

To Tweet or not to Tweet: Social Networking for Dramaturgs
Focus Group: 07 (DR) Dramaturgy
Room: Directors II – South Mezzanine Level
Co-Chairs: Camille Norman, University of Central Florida
-Rebecca May, University of Central Florida
Co-Coordinators: Brittany Kemp, University of Central Florida
-Michael Murray, University of Central Florida
Participant: Nonalee Davis, University of Central Florida

This panel will delve into the world of social networking with the aim of heightening awareness of dramaturgy. As a team we are excited to show and share our website that will connect theatre educators and students nationwide.
Come visit us at booth #106 and enter to win a pair of tickets to see **The PHANTOM of the OPERA** on BROADWAY!

www.rnh.com
Asian and African Studies, Global Shakespeare (Open Rank)

The Department of Drama at Stanford University is seeking applicants for an open rank faculty member with expertise in Asian and African performance traditions, and/or global Shakespeare Studies. Candidates with administrative experience or inclinations especially encouraged to apply. Ph.D or comparable experience required.

Candidates must have a strong record of publishing and teaching. Applicants will be expected to teach courses at the graduate and undergraduate levels. Term of appointment would begin September 1, 2011.

Applicants should send their curriculum vitae, bibliography, and a brief statement describing the goals and achievements of their work, two brief course descriptions (course title, rationale, and the names of three to five works to be considered in each class), and names and addresses of three references to:

Professor Rush Rehm
Search Committee Chair
Department of Drama
551 Serra Mall
Stanford University
Stanford, CA 94305-5010

For full consideration application materials must be received by October 15th at 5PM California time. No email applications accepted. Stanford is an equal opportunity employer and is committed to increasing the diversity of its faculty. It welcomes nominations of, and applications from, women and members of minority groups, as well as others who would bring additional dimensions to the university's research and teaching missions.
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