## Sessions

### Friday, October 3

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<th>Time</th>
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| 9:00 am        | Castillo Theatre | **Theatrical Performance as Technology:** The Case of Drama in AIDS Education (Dramaide)  
Kennedy Chinyowa  
This session examines the cultural engineering mechanisms inherent in applied drama and theatre practice as an aesthetic bridge for engaging sensitive issues such as gender, sexuality, and HIV/AIDS. The session will consist of a brief talk and video presentation followed by a panel discussion. The video presentation deals with a drama approach to HIV/AIDS prevention in South Africa. |
|                | Green Room       | **Playing with Autism (We are not supposed to be able to do this, are we?)**  
Paul Murray  
For one day a week for four years I worked as a theatre-maker in a residential school for 11 to 18 year-olds in the UK. All of the students have a diagnosis on the Autistic spectrum. Many have dual or multiple diagnoses included ADD and “behavioral problems.” As a result of this theatre work, children performed in ways other than they were “supposed to” (according to their diagnoses). In what ways (if any) is this significant? Through performance, presentation, discussion, and group theatre-making activity, this session will seek to facilitate an exploration of this question. |
|                | Room 3           | **The Creativity of the Group:** Playing with Voice and Text  
Filloyd Kennedy, Ade T. Miller  
Taking Dame Jane Bloom’s (The Woman Who Dreamt of an Afterlife) model for establishing a non-judgmental, ethical framework for participation (a framework developed in collaboration with Magdalena Brisbane), the group will explore a range of physical theatre practices and vocal skills to devise short performance pieces. The aim is to provide the participants with an experience of creating work in a sustainable ensemble — one that is capable of transforming the community it serves. |
| 10:00 am       | Castillo Theatre | **The Screen as a Tool for Cultural Preservation and Social Peace:** The Example of Nigerian Nollywood  
Olayemi Solade  
In this session, we will use video clips and other “playful” means to present a paper entitled, “The Screen as a Tool for Cultural Preservation and Social Peace: The Example of Nigerian Nollywood.” We hope to answer questions that the paper and/or its presentation style generates. |
|                | Room 5           | **Seniors Develop Through Performance**  
Susan Massad, Nina Utgård, Vicky Wallace, Ronald Wiener  
The All Stars Project’s Senior Theatre Workshop makes use of a particular understanding and practice of ensemble building — namely, that seniors develop and grow by building the ensemble. This experiential workshop will bring together a panel — many of them seniors — who work in the arena of senior performance. They will present their various performance projects and share their discoveries about what has been learned about re-initiating development in later life. |

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**Notes:**  
- **InterPlay with Prisoners:** The Power of Performance and Play for Women Inmates  
  Sheila Collins, Lila Morice  
  High incarceration rates in the U.S. and too few rehabilitation programs means 650,000 people are returned to society each year without the skills and resources to successfully transition beyond bars. This experiential workshop will demonstrate InterPlay forms used in prisons and jails. Come experience how performance and play establish trust and build rapport in a captive-audience setting. Learn three InterPlay forms used with incarcerated women that you can use in this and other settings.

- **He’s so queer, he probably sits down to pee:** Performing Sexuality Through Narrative and Movement  
  Don Halquist  
  Being gay or being perceived as gay can make growing up in...
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most small towns difficult. Many gay boys experience isolation, self-doubt, self-hatred, and are repeatedly marginalized or positioned differently through others’ words and actions. For me, one particularly stinging comment came from a teacher. His remark, “He’s so queer, he probably sits down to pee,” still stings today and serves as the impetus for this performance piece that uses movement, text, music, and imagery to explore and confront issues of homophobia, bigotry, and heterosexism.

Downstairs Theatre  
Lev Vygotsky: One Man’s Legacy Through His Life and Theory  
Valerie Lowe  
Lev Vygotsky: One Man’s Legacy through His Life and Theory explores the life and legacy of Russian psychologist Lev S. Vygotsky. Born into a Jewish family, Lev spent his early years in the tumultuous time of pre-revolutionary Russia. Vygotsky is best remembered for his foundational concepts of Cultural Historical Theory, which remains relevant today as a tool for understanding human development.

Studio 1  
Johnson Relating to Song as Historical and Personal Narrative  
Yolanda Johnson  
King David used songs to mark his personal struggles, along with the history of Israel and its relation to God. Fanny Hensel’s beautiful songs reveal a woman composing in an era of male musical masters. The hymns and spirituals of African-Americans have put music to the strife and perseverance of their epic journey through slavery. From personal reflection to social commentary, there is something special about the effective interpretation of song, which connects to each individual’s life experiences and beyond. Expression through vocal music is important to the human condition. Each of us has a song. What is yours?

Studio 2  
Performing Effective Healthcare: Dialogues of Engagement  
Sheila McNamara, Celiane Camargo Borges  
This workshop will explore the ways in which an emphasis on relationship, interaction, language and embodied practices draws attention to our own participation in diagnosis, assessment, and treatment, as well as drawing attention to the ways in which we navigate healthcare. We will present exemplars of collaborative, participatory practices in which the voice of the community informs professionals’ work with them. We invite participants to bring in events from their own healthcare experiences that they have found to be exemplars of dialogic, participatory practice.

Lobby  
StoryTree Company  
Malik Browne, Vassie Welbeck-Browne  
The Story Tree Company presents four vignettes — two from the company repertoire and written by Vassie Welbeck-Browne, and two excerpted from Malik Brown’s critically acclaimed play, real Black men don’t sit cross-legged on the floor (a collage in blues). Each work lifts up and affirms the richness of Africa and the African Diaspora and shares with the world its particular perspective on humanity. The works reflect the African cosmological view of the equal value of all creation, the experience and consequences of racism, and some of the ways in which Africans in America took what they had to in order to make what they needed.

Executive Conference  
Telemarketing  
Youth Participatory Evaluation as Serious Play  
Kim Salo Flores  
Within the non-profit sector the terms “evaluation,” “outcomes,” and “impacts” have become a part of our everyday conversations. What do these terms truly mean? And how can evaluation be conducted in such a way to both inform our funders and continuously inform the development of programs and participants? This session will examine these questions and lead participants through a creative, highly interactive, experiential (and evaluative!) process. Facilitators will include an evaluator, a program director, and young people who have gone through a participatory-evaluation process that utilized playful methods.

Demonstration  
Raise the Seeds of PTW ’08 into a Global Flowering Garden! Interactive Change Theater as a Participatory Large-Group Approach for How to Perform the World Together Tomorrow  
Markus Berg, Zohlan Gal  
How do we perform the world together tomorrow? Which expectations, wishes, needs, fears, and hopes exist among all PTW participants? How can we create an inspiring, creative, and highly effective global team to support the performance movement worldwide? In our session, we invite you on an extraordinary expedition to explore interactive “Change Theatre” — a transformative vehicle whereby we consider and exchange diverse ideas and perspectives, find common ground, and create a common vision.

Community Properties, Community Change, Quality of Life, and Mental Health  
Robert Kleiner, Tom Sorensen  
Programs of action and intervention must come out of knowledge that is characteristic of and informed by the population and its social structure, as well as by our theoretical orientation and experience. The very nature of the research problem itself and its solution is often determined by the social structure and psychological outlook of the community. In our presentation, selected data sets will be used to illustrate the compelling nature of this position for generating intervention and social action programs.

The Body as the Basis of Relationship and Performance  
Elaine Dove, Julie Nathuniszcz  
When mind and body are working harmoniously and centered in the Now, respect and awareness of the precious fragility of life increases. Instead of seeing other people as separate from ourselves and threatening, we begin to perceive the shared humanity of the body and our common wish to relate with others through our bodies. As students and practitioners of psychotherapy, somatics, and dance, we are curious about the inter-reciprocity of these forms of life as a ground from which to make short and simple dances. We will consider implications for performing bodies and for audiences.

Hkeelee (Talk to Me): Storytelling as a Tool for Cross-Cultural Exploration  
Leila Back  
The setting for this personal story-telling performance is summer 2006: A Lebanese-American writer-performer brings her Jewish husband to Lebanon for a journey through love, conflict, and unexpected connections. In the Crossing is about the distances between us and the moments we choose to cross them. It has been performed for CAISA, Finland; the Society for Intercultural Education, Training and Research; The Brooklyn Museum; The Arab-American National Museum; University of Michigan-Ann Arbor; Temple University; Berkshire Community College; Theater J at the Washington, DC, ICC; the Maryland State Highway Administration’s Women’s History Month Diversity Day; and the Public Theater’s “New Work Now!” Arab/ Israeli Festival.

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11:15 am All Stars Project
Downstairs Theatre

Who’s Crazy Now? A One-Woman Show About Recovery from Mental Illness
Elly Litvak
In this fast-paced, one-woman play, Elly chronicles her experience living with and recovering from a serious mental illness. She explores questions about what mental illness really is: Is it a health condition? Is it a chemical imbalance? What’s the connection to euphemisms, such as “out of your mind” or “nutty as a fruit cake.” Elly demonstrates what recovery is and how we achieve this elusive goal. Who’s Crazy Now? is highly entertaining and educational, with a message that there is hope for recovery for everyone. The show is a must see for counselors, people in recovery, friends and family. There will be a discussion about the recovery process and the role of theatre following the performance.

Room 3

Social Movement: Inviting Students to Actively Create Their Relationship to Learning
Gwen Lowenheim, Kirstin Bratt, Susan Griss, Nicole Gordon, KT Huckabee, Nancy Richard
When students arrive in elementary school they are fluent in the nonverbal, physical language of movement. But traditional schools, which focus on the acquisition of knowledge, often relate to movement as problematic, or as “only” play, and separate from learning. In this workshop, a grouping of inner-city teachers, dancer/chorographers, and teacher educators trained in theories of Boal, Freire, Newman/Holzman, and Laban invite you to join in creating an improvisational performance. We will explore movement as a force for students and teachers to collectively generate creative learning environments.

11:45 am All Stars Project
Demonstration

The Social Actor: Theatre Games for Groups
Jon Oram
In this workshop, Jon Oram, a leading proponent of community plays, will introduce his concept of the “social actor.” He will present some performance games that help develop the group. Jon believes that there is a particular characteristic of groups that is particularly stimulating: it consists of many voices, it disobeys rules, contradicts itself, is restless, delivers the unexpected, is spontaneous, takes you places you wouldn’t normally go — all qualities you need to be creative. He equally believes creativity is teachable. He promises — all at once — fun with significance and challenges with security.

Youth Conference

Crossing Cultural Borders: Postmodern Creativity and Learning
Angela Benedetto
Holistic learning models that integrate body and mind in the learning experience have been practiced in indigenous cultures across the globe for centuries. Public education, by contrast, fragments the learning experience — separating body from mind and spirit. Before students reach middle school, they have grown accustomed to this mode of learning. This interactive workshop will draw from a variety of disciplines, integrating exploratory lessons into the teaching curriculum. In this learning model, the body and mind work as one unit, maintaining continual dialogue. Mediums included in this workshop are: film, storytelling, memoir, music, drawing, and contemporary scientific articles supporting personal transformation and growth.

11:30 am East Side Institute
Room 1

Global Warming: A Sociodramatic Exploration
Robert Wiener
Sociodrama is a form of group learning in action that enables participants to explore a situation from different perspectives. Global warming is a worldwide issue affecting us all. As the Earth heats up we will run out of fuel and food, fight over scarce water, and destroy our planet. James Lovelock, inventor of the Gaia principle, believes it is impossible to prevent a catastrophe. But there are many others who believe the problem is exaggerated. How can we as individuals find an appropriate response?

Room 2

Storytelling Communities
Elizabeth Slottie
This singing workshop demonstrates the role of research-performer/community artist in building a singing collective. Members of the group contribute songs from their oral traditions, and I assist them to teach songs in their own language. I apply a participatory action-research model to a community cultural-development research-based practice. Creative projects are evaluated (using records, stories, interviews, surveys, journals, audio and visual data) in terms of measurable change for key community issues.

Green Room

Ritual Containers: The Narrative Self
Sarah Matchett, Makhathini Mokwena
This workshop will investigate how theatre provides a container for the transformation of memory into story. In so doing, we will explore the role memory and story play in transforming the inner and outer spaces we occupy. Closely connected to this is the collective construction of rituals in the processes of remapping personal narratives.

Skelton Performance Training for Learning and Self Awareness
Colin Skelton
Performance Training for Learning and Self-Awareness is an approach to applied theatre that utilizes a hybrid of oriental and western performance techniques. We will explore our bodies in space and in interaction with other through our senses. In this way, we learn to more fully engage through feeling, and not only through intellect. By honoring the language of our bodies, we begin to co-create through expanding perceptions. The past and the future are seen to exist in the now — i.e., in the body. The
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**12:15 pm All Stars Project**  
Telemarketing  
**Experience in Sustainable Eating and Being**  
*Felicia Desrosiers*  
Join Felicia Desrosiers for an experience in sustainable eating. This is an opportunity to connect to the core of sustainability as it pertains to many decisions we make on a daily basis that create our personal health and wellness, the health and wellness of our neighbors and our planet. The focus of this meal and conversation is not on what we eat, but how we eat and live. Awareness of how we live leads us to address how we relate and live together in a conscious and connected international community. **BRING YOUR OWN LUNCH**

| 1:00 pm All Stars Project | Downstairs Theatre  
|--------------------------|--------------------------  
| **Sanaz Ya Mnato** |  
*Raphael Okumu*  
This session will explore the principles and structure of Magnet Theatre, including such elements as Community Entrance, Community Diagnosis, Introduction, and Bonding, Mobilization, Enactment and Facilitation, Post-performance Discussion, Monitoring and Evaluation. Workshop will include a performance of Sanaz Ya Mnato — bringing that performance to the streets and other public venues in New York.

| Studio 1 |  
|--------------------------|--------------------------  
| **The International Class: “Our Vygotsky”** |  
*Svetlana Kijercican, Miguel Cortes, Kim Sabo Flores, Itzel Gonzalez, Ishita Sanyal, Joe Spirito*  
The East Side Institute’s International Class ’08 performs “Our Vygotsky…” Join us at our workshop! Come improvise, philosophize, and perform with us. We would like to tell you our experience and to hear your stories, too. We invite you to create a new performance together. We invite you to come and develop — to grow and to change the world with us!  

| 1:30 pm All Stars Project | Executive Conference  
|--------------------------|--------------------------  
| **Irish National Youth Theatre — A Methodological Approach** |  
*Orlaith McBride*  
This session will present the model that is the Irish National Youth Theatre — exploring the elements that make it one of Ireland’s most innovative approaches to working with young people. The session will present the specific methodologies that have been developed over thirty years of practice — from its unique approach to auditioning and ensemble-building to its emphasis on the rehearsal process. We will consider the impact of the ensemble experience on participants’ personal, social, and aesthetic development, as well as the impact of the National Youth Theatre on theatre practice in Ireland.

| 1:30 pm All Stars Project | Demonstration  
|--------------------------|--------------------------  
| **How Do You Preserve the Spirit of the Grassroots When the Grass Gets Greener: Raising Big Money for Community Projects** |  
*An Improvisational Performance and Dialogue*  
*Gabrielle L. Kurlander, Christopher H. Street, Steve Alesio, Nathaniel Christian, Anne Sylvester and The Castillo Players*  
How do we stay true to our cause and raise money too? Is globalization a good thing? … bad? … neither? Does taking money from the business community mean there will be “strings” attached? Philanthropists and corporate leaders will perform and discuss the issues, challenges, and methods for raising funds for grassroots performance-based projects in our global economy. The workshop will feature an improvisational performance by The Castillo Players.

### Youth Conference

**Insta-Troupe: A How-to for Group Facilitators**  
*Lola Broomberg*  
Attention group facilitators! Want to try something a little different? Insta-Troupe is a quick and easy passage toward the creation of a personal theatre-performance troupe. Anyone can do it: no prior theatrical experience is necessary! All you have to care about is hosting an environment where participants feel free to speak their truth. Learn easy-to-use storytelling forms that can be used to invigorate group sessions, create greater intimacy, and ultimately serve as a community-building tool.

**The Intrapsychic / Interpersonal Intersection: The Voice**  
*Denise Borland*  
A practical workshop that examines the influence of Transactional Analysis (Berne 1967), visceral body awareness, and body psychotherapy (Rothschild, 2000, Childs-Gowell and Kiinneman 1978, et al.) on a relational, group approach to self-development — one which includes performance preparation and performance understanding in its tool kit, along with a commitment to the creation and expression of the whole self.

**Performing the Discoveries of Social Therapy**  
*Christine LaCerva, Jennifer Ballock, Joyce Duthser, Evelyn Dougherty, Hollyday Hammond, Matt Lundquist, Rachelle Moore, Hugh Polk*  
What is therapy? What is the role of performance in the therapeutic process? This workshop will present a performance by practitioners of the postmodern, activity-theoretic, therapeutic approach called Social Therapy. A cast of practitioners from across the U.S. will lead an exploration of the social-therapy-group-as-patient and the performance of philosophical conversation as therapeutic activity. The workshop/performance will be a continuation of a weekly clinical supervision in which practitioners share work with their clients, and the supervisory group explores philosophical and methodological questions engaged by the social therapeutic approach.

### East Side Institute

**War And Peace – When One Country Becomes Two**  
*Kerstin Gasgina, Tomi Valimaa*  
In 1809 Sweden had to give up Finland to Russia after the Finnish War of 1808-9. This separation occurred after Sweden and Finland had been one-and-the same country for hundreds of years. The two countries were separate on the world stage, yet strongly connected historically and psychologically. By using theatre and this Scandinavian historical event as stimulus, the workshop aims to address and share the participants’ personal thoughts, opinions, and experiences relating to the ongoing social and cultural effects that war has on our lives. Most importantly, we consider how the scars of war can be healed for tomorrow.

**Intergenerational Productions: Creating Supportive Environments for Children, Volunteer Caregivers, and Child Custodians Made Vulnerable by HIV/AIDS**  
*Annalie Pistorius, Dorcas Khamari, Maggie Moremi*  
Children on the Move (an organization providing care for orphans of HIV/AIDS patients in South Africa) initiated a support group with caregivers and guardians of orphaned children, many of whom were overwhelmed by their childcare challenges. We will show video clips of custodian performances used to develop emotional and communication zones with orphaned children. Workshop participants will be engaged in improvisational activities that were used to develop a supportive environment with the children in the project. The workshop will include a presentation of performatory-action learning and socio-emotional development methods for empowering community child caregivers.
PERFORMANCE OF A BOOKSTORE

Come peruse an array of books, CDs and DVDs by PTW ’08 conveners and presenters.

Special discounts for PTW participants on popular titles, including:

Unscripted Learning

Psychological Investigations

Performance of a Lifetime

Performing Psychology

Bookstore Hours:

Thursday, October 2
6:00-9:30 pm All Stars Project Only

Friday, October 3
12-5 pm East Side Institute & All Stars Project
6:30-8:30 pm All Stars Project Only

Saturday, October 4
10:30 am-4:30 pm John Jay College
3:30-6:30 pm All Stars Project
3:30-7:30 pm East Side Institute

Sunday, October 5
8:30 am-1:30 pm All Stars Project
4:00 pm-5:00 pm Bishop Loughlin High School
Friday, October 3

Room 3

2:15 pm All Stars Project

Community; Creativity; Change! Ethiopia’s One Love HIV/AIDS Awareness Theater
John McKay, Aynenur Tamrat, David Schein, Tesfaye Tekle
An interactive presentation that will provide a glimpse of One Love HIV/AIDS Awareness Theater, a youth-based theater company that has performed for tens of thousands of people in the marketplace, streets, and stadia of Ethiopia. Incorporating video, music and dance, the session will trace the beginnings of the troupe on the streets of Awassa to its most recent performances across Africa. The session will be facilitated by two-founding members of One Love Theater and its project coordinator.

Studio 1

The Performance of Studying Performance: Building Bridges Between the Academy and Performance Communities
Richard Schechner, Jon Oram, Judith Marchuse, Paul Murray
The discipline of Performance Studies — which examines performance in everyday life as well as in ritual and theatre — is barely three decades old. The conscious use of performance as a means of interacting with, understanding, and changing the world is even more recent in its emergence, but no less widespread around the globe. Despite the obvious affinities between the academic study of performance and the spread of performance activity as means of community building, learning and development, therapy and social transformation, there has been little interface between the academy and the community-based performance movement represented at Performing the World. This panel is an attempt to address the lack of awareness by Performance Studies researchers and scholars, on the one hand, and by performance activists, on the other, of each other’s work. The panel, led by Richard Schechner, one of the pioneers of Performance Studies, will bring together university-based scholars and community activists to discuss why this gap exists, how to build bridges, and the benefits of learning from each other.

Lobby Theatre

A Work in Progress: The Tools-and-Results of a Mexican Youth Group and Their Process of Growth (In Spite of Progress)
Miguel Cortes, Diana Itzel Gonzalez
There's much controversy around borders: between countries, identities, generations and genders. Presenters — including former East Side Institute International Class members and a youth group who work and play at a Mexican NGO — will first create conversations, games, and performances around all sorts of borders, and will invite participants to bring their own borders to the discussion. As part of the workshop, we will introduce the social context in which we work in Mexico — an area/era defined by competition, productivity, and poverty. We will examine our youth development work and how we have revolutionized its practice through education and community participation, play, and performance.

3:15 pm All Stars Project

Shalom Sabhity (Peace My Friend!): A Performed Dialogue with an Egyptian-American and an Israeli-American
Catherine Hanna, Simina Singer-Sayada
Shalom Sabhity is a collage performance of storytelling, dialogue, movement, music, and media that is written and performed by Israeli-American, Simina Singer-Sayada and Egyptian-American Catherine Hanna. It relates their personal experiences in the Middle East and growing up as bi-cultural Americans. Following the performance and discussion of how the performance piece was created, Catherine and Simina will invite participants to use Image Theater to further grapple with the issues of culture and political conflict that are raised in the piece.

Emothing: Words ↔ Action and Personal Growth ↔ Cultural Evolution
Paul Laper, Antoine Moore
Come explore the dialectic between personal growth and cultural evolution through Authentic Movement and Theatre of the Oppressed-based expression. We will perform poetry, drawing upon the meanings/feelings we experience and upon a collaboratively constructed vision for new realities. Imagine acting out social ills in metaphor, taking on the role of your own inner depth, performing in rhyme and rhythm with others to comprise beauty at its deepest. Actively “emothe” the sonnet of a new life.

Citizens as Actors in Urban Renewal Projects: Could Performance Make a Difference?
Corrine Marselle, Karen Hemink
Poldermodel in the Netherlands is used to connect professionals and citizens to bring about urban renewal — a process which aims at both a physical and social upgrading of old neighborhoods. Renewal causes strain on the community: both on individuals and on social structures, which are forced to change. We share our experience as social workers with different forms of citizen participation in Amsterdam and Zaandam and clarify methods of effective participation in urban renewal projects. We ask whether performance is an effective method to enlarge citizen influence in urban renewal.

Embodied Politics: An Expressive Arts Workshop in Personal Poetics and the Dance of Global Change
Rebekah Windmiller, Carrie McLeod
When dominant narratives are created from a place of privilege, our voices as individuals can easily become silenced. How can we articulate our desire to make a difference? In this workshop, we use poetry and dance to explore the places where everyday actions converge with larger global contexts. Poems of personal significance will spur us on to embody our language through an unbounded dance of inspired action. In this performative inquiry, the quietude that lingers beneath society’s fabric will be transformed into provocative questions, creative responses, and an embodiment of our deeply personal and politically relevant social narratives.

What’s Your Problem?
Chris Dupuis
What’s your problem? All problems solved in 5 minutes or less,” is the claim of this performance installation. The “problem guy” fixes everything. Participants will be invited to dial up the “problem guy” for help. Then the improvisation begins … with conversations about the specific problems participants are experiencing in their lives and an exploration of some self-realized solutions to those problems.
Friday, October 3

3:30 pm All Stars Project
Castillo

Improvising Yesterday to Clarify Today and Illuminate Tomorrow: Performance for Conflict Resolution and Political Stability in Nigeria
Babafemi Babatope
A performance of a short comic solo skit titled “Bicycle,” which dramatizes the anguish of a 45-year-old man who has to work as a house boy to make ends meet. The skit is a reflection of the extent to which poverty dehumanizes.

Downstairs Theatre

Train Tracks and Rooftops: Performed Stories of Migration and Place in Cultural Development
Beat Dennis, Magda Miranda Arnone, Miranda Balin
Drawing upon images and objects from the city of São Paulo, the valleys in Wales, and the beach in Australia, “Train Tracks and Rooftops” is an exploration of childhood memory of place and the search for emplacement outside the materiality of the home and the family. The performances are followed by a third element, a 20-minute excerpt from the play Memory Mirrors, which will demonstrate the way play-back theatre is then applied to explore themes of belonging and emplacement within a nominated context (corporation, organization, or community).

Studio 1

Performing Your Creative Self at Work
Carrie Sackett, Jennifer Ostroga
Companies want employees’ brains and brawn yet also send the message, “Check your passion and curiosity at the door!” But what if creativity, growth, and innovation at work require people to be more of who they are and not less? Performance can transform what’s possible for employees and companies. Find out how companies and communications professionals are bringing performance to life via social media and interactive, improvisational role-play in this experiential workshop.

Lobby

Paradoxical Identities: Contemporary Dance in the Post-Colonial Portuguese-Speaking Africa
Luís Roubaud
How does contemporary art assimilate the new post-colonial realities? In the scope of constructing their present social, creative, and national identities, how do the new contemporary dance expressions, a recent urban phenomenon in the Portuguese-speaking African countries, translate the crossing over of the pressures of globalization, the manifestation of national traits, and of the Lusophone heritage? Through the study of local emerging forms of contemporary dance in countries such as Mozambique, Angola, and Cape Verde, we intend to contribute to the debate on these questions.

3:45 pm All Stars Project
Room 1

Empowering Clients Through Drama: Validation in Storytelling and Presentation
Rachel Brandoff
The Theater of Witness project was based on the premise that adults with developmental disabilities have much to offer the community, even as the community has a responsibility to bear witness to them. This research project was a pilot study designed to explore the experience of adults with developmental disabilities who told their stories in a public community setting. We explore the value of educating the larger community about developmental disabilities and the strengths of persons who carry this stigma. Finally, this research addresses the possibility for change of social class structures and negative stereotypes through the dramatic arts and storytelling (Davis, 1982; Brandoff, 2004).

Building Community with Good Guys and Bad Guys
Esther Farmer, Dale Hamilton, Kim Salto Flores
In community development work there is an unspoken opinion that there are “bad elements” such as drug dealers, sex workers, homeless people, and youth gang members, all of whom are deemed “untouchables.” This workshop will demonstrate how performance can break down the “good guy/bad guy” dichotomy and create the possibility for new conversations. Participants will engage in creating a mini-community drawing upon their own experiences in working with “untouchables.” The workshop will include participatory research, script writing, simple costuming, and a performatory evaluation resulting in a shared performance.

Room 3

Therapy in Theatre?! What Do We Do When Our Work Turns Therapeutic?
Teresa Fisher
Theatre can have a cathartic effect on its participants. It can inspire confidence, open up voices, and inspire creativity. Theatre can also open old wounds, create confusion and conflict, and leave participants vulnerable as they share their innermost feelings on stage. How do we protect our students/participants? Where is the line between therapy and theatre, and how do we mark it? Teresa Fisher is a counselor and educator looking to explore and understand the intertwining of theatre and therapy.

Room 5

Doctors Perform! A Report and Panel Discussion on the State of the World’s Health and the Use of Performance in Medicine
Jessie Fields, Elouise Joseph, Susan Massad, Hugh Polk
Disease, poverty, and war have far reaching implications for hundreds of millions of the world’s peoples. Dr. Jessie Fields, leading a panel of activist physicians, will give an overview of the state of the World’s Health, citing reports from communities from Harlem to the Congo. She will consider the inter-relationship between health, social conditions, and politics in relation to diseases such as asthma, sickle cell anemia, diabetes, hypertension, HIV/AIDS, Ebola, hepatitis-C, and cancer.

4:45 pm All Stars Project
Castillo Theatre

Seven Days down South: A Pilgrimage to the Falklands 25 Years After the Falklands War
David Jackson
This performance presents an auto-ethnographical recounting of the author’s seven-day pilgrimage to the Falkland Islands (incorporating Remembrance Sunday) in November 2007 — twenty-five years after the Falklands War. It provides a narrative account of the experience of returning to a conflict zone as a veteran. It uses VideoPaper as a performance canvas to represent artifacts of memory, e.g., photos, diary entries, poetry, letters, video, and records made in very recent time.

Studio 1

Reforming Community with Death, Disease, and Disaster (3D)
Syed Mehmood Rabbani
The world is conflicting in many ways, but despite that, Death, Disease, and Disaster (“3D”) create an opportunity to come together with minimum conflict. Maybe occasions of Death, Disease, and Disaster are some of the only situations when the best of people’s humanitarian qualities are exposed, and thus the moment for positive efforts to reform communities. We can perform with “3D” toward trauma mitigation, healing, conflict reduction, and reformation of communities. This workshop includes a PowerPoint presentation and group conversation with participants to revisit how we can better perform and engage “3D” situations.

Lobby

Inside a Box: Community Theater in Times of Community Crisis
Amnon Boehm
This study focuses on the impact of Community Theater on women’s resiliency at a time of a security crisis in Israel. The community theater integrated the BASIC-PM model to help participants cope with the crisis and develop individual, group,
and community resilience. The model describes six resources of coping based upon the dimensions of beliefs, affect, social strengths, imagination, cognition, and physicality. We describe how participants’ coping resources were developed in the process of Community Theater.

Executive Conference
The (Re) Making Project: An Experiment in Democratizing the Creation of Theatre
Charles Mee, Marcia Ferguson, Jay O’Berski, James F. Schlatter, Jennifer Schlauer, Patrick Torres
On my website, The (Re) Making Project, I post my plays and make the offer to playwrights and directors (and anyone who else who comes to the site), “to take the plays from this website and use them freely as a resource for your own work; that is to say, don’t just make some cuts or rewrite a few passages or re-arrange them or put in a few texts that you like better, but pillage the plays as I have pillaged the structures and contents of the plays of Euripides and Brecht and stuff out of Soup Opera Digest, the evening news, and the Internet. Build your own, entirely new, piece — and then, please, put your own name to the work that results.” This panel will be a discussion between some of the playwrights and directors who have taken up the offer “to pillage” my scripts and me. We will discuss what they have done with my plays — and why. Beyond that, we will talk about the implications of the (Re) Making Project for the democratization of theatre and authorship, its potential to empower more people (from various walks of life) to “(re)make” the theatre based on their lives, cultures, and concerns.

5:00 pm All Stars Project
Youth Conference
Testimonial and the Performance of “I” Inside and Outside of the Writing Classroom
Melissa Tombrro
In this workshop, we investigate how student performance pieces affect critical thinking, community engagement, and writing. Student projects focus on community outreach and social activism. I am interested in what students write and the performances they create in response to personal writing. Are they more engaged in the writing process, and do they produce higher quality writing when they are allowed to build on previous personal experience and use non-textual, oral-based methods? My analysis is based in ideas coming from the exploration of the Latin-American “testimonial.”

Building a Collective Voice: The Birth and Vision of Age Song Choir
Nina Utigiard
To sing freely without inhibition is not easy for some, and yet it can be so transformative when heard by others. Using various playful techniques and exercises incorporating movement, drama, and sound, participants will explore their relationship to their voice, their personal vocal language, and what it means to be fully heard in community. The workshop will conclude with a musical opera that we co-create. This session will support those wanting to work on issues regarding their voice and self-confidence. Participants can take part at the level that feels right for them. All ages are welcome.

EVENING PERFORMANCES
7:00 pm All Stars Project
Downstairs Theatre
Play It By Ear: Improvisational Opera
Elizabeth Knauer
Play It By Ear is a New York-based improvisational opera troupe consisting of five performers and artistic director, Rhoda Levine. We specialize in musical and theatrical improvisation based on audience suggestion. With as little information as the location of an action, or a single word or phrase, Play It By Ear transforms a blank stage into an intensely dramatic musical experience — sometimes serious, sometimes humorous, always engaging.

7:30 pm All Stars Project
Castillo Theatre
What Is To Be Dead? (Philosophical Scenes)
Castillo Theatre performers (Kenneth Hughes, Christine Tracy-Garrison, Walter Puryear, and Vicky Wallace) present Fred Newman’s postmodern story, which follows two sets of characters — one in late 19th century Russia, the other at the end of the 20th century in Harlem, U.S.A. — as they are pulled between hate and hope, action and passivity, life and death. What is to be Dead? is a series of philosophical conversations that eloquently fold into a deeply thought-provoking play.

8:00 pm All Stars Project
Downstairs Theatre
Play It By Ear: Improvisational Opera
See 7:00 pm for description

Dzul Dance / Campeche Dance Initiative
Demonstration
Dzul Dance, Felipe Oscar Madera Navarrete, Felipe Del Jesus Perez Rivero, Cesar Ivan Zetino Salas, Gina Bernette Xeque Benitez, Carlos Rodriguez Diaz, Alejandro Ivan Bencomo Canul, Eduardo Alfonso del Carmen Murillo Cambranis, Mirna del Rosario Cogollia Aguilera, Elena Guadalupe Zavala Estrada, Irving Israel Guevara Sol, Sheila Yecaita Mendez Aran, Jonatan Alexander Hilerio Monales, Aureola del Sol Castillo Peralta, Francisco Javier Montejio Salazar, Calle Carlos Gutierrez McGregor
A group of 12 young dancers from Campeche, Mexico along with members of the Dzul Dance Company will perform Dzul Dance’s choreography of Archeology of Memory and Desire, a multi-disciplinary performance piece that explores how art and artists can transform our moral landscape. Through their dance performance of Archeology, the Campeche Youth Initiative attempts to understand pre-Hispanic history and their knowledge of the world. Using aerial arts, modern and ritual dance, Maya mythology and video, the group explores the ways in which the artist, individual and community can use their collective power to facilitate change and create a better future.
THE CULTURAL POLITICS OF HEINER MULLER
Edited by Dan Friedman

Heiner Müller was perhaps the most politically and artistically sophisticated and provocative of Europe’s post-World War II playwrights. Starting as a protégé of Bertolt Brecht, Müller evolved into one of the great innovative poets of the 20th century, writing text for the stage that seem to defy the limitations of the theatre. He was a communist whose work was banned for years by the Communist government of the German Democratic where he lived and worked. At the same time, Müller infuriated (or at least annoyed) the anti-communists and liberals of the West because he refused to leave the GDR or become a “dissident.”

This is the first book in English to focus on the complex relationship between Müller’s politics and his art. It includes essays by Eva Brenner, Fred Newman and Carl Weber, among others. It is published by Cambridge Scholars Publishing and is edited by Dan Friedman, a convener of Performing the World and the dramaturg at the Castillo Theatre in New York City, which has produced more Müller than any other American theatre.

Order Online at www.c-s-p.org | By email at orders@c-s-p.org | By Fax at +44-845-299-1908

Fred Newman is one of a rare breed — a first-rate American playwright whose works are primarily political, not psychological. Coming to the theatre after decades of work as an educator, a philosopher, a therapist and a political activist, he sees his plays as performed conversations. Still on the Corner and Other Postmodern Political Plays by Fred Newman (edited by Dan Friedman) reflects Newman’s first decade as a playwright, marks his emergence as an original and controversial voice in the American theatre.

ON SALE TODAY!
Saturday, October 4

9:00 am All Stars Project
Castillo Theatre

Sharp Practice — Revealing the Hidden History of the Northeast of England’s Links with the Slave Trade
Julie Ward, Laura Jayne Emerson, Joseph William Robson
A best practice workshop — demonstrating methods used to engage young people in historical research and creative interpretation as part of devising a process to create a youth theatre show for the Bi-Centenary of the Abolition of the Slave Trade (UK). This workshop will demonstrate methods used to address the problems faced by the group as they embark on their most ambitious project to date. For example, how could an all-white group devise and present a play which is essentially inspired by the experience of Black people?

Downstairs Theatre

Mixed Messages — An Interactive Presentation on Sexual Assault
Simon Malibogat
Award-winning Mixed Company presents Mixed Messages, an interactive theatrical presentation for sexual assault prevention in high school and on college and university campuses. Audience members will be encouraged to actively participate in making decisions that could potentially save them, or their friends, from being a victim or a perpetrator of sexual assault. Our trained facilitators worked with the audience to ensure that open discussion occurs, boundaries are established, and that education and fun are at the forefront!

Studio 1

Performing Life: Building Better Futures Through the Arts
John Connell, Elyon Deyamina Eguino Alanes
Performing Life helps youth who are working and/or living on the streets in Cochabamba, Bolivia. We empower youth by teaching them performing and visual arts as productive skills for avoiding drugs and delinquency while improving their economic well being through creative activities and micro-enterprise. Presentations include an overview of youth in Cochabamba, a short documentary depicting realities of street life, and a slide show of Performing Life youth that includes a narrative in their own words about positive changes in their lives. We conclude with an explanation of our daily work and a short juggling performance.

Lobby Theatre

Creating a Giving Community: An Intimate Look at the Performance of Fund Raising
Jeff Aron, Martha Avstrel, Margaret Winslow
In an era when budget cuts and government cutbacks have made the headlines — how did All Stars Project go from soliciting $1 contributions on street corners to a $20 million performing arts complex on 42nd Street! Join a conversation with some of the people who have raised and given more than $50 million over the past 15 years and helped to build communities that have supported the national expansion of the All Stars. Learn how to perform as a community-building fund raiser as we explore the professional, performative, emotional dimensions of asking and giving.

Demonstration

Performing Democracy, Development and a Youth Exchange: A New York/Joji Rap
Betsee Pendry, Rahba Kaddar, David Nhako Modapi, Mbuso Ngubane, Chiliza Nkabinde
This presentation looks at and learns from all that was collaboratively produced by All Stars Project youth who traveled to Johannesburg to work with youth from the Democracy Begins in Conversation (DBIC) project. Film clips will show the first All Stars Talent show in Johannesburg at Constitution Hill and performed conversations with the DBIC project and a perforatory dialogue.

Youth Conference
Engaging At-Risk Teens Using Theatre Games
Teresa Norton, Carla Hatley
How can we engage at-risk, culturally diverse teens in a way that allows them to explore and express their talent, increases their self-confidence, and instills their sense of control over their futures? In this experiential workshop, learn how masks, storytelling, improvisation, and theater games can be successfully used with 13-17 year-olds. Twenty years of theatre experience in Asia and the United States has informed this work that Teresa Norton and Carla Hatley carry out in public school classrooms, juvenile halls, and corporate settings.

Studio 2

midsTaller / Mask and Creative Expression Workshop
Lowell Fiet
midsTaller, a San Juan, Puerto Rico-based mask workshop, presents an illustrated and interactive lecture-workshop that demonstrates the methods and techniques used in their work with children, young people, and adults in schools, and with community organizations. Participants create painted cardboard masks and Commedia dell’Arte-style masks that variously reflect cultural, aesthetic, and ethical values apparent in Afro-Caribbean, Native American, African communities. We will use masks to create performances on contemporary themes such as violence, inequality, environmental awareness, and social justice.

Green Room

Transformation: Transforming Education, Communities, and Workplaces into Theatres of Solidarity, Cooperation, and Performance
Dan Baron Cohen
How can personal and collective storytelling, dialogic mask work, narrative dance, and physical-theatre improvisation be used to build self-confidence and teach skills for intercultural communication and living in multicultural communities? How can our body memory and imagination be used to develop pedagogy of self determination? Can “transformation” techniques enable schools, universities, and communities to move from story telling to story making to develop humanized and sustainable futures? These questions define three key objectives and moments of this workshop: To experiment with cultural literacy; to illustrate how these processes have been applied in the training of educators and cultural activists; and to discuss the challenges that have emerged.

The Art of Screenwriting: Unleashing Your Writer’s Voice
Jerry Mavai
We have all had images of a childhood memory, overheard conversation, or a family event that made us think: “That would be such a great movie!” Yet, if you don’t write that movie’s screenplay, who will? This practical session will provide each participant an opportunity to find his/her distinct screenwriting voice. It will explore ways in which to develop a writer’s “eye” toward detail, to explore potential story ideas, to break down essential story elements, and to ultimately turn that story into a screenplay.

8:45 am East Side Institute

Room 1

Street Spirits: Creating Theatre from Internal Experience
Andrew Burton, Teresa Cavanagh
Meet the Street Spirits Theatre Company — a youth-driven, any-l-action theatre company based in Prince George, BC, and founded by Andrew Burton, Artistic Director. We use theatre techniques to create audience interactive performances and documentary video productions that raise awareness and generate solutions to problems of concern to the community and to the world. Our shows deal with issues such as drug and alcohol use, family violence, racism, sexual assault, poverty, peer pressure, and homophobia. Street Spirits has received the
Saturday, October 4

Canada Peace Medal and a citation from the Solicitor General for Canada for work against violence. We also provide interactive theatre workshops to teach social-action theatre techniques to communities of shared concern.

Room 2

The Art of Collaboration: Raising Life Energy Through Performance
Ariane Brandt

Healing Arts Haven (HAH) presents a lecture/demonstration (with audience participation) that presents the performer’s ability to raise the life energy of their audience. Current neuroscience research shows (e.g., Daniel Goleman, a proponent of emotional intelligence) that our emotions are contagious. This presents an enormous opportunity to leverage the building blocks of performance to the performer’s advantage. Through research and development with leading medical doctors, research scientists, holistic practitioners and others, HAH has developed a host of valuable tools and techniques based on 10,000-year-old Chinese meridian technology that can help anyone — performer, collaborator, or presenter — perceptually boost the immune systems of their audiences. (We invite participants to bring something you wish to share as an artist, e.g., a monologue, dance, song composition, presentation, etc.)

Storytelling: A Rigorous, Performance-Based Approach to Inclusive Education
Barb O’Neill, Mara McEwin, Jackie Pine

Come to an interactive, introductory lesson in performing oral storytelling led by experienced storyteller, Mara McEwin. Learn how to use one’s voice, body, and imagination as storytelling tools – suitable for storytellers and story-listeners alike. Participants will learn how Early Stages, Inc., founded by Jackie Pine, has used this approach to successfully teach the art of storytelling to students in NYC schools. Researcher Barbara O’Neill, along with the study’s primary participant, Mara McEwin, will discuss research findings from a qualitative study of their work in the classroom.

11:00 am – 12:15 pm
John Jay College Theatre

Plenary
Performing Youth: A Conversation Across Borders
Fred Newman, Lenora Fulani and youth from around the world

Fred Newman, one of the seminal thinkers of the international performance movement, will motivate this plenary with a brief talk on videotape, introduced by All Stars alumnus Antoine Joyce. Newman, a philosopher, therapist, playwright and theatre director, is the creator of social therapy and a founder of both the East Side Institute and the All Stars Project. Developmental psychologist and innovative community organizer Lenora Fulani will lead a conversation with a panel of young people from across the globe on the role of performance in their lives, and the challenges of “performing youth” in their countries.

Location TBA

2:00 am – 3:30 pm
John Jay College Theatre

Plenary
The Performance of an International All Stars Talent Show
Presented by Pamela A. Lewis and Young PTW ’08 Performers

The All Stars Talent Show has been producing neighborhood talent shows with young people in New York City for 25 years. It now involves thousands of young people each year in New York, Newark, New Jersey, Oakland/San Francisco, California, and Chicago. This plenary brings to the stage young performing artists from the streets of New York City and from streets and village squares around the world.

4:00 pm
All Stars Project
Castillo Theatre

jam2jam: Communities of Sound Through Generative Performance in Virtual Ensembles
Andrew Brown

This workshop demonstrates an approach to collaborative performance of audiovisual media reminiscent of a DJ/VJ performance. We present the newly developed jam2jam software and demonstrate its use in helping young people create collaborative media performance. The presentation will include a demonstration of audiovisual software and processes and show how parents, community coaches, and educators can access these new tools. The workshop will examine how networked improvisation experiences using jam2jam allow young performers to experience a collaborative virtual band and to make sense of the complex audio-visual materials by creating them.

Performing for Peace: Youth around the World Grow up in Violence and Raise their Voices
Elise Griede, Dan Friedman, Ameka Fagundes, Francisco Espinoza, Andrea Harrison, Johanny Paulino, Reynaldo Piniella Van/Peace/Poverty/Peace is an original multi-media performance piece created by the young actors of Youth Onstage! The multimedia performance, which mixes video, dance, poetry, rap, and dramatic scenes, will include videotaped interviews with young people from war zones in the Congo and Colombia. Elise Griede, program specialist with War Child Holland and Dan Friedman, artistic director of Youth Onstage, direct the performance.

Room 3

Storytelling: A Rigorous, Performance-Based Approach to Inclusive Education
Barb O’Neill, Mara McEwin, Jackie Pine

Come to a interactive, introductory lesson in performing oral storytelling led by experienced storyteller, Mara McEwin. Learn how to use one’s voice, body, and imagination as storytelling tools – suitable for storytellers and story-listeners alike. Participants will learn how Early Stages, Inc., founded by Jackie Pine, has used this approach to successfully teach the art of storytelling to students in NYC schools. Researcher Barbara O’Neill, along with the study’s primary participant, Mara McEwin, will discuss research findings from a qualitative study of their work in the classroom.

Performance and the International Learner: The International Baccalaureate Framework and Performance-Based Activities
Laurent Dittman, Jennifer Greene, Christina Shuamrah

An elementary school for refugees, the International Community School (IBPFP) in Decatur, Georgia, was recently authorized to offer the prestigious International Baccalaureate Primary Years Program. Promoting the growth of lifelong, internationally minded learners by means of the constructivist inquiry method, the IBPFP teaches students how to learn and to adopt developmental attitudes. IB learners accept ownership of their learning by acting the part(s) enumerated in the IB Learner Profile and by assuming exploratory roles. This session will present the IB-Peformance framework and its social therapeutic orientation to expanding an internationalist education.

Hope for the Youth of Uganda: Raising Community Awareness About HIV/AIDS Among Young People
Peter Nisubuga

This interactive session will feature a diverse mix of dynamic and innovative youth workers from all backgrounds, who want to share their ideas / passions / thoughts / experiences + expertise on how sectors and cultures can work together to understand the challenges and opportunities we encounter in working to make a positive contribution to youth development. With chairs in a semi-circle, we will create a dialogue Platform to profile African concerns on the global stage.

Human Flag of Peace, Meditation for Planetary Peace
Oscar Fernando Galvez Escudero

The human flag of peace is a meditation on three circles surrounding another big circle. It is the international symbol of peace created in 1935 for all the nations of the Americas. The three circles represent art, science, and spirituality; the big circle represents the culture of peace.

The Performance of a Social Therapy Group
Matt Lundquist

In social therapy, the task of the group members is to build the group and create their therapy, a process that involves them in creating new performances of their emotional-relational experiences.
lives. In this session you will be audience to the members of a social therapy group as they perform the performance of their therapeutic conversation. Be witness to the engagement, in quite everyday practical matters, of such issues as the relationship between individuals getting help with their emotional problems and the growth of the group.

**Youth Conference**

**Born Bad? A Practical Approach to Developing an Issues-based Script**

Mary McCluskey, Karen McGrady-Parker

Scottish Youth Theatre artistic director, Mary McCluskey, will lead a workshop highlighting the company’s method for developing scripts relating to issues exercising young people in the 21st century. *Born Bad?* by Sarah Arget, an award-winning play which was performed in St. Petersburg, Russia, is a script members of Scottish Youth Theatre developed that examines the question: what is evil? Are children born bad, or do they learn to be bad? This practical workshop introduces exercises used by the youth theatre as part of a two-year script development process for issue-based topics.

**Increasing Concentration and Daily Functioning Through Creativity and Games**

**Ishtia Sanyal**

The most neglected invisible problem of the society today is the burden of mental illness. The World Health Organization has warned that many countries will be unable to cope with a predicted boom in mental illness over the next decade. In India over 25 million people suffer from mental illness. But in the face of this epidemic, the government nonetheless allocates most of its shrinking funds to physical life-threatening physical illnesses and disabilities, such as cancer and AIDS. Lack of economic resources along with a lack of professionals in the field has made the scenario even more bleak. We will discuss successful efforts to empower the emotionally impaired by giving them the needed training and support for the optimal growth and development.

**Engaging Youth in Collaborative Choreography — An InterPlay Approach**

Lisa Laping

Imagine a dance, a fully embodied offering, created by a diverse, engaged, unified group of youth. Imagine that this dance is born from ideas, stirrings, passions, and movement of each ensemble member. Witness community in action! Experience the process of engaging youth in active, immediate, collaborative movement art. InterPlay provides a foundation to engage individuals in a cohesive process of choreography. Learn the many ways InterPlay fosters ease, connection, respect for ideas and stylistic differences toward a surprisingly creative whole. A body in motion is a dancing body. Bring yours!

**Changing the Culture of Politics: Independent Youth Creating a Movement**

Esteri Pato, Jenny Rivera, Vito Serna

Young Americans are voting in record numbers and rejecting party politics. A panel of independent youth leaders will explore the role of young Americans in creating an independent movement from the bottom-up that is focused in changing the partisan culture of American politics. In addition we will create a phone-a-thon experience of PTW ’08 participants polling independent young adults across the country. Join us for an independent political performance.

**Saturday, October 4**

**Walls of Sorrow/Walls of Hope: Young People Building Community through Art Across the Americas**

Julie Jarvis

Picture a huge backdrop of murals and masks, with brightly colored sculptures jumping off walls accompanied by the sound and images of youth telling their stories in different languages. This “Wall of Hope” was built by a diverse group of marginalized youth in Toronto to address global poverty, violence, and building community through art. It is one of several Walls of Hope created by young people across the Americas (from El Salvador and Guatemala to Sacramento and Toronto). Join Claudia Bernardi and Julie Jarvis, and share in images of vivid artwork and videos created by youth. Discuss this unique model for local and international youth-led collaboration.

**Breaking the Silence: Using Theatre of the Oppressed to Explore Issues of Identity and Oppression with LGBTQ and Straight Youth**

Alexander Santiago-jinu

In this workshop, participants will use Theatre of the Oppressed techniques (including Image Theatre, Newspaper Theatre, and Forum Theatre), to explore issues of identity and oppression with LGBTQ and straight youth. Using historical events, news clippings, and personal as well as communal stories of oppression, participants will use performance to dialogue and create action around inclusive youth education. Participants will be encouraged to challenge obstacles to inclusive curricula in and out of school and to brainstorm ways in which theatre and performance can bridge ideological divides.

**Transforming the Bullying Cycle**

Stacey Coates, Maryann Merney

The goal of this workshop is to use the language of drama to provide effective strategies and techniques that prevent bullying in schools. Tolerance — respecting and accepting the customs, beliefs, and opinions of others — has become a focused part of schools’ attempts to subvert the bullying cycle. Participants will experience a drama strategy – Forum Theatre – that has been used successfully to raise awareness of intolerance and to rehearse equity. Team players create antidotes to bullying – a process which includes transforming witnesses into heroes. Small-group improvisations end in performances.

**5:15 pm All Stars Project**

*Castillo*

**From Creativity to Social Change: The Power of the Arts in Combating Apathy in Youth**

Amber Hutchison

The apathy of American youth is all too real and prevalent in society. The arts — more than any other area of education — have the power to help students find their voice in the local, national, and global communities. Whether through dance, creative writing, theatrical performance, or art exhibitions, students can learn to tap into their creativity to make a change in society. The focus of this workshop will be on the tools artists educators can use to help students look beyond their classrooms and into the larger community to create social change. Focus will be given to Service Learning, which helps students rethink their pre-conceived ideas of community service and move to deeper more meaningful experiences with the arts. Specific techniques for art, theatre, music, and dance will be addressed.

**Evaluation of an Interactive Dating Violence-Prevention Play For Youth**

Amy Hammack

This interactive presentation will describe the evaluation of a theatre-based, violence prevention program for youth, loosely based on Boal’s Forum Theatre technique, in which audience members are encouraged to actively engage with the performers and other audience members. Based on participant observation of performances and in-depth interviews with youth performers, this study found that the interactive format generated active discussion among audience members and performers, particularly when audience size was between 15-35 participants, when the audience was comprised entirely of young people, and when youth performers adopted a non-judgmental approach.
Vygotsky at Work and Play

Lois Holzman
East Side Institute for Group and Short Term Psychotherapy, New York, USA

Vygotsky at Work and Play relates the discoveries and insights of Russian psychologists Lev Vygotsky to ordinary people and their communities. The author - working with her intellectual partner Fred Newman - has advanced a unique performance-based methodology of development and learning that draws upon a fresh and in some ways unconventional reading of Vygotsky. In this book, Holzman shows this methodology at work in key learning environments: psychotherapy, classrooms, out-of-school youth programs, and the workplace.

2008: 5 1/2 x 8 1/2: 176pp
Hb: 978-0-415-42294-9: $53.95

Fred Newman Ph.D.

Spend 15 minutes with Fred Newman at FredNewmanPhd.com
Saturday, October 4

Lobby Theatre

**The Domestic Crusaders**
Wajahat Ali, Carla Blansh, Ihsanad Reel
The session will consist of a reading from *The Domestic Crusaders* by Wajahat Ali. Originally produced in 2005 at the Berkeley Repertory Theatre, the play is a no-holds barred depiction of one day in the life of a Pakistani-American family, who convene for a birthday celebration. With the anti-Muslim hysteria set off by 9/11 as the background, the humor and sparks fly among three generations, each attempting to adjust to America. The reading will be followed by a discussion with the author and actors.

Executive Conference

**A Laboratory of the Social Imagination: Müller’s Theatre and Pushing the Envelope—Onstage and Off**
Carl Weber, Dan Friedman
This conversation between Carl Weber, the major English translator of Heiner Müller, who heads the Ph.D. directing program at Stanford University, and Dan Friedman, the dramaturg of New York City’s Castillo Theatre, which has mounted 13 Müller productions over the last 15 years, will explore the significance of Müller’s challenge to the conventions of the theatre—and the implications of that challenge to the performance movement around the world. Focusing on Weber’s recent translation of Müller’s *Machtwert*, Weber and Friedman will dialogue on Müller understanding of the theatre as a “laboratory of the social imagination” and the role his theatre can play in cultural and social transformation.

Studio 2

**Keeping It Real: Maintaining Respect for Young Audiences in Performance**
Tara Ortiz
Urban Gateways, Center for Arts Education, a veteran organization in the Chicago arts community, presents a panel discussion on the history of their performing arts work with young audiences. Through close relationships with a roster of over 40 performing groups, Urban Gateways presents educational and artistic shows with a high level of reverence for young people. The result of respecting the audience is a highly artistic, education-infused performance that exceeds the standards of the toughest critics—our youth audiences. Discussion of these points will be supplemented by performance selections by UG artists.

EVENING PERFORMANCES

7:00 pm **All Stars Project**

Downstairs Theatre

**Strike Them Hard: The Baker Massacre**
Ramona Big Head, Sacha Beebe, Trissy Blackwater, Daupen Buckskin, Francis Calf Robe, Latasha Calf Robe, Benjamin Calf Robe, Charmanye Creighton, Delia Cross Child, Mason Cross Child, Dasan Cow tolsoe, Tyson Delaney, Tamara Fox, Crystal Good Rider, Raquel Hoily Wells, Gracie Little Bear, Lacey Plume, Carson Rex, Julien Shouting, Harmonie Smith, Marvin Smith, Simone Smith, Eric Spencer, Austin Standing Alone, Racheal Strikes with a Gun, Charlton Wessel Head, Mercedes Wessel Head, Albert Wolf Child, Everett Wolf Child
The Baker Massacre—a historically traumatic event—is a story that very few, including Blackfoot, know about. In the early morning of January 23, 1870, General Eugene M. Baker and his troops were looking for the Mountain Chiefs camp. He was ordered by General Sheridan to “strike them hard!” Blackfoot chief Heavy Runner possessed a piece of paper declaring that he was “friendly” to the whites, and was shot dead by the soldiers as he held up this declaration. What followed was a barrage of bullets that wiped out about 173 pagans—mostly elderly, women, and children. Most of the survivors were children. (I am a direct descendent of one of the survivors; Holy Bear Woman who was 12 years old.) Since most of the survivors were children, this play is written from their perspective.

Dzul Dance / Campeche Youth Initiative

A group of 12 young dancers from Campeche, Mexico along with members of the Dzul Dance Company will perform Javier Dzul’s choreography of Archeology of Memory and Desire, a multi-disciplinary performance piece that explores how art and artists can transform our moral landscape. Through their dance performance of Archeology, the Campeche Youth Initiative attempts to understand pre-Hispanic history and their knowledge of the world. Using aerial arts, modern and ritual dance, Mayan mythology and video, the group explores the ways in which the artist, individual, and community can use their collective power to facilitate change and create a better future.

7:30 pm **All Stars Project**

Castillo Theatre

**What Is To Be Dead? (Philosophical Scenes)**
Castillo Theatre performers (Kenneth Hughes, Christine Tracy-Garrison, Walter Puryear, and Vicky Wallace) present Fred Newman’s postmodern story, which follows two sets of characters—one in late 19th century Russia, the other at the end of the 20th century in Harlem, U.S.A.—as they are pulled between hate and hope, action and passivity, life and death. *What is to Be Dead?* is a series of philosophical conversations that eloquently fold into a deeply thought-provoking play.

8:30 pm **All Stars Project**

Demonstration

**This Is Your Ridiculous Life!**
The Castillo Players
Audience volunteers brave the stage for an impromptu conversation with a social therapist. On the spot, the Castillo Players transform their life stories into improvised scenes. Hilarity ensues. Lather, rinse, and repeat. The Castillo Theatre presents its most ridiculous offering for *Performing the World* '08 participants.

8:30 pm **All Stars Project**

Downstairs Theatre

**Strike Them Hard: The Baker Massacre**
See 7:00 pm for description
Sunday, October 5
9:00 am All Stars Project

Castillo Theatre

**Actings as Citizens: A School Intervention Network in Brazil’s Deprived Communities**
Fernanda Coelho Librali, Maria Cecilia Camargo Magalhães, Alzina Shimoura, Ana Paula Barbosa Riosio Cortez, Patricia Bastos Silva, Maria Aparecida Oliveira da Silva, Cristiana Castelani Dellozou, Maria Helena Silveira, Monica Lemos, Monica Galante Gorini Guerra and Elvira Aranha
We present the Acting as Citizens program (PAC) — a project of the LACE Research Group — which serves the deprived communities of São Paulo. PAC involves the whole community in an effort to transform the unfair conditions in which students, families, educators, and researchers live. The approach is grounded in socio-historical-cultural activity theory as a way of understanding social life. Presenters will discuss three main focuses of the program: reading, pre-school education, and educating teachers/educators.

**Demonstration**

Downstairs Theatre

**Expressive Arts Leadership and Change**
Lucy Barbosa, Else Gold
Expressive Arts Leadership and Change is a multi-modal performance by graduate students, who participated in an intensive social-justice-teacher-education course taught by the presenters, where they learned to utilize the Expressive Arts (as a leadership and change tool) to identify, explore, and address social-justice issues. The performances will include video and live improvisational, student-scripted performances based on themes related to social-justice issues which directly relate to the performers’ lives as they explore their identity (past), their current work (present), and their future action plans and commitment related to issues of equality and fairness (future).

**Youth Conference**

Studio 1

**Learning How to Change the World and Know Each Other Through Ourselves**
Marquette Dupree
International Black Youth Summit facilitators will help participants become acquainted with and address the situations that concern Black youth. Using InterPlay forms and a roundtable discussion, we will take our dialogue into performance. Participants will leave with a vision for their community and with tools to build bridges and break down barriers with young people. Participants will also be invited to participate in an InterPlay performance, *The Unbelievable Beauty of Being Human*.

**Studio 2**

Lobby

**A Film and a Dialogue — Bring Your Coffee, See a New Short Film, Talk about the New International Centre of Art for Social Change**
Judith Marcus
The new International Centre of Art for Social Change (ICASC) is a new hub for training, professional development, networking (both within arts disciplines and with people working in other sectors), and research in the field of art for social change. A partnership between Judith Marcus Projects and Simon Fraser University in Vancouver, Canada, ICASC’s approach is a direct response to the needs of practitioners. This session’s dialogue is about global networking and how ICASC might serve your needs — in very practical terms. A short film, *So What Is Art for Social Change, Anyway?* has its first public showing in this session as a catalyst for our dialogue. Footage was taken at the World Urban Festival, which hosted activist artists from 20 countries and drew 20,000 visitors.

**Green Room**

Executive Conference

**Technology, Performance, and Creating Relationships in New York City Public Schools**
Jon Martinez
A New York City public school teacher will share how he has used the performance-based methodology developed by Newman and Holzman to create possibilities for learning and development using computer technology. This session will provide samples of student work, along with an interactive dialogue with students. What have we discovered about new opportunities for learning that make use of new technology combined with a performance methodology?

**Telemarketing**

**All Stars/ Castillo Theatre Street Performance!**
Marian Rich, Jenny Zak
How has the All Stars developed successful community organizers and grassroots fundraisers? One way has been though the development of its hallmark street-table fundraising approach — a vital component of the All Stars community-building model. In this workshop we will present the history of this unique fundraising model, provide an overview of the 2008 summer street-performance and internship program, and invite participants to participate in an actual street performance on 42nd Street. Dan Friedman and Marian Rich, two of the founders of the Castillo Theatre and longtime builders of the All Stars community, will be joined by Jenny Zak, manager of the All Stars’ community Organizing and Philanthropy Summer Internship.

**How Is Performance a Developmental Activity?**
Christina Devlin
Hey you! Did you know that you’re a performer? Well you are! Every day, people all over the world perform without realizing it. Don’t believe me? Ask yourself if you perform the same way at home as you do at work? How about on Saturday night, or on Sunday morning? How are your performances working for you and/or against you? Come perform your way through misconceptions and missed connections. Through the use of dramatic activities you too can find new ways of performing your job, your relationships, and (dare one say) ... your life?

**New Forms of Public Interventions**
Dena Hawes
This workshop will present new forms of community-art practice — including a variety of collaborative approaches aimed at questioning, debunking, and transforming traditional public art models. We will explore the rationale for alternative intervention practices, such as: 1) seeking to reach a larger, more diverse and participatory audience; 2) seeking to make available a broader range of problem-solving options; and 3) seeking to stimulate questions, ideas, and discussion about the past, present, and future of community-art practice and public space.

**Impровise a Day**
Martin Sedlacké, Josef Rosen
Come and explore with us what might happen in the course of a single day of a common office worker. What happens if we add a little bit of curiosity and play into his/her life? Based on that story, we will study together what the improvisation of everyday life means, and how we can implement more improve in our own lives. By working on the story, participants will experience a variety of improvisational methods, including bodywork, role playing, association swiftness, and team performing.

**Bloggнg the World: An Online Stage for Activists**
Nancy Hanks, Justin Gardner, Robert Koulish, Shaun Mullen, Jackie Salit, Lanya Shapiro
Blogging is the performance of ordinary people as pundits and newsmakers. This workshop brings together bloggers to discuss blogging as a tool for community building and democracy. How do we harness the Internet as a forum for radical democracy? How do we blog to build connections and relationships that strengthen grassroots democratic action? Panelists include: Justin Gardner, editor, Donklephant; Robert Koulish, columnist, Koulish; Shaun Mullen, columnist, *The Moderate Voice*; and Jackie Salit, editor, *Neo Independent*. “Blogging the World” participants will be invited to cover Performing the World events throughout the weekend via live-reporting and video interviews — a “happening within the happening.”
Sunday, October 5

10:15 am  All Stars Project
Executive Conference  
How and Why a Producer Comes to Produce a Play  
Woodie King, Jr.
The producer is the leader of a complex process by which a script becomes a play and a play becomes a community experience. Producing, understood by some as a dispassionate business activity, is, in fact, a creative process that involves the bringing together of script, artists, and the audience — in the context of a particular time and a particular community — to create impactful (and sometimes beautiful) experiences that did not exist before. Woodie King Jr., the founder and producing director of the New Federal Theatre, who has produced more than 200 plays over the last four decades, will unpack the elements that go into this creative process — and the impact the producer's creativity can have on the communities engaged by the play.

Youth Conference  
Embodying Miss Understanding: Performing a Practice of Critical Self-Reflection
Ahava Shira
Miss Understanding is not a dramatic character in the traditional sense of performance on stage, rather she is a "character" whom I have come to embody in my daily life — a liminal character who has emerged as a result of a commitment to ongoing critical self-reflection. At times I wonder, "Who is performing whom?" This performance presentation will offer the audience a window into my practice of Miss Understanding and its use in anti-violence, school-based programs with young people, ages 12-18. Participants are invited to discuss the possibilities for creating spaces where young people can learn to feel comfortable and safe within ambiguity and contradiction of their natural and performed lives.

Studio 2
Performing the World Video Showing
Joe Spirito
Independent filmmaker Joe Spirito traveled the globe in the course of this past year to capture remarkable interviews with former and current Performing the World participants from the Balkans to Taiwan. Hear what they have to say about performance and development. Video presentation followed by discussion with the filmmaker.

10:45 am  All Stars Project
Castillo Theatre  
Operation Conversation: Cops and Kids
Lenora Fulani and panelists
One of the major problems in urban communities throughout the US is the negative relationship between the police and Black youth, all too often resulting in violent confrontations. In New York City in late 2006, a young Black man was shot to death by the police — an incident widely regarded as an unprovoked attack. In an unusual response to this incident, Dr. Fulani founded Operation Conversation: Cops and Kids, a series of ongoing performance workshops for young people and police officers, in which they can create new conversations and a more humane experience of each other.

Downstairs Theatre
Igbankwo: An Ibo Marriage Ritual
Mercy Egbuchalum, Tochukwu Okwuosa,  
Egbuchalum Ezekwesiri Sampson
The Lady Mitze Foundation proudly presents "Igbankwo," a skit based on the Ibo (Nigerian) courtship, engagement, and marriage rituals. In our skit, we will present the work the Foundation is doing in Nigeria to break taboos and bring awareness of HIV/AIDS to all communities via young people. We use skits and the very rich traditions to bring out correct information, break taboos in a non-threatening way, prevent the spread of the disease, and encourage dialogue on testing for HIV/AIDS and STDs.

11:15 am  All Stars Project
Executive Conference  
Performance Moments: Resistance and Reflection
Ken Gergen, Mary Gergen
In this session we review some of these efforts, and reflect on their potentials and limitations. We inquire into the future of such work, and its relationship to more general movements in the social sciences.

Youth Conference
Developing Teacher Fellowship Program
Carrie Lobman, Faye Cassell, Marie Carmel-Grabe, Lauren Jacobs, Esther Moran, Lisa Dombrow, Esther Farmer
Teachers’ lives are dominated by scripts: overt scripts of the curriculum, societal scripts of how teachers and students are supposed to relate to one another, and the meta-script that values acquisition and learning over human development. While scripts can be a creative vehicle for theatrical performances, the scripts of schooling alienate teachers and students from their ability to
continuously and collectively create new learning performances. In this workshop teachers from the East Side Institute’s Developing Teachers Fellowship Program will demonstrate how they have turned school scripts into the material for emergent improvisational performances with one another, with colleagues, and with students.

**Performing Trauma and Cultural Memory in Contemporary Taiwan**

Ning-Yu (Fiona) Chao

This paper examines the use of theatre as a tool for Chinese mainlander practitioners to help engage the unfavorable political climate and express their anxieties about their national identity. We will examine the performance aesthetics of memory, nostalgia, and trauma in mainlander artist Lee Kuo-hsi’s work. Specifically, we will look at the performance text, *Wedding Memory*, an autobiographical performance which integrates the traumatic memory of war and the nostalgia of homeland. I will argue that by revealing private family memory on stage, theatre not only becomes a site for the mainlander theatre practitioner to negotiate his changing cultural memories and sense of identity, but also helps to reshape the meaning of “home” and thus diminish the difference between “Chinese” and “Taiwanese” identities.

**Writer-Theatre Sports: Cinderella Seven Years After The Wedding**

John Findlay

Cinderella and Prince Charming are due to celebrate their seventh wedding anniversary at the palace. You are invited. Join us in a Writer-Theatre Sports workshop in which we will write and perform a modern-day fairy tale gone wrong. Help us invent a cast of delightful, disreputable, and decadent characters with grimaces, bad-hair days, fishnet stockings, pregnant bellies, wooden legs, and assorted psychological problems. We hand the script to an actor chosen from your table to perform the show at the same time as you help write the dialogue, stage directions, and storyline.

**Sunday, October 5**

**12:30 pm, 12:45 pm, 1:00 pm**

**BUSES TO FORT GREENE**