

PERFORMING THE WORLD 2010



**CAN PERFORMANCE
CHANGE THE WORLD?**

PERFORMING THE WORLD 2010

Can performance change the world?

Conveners:

Dan Friedman, Lois Holzman, Fred Newman

Executive producers:

Lois Holzman, Gabrielle L. Kurlander

Producer:

Madelyn Chapman



A FEW NOTES

- Videos from the Castillo Theatre archives are being played in the lower lobby throughout the conference.
- Reservations and tickets are required for the evening workshop/performances and for Dr. Fulani's Harlem walking tour. Reservations will be taken on a first-come, first-served basis at the Castillo Box Office/Registration desk Friday and Saturday.
- There will be an informal gathering on Saturday from 8:30 to 11:30 p.m. at Gossip Bar, second floor (733 Ninth Avenue, bet. 49th and 50th Sts.). Cash bar. *Please take note: Gossip Bar is unfortunately not wheelchair accessible.*

Bookstore Hours:

Thursday	5:30 – 9:30 pm
Friday	10:00 – 6:00 pm
Saturday	8:30 – 10:30 am; 4:00 – 8:00 pm
Sunday	8:30 – 6:30 pm

PLENARIES

Thursday, September 30

6:00 – 9:00 pm **ALL STARS PROJECT — 543 West 42nd Street**

Opening reception events:

Registration	Reception and community potluck
Tours of the All Stars	Learn the UX “we swagger” dance
Drop-in improv sessions	PTW music videos
Meet your housing host	

Welcome by Executive Producers

Gabrielle L. Kurlander	Lois Holzman
<i>President and CEO, All Stars Project</i>	<i>Director, East Side Institute</i>

Saturday, October 2

PARK WEST HIGH SCHOOL — 525 West 50th Street Theatre

11:00 – 12:30 pm **Theory/Practice: Culture and Psychology, Therapy and Theatre**

2:00 – 3:30 pm **The Performance of Blackness**

Sunday, October 3

PARK WEST HIGH SCHOOL — 525 West 50th Street Theatre

4:30 – 6:00 pm **Performing Performing the World**

Travel Info to Plenary Sessions:

Park West High School is located on West 50th Street, between 10th and 11th Avenues. You can easily walk between the All Stars and the school (10th Ave. is slightly more scenic than 11th). Expect it to take approximately 10-15 mins to walk between the two venues.

You can hail a cab uptown on 10th Avenue, expect to pay in the neighborhood of \$4.00, plus tip (it will be more at rush hour).

The M11 bus travels up 10th Avenue and down 9th Avenue (\$2.25 in exact change or a MetroCard required). Timing: 12-15 mins.

Schedule

Lower Lobby

Inside Castillo: Videos from the Castillo Theatre Archives

FRIDAY, OCTOBER 1, 2010

THROUGHOUT WEEKEND	Castillo Theatre	Demonstration Room	Executive Conference	Youth Conference	Studio 2	Studio 1	Grunebaum Theatre	Green Room	Telemarketing
8:30 am	Moss-Bouldin 4 Love: Women of Color & HIV AIDS	Mortland, Yaffe Stones Floating on Water	Memel The Science of Switching On	Chryst Constructing Meaningful Learning Through Performance	McHenry, Farmer, Hamilton Spicy Theatrical Stew: Community Development, Education and A Dash of Playful Chaos	O'Neill, Ferholt, Hollander, Novemsky, Symott Integrating the Performing and Visual Arts Into Teacher Preparation LIMIT: 40	Aron, Anderson, Thompson Creating a Giving Community: An Intimate Look at the Performance of Fundraising	Beaulieu As One: Tapping Into the Collective Consciousness	Findlay Improv Games for a Wisdom Age World
10:00 am					BREAK				
10:00 am 10:15 am					BREAK				
10:15 am		Malina and members of The Living Theatre Company A Day in the Life of the World	Bello Spontaneous Painting for Personal And Social Transformation	Safian Reading and Writing Come Alive: Using Improvisation to Build Literacy	Hartigan Theater of War: Drama for Veterans	Liberali Performance in Brazilian Contexts	Hartley Empowering Performances Through Alternative Approaches	Kotov, Nedialkova Avatars: Singing the Body Electric LIMIT: 25	
11:45 am					BREAK				
11:45 am					BREAK				

(SUBJECT TO CHANGE)

FRIDAY, OCTOBER 1, 2010

THROUGHOUT WEEKEND	Castillo Theatre	Demonstration Room	Executive Conference	Youth Conference	Studio 2	Studio 1	Grunebaum Theatre	Green Room	Telemarketing
11:45 am 12:15 pm					BREAK				
12:15 pm		Lidberg, Jonsson, Degréus Clowning at Hospitals Changes the World		Ferholt Performing Data Analysis: Revitalizing Emotional Engagement of Researchers Through Film-Play	Slater Social Work Recast in a Performance Framework	Skene, De Abreu Solus: Performing a Solstice	Daoust Theatre as a Tool for Transformation in Rwanda	Svoronos Local Identity, Global Focus	
1:00 pm					BREAK				
1:00 pm 1:30 pm					BREAK				
1:30 pm		Brenner Re-inventing Avant-Garde Theatre: Socio-Theatrical Experiments in Vienna/Austria	Lobman Revolutionary Conversations: Creating a Postmodern Pedagogogy	Matthee Performing Another World (or Whose World Is It, Anyway?)	Scartascini Oral History as Performance for Social Transitions	Cairo, Bentley Exploring the African Diaspora: Giving Voice and Visibility to the Afro-Surinamese	Dunphy The Role of Arts in Social Change in East Timor	Rauch A Living Liberation: The Importance of New Work in the Theatre	
2:15 pm					BREAK				
2:15 pm 2:45 pm					BREAK				
2:45 pm	Friedman, Stiles Theatre as Community Building	Dorfman Project Tikkun LIMIT: 40		Gauflin Multicultural Improvisation	Santos, Commato, Matsumoto Performance as Lifestyle	Marzelli Frame Work: Performing Arts-Based Research to Re-Vision Resilience	Cortés Rapping on the ZPD: How Hip-Hop has Helped Youth Grow in Juarez LIMIT: 60	Aron, Aledjouma, Anderson, D'Angelo Recovery from Mental Illness: The Clubhouse as a Performance Space	
4:15 pm					BREAK				

(SUBJECT TO CHANGE)

FRIDAY, OCTOBER 1, 2010

	Castillo Theatre	Demonstration Room	Executive Conference	Youth Conference	Studio 2	Studio 1	Grunebaum Theatre	Green Room	Telemarketing	
4:15 pm 4:30 pm										
4:30 pm	Carrascal, Castillo Environmental Revolution Through the Communitarian Dance	Kurlander, Street Performance of the Dow	Filloux, Levitow Acting Together: Performance and the Creative Transformation of Conflict	Wheclock, O'Neill Teaching: Performance and Politics	Wilstrup Being Hit Over the Head With Development	Rosenberg, Lefler, Litvak Spark of Brilliance (Now Who's Talking... Telling Our Recovery Stories)	L. King Can I Get a Smile?: A Live Performance and Interactive Workshop about Street Harassment and Sexuality	Burton Performing Change		
6:00 pm										
6:00 pm 7:30 pm					DINNER BREAK					
			EVENING WORKSHOP/PERFORMANCES [Note: All require reservations]							
7:30 pm										
9:00 pm										
8:00 pm										
9:00 pm										
8:15 pm										
9:30 pm										

(SUBJECT TO CHANGE)

SATURDAY, OCTOBER 2, 2010

	Castillo Theatre	Demonstration Room	Executive Conference	Youth Conference	Studio 2	Studio 1	Grunebaum Theatre	Green Room	Telemarketing
8:45 am	Krumm, Kelly, Salit The Performance of Resiliency at the Johns Hopkins Hospital	Baron Cohen Transformance: Performing Sustainable Personal and Collective Transformation	Haworth, Gorelick, Termin The Museum as a Forum: Cultural Programs as Building Blocks for Community Building, Civic Engaging, Collaboration and Informed Discourse	Wallace, Buscemi, Grant, Perone Performing Language: Using Play to Create an Ensemble Performance with Second Language Learners <i>LIMIT: 25</i>	Burch My Story: How Truth Telling and Performance Change the World	Bunzendahl Can Performance Change the Educational System?	Pattison The Performance of a School	Villano, Shah Creating Intra- and Interpersonal Paradigm Shifts <i>LIMIT: 20</i>	
10:15 am									
10:15 am 11:00 am					BREAK / TRAVEL TIME				
11:00 am									
12:30 am									
12:30 pm 2:00 pm					LUNCH BREAK				
2:00 pm									
3:30 pm									

(SUBJECT TO CHANGE)

SATURDAY, OCTOBER 2, 2010

	Castillo Theatre	Demonstration Room	Executive Conference	Youth Conference	Studio 2	Studio 1	Grunebaum Theatre	Green Room	Telemarketing
3:30 pm 4:15 pm	BREAK / TRAVEL TIME								
4:00 pm	Walking Tour of Harlem with Lenora Fulani								
7:00 pm	Note: Pre-registration required. Registrants will meet on the north-west corner of 10th Avenue and 50th Street at 4 pm sharp and travel together by subway. Please purchase a Metrocard in advance. The tour itself will be from approximately 5:00 to 6:30 pm.								
4:15 pm	Abram Them, Not Us: A Performance of Bus Stop and a Discussion on Healing After Genocide	Nsubuga Hope for Ugandan Youth	Vasquez, Holzman Hubs of Innovation: Preparing Young People as Global Citizens	Spatic, Bakker Sweet and Salty: Stories and Eating Rituals	Kung, Liu Raging People Act Now	Nelles, McNaughton Performing the Medical Gaze	LaCerva Therapy Play SESSION WILL RUN 90 MINUTES	Rubin Theatre of the Oppressed: From Brazil to New York City	Lynn East Side, West Side Life Stories
5:15 pm	DINNER BREAK								
5:15 pm	EVENING WORKSHOP/PERFORMANCES [Note: All require reservations]								
6:00 pm	Demonstration Room								
7:30 pm	Living a Life of Joy: A Workshop with Patch Adams								
7:30 pm	Grunebaum Theatre								
9:00 pm	Performing a Rehearsal: Playing with Heiner Müller Gabrielle L. Kurlander, Keldrick Crowder, Ava Jenkins, Sylvia Lewis, John Rankin								
8:00 pm	Demonstration Room								
9:30 pm	Living a Life of Joy: A Workshop with Patch Adams								

(see below for more workshops/performances)

SATURDAY, OCTOBER 2, 2010

8:15 pm	Castillo Theatre								
9:30 pm	The Proverbial Loons in Musical Improv Comedy at Castillo								
9:00 pm	PTW gathering at Gossip Bar 733 Ninth Avenue (49/50 Sts.) CASH BAR. (Not wheelchair accessible.)								
11:30 pm	BREAK								

SUNDAY, OCTOBER 3, 2010

	Castillo Theatre	Demonstration Room	Executive Conference	Youth Conference	Studio 2	Studio 1	Grunebaum Theatre	Green Room	Telemarketing
9:00 am	Dykas Changing the World One Laugh at a Time!		Hanks Bloggng and Slogging: Performing Grassroots Democracy in America	Wighton Playing in the Dirt: Process Drama in Mexico	Iyer Entrepreneurs Perform the Turnaround of the American Economy	Lemon, Rieniets Cha Cha Sam: Music for Kids in Times of Change	Kumar Performing on the Platform	K. King The Golden Experience	Powe Library Outreach and Reading Aloud for Development and Social Change
10:00 am	BREAK								
10:00 am 10:30 am	BREAK								
10:30 am	Mangia, Adams, Fields, Joseph, Massad What is Health?	Rahman, Sumon Psycho-Economic Therapy: Goodbye to Credit Slavery	Simons Moving through Fractured Whole(s): Re-Membering the World Together	Liberali Performance in Brazilian Language Teaching Contexts	Corson Body Tales: Intuitive Movement, Sound, and Personal Story for Creative Expression and Healing <i>NO LATE-COMERS</i>	Bean Women of Resilience NOLA: Voices Before, During, and After Katrina	McGarry Youth Empowerment and Advocacy Through Playwriting		
12:00 pm	LUNCH BREAK								
12:00 pm 1:00 pm	LUNCH BREAK								

(SUBJECT TO CHANGE)

	Castillo Theatre	Demonstration Room	Executive Conference	Youth Conference	Studio 2	Studio 1	Grunebaum Theatre	Green Room	Telemarketing
1:00 pm	Nagel Community-Engaged Dramaturgy in Practice: The Premiere Stages Human Rights Initiative	Newton, Garretson, Soliday, Ryder, Irvine, Halterman A Story Worth Telling	Holmes, Dougherty Does Performing Science Change Science or Scientists?	Pedemonti Bubbles on the Subway: Play in Unexpected Places	Lecomte The Night Knows Nothing At All	Sun Towards a New Educational Theatre with Chinese Characteristics	Mpanga Creative Dance	Balgos Bereaved Justice: A Monologue on the Extra-Judicial Killings in the Philippines	
1:45 pm					BREAK				
2:15 pm	Gilbertson, Gallagher, Gignac Two Bit Operah? Shun: The Voice of Homelessness <i>LIMIT: 20</i>	Raasted Saving the World, One Rubber Sword at a Time	Ortiz de Zárate, Ramirez, Renfita and Walper English as a Foreign Language and Performance Art in the South of Chile	Keenan-Bolger, Sullivan Public Space, Public Voice	Wilstrup, Bunzendahl, Soerensen Innovation: The Emperor's New Clothes (or A Tendency with Performative Potential)	Fulani, Holzman Black People, Black Psychology and Social Therapy	Hill, Quayle How the Circus Vanished	Cortés, Silverman Performing Development on the Wicked Stage: Young People Respond with Responsibility to Violence	Monte Developing Critical Consciousness in a Performative Way: Bases, Methods and Techniques
3:45 pm					BREAK / TRAVEL TIME				
4:30 pm	Park West High School 525 West 50th St.	CLOSING PLENARY SESSION Performing the World							
6:00 pm									

(SUBJECT TO CHANGE)

WHAT I'M DOING

Thursday

6:00 – 9:00 pm Registration and opening reception

Friday Sessions

8:30 – 10:00 am

10:15 – 11:45 am

12:15 – 1:00 pm

1:30 – 2:15 pm

2:45 – 4:15 pm

4:30 – 6:00 pm

Evening performances

1.

2.

Saturday Sessions

8:45 – 10:15 am

11:00 – 12:30 am PLENARY

2:00 – 3:30 pm PLENARY

4:15 – 5:15 pm

Evening workshops/performances

1.

2.

Sunday Sessions

9:00 – 10:00 am

10:30 – 12:00 pm

1:00 – 1:45 pm

2:15 – 3:45 pm

4:30 – 6:00 pm CLOSING PLENARY

Throughout weekend

Lower lobby **Inside Castillo: Videos from the Castillo Theatre Archives**
Joseph Spirito, Diane Stiles
 Running throughout the conference weekend, videos of Castillo-in-process will be playing in the lower lobby, including rehearsals, production excerpts, and talk-backs featuring Fred Newman's directing and creative work with the Castillo Ensemble.

Friday, October 1

8:30 – 10:00 am

Castillo Theatre **4 Love: Women of Color & HIV/AIDS**
Shondrika Moss-Bouldin
 This interactive workshop focuses on theatre as a catalyst for social change. It discusses the play, *4Love*, a theatrical, dance, and musical performance, which will premiere the week of World AIDS day. This multimedia experience is inspired by a collection of interviews from women, who are infected with the HIV/AIDS virus and interviews from their loved ones.

Demonstration Room **Stones Floating on Water**
Derek Mortland, Stephen Yaffe
 A multi-media performance by the 2008-2009 VSA Teaching Artist Fellows explore the nature of disability through their own stories and work. The piece examines art and transformation, struggle, stereotypes and ostracism, and considers inclusion – what we say yes to – as the difference between ability and disability. An interactive discussion will follow on issues raised by the piece and ways to use this model to deepen understanding, create bridges, and promote inclusion of all persons and abilities.

Executive Conference **The Science Of Switching On**
Steven Memel
 There is only one art. That art is YOU. This is the core belief of, “The Science Of Switching On,” a step-by-step approach bringing together the vital elements every artist needs to create compelling, unforgettable performances. Join Steven Memel, creator of the system, for exciting transformations as he works one-on-one with performers of all types including singers, actors, dancers, public speakers and more. The workshop includes a brief lecture on the system and lots of performance work! Performers bring your material and instrument or track if needed. Keyboard provided.

Youth Conference **Constructing Meaningful Learning Through Performance**
Carolyn Chryst
 Experience a workshop developed for pre-service teachers entitled Infusing Theater across the Curriculum so that no child is left behind. I introduce basic theater elements of movement, story telling, play writing, characterization and improvisation infused into typical content found in math, language arts, social studies and science lessons. To date over 800 pre-service teachers have experienced this workshop. The concepts and techniques experienced in this workshop have translated to the field. I witnessed “theatrical math” and “The excursion of the baby blue whale” performed in local classrooms by the students of pre-service teachers who had experienced the workshop themselves.

Studio 2 **Spicy Theatrical Stew: Community Development, Education and a Dash of Playful Chaos**
Keith McHenry, Esther Farmer, Dale Hamilton
 Plays For Living (PFL) has over 67 years experience using theater to help people “say the unsayable” and build with seemingly impossible conversations. PFL has recently begun to collaborate with Everybody's Theatre Company (ETC), a founder of the community-engaged

Friday, October 1

Studio 1 theater movement. Using real “scenes” of bullying in and outside school, PFL and ETC will demonstrate (with audience participation) how theater can help participants figure out new ways of dealing with everyday bullying situations. The workshop will be led by staff of PFL and ETC.

Studio 1 **Integrating the Performing and Visual Arts Into Teacher Preparation: Expanding Imaginative Thinking**
Barb O'Neill, Beth Ferholt, Jacqueline Hollander, Lisa Novemsky, Gale Synnott
 Join us for an experimental session, which will begin with our studying a dance performance piece and engaging in a series of interactive activities. This work will serve as an introduction to LCI's approach to imaginative learning. We will discuss how this approach is used in the Brooklyn College Early Childhood Teacher Education Program. By engaging in aesthetic experiences, students learn to observe, becoming question-askers, use their imaginations, and begin to realize that sometimes everyone's ideas may be correct. We will close with a dialogue, exploring how to continue to develop the work and prepare teachers to think creatively with children.

Grunebaum Theatre **Creating a Giving Community: An Intimate Look at the Performance of Fundraising**
Jeffrey Aron, Pauline Anderson, Michael Thompson
 Learn how to perform as a community-building fundraiser. This panel looks at the dynamic of asking and giving in ways that move beyond the traditional understanding of donor and fundraiser. We will explore with the participants how to build a donor base which functions not only in support of, but as a part of advancing programmatic objectives. The conversation will include an examination of fundraising opportunities in diverse cultures and economic conditions.

Green Room **As One: Tapping into the Collective Consciousness**
Christopher Beaulieu
 Put a finger on the pulse of your community/ensemble by discovering how we all commit to a common goal. Unravel and understand the complexities of group dynamics with this action-based technique developed by Creatively Independent. Simple exercises, inspired by the animal pack mentality and the effortless flow of nature, help reveal and dismantle our self-imposed roles in a group. This energizing technique develops a nonverbal vocabulary based on trust, confidence and instinct, while eliminating self-judgment. You'll experience a surge of power inside the creation of a tight-knit and focused ensemble. All ages and skill levels welcome.

Telemarketing **Improv Games for a Wisdom Age World**
John Findlay
 Wisdom work. It's the next stage of our socio-cultural development according to Interactivity Theory, which blends Vygotsky's ideas and Complexity Theory. Join us in an experiment to collectively invent new “Wisdom Age” improv methods that are playfully ethical and dialectical so we can more successfully participate in this complex world of our own creation and make powerful use of our differences, such as finding new opportunities at the boundaries of our beliefs.

10:00 – 10:15 **BREAK**

10:15 – 11:45
 Demonstration Room **A Day in the Life of the World**
Judith Malina, company members of the Living Theatre
 In this participatory workshop, company members of The Living Theatre, the oldest experimental political theatre in the United States, will share some of their performance techniques and work with participants on scenes from the company's repertory. The workshop will include a video featuring some of the recent work of The Living Theatre and a chance to talk with Theatre Hall of Fame inductee Judith Malina, Founder and Artistic Director of the company.

Friday, October 1

- Executive Conference **Spontaneous Painting for Personal and Social Transformation**
Susan Bello
 Awakening the creative potential and authentic Self in everyone, has been a continuous focus for consciousness researcher and spiritual activist, Susan Bello. For the past 30 years she has been researching and teaching the Spontaneous Painting Method, whereby people of all ages and cultures can access a powerful, natural self-healing ability. Spontaneous Painting allows the unconscious to express in images all emotions and thoughts blocking the inner divine Self from manifesting. Dr. Bello will explain this method within a global Whole Brain Learning pedagogy, that includes techniques such as meditation, movement, writing and inner-directed art making etc. for personal and social transformation.
- Youth Conference **Reading and Writing Come Alive: Using Improvisation to Build Literacy**
Lisa Safran
 Reading and Writing Come Alive is designed for teachers of English Language Learners (ELLs). Through role playing, storytelling, improvisation, and the wonderful world of imagination, this workshop is designed to support ELLs instruction. It is also suitable for educators with students where English is their primary language. Reading and Writing Come Alive at PTW 2010 gives participants an opportunity to experience a sample of some really fun games that support literacy instruction. These activities promote the idea of students living their writing and helping the books they read come alive. Come and play!
- Studio 2 **Theater of War: Drama for Veterans**
Karelisa Hartigan
 A presentation on how The Philoctetes Project and a program of improv theater for local veteran groups both reveal how drama can touch the issues faced by veterans returning from war, the most recent and earlier military conflicts.
- Studio 1 **Performance in Brazilian Contexts**
Fernanda Coelho Liberali, Maria Cecilia Camargo Magalhães and members of Colégio Sete de Setembro, LACE Research Group Extra Mural Courses, Learn-Play: Time to Learn Project, Learn-Play with the Municipal Secretary of Education of São Paulo E. Profª. Odette Algodal Lanzara Performance Project, Vila Municipal, Colégio Albert Sabin, Meninos do Mandu Project, Munelepe Project, All Stars – Multiple Worlds
 This symposium will discuss performance in Creative Chains in different Brazilian contexts in and outside of school. Through performing in Creative Chains, participants learn to go beyond who they are by being who they are not (Holzman, 1997), and develop a realm of possibilities for creative transformation of their communities. The different contexts will be exposed, and we will discuss how they act to enhance group creativity and social change.
- Grunebaum Theatre **Empowering Performances Through Alternative Approaches**
Jennifer Hartley
 A description and discussion of three multi-faceted projects run by Theatre versus Oppression seeking to change attitudes through performance approaches. Utilizing various methodologies including applied theatre, drama therapy and Theatre of the Oppressed techniques, as well as plays devised through various formats. The work involved deals with different groups in locations such as abuse centers, prisons, group therapy, schools, remand centers and a refugee settlement. Our goal is not to treat the symptoms, but to investigate an understanding of the causes. The result is the ability to identify key indicators to enable individuals to prevent problems rather than dealing with their aftermath.

Friday, October 1

- Green Room **Avatars: Singing the Body Electric**
Teodor Kotov, Vania Nedialkova
 This workshop is an invitation to explore the participants' spontaneity and creativity as key agents of personal growth and to use this improved knowledge of themselves as leverage to relate to others. It is based on different expressive psycho-social approaches and will include various tasks (group games, role play, role-reversal, coupling, work in small/large groups). Participants will be involved in creating and presenting short stories of their own about their communities. This workshop was inspired by the insights of a group working with children with learning disabilities at an auxiliary school in Bulgaria.
- 11:45 – 12:15 BREAK**
- 12:15 – 1:00**
- Demonstration Room **Clowning at Hospitals Changes the World**
Monika Lidberg Jonsson, Pia Degréus
 Clownetterna, a Swedish hospital clown group, brings and allows magic and play to happen at the hospital! Our main objective is to make life a little easier for children and their families when they stay in hospital. The meeting with the child and the clown is unique because we always start from the situation of the child and their needs and desire. Methods of play, music, song, storytelling and drama are the tools used by the clown teams. The method is characterized by a "creative thinking with only possibilities, where the child/youth are showing the way."
- Youth Conference **Performing Data Analysis: Revitalizing Emotional Engagement of Researchers Through Film-Play**
Beth Ferholt
 This presentation will describe an application of Vygotsky's method of analysis of literary works to play that makes perezhivanie ("intensely-emotional-lived-through-experience") an empirically researchable phenomenon. Through joint scripted and improvisational acting, costume and set design, and multi-modal rehearsal and reflection, adults and children together brought a work of literature "to life," transforming a classroom into a world inspired by a book. Adult play through film then allowed the creativity of play to be "captured alive," so that we could better study these vivid experiences. Audience response to an example of this "film-play" will be a central part of this presentation.
- Studio 2 **Social Work Recast in a Performance Framework**
Lyn K. Slater
 The Social Work as Art Collective is a group of social work students/artists founded by a student and a professor to explore the use of art and performance in the development of social work theory, practice, education and research. This presentation will include a discussion of recent scholarship recasting social work in a performance framework and how it is incorporated into the theory and method of the collective, as well as examples of student work that demonstrates how art and performance are used to interrupt, question and restructure power relations and develop alternative client and social worker narratives.
- Studio 1 **Solus: Performing a Solstice**
Melanie Skene, Simon De Abreu
 This session will introduce participants to the summer solstice celebration of the Solus Community Earth Vision Festival and Pageant, which takes place within the socio-economically marginalized neighborhoods of Hamilton, Ontario. The Solus Festival is an example of grassroots community-based organizing that incorporates activism, education and spirituality. We will use this model to discuss the role of community arts in creating spaces for embodied art-making processes, nurturing communal creativity, reclaiming place-based knowledge, and developing spiritual connectedness and belonging to one's local environment.

Friday, October 1

Grunebaum Theatre

Community Theatre as a Tool for Transformation in Rwanda
Gabrielle Daoust

Community theatre is being used as a tool for individual and community empowerment and transformation in Rwanda, particularly with respect to post-genocide reconciliation. Interviews with members of five theatre groups in Kigali indicated that through participation in theatre groups, performers are provided with opportunities for learning and personal change. They also become educators within their communities, as performances engage actors and audiences in active dialogue around post-genocide issues. This session will explore the powerful role of community theatre in Rwanda, as conceptualized by performers themselves, and will highlight theatre's capacity to promote unity and reconciliation.

Green Room

Local Identity, Global Focus
Bo Svoronos

The Yalukit Willam Ngargee: People Place Gathering is the opening Indigenous festival in the annual St. Kilda Festival program. Produced by the City of Port Phillip, the Yalukit Willam Ngargee presents a main music festival day and hosts a series of programs and satellite events. This presentation reviews the Yalukit Willam Ngargee's impact on the creation of spaces for reciprocity and cultural revitalisation. It will primarily focus on the contemporary dance adaptation of Lu' Arn, a local 10,000-year-old oral story nearly lost during colonization. Lu' Arn highlights the revitalisation and maintenance of Indigenous culture in a metropolitan environment and issues relating to men's leadership.

1:00 – 1:30**BREAK****1:30 – 2:15**

Demonstration

Re-inventing Avant-Garde Theatre: Socio-Theatrical Experiments in Vienna/Austria
Eva Brenner

A review of the work of Projekt Theater Studio (1998-2010) with a focus on socio-theatrical experiments, tracing the company's development from a classical left, avant-garde theater perspective to new working formats in an open storefront space; in collaboration with migrants, refugees, local businesses, women and the elderly. In addition, a workshop based on Butcherie's working method as developed from Euro-American avant-garde principles (Living Theater, Poor Theater, Environmental Theater, Theater of Images) including an introduction of Butcherie's version of "Six Viewpoints of Performance" as a technique of "Parcours" mixing elements of Viewpoints with auto-biographical, literary and political texts.

Executive Conference

Revolutionary Conversations: Creating a Postmodern Performatory Pedagogy
Carrie Lobman

At the East Side Institute one of our missions is to revolutionize teaching and learning. We take the radical position that at this point in human history, knowing has reached its limits and that, rather than supporting human development and learning, it gets in the way. In this session Carrie Lobman, the pedagogical director of the Institute's Revolutionary Conversations Series, and several of the class teachers will share their journey to develop as postmodern educators. We will explore what it means to create learning environments that are not dominated by knowing but are about the performance of conversation.

Friday, October 1

Youth Conference

Performing Another World (or Whose World Is It, Anyway?)
Deirdre Denise Matthee

Can performance change the world when you are changing worlds? In this account of trying to perform as a feminist/performer/speaker in a place where my ability to speak and act was suddenly compromised, I will reflect on the role of performance in creating the shift from individual to social, the move from muted disappearance to voice and visibility, and the leap from the personal to the political. Illustrated with performative instances of this process, I will show how my story of struggling to perform in an "other" world crossed with the imaginative, activist possibility of collectively performing another world.

Studio 2

Oral History as Performance for Social Transitions
Gabriela Andrea Scartascini Spadaro

This century needs to focus its aims on social transitions in relation to identity, educational paradigms, sustainability, intangible cultural heritage and human rights. This presentation reflects on the task of Oral History as performance, both as an experience and dialogic encounter. Oral testimonies are living witnesses from the past which allow us to act on the present. In support of this, we have to know experiences that show how necessary it is to relate to the recent history of our community in order to recover the role played by the common man to change the world.

Studio 1

Exploring the African Diaspora: Giving Voice and Visibility to the Afro-Surinamese
Aminata Cairo, Kathryn Bentley

In Suriname, a multi-ethnic society, different ethnic groups display their identities through their respective art forms. Traditional Afro-Surinamese dance was considered idolatrous and too shameful to present. Similarly, the Afro-Surinamese Du Theater was never accepted as legitimate. This workshop will introduce the traditional dance and theater forms of the Afro-Surinamese and will include a discussion on the process of art validation as a means to authenticate ethnicity, identity, and cultural legitimacy. The workshop will also highlight the aftermath of the project and introduce techniques that can be used and transferred to other community and performance art activities.

Grunebaum Theatre

The Role of Arts in Social Change in East Timor
Kim Dunphy

This paper presents findings of the author's Ph.D. research investigating the impacts of community-based arts and performance programs in Timor Leste, a tiny island east of Indonesia that is the world's newest nation. Many programs with a social-change agenda are being initiated by organizations and individuals from other countries, as well as indigenous Timorese. These are examined to understand outcomes of participation for project participants and host communities.

Green Room

A Living Liberation: The Importance of New Work in the Theatre
Dhira Rauch

Creating experiences of liberty in the body through performance, both on the theatrical and societal stage, can release us from the social scripts that limit our potential and our activism. By creating performance that works to release from the socialized body or the socialized clock, we can begin to loosen an audience's societal metronome and produce change through a shift of perception. This presentation invites you to extend your expectations of language and time in the body in order to begin a discussion towards the importance of embodied liberation through new theatre.

Friday, October 1

2:15 – 2:45 **BREAK**
2:45 – 4:15

Castillo Theatre

Theatre as Community Building
Dan Friedman, Diane Stiles

The Castillo Theatre has been producing experimental political theatre in New York City for nearly thirty years. A panel made up of a cross-section of the people who have created Castillo Theatre—community organizers, professional theatre artists, donors, audience members, volunteer producers, teachers and actors—will create a conversation about how they have built a new kind of theatre in which the creative search for new ways of seeing and being is a community-building project.

Demonstration Room

Project Tikkun
Carolyn Dorfman

Led by acclaimed Choreographer/Artistic Director Carolyn Dorfman and company members, participants will explore and create a contemporary dance illustrating the power of dance to inspire profound connections and build community. This unique creative performance experience is designed to inspire awareness, break down barriers, and create dialogues. Based on her newest work, Tikkun (“to repair”), and a pilot of this project with urban and suburban teens, this workshop brings together diverse voices and helps define common ground, goals and action. “Dance and the ensemble become a powerful visual metaphor for life and community, and art becomes a voice for social change.” (All welcome. No dance experience necessary.)

Youth Conference

Multicultural Improvisation
Kerstin Gauffin

People travel around the world more than ever today, in their studies and work as well as for leisure. We cross borders with people of diverse ethnic backgrounds and from different cultures; meanwhile we often wonder about the differences in behavior and habits, from which misunderstandings and miscommunication often occur. Multicultural Improvisation (MI) gives you the opportunity to explore these issues through experiential action and interaction. This presentation consists of a lecture, a workshop and a documentary film.

Studio 2

Performance as Lifestyle
Denise Santos, Cassiana Paula Cominato, Lucila Matsumoto

Study Group on Art-Therapy (GEATE) is a Brazilian group of eight women involved with Art-Therapy and the study of creating a space in which dynamics first value the creation of an environment that allows the change of state. GEATE's interest is in the process as being the focus of a work for change, and in this context process depends mainly on people. GEATE's bigger interest is the human human-being rather than the professional human-being. Thus, GEATE is going to present what it means to be an alternative-alternative in the context of Brazil.

Studio 1

Frame Work: Performing Arts-Based Research to Re-Vision Resilience
Cameron Marzelli

The time has come: to make transparent the consequences of operating from a particular frame of reference and widen our view. Frame Work is a process predicated on this essential question: What re-framed understanding of resilience promotes hope for a sustainable future? This workshop, a presentation of resilience research as a frame for the experiential, opens a space in which participants are invited to work with frames. Collectively, we perform an arts-based “re-search” process bringing mindful attention to individual and collective frames of reference, how intention and action are framed, and learn to frame the context and process of creative performance as social activism.

Friday, October 1

Grunebaum Theatre

Rapping on the ZPD: How Hip-Hop Has Helped Youth Grow in Juarez
Miguel E. Cortés Vázquez, Erick Antonio Ponce Burciaga, Juan Agustín Lara Carlos, Maria Osvelia Monreal Espinoza, Valeria Díaz Hinojos, Adrian Joel Lara Lara, Olmo Ricardo León Lara, Mariana Elisa Maese Legarda, Mariana Soledad Loya Parra, Armando Santillán, Ana Laura Juárez Zavala

Hip-hop has given youth an avenue for creative exploration of the violence, marginalization, oppression and poverty experienced in the poorest communities in Juarez, Mexico. At the Centro de Asesoría y Promoción Juvenil, an NGO in Juarez, we work to create environments where youth can grow through afterschool programs involving art, music, sports and other activities. We will present how our collaboration with hip-hop collectives in our communities allowed us to recognize the importance of supporting this expression as a way of promoting youth development. Several activities inspired out of this work will be performed.

Green Room

Recovery from Mental Illness: The Clubhouse as a Performance Space
Jeff Aron, Davida Adedjouma, Pauline Nicholls Anderson, Lori D'Angelo

The clubhouse model developed by Fountain House and practiced by sister organizations in more than 30 countries is based on the belief that recovery from serious mental illness must involve the whole person in a vital and culturally sensitive community. The clubhouse involves the collective creation of a space in which members support each other to produce new performances and possibilities and challenge the stigma associated with those who are living with serious mental illness. This presentation by international clubhouse leaders will explore the ways in which the performance of new roles changes the meaning and experience of mental illness in societies around the world.

4:15 – 4:30
BREAK
4:30 – 6:00

Castillo Theatre

Environmental Revolution Through the Communitarian Dance
Ursula Carrascal

This session is about how communitarian dance can influence people to care about the environment and keep a safe place for the children in Peru. During the session a documentary about the performance, *What the Sea Returns*, (where 6 children and an adult teach how the ocean pollution and human insensitivity risks the life of the Peruvian marine wildlife) will be presented. We will also present an adapted, danced version with saxophone and video created as part of the Ecodance Program implemented by VIDA (a nonprofit organization) in the human settlement Victor Raul Haya de la Torre (Callao).

Demonstration Room

Performance of the Dow
Gabrielle L. Kurlander, Christopher H. Street

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 top 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 a devised performance and conversation with front liners in the All Stars model of direct philanthropy.

Friday, October 1

Executive Conference

Acting Together: Performance and the Creative Transformation of Conflict
Catherine Filloux, Roberta Levitow

Acting Together: Performance and the Creative Transformation of Conflict is a film by Cynthia Cohen and Allison Lund. It tells the stories of courageous and creative artists, cultural workers and peace-builders working in zones of violent conflict, supporting communities to nonviolently resist abuses of authority, build bridges across differences, mourn losses and, together with former enemies, imagine a new future. After the screening there will be a conversation led by Catherine Filloux and Roberta Levitow, who are among those documented in the film. The Acting Together Project is the result of a five-year collaborative inquiry by Theatre Without Borders and the Coexistence Program at Brandeis University.

Youth Conference

Teaching: Performance and Politics
Helen Wheelock, Barb O'Neill

Come play with us as we explore the role of storytelling and improvisation in the performance and politics of teaching. We invite you to share your experiences with teaching, training, performing, organizing, and creating social change. Your interests and history, as well as our experience as teacher trainers, will serve as the building blocks for creating interactive performance activities and political discussion centered on the role of performance of teaching and the challenges and benefits of creating inclusive educational experiences.

Studio 2

Being Hit Over the Head With Development: A Performance of the International Class of 2008/2009
Esben Wilstrup, Celiane Camargo-Borges, Simon De Abreu, Lisa Dombrow, Peter Nsubuga, Prativa Sengupta

The East Side Institute's International Class of 2008/2009 will share their experience of creating/becoming a group. Hailing from five different continents and diverse economic, political, and cultural backgrounds, they work in very different ways to change the world. What was it like to launch into a study of social therapeutics and development and in the process develop our "selves" and our group? They invite participants to play and perform with them and to create new conversations that include and build on all of their diversity, stories, beliefs, views, and activity.

Studio 1

Spark of Brilliance (Now Who's Talking... Telling Our Recovery Stories)
Judith Rosenberg, Elly Litvak

Spark of Brilliance, an organization fostering healing and recovery through the arts, presents a film and panel discussion shedding light on the powerful properties of storytelling and the process of uncovering stories of recovery that can lie secreted for lifetimes. A group of courageous individuals take a journey through the hazardous waters and uncharted territories where stories of mental illness, addictions and abuse are hidden. Brilliantly crafted by the founder of "Now Who's Crazy...Telling Our Recovery Stories," Elly Litvak gently guides the 'tellers' through a minefield of memories to a nurturing place where transformation exists.

Grunebaum Theatre

Can I Get a Smile?: A Live Performance and Interactive Workshop About Street Harassment and Sexuality
Leah King

This one-woman show fuses live music, dance, theater and poetry to explore cultural attitudes towards street harassment. Through innovative storytelling and live music production paired with lively monologues, Leah King plays four distinct characters reflecting on street culture, women's empowerment, and sexual identity in modern-day Brooklyn. Sections of the show will be performed and followed by an interactive discussion and art-making opportunity about our societal response to street harassment. www.CanIGetaSmile.tumblr.com.

Friday, October 1

Green Room

Performing Change
Andrew Burton, Elise Brown, Teresa Cavanaugh, Ashley Paul

One morning a group of young people scatter through the downtown streets stopping people at random to engage them in conversation, "What is there about this community that concerns you?" What is there in this world that you think needs to change?" A few days later that group presents a performance illustrative of the concerns raised on the street. Audience members intervene in the action, offer opinions, agree and disagree. Our presentation, led by performers from the Street Spirits Theatre Company will involve participants in the play-creation process used to develop and deliver our performances of change.

6:00 – 7:30
BREAK

Evening Workshop/Performances

7:30 – 9:00

Grunebaum Theatre

Performing a Rehearsal: Playing with Heiner Müller
Gabrielle L. Kurlander, Keldrick Crowder, Ava Jenkins, Sylenia Lewis, John Rankin

Who is the German, avant-garde playwright Heiner Müller? Why has the New York City-based, community-oriented Castillo Theatre become the foremost U.S. producer of Müller's work, staging 17 productions over three decades? Get inside the production process as director Gabrielle L. Kurlander works with the talented all Black cast rehearsing Castillo's musical play-in-progress, *Playing with Heiner Müller* (opening November 5, 2010). *RESERVATIONS REQUIRED*

8:00 – 9:00

Demonstration Room

"Cat's Cradle" and "Tikkun"
Carolyn Dorfman Dance Company: Mica Bernas, Jacqueline Dumas, Louie Marin, David (Chien Hui) Shen, Anna Woolf

Known as a creator of provocative dances that reflect her concerns about the human condition, contemporary dance choreographer Carolyn Dorfman is interested in creating "worlds" into which the audience can enter. Since 1982, she has created more than 60 dance works for her ensemble, which appears at major theaters, dance festivals, universities and schools, nationally and internationally. A consummate educator, Dorfman and CDDC are lauded for their exceptional arts education, community programming and processes that inspire and build community. Dorfman's dances acknowledge the truths of the past, the present as it is, and the future as it can become. *RESERVATIONS REQUIRED*.

8:15 – 9:30

Castillo Theatre

The Proverbial Loons in Musical Improv Comedy at Castillo

Castillo Theatre's comical cadre of singing improvisers create an original musical comedy before your eyes, based on the lives of two innocent bystanders from the audience. Castillo Theatre's latest creation features David Nackman, John B. Opdycke, Andy Parker, Marian Rich, and Cathy Rose Salit, with improvisational piano accompaniment by Frank Spitznagel. *RESERVATIONS REQUIRED*

Saturday, October 2

8:45 – 10:15

Castillo Theatre

The Performance of Resiliency at The Johns Hopkins Hospital

Sharon Krumm, Maureen Kelly, Cathy Rose Salit

Collaboration between The Johns Hopkins Hospital and Performance of a Lifetime led to an innovative resiliency program for oncology nurses. Using play and performance to enhance resiliency was of significant benefit to the nurses who care for individuals with cancer in this busy academic medical center. Performance coaching groups created a safe environment for their growth and development, allowing them to regain the sense of humanity that initially led them to professional nursing. This session will highlight the processes used to achieve these positive outcomes and the potential this work represents for shifting the culture of healthcare.

Demonstration Room

Transformance: Performing Sustainable Personal and Collective Transformation

Dan Baron Cohen

Transformance uses personal and collective storytelling, dialogic mask-work, narrative dance and performance improvisation to build self-confidence and learn skills for intercultural communication and nurturing communities of self-determination. It draws on our body-memory, imagination and aesthetic power to develop performance-based pedagogies, which enable schools, universities and communities to create humanized and sustainable communities. This workshop-presentation will enable participants to experience the dialogic process of creating a democratic stage for risking the transition from storytelling to story making, and share their own knowledge through the illustrated presentation of two unexpected challenges in a recent community project, which raised questions about how to create sustainable performances of transformation.

Executive Conference

The Museum as a Forum: Cultural Programs as Building Blocks for Community Building, Civic Engaging, Collaboration and Informed Discourse

John Haworth, Johanna Gorelick, Shawn Termin

Major arts institutions can play vital civic roles in illuminating political, social and cultural issues, but this work requires a deep organizational commitment to serving diverse audiences and an understanding of the nuances of the complex issues. This panel is a candid discussion about the particular challenges both programmatic and operational—and certainly the rewards that the National Museum of the American Indian has in its work with Native American creative and interpretive artists, public intellectuals and scholars, and grassroots leaders. The panel will draw upon their work at the NMAI in the area of producing and presenting cultural arts and educational programs since the mid-1990's.

Youth Conference

Performing Language: Using Play to Create an Ensemble Performance with Second Language Learners

Victoria Wallace, Diane Buscemi, Margo Grant, Tony Perone

When new language learners arrive in a formal classroom setting, many come with a limited command of the new language and a fear of publicly expressing themselves because they are afraid of making linguistic and cross cultural "mistakes." How can these students be supported to take risks in and out of the classroom when using their new language? In this workshop, four teachers of ESOL will explore the Newman/Holzman performatory approach to learning and invite you to join them in creating a supportive language-learning environment. Through the use of play, language games, and improvisation, participants will become part of an ensemble.

Saturday, October 2

Studio 2

Your Story is My Story: How Truth Telling and Performance Change the World

Christy Burch

Christy Burch takes you on a journey with former cast members of her original shows to explore the power of social change performance. This type of art and activism changes the world and individuals who participate through the process of exploring their connection to power-based personal violence. Each person who performs their own written truth has a powerful moment that is translated to the audience. Many of the audience members see themselves in one of the monologues, and together audience member and cast member begin a journey of healing, revolution and activism.

Studio 1

Can Performance Change the Educational System?

Volker Bunzendahl

Three time tales about "performing hope" in Denmark and a dialogical discussion on what these activities can lead to! Performing teaching and teaching performance in the Danish school system: How can we organize developmental performances in an often alienated context of educational systems in trouble? And how can we do that for "just another first time" in collaboration with students, teachers, and educators?

Grunebaum Theatre

The Performance of a Performance School

Craig Pattison, Youth Onstage! graduates and teachers

For six years Youth Onstage! (YO!) has produced experimental, socially engaged theatre with actors aged 14 to 21. Through its Community Performance School it has provided free professional theatre and performance training to over 300 young people primarily from New York City's poor and working class communities. In this workshop, the members of the Summer 2010 graduating class will perform an abbreviated day at their Community Performance School—a day that includes movement, voice and character, with a major concentration on improvisation and ensemble-building—and will lead a discussion on how learning to perform has helped them see new possibilities for themselves, their communities and the world.

Green Room

Creating Intra- and Interpersonal Paradigm Shifts

Meredith Villano, Shetal Shah

Many people are drawn to activism or align themselves with a cause by first identifying with a community of those with shared experiences. They then become empowered by voicing their personal narratives before taking action within their communities. This workshop will help attendees find their own path to activism in the form of their choice and will provide community building, self-empowerment/motivational performance exercises, as well as action ideas. This workshop will be facilitated by staff members of Paradigm Shift: New York City's Feminist Community, the critically acclaimed and largest feminist event series/community group in the NYC metropolitan area.

 10:15 – 11:00

BREAK

 11:00 – 12:30

Park West

High School

PLENARY

Theory/Practice: Culture and Psychology, Therapy and Theatre

Dan Friedman, Patch Adams, Andrew Burton, Lois Holzman, Woodie King, Jr., Fernanda Liberali, Judith Malina with: Gabrielle L. Kurlander, Keldrick Crowder, Fulton Hodges, Ava Jenkins, Sylenia Lewis

Can performance change the world? Is this a question to be answered in theory? In practice? Or in how theory and practice are related? This plenary features artists, activists and scholars with different theory and practice traditions to help us all expand how we see, as we explore the central question of Performing the World.

Saturday, October 2

12:30 – 2:00 BREAK

2:00 – 3:30

Park West
High School

PLENARY

The Performance of Blackness

Lenora Fulani, Alvaader Frazier, Pamela A. Lewis, Gloria Strickland, dozens of New Yorkers
A performatory conversation with a broad cross section of New York City's African American community, exploring the historical and social forces that have shaped various performances of blackness in the United States. Featuring performances by young people from the All Stars Project and participants in the East Side Institute class, "Conversations with a Black Minority: Postmodern Marxists in Dialogue About a New and Innovative Approach to 'Black' Psychology," whose lively dialogues on identity, poverty, human development, history and the political role of the Black community in America inspired this plenary.

3:30 – 4:15 BREAK

4:00 – 7:00 (including travel)

Walking Tour of Harlem with Lenora Fulani

Lenora Fulani leads a walking tour of Harlem, long the unofficial cultural and political capital of Black America – where Marcus Garvey and Malcolm X addressed street corner rallies, where Langston Hughes and Zora Neale Hurston helped to launch the Harlem Renaissance, where Duke Ellington and Count Basie ruled the Jazz Age, and millions of working and middle class African Americans have helped to shape America over the last one hundred years. You will transverse 125th Street, one of New York City's great cross streets, which boasts the world famous Apollo Theater, the Harlem State Office Building, and hundreds of stores and street vendors. Participants will meet at the north-west corner of 10th Avenue and 50th Street and travel together at 4:15 by subway to Harlem. [Please bring a NYC Metrocard.] RESERVATION REQUIRED.

4:15 – 5:15

Castillo Theatre

Them, Not Us: A Performance of *Bus Stop* and a Discussion of Healing After Genocide

Dorothy Abram

Confronting the enormity of issues involved with genocide is not easy. The subject separates people into categories of us, not them; and them, not us. In the performance of an original play and the discussion that follows, we will demonstrate how the stage offers a vision of justice and healing. Focusing on the necessity of perpetrators and victims to live together following the genocide – such as in Rwanda after the 1994 genocide, and in the refugee communities in the United States today – this play demonstrates the power of theatre to imagine promise, potential, and power of hope and healing.

Demonstration Room

Hope for Ugandan Youth

Peter Nsubuga

Founded in 2007, Hope for Youth-Uganda (HFYU) is a non-profit organization registered in Uganda that provides in-school and outside-of-school educational programs for vulnerable children and youth whose families have been devastated by poverty and HIV-AIDS. HFYU also provides support for mothers and other caretakers who fend for the children, using a performance-influenced approach to learning in many of its program services. It is these services that HFYU Director, Peter Nsubuga will present in this session, including slides and video of young people's performances.

Executive Conference

Hubs of Innovation: Preparing Young People as Global Citizens

Olga Vasquez, Lois Holzman

We live in an intensely interconnected and interdependent world, yet we are surprisingly

Saturday, October 2

ill informed about the struggles of others and even those in our own "backyard."

La Clase Mágica, an afterschool educational activity sponsored by the University of California, San Diego and five local under-served communities, aims to change this through its globally relevant curriculum, Hubs of Innovation (HOI). HOI helps youth see beyond difference to commonality and understand that "we are in this together." This presentation will share some of the "eureka" moments young people have experienced in taking on the role of global citizens.

Youth Conference

Sweet & Salty: Stories and Eating Rituals

Karolina Spaic, Sebo Bakker

An interactive presentation about an ongoing project by ZID Theatre and Lize Foundation called *Sweet & Salty* which combine culinary heritage with performing arts. Residents from one neighborhood with various cultural backgrounds, ranging in age from 5 to 70 years old, participate in it. Together with actors they undertake a voyage of discovery over a period of several months. They exchange their memories of celebrations and culinary traditions during a number of workshops in theatre, dance, storytelling and cooking. The presentation reveals the effects the project has on the participants, who afterwards become involved in volunteer and theatre work.

Studio 2

Raging People Act Now

Yu-Chien Lorna Kung, Zhi-Chiang Liu

The presenters of this session are grassroots activists who represent Raging People Act Now (RCAN), a non-partisan movement in Taiwan that can be dated back to the late 1980s. The session includes a screening of film clips of previous performances, a live performance of songs and dances, a short talk and an open floor for discussion.

Studio 1

Performing the Medical Gaze

Laura Jayne Nelles, Nancy McNaughton

The intended goal of this participatory presentation is to experience ways in which communities of practice may be constructed through performed roles and perspectives. In our demonstration, participants will become complicit in the process of constructing the medical gaze through their performance as students and clinicians in a clinical lecture hall receiving a demonstration of various disease states and communication practices. Throughout the demonstration the audience participants will be asked to assess "student" performance, comment on observations and volunteer suggestions for successful interviewing of "difficult" patients. Reflective exercises and discussion will be used to dissect our collective learning experience.

Grunebaum Theatre

Therapy Play

Christine LaCerva

This workshop invites you to play with therapy, specifically Social Therapy, as a performatory way to introduce the practice of relating to people in therapy as performers of their lives. Find out what a therapy focused on group development looks like, and what it means to perform new emotionality by creating the therapy. Participate as therapists and clients in creating "therapy plays" and see how skilled social therapists use this method in their supervisory sessions.

Green Room

Theatre of the Oppressed: From Brazil to India to New York City

Katy Rubin

Theatre of the Oppressed (TO) is an interactive, physical and playful tool that helps us observe, understand and transform our lives. Participants engage in theatrical debate, through games and improvisational scenes, to uncover the many possible alternatives to real life challenges and oppressive situations. Katy Rubin, TO "Joker," will lead a brief presentation on TO as it is utilized locally, its spread throughout institutions in Brazil, and its grassroots growth in India. Workshop participants will experience several "de-mechanizing" games and a Theatre of the Oppressed/Forum Theatre demonstration.

Saturday, October 2

Telemarketing **East Side, West Side Life Stories**
Harriet Lynn
 East Side, West Side Life Stories, an oral history performance, brings elders in the community together from diverse communities in Baltimore City to share their life stories in a revealing oral history performance/discussion for intergenerational audiences in various venues including museums, theatres, community sites, conferences, radio and cable television. This presentation provides origin, process and programming.

5:15 BREAK

Evening Workshop / Performances

6:00 – 7:30

Demonstration Room **Living a Life of Joy: A Workshop with Patch Adams**
 Life is a choice. Find that hard to remember? Patch Adams can help you to not only remember but to discover the thrill of choosing to live everyday with joy. No Pollyanna, Patch has walked the walk with those in pain and suffering in every corner of the world. Among his many humanitarian and bold activities, Patch leads clowning trips at the invitation of local medical and social service groups as a coherent response to suffering, need and crisis. *[Note: A second workshop will take place at 8:00.] RESERVATIONS REQUIRED.*

7:30 – 9:00

Grunebaum Theatre **Performing a Rehearsal: Playing with Heiner Müller**
Gabrielle L. Kurlander, Keldrick Crowder, Ava Jenkins, Sylenia Lewis, John Rankin
 Who is the German avant-garde playwright Heiner Müller? Why has the New York City-based, community-oriented Castillo Theatre become the foremost U.S. producer of Müller's work, staging 17 productions over three decades? Get inside the production process as director Gabrielle L. Kurlander works with the talented all-Black cast rehearsing Castillo's musical play-in-progress, *Playing with Heiner Müller* (opening November 5, 2010). *RESERVATIONS REQUIRED.*

8:00 – 9:30

Demonstration Room **Living a Life of Joy: A Workshop with Patch Adams**
See 6:00 pm for description. RESERVATIONS REQUIRED.

8:15 – 9:30

Castillo Theatre **The Proverbial Loons in Musical Improv Comedy at Castillo Theatre**
 Castillo Theatre's comical cadre of singing improvisers create an original musical comedy before your eyes, based on the lives of two innocent bystanders from the audience. Castillo Theatre's latest creation features David Nackman, John B. Opdycke, Andy Parker, Marian Rich, and Cathy Rose Salit, with improvisational piano accompaniment by Frank Spitznagel. *RESERVATIONS REQUIRED.*

Sunday, October 3

9:00 – 10:00

Castillo Theatre **Changing the World One Laugh at a Time!**
Josie Dykas
 Polka-Hontis, is a one-woman show about cultural identity. Written and performed by Josie Dykas of Urban Indigenous, and directed by MT Cozzola, it is a highly entertaining, candid and funny piece. Josie takes us through her journey of rediscovering her

Sunday, October 3

Polish-Mexican-Yaqui-Apache roots. Her story reminds audiences of all ethnicities and backgrounds that we must know our past to deal with the present and to, ultimately, change the future.

Executive Conference **Blogging and Slogging: Performing Grassroots Democracy in America**

Nancy Hanks
 In a corrupt bipartisan political culture, can independent bloggers and grassroots organizers come together to help America move forward? You betcha!

Youth Conference **Playing in the Dirt: Process Drama in Mexico**

Andy Wiginton
 Savvy Theatre Works is an organization whose mission is to use theatre, creative drama and fine art techniques with young people around the world to promote education, global citizenship, and creative self-expression. We are committed to providing a forum for young people to learn about and address social issues that affect their communities and their lives. We will present a short film sharing some of our recent work in Bocas, Mexico and discuss the process.

Studio 2 **Entrepreneurs Perform the Turnaround of the American Economy**

Ramachandran Iyer
 Integrating the art of entrepreneurship and improvisation into the mainstream thought of our everyday American culture is a powerful force for enhancing human performance, morale and energy levels. When an aspiring or proven entrepreneur adopts a mindset of being in an improv theater, the emerging show (execution of an idea, activity or plan) is completely unscripted and every performance is different, while simultaneously stimulating creativity and spontaneity. Enabled with a mobile phone, the entrepreneur has an opportunity to create, cement and leverage her social network connections and can feel empowered to think differently and pave a path towards value creation.

Studio 1 **Cha Cha Sam: Music for Kids in Times of Change**

Andrea (Ande) Lemon, Andrea Rienets
 Using community cultural development and action research models, Cha Cha Sam collaborates with professionals to identify areas of need for the children in their care. Cha Cha Sam then creates songs and theatre productions as tools to address these needs and to support professionals and children to affect personal and cultural change. In this presentation Creative Directors Andrea Rienets and Ande Lemon will perform Cha Cha Sam songs, discuss case studies of the model they use to develop projects with children and social justice, mental health, disability and literacy partners. Participants will be taken through the process of developing kids' songs from their own professional and personal experiences.

Grunebaum Theatre **Performing on the Platform**

Sanjay Kumar
 This presentation highlights performances of young people who leave structured family lives and dwell on India's platforms. They are often found incarcerated in juvenile jails and state or NGO de-addiction and home-placement camps. Young volunteers from Pandies' Theatre for residential workshops dissect their world. Placed in the margins of social living and flouting legal and social norms, do their performances change their world or upset ours? Including video clips and interviews, I seek to assess the impact of these performances on the participants, their facilitators and the valorized institutions of our world.

Sunday, October 3

Green Room **The Golden Experience**
Kareen King
 “The Golden Experience” is a soul-wrenching, heart-warming account of the lives of those struggling with dementia and other age-related limitations. Kareen King, MA, RDT, shares original songs, stories and puppetry based on her work as a drama therapist in a long-term care community. She weaves philosophical constructs developed by Naomi Feil, Martin Buber and Abraham Maslow into her presentation, providing a view of the inner world of those who are often overlooked. Participants go away with a greater propensity toward compassion, charity and creativity.

Telemarketing **Library Outreach and Reading Aloud for Development and Social Change: Hospital Storytelling at the Brooklyn Public Library**

André Powe
 This session presents the model, Hospital Storytelling, a family literacy program of the Child’s Place for Children with Special Needs at the Brooklyn Public Library. Hospital Storytellers (paid) and Reading Troubadours (volunteers) visit medical facilities to share the joy of reading with children and their families. We shall explore the unique elements of this program making it an innovative approach to involving young people and their parents with reading. We will examine specific methodologies developed over the ten years of this literacy intervention, including strategic funding and materials acquisition, establishment of partnerships, and recruitment and training of readers.

10:00 – 10:30 BREAK

10:30 – 12:00
 Demonstration Room **What is Health?**

Jim Mangia, Patch Adams, Jessie Fields, Elouise Joseph, Susan Massad
 In the recent battle for health care reform in the United States, and in the health care approaches of many NGOs around the world, the role of community in keeping people healthy has been ignored or underplayed. This panel of medical doctors and health administrators who are also political activists and community organizers will discuss how their lives-as-performed are living testimony to the fact that good clinical medicine and good community organizing go hand-in-hand.

Executive Conference **Psycho-Economic Therapy: Goodbye to Credit Slavery**

Syed Mizanur Rahman, Ziaul Sumon
 This is a workshop to understand beyond-capacity consumption and credit slavery that finally facilitates psycho-economic therapy. This workshop is to provide therapeutic tips for people who are stressed by the market or confused by how to deal with the simple equation: Desire = Demand = Deserve! Let’s evaluate how the market makes us crazy and violates human rights. Psycho-Economic Therapy (PET) is to take control over the market or keep the market only as a PET.

Youth Conference **Moving Through Fractured Whole(s): Re-Membering the World Together**

Shoshana Simons, Anne Bluethenthal, Denise Boston, Arisika Razak, Sonya Shah
 Five women faculty from California Institute of Integral Studies (CIIS) in San Francisco combine their talent, passion, and expertise to illuminate the possibilities that collaborative, liberatory, performative educational practices hold for increasing individual and collective consciousness. Beginning with a performance that confronts themes surfaced through the ensemble’s lived experiences as educators; the presenters traverse such artificial boundaries as art/science, spirituality /politics, creativity/healing, emotion/cognition, presenting a challenge to dominant pedagogic practices and a new vision. Participants will then be empowered to co-create a spontaneous, collective performance through the use of the artistic tools and process employed in the original performative piece.

Sunday, October 3

Studio 2 **Performance in Brazilian Language Teaching Contexts**
Fernanda Coelho Liberali and members of Escola Viva, Escola Castanheiras, The English Teaching Reference Group from the Municipal Secretary of Education of São Paulo, Deaf Learners Group of English as a Foreign Language, Stance Dual School, Play-Learn: Bilingual Education Project and Bilingual Education: Thematic Workshops Projects of the LACE Research Group, Federal University of Pernambuco
 This symposium presents performances in language teaching contexts and shows how students of different cultures experience learning in school environments. Performance helps students to go beyond their immediate possibilities, using their mother language, and perform new languages. The panelists will expose their attempts at creating possibilities for people to live in the world in new ways.

Studio 1 **Body Tales: Intuitive Movement, Sound, and Personal Story for Creative Expression and Healing**

Olivia Corson
 Body Tales® interweaves improvisational movement and personal story for creative expression, communication and healing. This somatic practice invites us into empathetic, body-based intelligence, where authenticity and respect are central. In this session we will focus and commune with specific places in our body (such as our jaw, our belly, our heart) and their associated sensations, emotions and stories. Within small groups, participants will practice grounded and supportive witnessing, and create and share their own Body Tales—making warmly shared theater from and for our real lives.

Grunebaum Theatre **Women of NOLA: Voices of Resilience Before, During and After Katrina**

Nadine Bean, Lori Bolden, Lisa Cerullo, Cynthia George, Dalissy José, Crystal Little, Jane Parker, Marie Romeo
 “Women of NOLA” is the result of an ever evolving narrative research project by N. Bean, who has been volunteering in New Orleans for four years. Out of her connections to and inspirations from women of all cultures and ages in New Orleans came the idea to put together this multi-media theatre piece. After the performance, discussion will take place regarding social issues that have come to the fore post-Katrina: discrimination/ oppression in governmental responses after disasters, how to become part of the solution starting with local communities and how to help rebuild the US cultural icon known fondly as “NOLA.”

Green Room **Youth Empowerment and Advocacy Through Playwriting: Young Playwrights Inc.’s Write a Play! Curriculum**

Frances McGarry
 Discrimination against the young is widespread and insidious. For 29 years, Young Playwrights Inc. has served as an advocate for youth by providing a unique forum for uncensored self-expression, by insuring that the artistic voices of young people are heard and acknowledged, and by helping them to use theater to validate their views and concerns. Teaching the craft of playwriting can make a difference in participants’ lives by encouraging young people to speak, and to reflect on their place in time, history and geography. The 90-minute workshop will provide practitioners with effective tools to introduce playwriting into a global curriculum.

12:00 – 1:00 BREAK

1:00 – 1:45
 Castillo Theatre

Community-Engaged Dramaturgy in Practice: The Premiere Stages Human Rights Initiative

Erica Nagel
 This presentation will share the successes, challenges, lessons and questions that arose throughout the process of creating a professional community-engaged production

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of Tammy Ryan's new play, *Lost Boy Found in Whole Foods*. Questions addressed will include: What were the challenges/benefits of partnering with humanitarian aid groups? How did contextual experiences such as guest speakers, interactive lobby displays, and pre-show dialogues enhance the artistic and activist agendas of the production? Why was this particular play a useful vehicle for social change? Did this performance, "Change the world?" And, how might this project serve as a model for future community—engaged initiatives in professional theatres?

Demonstration Room **A Story Worth Telling**

Emily Newton, Lauren Garretson, Nicholas Solliday, Lee Ryder, David Irvine, Mac Halterman

Students from the only high school in Pocahontas County West Virginia created a series of plays they called "The Heritage Plays." These students will share the adventures and misadventures of developing community-based theatre as high school students preparing to graduate and reflecting on the place they call home. An excerpt from their play will be performed, a short DVD will be shown and participants will be invited to engage in some of the improvisation games that the students found helpful when developing their piece. The session will be facilitated by the high school students and their mentors.

Executive Conference **Does Performing Science Change Science or Scientists?**

Raquell M. Holmes, Evelyn Dougherty

What's performance got to do with science and vice versa? In this presentation, we share with the audience our work introducing social therapeutics and performance to scientists, as well as the ways in which scientists use performance (dance, storytelling, poetry and song) in science education and culture. Imagine dancing proteins, walking molecules and touchy-feely physicists. You'll meet them as we address the question, "Does performing science change science or scientists?"

Youth Conference **Bubbles on the Subway: Play in Unexpected Places**

Kristin Pedemonti

Bubbles on the Subway, is one woman's social experiment of Play in unexpected places. Together, through an interactive performance, we will learn how simple play can change energy, shift focus, and open us to experience each other and ourselves in new ways. Throughout 2009 Ms. Pedemonti played with people on the subways (and on the streets) of NYC using bubbles as a means to engage. The goal is to emphasize and remember what it is to play; to explore how play potentially positively impacts others and oneself and to encourage others to play in unexpected places.

Studio 2 **The Night Knows Nothing At All**

Frédérique Lecomte

Specializing in theatre in conflict zones, Frédérique Lecomte puts together people who are in conflict including victims of torture and torturers. This presentation will show you how she manages those situations with practical exercises and theorization about those exercises. In addition, a movie will be shown about her work with victims of torture in a Burundi prison.

Studio 1 **Towards a New Educational Theatre with Chinese Characteristics**

William Huizhu Sun

Most Chinese students lack skills in public speaking, hands-on practice, and teamwork. Educational theatre helps students work with their hands, mouth and teammates. This idea hasn't worked in China, though many educators realize its importance. Western-style educational theatre, based on individualistic belief that everybody can create her own play, is hard to implement. Learn how a new educational theatre based on role types derived from Chinese opera can help students practice etudes of archetypical characters till they're able to create their own, new stories/characters. Discover how to reinvent old Chinese opera in a new way.

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Grunebaum Theatre **Creative Dance**

Martin Mpanga

This particular dance brings out the stories of how the war in Northern Uganda left many kids hopeless, orphaned and homeless for over two decades.

Green Room **Bereaved Justice: A Monologue on the Extra-Judicial Killings in the Philippines**

Anne Richie G. Balgos

Anne Richie makes use of performance to condemn extra-judicial killings in the Philippines. These murders of peasant leaders, student activists, journalists and indigenous peoples are alleged to be politically motivated. Making use of testimonies and personal accounts of the victims' families, loved ones, friends, or neighbors, she demonstrates how the killings caused misery among Filipinos and how these human rights violations affected their views on social justice. An image theatre activity and a dialogue with the audience will follow the performance.

1:45 – 2:15 **BREAK**

2:15 – 3:45

Castillo Theatre **Two Bit Oper-eh?-Shun: The Voice of Homelessness**

Onalea Gilbertson, Louise Gallagher, Beth Gignac

When people hear "oratorio," a sacred story told with voice and musical instruments, they don't usually think of homelessness, addiction and mental illness. Artist Onalea Gilbertson, who has worked with Canada's largest homeless shelter to create a professional oratorio presented at Calgary's International Festival for the Arts, will discuss how this project was supported by a groundbreaking municipally funded program called, This is My City, a program designed to serve as conduit to address social justice and change, community development and education and explore what it might take to erase the line between Us and Them.

Demonstration Room **Saving the World, One Rubber Sword at a Time**

Claus Raastad

Even the smallest of things can lead to the biggest of changes. In Denmark, a large number of children are taking the first steps towards learning tolerance, deconstructionism and empathy through a new media that has exploded in popularity throughout the 00's. It all starts with picking up a rubber sword and whacking your best friend with it. Claus Raasted, one of the world's leading experts on the field of live-action role playing games for children, spins a tale of how beating each other up can change the world.

Executive Conference **English as a Foreign Language and Performance Art in the South of Chile**

Amalia Ortiz de Zárate Fernández, Yanina Arlet Ramírez Campos, Bárbara Renftel, Katherina Walper Gormaz

EFL can be greatly boosted by the performance event, especially when combining it with the Communicative and Natural Approaches. Besides, as the main components of the performance are art disciplines, these can be righteously merged with the Theory of the Multiple Intelligences. This workshop deals with the fieldwork of performance art applied in Valdivia (South of Chile). It integrates these art disciplines and approaches in the teaching context explaining the pros, cons and considerations a teacher should take into account when including them in the EFL classroom.

Youth Conference **Public Space, Public Voice**

Maggie Keenan-Bolger, Rachel Sullivan

This practical workshop will revisit the ground-shifting techniques used in creating a piece of original site-specific theatre with women from across the New York City

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community to explore issues of women in public space. It will explore the challenges of community building, devising original theatre and exploring feminist content in relation to the experiences of creating this project. Public Space, Public Voice is a thesis project devised by three Masters in Applied Theatre students from CUNY.

Studio 2

**Innovation: The Emperor's New Clothes
(or A Tendency with Performative Potential)**

Esben Wilstrup, Volker Bunzendahl, Thomas Soerensen

What is innovation and what should we do with it? Across the world, politicians, employers, and activists alike call for innovative employees and citizens. It is seen as the prime measure of competitiveness in the knowledge economy and the solution to just about anything from international poverty to the climate crisis! But what is meant by innovation, how is it used in different contexts and to what effects? – And can performance meet (and transform) the current call for innovation? Please join us in deconstructing and performatively reconstructing the concept and practice of “innovation.”

Studio 1

Black People, Black Psychology and Social Therapy

Lenora Fulani, Lois Holzman

Black psychology was prompted by the belief that Black people have a different psychological make-up from white people, and need a psychology other than the white Eurocentric biased mainstream psychology. Social therapy was prompted by the belief that the white Eurocentric biased mainstream psychology isn't what Black or white or brown people need, but supporting them to create new emotionality is. In her own “performance of blackness” and activist work with the Black community, Lenora Fulani has tried both. Join Fulani and East Side Institute director Lois Holzman as they explore Fulani's unique take on “Black” psychology, development, performance and therapy.

Grunebaum Theatre

How the Circus Vanished: A Theatre Performance

Bill Hill, Kathy Quayle

This powerfully written play invites both healthcare workers and consumers to put their thoughts together about what ‘best practice’ means. It gives a very accurate account of some of the fine lines that exist in the mental health field. It speaks to the stigma of labels, the need to be heard, and the power of one person's voice. Written by John Boc, it beautifully articulates what we all feel, when under the microscope called society.

Green Room

**Performing Development on the Wicked Stage:
Young People Respond with Responsibility to Violence**

Miguel E. Cortés Vázquez, Barbara Silverman

Schools often respond to violence, grief and loss in the form of exclusion and psychologizing. Youth respond differently, relying on their present abilities, sometimes leading to growth, and other times they escalate the situation. Miguel Cortes in Mexico and Barbara Silverman in US are both youth-development specialists and social therapists. They collaborate to advance their skills in helping youth become responsible organizers in the face of violence, grief and loss in their communities. Learn how to create the conditions to support youth and adults to perform developmentally on the wicked stage of our lives.

Telemarketing

**Developing Critical Consciousness in a Performative
Way: Bases, Methods and Techniques**

Maritza Montero

Denaturalizing notions inherited or learned that have been accepted as essential and problematizing beliefs and modes of doing things, in order to give way to a conscientization process within the person, are the bases which will be defined. Examples will be given by both the facilitators and the participants explaining their link with liberation, action and transformation of the lifeworld and trying to make visible the subtle ways (naturalization) in which power, exclusion and submission are expressed in everyday social lives.

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3:45 – 4:30

BREAK

4:30 – 6:00

Park West

High School

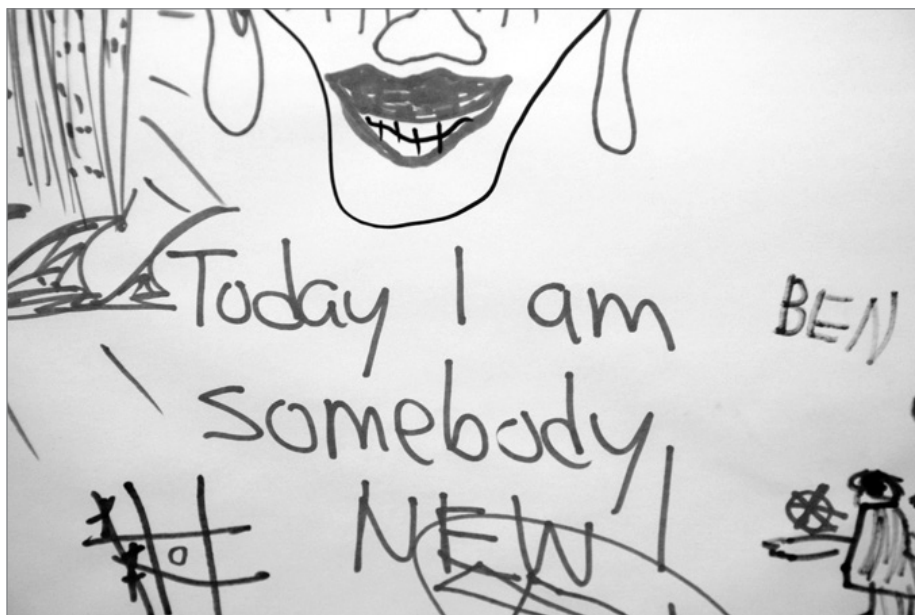
PLENARY

Performing Performing the World

The final plenary session will bring everyone together to share impressions, thoughts and reactions to Performing the World 2010. We will do this, of course, performatively. You're on your own for forming ensembles and rehearsing, so find some time during the conference to do so.



Presenters



Mirtes Iamani Abe holds a B.A. with a major in English from the Pontifical Catholic University of São Paulo and holds a Post-Graduate Certificate in Pedagogy and Didactics. She's been teaching English for high school students (teens and adults) at the Municipal School since 1992, besides her experience in other language schools. She published a didactic book for EJA students in 2007. Her concerns are related to teacher educators' development and teaching-learning issues.

Dorothy Abram, Ed. D., is a playwright and Associate Professor in the Social Sciences Department of Johnson & Wales University in Providence Rhode Island. Focusing on global concerns of human rights, Abram's plays articulate the experiences and celebrate the cultures of our recently arrived refugees from around the world. Her commitment inspired the creation of the AWARE Refugee Theater — a group of refugees, US and international students, and community members who are committed to using theater to expand awareness of the crises and issues of global human rights and to give a personal face to the diversity of human experience.

Patch Adams, best known for his work as a medical doctor and a clown, is also a social activist who has devoted 30 years to changing America's health care system. His Gesundheit Institute in West Virginia is the future home of The Patch Adams Teaching Center. The Center is designed to teach change in "care systems" — health care, education care, justice care and environmental care. It will serve the global community, working with participants to find a language for their own desires in care and their own designs for implementation. Patch believes that laughter, joy and creativity are an integral part of the healing process.

Davida Adedjuma lives and flourishes with bipolar disorder. She is a member of Fountain House, and a member of its Board of Directors. "I have followed the trail of Baldwin and Wright. I met Barbara Chase-Riboud and James Emmanuel. These writers taught me crafting without censorship. I learned to incorporate the creativity that is a part of being bipolar into my written works. When I became an L.M.S.W., I designed Women's Trauma groups, Bereavement groups, and Rock'n Role Play groups for my clients who lived with AIDS, addiction, and mental disorders, using writing and performance as the foundation of salvation and resurrection in redesigning their lives."

Viviane de Souza Klen Alves holds a degree in Languages from the Catholic University of Sao Paulo, PUC-SP. She is an extremely active member of the Citizenship Action Program (PAC). Her research has been supported by CAPES (2006-2007) and CNP Brazil (2008-2009; 2009-2010) and concentrates on different subjects at Brazilian schools with a special focus on inclusion and bilingual education programs. Her final course project analyzed the act of planning

in a bilingual education context (2009). She has been a researcher since 2006, supervised by Fernanda Liberali, and she works at Play's Cool.

Isabel Aparecida Pereira Amancio holds a degree in Spanish Language and Portuguese Literature from the Universidade de São Paulo and has completed post-graduate work in Educational Psychology and psychomotor. Currently, she is a post-graduate student of Applied Linguistics and study of languages at Pontifical Catholic University of São Paulo. She is also a member of the research group (LACE) – Linguagem em atividade no contexto escolar and develops research in relation to the portfolio as a reflection tool for teachers in early childhood education.

Pauline Nicholls Anderson was born in the UK and is celebrating her 30th year working in international Human Rights. Pauline has traveled extensively and worked on four continents. Advocacy and activism are vital tools in organizing, and Pauline has spent her entire career working to empower communities to effect change. For the past twenty years she has been involved in the development of a global movement creating opportunities for people living with serious mental illness. Pauline is Vice President of Development at Laurel House in Stamford, Connecticut. She lives in New York City.

Jeff Aron has been associated with the All Stars Project since its inception in 1981 and helped originate its fundraising and community-building model. He is on its Board of Directors where he serves on the Development Committee and heads its Planned Giving sub committee. Jeff is the Director of Development at Fountain House, a center for people living with serious mental illness. Jeff has served on the Board of Directors of the ICCD, the international organization of more than 300 communities of which Fountain House is a part. Prior to Fountain House, he was the Campaign Director at the New School for Social Research/Adult Division.

Sebo Bakker is an artistic co-director and actor. He has studied at the Mime School in Amsterdam and at the Sonia Moore Theatre School in New York. He joined ZID Theater in 1992, participating in all of the group's performances since then. Besides being in ZID Theater, he appeared in several productions and films. Sebo regularly leads trainings and workshops in Physical Theatre for professionals and non-professionals, as well as young people and children.

Anne Richie G. Balgos is a teacher at Philippine Science High School – Cagayan Valley Campus. She is a Ford Foundation-International Fellowships Program Alumna and Cohort of 2006 who got her M.A. in Educational Theatre at New York University. She considers this a rare and life-changing experience. After her study abroad, Richie immediately

went back to the Nueva Vizcaya province of the Philippines to share theatre with the physically abused, out-of-school adults and persons with disability. She is personally compelled to participate in the world's quest for social justice by bringing the stage to the community.

Nadine Bean, Ph.D., L.C.S.W. is an Associate Professor in Graduate Social Work, West Chester University of Pennsylvania. She is also a certified, disaster mental health services volunteer with the American Red Cross. She has served on many local and national disasters, beginning with New York City after 9/11. Dr. Bean is also a founding board member of the innovative rebuilding organization (*lowernine.org*) in New Orleans' Lower Ninth Ward, which was all but completely destroyed after Katrina hit and the levees breached. She feels that people everywhere need to hear these women's courageous stories about what went on before, during and after Katrina.

Christopher Beaulieu has taught, performed and directed internationally for over 15 years. In 2001, Chris co-founded Creatively Independent, an internationally touring physical theatre and arts-education company. Chris has worked extensively with Shakespeare & Co., Kennedy Center American College Theatre Festival, Williamstown Theatre Festival's Greylock Project, Circus Smirkus and Dell'Arte International Co., where he also received a degree in Physical Theatre. In Florida, Chris' playwrighting residency was recognized by the NEA. Recently, he received the Paddy Crean Award from the Society of American Fight Directors (SAFD) where he is recognized with honors as an Advanced Actor/Combatant in eight weapons.

Susan Bello, Ph.D. is a spiritual activist, artist, author, licensed art therapist, group therapist, Biodanza facilitator, and Director of The Organization for the Arts & Whole Brain Learning. She holds a Ph.D. in the Psychology of Art and Expressive Therapy from the Union Institute, and an M.A. from California State College, Sonoma in Humanistic Psychology. She is the creator of The I.am.I Method of Spontaneous Painting. Dr. Bello offers training programs in the method and teaches it at Adelphi University in NYC and universities in Brazil.

Kathryn Bentley is the Director of the Multi-cultural Theater Program at Southern Illinois University Edwardsville. She is a professional actor and director. Before returning to SIUE, her undergrad alma mater, she lived in New York, where she performed in both theatre and television. Kathryn received her M.F.A. in Directing from Lindenwood University. She has worked with companies such as the St. Louis Black Repertory Company, HotCity Theatre, Blackberry Productions (New York), Portland Stage and Cleveland Playhouse. She was instrumental in developing the CHIPS In

Motion program in St. Louis, which utilizes the arts to teach the community about health and wellness.

Mica Bernas is a member of the Carolyn Dorfman Dance Company. Previously, she was a company member of Ballet Philippines (BP), where she joined the company in performances in Hong Kong and represented the Philippines in the ASEAN Arts Festival in Cambodia. Mica has been a BP soloist and a faculty member of the CCP Dance School. In New York, Mica has performed for Max Luna III, Connecticut Ballet, Zig Zag Ballet, H.T. Chen & Dancers, Leonides Arpon, and Gallim Dance Group.

Mariana Bianchini holds a degree in Pedagogy from the Universidade Paulista. She lived in Sydney Australia to complete an English course. She is currently an English teacher for elementary school students (second to fifth grade) at Escola Viva in São Paulo Brazil.

Anne Bluethenthal is Artistic Director of ABD Productions, a woman-centered, multi-disciplinary, multi-cultural dance company, dedicated to creating movement language that challenges the paradigm of western dance and to presenting choreographies that face difficult issues with eloquence and passion. As Assistant Professor in the M.F.A. Creative Inquiry Program at the California Institute of Integral Studies (CIIS), Bluethenthal translates her years of creating theory through practice into curriculum for working artists of all disciplines. She is on the faculties of the MA Women's Spirituality Program at the Institute for Transpersonal Psychology and the Academy of Art University.

Lori Bolden graduated with her M.S.W. from Tulane University in 2009. She worked for the V.A. in New Orleans for a year and is now working with the Department of Homeland Security. She and her husband Timothy live in Houma, LA., where they minister. Ms. Bolden also writes songs, including the closing song, "Waited for Somebody," and serves as co-founder of Yowcha Productions. She will read the words of Miss Dorothy, who, despite horrific losses after Katrina, continues to be a warm, generous, kind and deeply spiritual woman and cook for Mercy Endeavors Senior Center in New Orleans.

Denise Boston is Associate Professor in the Expressive Arts Therapy Program at CIIS. Denise is an educator and trainer with over thirty years of experience serving the African American community. She is an active public speaker and consultant, and has conducted numerous seminars, workshops and retreats for private and public agencies and organizations on expressive arts approaches. Her expertise is in the areas of team building, stress management, organizational development, Rites of Passage, conflict resolution, and Africentric psychotherapy.

Eva Brenner is a theatre director, producer, author and filmmaker. She studied theatre and philosophy at the University of Vienna, set and costume design at the Academy of Fine Arts in Vienna, and received her M.A. and Ph.D. cum laude at New York University. From 1980 to 1993 she lived and worked in New York City as a director and set designer (Public Theatre, Theatre for the New City, The Labor Theater, Castillo Theatre). In 1998 she opened Projekt Theater Studio, an experimental laboratory for interdisciplinary performance work, and in 2004 an intercultural theater center with community-outreach, the Fleischerei (Butcherie).

Elise Brown has been with Street Spirits for two years. A skilled actress, Elise was also part of the Royal Canadian Mounted Police gang violence production. In addition to acting and leading workshops, Elise also designs posters for the performances of Street Spirits. She is also known as a talented writer and poet.

Volker Buzendahl is a psychologist working as an Associate Professor and consultant at University College in Nordjylland Denmark. He met Postmodern Psychology, the Taos Institute and the East Side Institute for the first time in 1997, and has since participated in numerous PTW conferences. In all of his performative work, playing and acting a head taller than you are have played an important role. Volker is a founding member of the Performing Network Denmark, and has been proud to be invited, every year since 2001, by Zdravo da ste, Hi Neighbour, in Serbia and Bosnia, to celebrate performance together with people from different countries.

Christy Burch has been working to end power-based personal violence for 12 years. Christy is the Assistant Director and Arts and Advocacy Director for the University of Kentucky's Violence Intervention and Prevention Center, and the Director of Your Story is My Story Productions. In this capacity she has merged her two loves: art and activism, using theater as a medium for social change. She formally served as the Training Administrator for the Kentucky Domestic Violence Association and as a court advocate for Sanctuary, Inc. She has provided over 500 trainings both statewide and nationally and received her B.A. in Psychology from Purdue University.

Erick Antonio Ponce Burciaga grew up in some of the toughest neighborhoods in Juarez, where crime lords typically recruit youth. Erick joined a gang but decided he wanted to change his life; hip-hop changed his path. He took music and writing rap lyric seriously and eventually landed gigs at the local hip-hop scene. He volunteered at the Centro de Asesoría y Promoción Juvenil, was a student of its Education Program, and is now a staff member, inspiring youth and children and working in urban art projects and creating a community studio for local musicians.

Andrew Burton is Founder and Director of the Street Spirits Theatre Company. Street Spirits is a non-profit, youth-driven social-action theatre company providing live stage performances on social issues, workshops and video production. Andrew is also a social worker, therapist and community development worker using creative arts to promote awareness and change. His work has gained much attention including a Provincial Public Service Award, The Canada Peace Medal and the Otto Award in 2009.

Diane Buscemi has been teaching adults ESL and Basic Skills for over 30 years, both here in the US and abroad. She has taught in community colleges, English Language schools and adult education programs. In the 1990s, she taught at Ewha Women's University in Seoul Korea and at Kansai Gaidai University in Osaka Japan. She is a volunteer at the All Stars Project, coordinating the house staff for the theater. Diane has been incorporating performative methodology in her teaching for the past ten years. She has her M.A. in Education from Bank Street College of Education and a Certificate in TESOL from UC Berkeley, Ext.

Aminata Cairo is an Assistant Professor in Anthropology at Southern Illinois University Edwardsville (SIUE), where she specializes in medical and cultural anthropology. She is originally from Suriname, and alongside her academic pursuits, has studied cultural arts, specializing in African Diaspora dance forms. She collaborates with Professor Kathryn Bentley at SIUE in presenting programming on dance and theater of the African Diaspora. She has a special interest in combining her academics with her artistic and community-engagement endeavors.

Celiane Camargo-Borges is a researcher and psychologist with a Ph.D. in Public Health. Celiane worked with communities and groups on issues of health care using social constructionism as a theoretical background. A native of Brazil, Celiane has experience working in the country's national health care program. Celiane has studied social therapeutics at the East Side Institute as part of the International Class 2008/2009.

Mauricio Canuto is a specialist in Portuguese Language and Literature and is currently enrolled in the Master's Program in Applied Linguistics and Language Studies at São Paulo's Catholic University. His lineage of research is Language and Education. He is a member of both study groups LACE and PAC (correspondingly, Activity and Language in Educational Contexts and Project Citizen-Action) and also in the Project of Extension and Research LEDA: Reading and Writing in Different Areas, which focuses on continued development of critic collaborative teachers. Currently, he is an elementary public school teacher and also teaches some education-related courses at the PUC Post-Graduation center, COGEAE.

Juan Agustin Lara Carlos was born in Juarez, is 20 years old and is currently studying Visual Arts at the Universidad Autonoma de Ciudad Juarez. He participates in different artistic, community and technology projects. He is a musician and film-maker with two years of experience in professional video editing. His multidisciplinary talents were important for his new job as a Talent Seeker at the Digital Clubs, a project of the Secretary of Communications and Transportation in Mexico. As an entrepreneur he has started XanMayLec – his fire performance company.

Fábio Delano Vidal Carneiro holds a degree in Law from Ceará Federal University and an M.A. in Applied Linguistics from Ceará State University. She is working on her Ph.D. in Linguistics (Brazil) and in Psychology and Sciences of Education (University of Genève, Switzerland). She has experience in Applied and General Linguistics, acting on Education, Foreign Language Teaching, History of Education, Argumentation and Text Linguistics. Teacher, Coordinator and Director of Studies at 7 de Setembro School (Brazil) for 18 years. Co-founder and Director of three nonprofit organizations, CEDECA-CE, EDDH and ARACE, dedicated to human rights' defense, advocating children and adolescents' developmental rights.

Ursula Carrascal is a passionate woman currently finalizing her M.A. in Gender Studies: no one can steal her soul, beauty savage of dreams without trellised ceiling. She has been a journalist working on social issues since she was nine years old. Ursula is the Coordinator of the YES Global Network and works with more than 30 countries. Ursula is also the Vice President of VIDA, a nonprofit environmental organization, through which she leads the Ecodance Program, an initiative program that make children's concerns for the environment relevant by using contemporary dance.

Maria Inês Bustamante de Carvalho is a psychologist and holds an M.A. in Health Science from the Post-graduate Program of UNIFESP – São Paulo. She is a specialist in Clinical and Hospital Psychology at the Psychology Federal Council and in Collective Health at the University of Vale do Sapucaí. At present, she is a coordinator and a teacher of Psychology and Nutrition. She takes part in the Meninos do Mandu Project, supervising the students who practice as psychological assistants for the community.

Teresa Cavanaugh has served as Assistant Director of Street Spirits for the past eight years. With a background in counseling, Teresa provides support to the team and to audience members when required. Teresa has performed in film and on stage as well as leading workshop processes. Teresa also handles all of the online and computer services.

Lisa Cerullo, M.H.S., L.S.W. has volunteered to do rebuilding work in New Orleans four times over the

last three years. She is currently a part-time doctoral student in social work at Widener University and works full time in alcohol and other drug treatment programs. She will read the words of Deborah, a young mother of two school-aged children, who lived in the Lower Ninth Ward with her husband at the time Katrina hit. Their home, the first that they had owned, was destroyed by Katrina.

Madelyn Chapman trained at the Drama Studio in London and at Oberlin College, and acted off-off-Broadway and in regional theatre before finding her cultural/political home at Castillo in 1985. She has been seen on the Castillo stage in roles ranging from Elizabeth Cady Stanton to Bertolt Brecht, and appeared as Carmela Petrelli in the award-winning independent film *Nothing Really Happens* (*Memories of Aging Strippers*). She is a theatre director and is on the faculty of Youth Onstage! A seasoned event producer, she has lovingly produced each of the previous Performing the World conferences.

Carolyn Chryst is an Assistant Professor in Teacher Education for SUNY-Oneonta in upstate NY. She has an eclectic career path—Actress, Zoo Curator, Story Teller, Exhibit Designer, and College Educator. Performance has been central to each of her careers. She has co-authored several performance pieces, as well as children's plays. Each semester she conducts workshops for education majors that support and build the learner's curiosity and innate love of learning through performance.

Dan Baron Cohen is a playwright, community-theatre director, cultural theorist and arts-educator, presently living and working in Brazil. He recently completed two terms as president of the International Drama/Theatre Education Association (IDEA), presiding over the IDEA Congress this July in Belém, Brazil, and co-founding the World Alliance for Arts Education. He is a member of the International Council of the World Social Forum and adviser in the Brazilian Ministry of Culture. He has published *Theatre of Self-Determination* (Derry, 2001), *Alfabetização Cultural: a luta íntima por uma nova humanidade* (*Cultural Literacy: the intimate struggle for a new humanity*), São Paulo 2004.

Cassiana Paula Cominato holds a degree in Graphic Design and completed post-graduate work in Art Therapy. She is Professor of the Arts for public schools of state and city domains in São Paulo. She's in permanent contact with children (6 to 13 years old). Her interest in this group is the use of its structure to develop projects in which transforming the environment is a medium to encourage people to change their situation. It involves: 1) Observation drawing (by her) 2) Abstraction (by her); 3) Presentation of paintings to community; and 4) Intervention of community in their own space.

Olivia Corson, M.A., Expressive Arts, B.E.A., Dance, is a spirited and inspiring San Francisco Bay

Area Movement Theater artist and teacher. She is the Founder and Artistic Director of Body Tales, and co-chairs the Artist's Committee on the Board of the International Expressive Arts Therapy Association. Olivia has performed and taught extensively for over 30 years and powerfully infuses the Body Tales practice with passion for the Earth, and for the movement and stories that renew and sustain us. www.bodytales.com.

Keldrick Crowder is a graduate of SUNY Purchase Theatre Arts and Film Department, and has studied at the American Musical and Dramatic Academy. His stage credits include *Julius Caesar* in New York's Shakespeare in the Park, and Shakespeare in America. He has worked with the Riant Theater, and recently with the Negro Ensemble Company and the Castillo Theatre. He has also appeared in *The Good Woman of Szechuan*, *LeBlanc*, *Icarus and Aria* and *Blues for Mr. Charlie*. Film: voiceover work on *A.K.A. Mrs. George Gilbert* and *The Experiment*; he is in *The Traveler*, scheduled for release in 2010.

Maria Cristina Damianovic holds a Ph.D. in Applied Linguistics from the Post-Graduate Program of Applied Linguistics at the Catholic University of São Paulo Brazil. She is a teacher and researcher at the Federal University of Pernambuco, where she coordinates Compass/Compaz, an extra-mural program where the activity of teacher education is developed based on the socio-historical-cultural perspective. She also belongs to the research group Language in Activity in the School Context, where she co-develops the research Argumentation in Educators Education.

Lori D'Angelo, Ph.D., is a psychologist and the Executive Director of Magnolia Clubhouse where she's been since 1997. Lori pursued theatre prior to becoming a psychologist and explored work related to theatre as therapy and psychodrama. Magnolia Clubhouse follows an internationally replicated model, begun by Fountain House, whose purpose is to promote better lives for people who live with mental illness. Clubhouses are communities of members and staff who work together and support opportunities for employment, education, advocacy, increased wellness and improved quality of life. Through the international network of Clubhouses, they work together as a human-rights movement for social justice.

Gabrielle Daoust is in the final stages of her M.A. in Social Work at the University of Calgary, Canada. She has recently completed her Master's thesis, which focuses on the role of community theatre in facilitating processes of reconciliation in post-genocide Rwanda. She spent several months in Rwanda, carrying out her field research and conducting interviews with members of various community theatre groups in Kigali. Gabrielle hopes to continue exploring the ways in which the arts can be used to facilitate conflict resolution and peace-building processes in communities affected by mass violence.

Simon De Abreu is an activist performer and founder of the TLC Project (Theatre of Liberation Community Project) www.tlcproject.ca. The organization uses arts-based activities to aid citizens of all ages to develop strong critical thinking skills and a greater awareness of our interconnectedness with the earth and each other. Simon graduated from McMaster University with a B.A. (Hon.) in Theatre, Film and Human Communication and has an M.A. in Theatre Studies from York University in Toronto, Ontario Canada.

Pia Degréus is a hospital clown called "Dr. Music" and has been working with and developing that work of art together with Monika Lidberg Jonsson "Vimsan" since 2003. Pia has been the Director of Music in the Church of Sweden full time since 1990, and has always used music as a therapeutic tool in working with people, whether children, adults or senior citizens. Pia always tries to reflect and work with their feelings, state of mind, and emotions in the music performed. Pia is also a psychodynamic psychotherapist.

Jorge Sanchez Diaz, Quartermaster, is a classically trained actor and comedic improvisation performer. He is also an aspiring filmmaker. Jorge was the Martin Luther King Scholarship Winner at New York University, where he studies with the faculty of Communication Studies. He is the resident playground game creator and DJ mix master extraordinaire.

Lisa Dombrow, a native New Yorker, has worked in the field of education for over 20 years. She was a nursery school and kindergarten teacher before moving into informal education, eventually becoming the coordinator of the Discovery Room, a hands-on science learning environment for all ages at the American Museum of Natural History. She has a B.A. in Psychology and an M.A. in Early Childhood and Elementary Education from Bank Street College and has been studying and practicing social therapeutics for many years. She was a member of the East Side Institute's International Class 2008/2009 and is currently part of the Institute's Educators Group.

Carolyn Dorfman, Artistic Director/Choreographer, is known as a creator of provocative dances that reflect her concerns about the human condition. Since founding her Company in 1982, she has created more than 50 works for her ensemble, which appears at major theaters, dance festivals, universities and schools regionally, nationally and internationally, and is lauded for its exceptional arts education and community programming. In its recent award letter, The Geraldine R. Dodge Foundation applauded Ms. Dorfman and CDDC for being "emphatically for something-[for being] people who turn deep principles and values into action for the benefit of others and to shape a better world."

Raphael Pereira Henrique Doria

holds degrees from the Department of Language Arts: Portuguese and English from Unip (Paulista University) and in Social Communication: Advertising from FAAP (Armando Alvares Penteado University). He is a specialist in Cooperative Games from Monte Serrat University and is currently an English teacher at Castanheiras School and Hebraica Bilingual School. He is also associated with Language in Activities in School Contexts.

Evelyn Dougherty, LICSW, graduated from the East Side Institute for Short Term Psychotherapy where she trained in Social Therapy in 1991. She earned an M.S.W. in 1984 from the University of Pennsylvania. She is a community organizer and has worked in mental health, youth-development and substance-abuse programs for the past 27 years. She currently directs the Boston All Stars and the Boston Social Therapy Group.

Jacqueline Dumas is a member of the Carolyn Dorfman Dance Company. She attended Point Park University, earned the Sophomore of the Year scholarship and the Senior of the Year award, and graduated summa cum laude with a B.A. in Dance. Before coming to New York, Jacquie danced at Tokyo Disneyland and appeared on national Japanese television as a featured Disney dancer. Since arriving in New York in 2001, she performed nationally and internationally, set works, and taught residencies for nathanrice/RITUALS and Sidra Bell Dance New York, and performed for Noel Macduffie, Lea Fulton, Arron Wendall, and Angella Huddleston.

Kim Dunphy is a Ph.D. researcher at Deakin University, in Melbourne Australia, in the School of International and Community Development, where she is researching arts and social change in East Timor. She also works as Program Manager for the Cultural Development Network, an independent organization that seeks to support the cultural vitality of communities across Victoria. She is a trained performing-arts educator and dance-movement therapist, and has particular interests in performing arts from the Asia-Pacific.

Josie Dykas, Producer/Co-Director/ Writer/ Performer (Aztec/Yaqui/Polish) studied at Second City, UCB, Chicago City Limits and IO with Del Close and SNL's original writer, Anne Beatts. She was the Artistic Director and a performer of ¡Salsation! in 2002 and 2003. She's an original member of Second City's BrownCo performing in *Stylin' 'n Racial Profilin'*. She is an artist with Northeastern University teaching Native Storytelling and Improv/Comedy in an afterschool program in Cicero. She is working on a documentary about rediscovering her roots entitled, *Urban Indigenous*. She hopes to help inspire and teach youth to use comedy as a muse of self-expression, helping the community heal through laughter.

Maria Osvelia Monreal Espinoza studied Social Work at the Universidad Autonoma de Ciudad Juarez after paying for her basic education doing factory work. She worked for several years as a fulltime Pastoral Agent coordinating scholarships in underprivileged areas. Afterward she joined the Centro de Asesoría y Promoción Juvenil as coordinator of the community educational center called Paulo Freire, located in one of Juarez poor communities. Osve has provided support for work on urban art at the center and has recently become coordinator of the open education program.

Joelma Pereira de Faria holds a Ph.D. in Applied Linguistics from the Post-Graduate Program of Applied Linguistics from the Pontific Catholic University of São Paulo. She is a teacher at the University of Vale do Sapucaí where she has developed research and extension projects related to teachers' and teacher educators' development, teaching-learning issues and monitorship. At present she is part of Meninos do Mandu and Munelepe extension projects, both of them concerning citizenship education and monitory acting.

Esther Farmer is a former ombudsman and housing manager for the New York City Housing Authority, who has received international recognition for her success using a performance-based approach to crime prevention. She is currently a principal of Lateral Strategies, an international community-development consultancy that is an affiliate of Plays for Living, a Board member of the Community Development Society, a faculty member at the East Side Institute, and the author of several published articles on performance and community development.

Beth Ferholt is an Assistant Professor at the School of Education at Brooklyn College, City University of New York. She is interested in play and the interconnections between play and education, imagination and creativity, and the means of making dynamic relations between cognition, emotion, imagination and creativity available for empirical research. She studies these topics through a recently emerging form of adult-child joint play: playworlds. In her study of playworlds, she works with educators in California and with playworld scholars in Sweden, Finland, Japan and Serbia. She is currently looking for teacher-collaborators here in NYC, as well as elsewhere in the US and internationally!

Jessie Fields is a physician and a longtime community organizer in the independent political movement. For the last 20 years she has practiced primary care medicine in New York City. She is currently practicing at the St. Luke's Medical Group in Harlem, and she is an adjunct faculty member at the Touro College of Osteopathic Medicine. Jessie has run for public office as an independent candidate and an advocate for the health of the Harlem community.

Catherine Filloux is an award-winning playwright and human rights activist whose plays have been produced around the world. She wrote the book and lyrics for *Where Elephants Weep* (Composer Him Sophy), which had its world premiere in Phnom Penh Cambodia, and is the librettist for *The Floating Box: A Story in Chinatown* (Composer Jason Kao Hwang) selected as a Critics Choice in *Opera News*. She recently published an anthology *Silence of God and Other Plays*. Awards: Voice Award for Artistic Works (Voices of Women); PeaceWriting Award (Omni Center for Peace); Roger L. Stevens Award (Kennedy Center); Eric Kocher Playwrights Award (O'Neill); Callaway Award (New Dramatists). Filloux is a co-founder of Theatre Without Borders. <http://www.catherinefilloux.com>

John Findlay makes electronic meeting systems to orchestrate thinking in both large and small groups. He is the author of *Interactivity Theory*, which explains how human brains and our tools co-invent each other in a pattern which obeys the laws of complexity that has evolved from Vygotskian psychology and Lurian neurophysiology. He teaches a performance-based approach to meeting facilitation and uses improv games for event warm-ups, brain experiments, vignettes and celebrations. His methods are used by 1,500 customers in 22 countries around the world. He heads a network of 130 boutique consultants and is the author of many group-learning and decision-making titles.

Alvaader Frazier, Esq. is a long time community organizer. She received her law degree from Western State University College of Law in Fullerton, California and has worked as a human rights attorney. Frazier is also a prolific poet, writer and patron of the arts.

Dan Friedman is the Artistic Director of the Castillo Theatre in NYC, which he also co-founded. He is the Dean of Castillo's free theatre-training program, Youth Onstage! Community Performance School and he directs the All Stars' developing producers youth program, Becoming Producers. Friedman holds a Ph.D. in Theatre History from the University of Wisconsin and has written and co-written 15 plays. He is the Editor of *The Cultural Politics of Heiner Müller, Müller in America and Still on the Corner and Other Postmodern Political Plays* by Fred Newman. He is also co-editor, with Bruce McConachie, of *Theatre for Working Class Audiences in the United States, 1830-1980*.

Valdite Pereira Fuga holds a Ph.D. in Applied Linguistics from the Post-Graduate Program of Applied Linguistics from the Pontifical Catholic University of São Paulo. Her thesis is related to the Teacher Support Team (TST) in the Acting as Citizens Project: reading and writing in Different Areas, organized by the research group Linguagem em Atividade no Contexto Escolar (LACE), where she has taken part since 2000. Fuga has been teaching languages at University of Mogi das

Cruzes (UMC) and at the College of Technology – Mogi (FATEC – MOGI).

Lenora Fulani is a leading youth-development specialist who co-founded the All Stars Project in 1981. One of her current projects is Operation Conversation: Cops and Kids, a series of workshops that uses performance to facilitate dialogues between New York City police and Black youth. Fulani earned her Ph.D. in developmental psychology from the City University of New York. As America's leading Black independent, she has twice run for President of the United States.

Louise Gallagher has moved through Calgary's corporate hallways to nonprofit fund-raising and communications. The author of *The Dandelion Spirit, A true-life fairytale of love, lies and letting-go*, published in 2006, she is the producer/writer of *At the Heart of Centre Stage*, a one-hour documentary. In addition, Louise's articles have been published in print and online. In 2006, to provide homeless Calgarians opportunities to explore their creative possibilities, Louise launched The Possibilities Project. Louise seeks to inspire everyone to make a difference, in their own lives and in their communities through creative expression in everything they do.

Kerstin Gauffin, was part of the first International Class of the East Side Institute in 2004, and taught at Mälardalen University, Sweden. Today she is the Head of the Division of Theatre and Creative Applications and the Chairman of the Board of Design and Arts. Kerstin is also a Board member of the worldwide organization Applied Improvisation Network (AIN) where she also is President of the Scandinavian AIN. Swedish National TV recently produced a show where she presented her methods, and this summer she presented at the IDEA 2010 world congress in Belem, Brazil and also at Keio University in Tokyo, Japan.

Cynthia George is a retired Catholic elementary school principal, who has lived in New Orleans for most of her life. She has said that Katrina “forced my second retirement” at 70 years young, because the school was destroyed in the storm. Presently Ms. Cynthia teaches computer skills to seniors at the Sisters of Mercy senior center in New Orleans, Mercy Endeavors. Miss Cynthia's home of nearly 40 years was destroyed by Katrina. She lived in a FEMA trailer on the property of her daughter in the Algiers section of New Orleans for over two and a half years.

Beth Gignac is the Manager of Arts and Culture for the City of Calgary. A former actor, musician and dancer, she is a strong advocate of new policies and programs in government that unlock the potential of communities, often using cultural elements in the process. She is the creator of the concepts behind “This is My City,” a project that partnered homeless citizens,

artists and organizations to develop experiences that shared the impact of homelessness on an entire community. As a volunteer, she is a former President of the Creative City Network of Canada & Director of Parks and Recreation Ontario.

Onalea Gilbertson is a singer, theatre artist and writer who enjoys experimenting with a wide variety of material. With her company Dandi Productions, she has co-created and performed shows with symphony orchestras across Canada, the US and the Hallé Symphony in Manchester UK. Her theatrical work includes seven seasons with the award-winning One Yellow Rabbit Ensemble. As a singer/songwriter, Onalea recently premiered the poetic song cycle *Blanche: The Bittersweet Life Of A Wild Prairie Dame & Two Bit Oper-Eh? Shun*, an oratorio about homelessness. Onalea is a founding member of the Drop-In Centre Singers. She has recorded four CDs available at www.onalea.com.

Johanna R. Gorelick, Ph.D., Manager of Education/Public Programs Department joined the National Museum of the American Indian in 1989. She has been an adviser at the Gallatin School of Individualized Study at New York University, an Adjunct Professor in the Department of Anthropology at Fordham University and a Scholar-in-Residence for the National Endowment for the Humanities. Dr. Gorelick was co-author of a children's column for *American Indian*, a Smithsonian publication. In 2005, she curated *Beauty Surrounds Us*, for the Diker Pavilion for Native Arts and Cultures. She earned her B.A. in Art History from Vassar College and her M.A. and Ph.D. in Anthropology from the City University of New York.

Margo Grant is a longtime ESL teacher and editor. She has been a volunteer builder of the All Stars Project for 25 years. Margo has taught English to many different adult immigrant groups and is currently teaching Chinese and South American adult students at the Long Island Business Institute. Her students greatly enjoy creating skits and acting them out.

Dale Hamilton is a writer, producer and director and has been instrumental in the Community Engaged Theatre movement in Canada, following an apprenticeship in the 1980s with England's Colway Theatre Trust. She is the founding Artistic Director of Everybody's Theatre Company. In 1990, she produced and wrote *The Eramosa Community Play*, a 120-cast-member, all-inclusive community play in rural Ontario, and since then has produced seven similar projects. She is also co-president of Lateral Strategies, an international consulting company specializing in performance-based community development. Lateral Strategies has conducted workshops in Canada, the US and Africa.

Nancy Hanks is a provocateur, pundit and longtime community organizer. She is a long-time

activist in the independent political movement and founder and editor of *The Hankster*, a news source for independent voters, which got up and running in April, 2006, and is now the country's preeminent independent political blog. A respected voice in the ever-expanding universe of independent political reporting and analysis, *The Hankster* hosts an online radio show at BlogTalkRadio/Hankster, and is a guest blogger on *The Moderate Voice*, *Donklephant*, and *Third Party and Independent Daily*. She appeared frequently during the 2008 primary season on Sirius Satellite Radio's *Indie Talk/Blog Bunker*.

Karelisa Hartigan, Ph.D., University of Chicago, is Professor Emerita of Classics at the University of Florida, where she taught Greek Language, Literature and History for 36 years. She has published extensively on Greek drama and the reception of the classical world in contemporary culture; her latest book is *Performance and Cure, Drama and Healing in Ancient Greece and Contemporary America*. For the past ten years she has been doing improv acting with the Arts-in-Medicine program at the UF hospital and most recently has been involved in bringing drama to local veteran associations.

Jennifer Hartley works internationally directing theatre and running workshops. She specializes in therapy through drama integrating theories and methodology related to Boal's Theatre of the Oppressed, dramatherapy and counseling. Jennifer has developed her own working practice from these methods, which she uses to work with minority and oppressed groups internationally. This has led to a number of publications including plays, academic studies and poetry. Jennifer works with various community and therapy-based theatre projects. She currently dedicates her time to writing and directing theatre although she continues to lecture on the international circuit.

John Haworth directs the National Museum of the American Indian's Heye Center in NYC. He was a Revson Fellow in 1979 at Columbia University, where he also received his M.B.A. He received the Outstanding Community Service Award from American Indian Community House, was a featured speaker at UNESCO in Paris and led a panel for the Association of American Museums conference. He served as Assistant Commissioner at NYC's Department of Cultural Affairs and has written extensively on cultural issues, including articles for NMAI publications. He is a member of the Cherokee Nation of Oklahoma. (Boards: Chairs Museum Association of NY; Lower Manhattan Cultural Council, Americans for the Arts).

Bill Hill is delighted at this opportunity to make the talented writing of John Boc come to life. Bill has had a rewarding career in mental health since 1982 in the disciplines of nursing, social work and education. Directing and performing this particular character

has shed an important light on some of the dynamics that healthcare professionals may "miss" when trying to meet the needs of their clients. He was truly blessed to have shared the stage with such a dedicated actor as Kathy Quayle.

Valeria Díaz Hinojos is 18 years old and a member of the Education Program at the Universidad Autonoma de Ciudad Juarez. She was an instructor of urban art for women at the Colective Semillas. At the Centro de Asesoría y Promoción Juvenil she facilitated discussions with young women on issues related to gender and culture. She has played with the Tribu del Trueno, a percussion ensemble playing in the streets of Juarez. She recently joined the Centro Digital staff as a technician.

Fulton C. Hodges was last seen as The Messenger in *The Moral Play of Everyman* for Theatre of the Living Word. He is stage-managing *A Season In The Congo* at the Lion Theatre, and was one of the stage managers for the 2010 River Crosses Rivers Festival. He worked at the Black Spectrum Theatre for 32 years as an actor, director, playwright, production manager and teaching artist. He has appeared on the Castillo stage many times, most recently in Heiner Müller's *The Task*. He holds a degree in drama and theatre from CUNY-Queens College, and is directing the play *Livin' Fat* for the Theatre of the Living Word.

Jacqueline Hollander has been involved in the field of Early Childhood Education as a teacher, school director, Department of Education mentor, New York State curriculum developer and college instructor. She has worked in collaboration with the Lincoln Center Institute for the past five years.

Raquell Holmes received her Ph.D. in Cell, Molecular and Developmental Biology from Tufts Sackler School of Biomedical Sciences. After postdoctoral studies at Dana Farber Cancer Institute, she joined the Center for Computational Science, Boston University, and subsequently the Center for Cell Analysis and Modeling at Univ. Conn. Health Center. She leads education, outreach and training efforts in computational biology and interdisciplinary training. A co-producer of the Boston All Stars (2003-2007) and co-instructor at Boston Social Therapy Group, she integrates performance and improvisation to create inclusive learning environments for scientists and students to develop new skills and enter new areas of science.

Lois Holzman is the founder and main organizer of the Performing the World conferences. She is co-founder (with Fred Newman) and director of the East Side Institute for Group and Short Term Psychotherapy, which for nearly three decades has functioned as an independent research, training and organizing center at the forefront of new approaches to human development, learning, therapeutics and community building. Lois travels extensively meeting

with grassroots innovators and organizations, and university scholars and researchers, introducing them to the social therapeutic/performance approach to human development pioneered by the Institute, and to each other. She currently leads the Institute's International Class, a unique training program combining New York City residencies with distance learning for social change innovators from around the world. Among the books she has written, co-written and edited on social therapy and current trends in postmodern and critical psychology and education are *Vygotsky at Work and Play*; *Psychological Investigations: A Clinician's Guide to Social Therapy and Schools for Growth: Radical Alternatives to Current Educational Models*. Lois blogs at www.loisholzman.org.

Ramachandran Iyer is a project leadership and turnaround management consultant with proven experience in managing the accelerated insertion of technology and enabling organizations to achieve greater return on assets (time, attention, ideas, knowledge, passion, energy and social networks). Ramachandran has spent the past twenty years working in the telecom, eCommerce and software sectors of the industry. He also has an M.B.A. from Northwestern University and M.S. in Computer Science from Washington State University. Iyer has previously worked for Motorola, Ernst & Young, Ripcord Systems, Infospace and Point B. He is passionate about transforming ambiguity into clarity, as well as stimulating interest in entrepreneurship education.

Ava Jenkins began performing in productions of *Amie*, *Grease* and *Tom Sawyer*, and recently appeared as Elaine in *I Lost My Heart in Haiti*. She has starred in *The Task*, *All God's Saints Go to Heaven Not*, and the musical *Mom, You're the Best*. She has sung in the gospel trio *The Fruit of the Spirit*, and has been seen in *Significant Non-Happenings*, *Masala Bhangra Workout*, and *Self* magazine. Ava is a writer, a published author and the mother of one beautiful son. She would like to thank her family and friends for their support. Lots of love.

Dalissy José graduated with her M.S.W. from West Chester University in the spring of 2010 and currently works as a social worker at Community Volunteers in Medicine. She volunteered in rebuilding the Lower Ninth Ward in New Orleans in August, 2009 and will share her perspective on the experience. She will also read the words of Miss Alice, a lifelong resident of New Orleans who was working as a police dispatcher for the NOPD at the time Katrina hit. Miss Alice and some of her relatives were trapped at the police station for a few days before being evacuated.

Elouise Joseph is a medical doctor whose decision was fueled by her desire for quality, accessible medical care for her family and community. She has been a medical doctor for 30 years, since graduating

from Stanford University's School of Medicine and the University of California at Berkeley, receiving an M.P.H. in Maternal and Child Health. It was a chance connection with the All Stars Project in 1995 and its performance-based approaches to human development that has incited a passion in Dr. Joseph. She helped launch the All Stars Talent Show Network in the San Francisco Bay Area in 2002 and the Development School for Youth in 2009.

Maggie Keenan-Bolger is a member of the first graduating class in the Masters of Applied Theatre at CUNY. She is currently an employee at the Creative Arts Team working with high schools and middle schools in NYC. In 2008, her docudrama, *From the Inside, Out*, premiered at the New York Fringe Festival and toured colleges and high schools on the East Coast. In 2010 she co-directed a devised feminist theatre piece called *Her Train of Thought* based on the issues of women in public space. She hopes to open an LGBT in NYC in 2013.

Maureen Kelly is a principal with Performance of a Lifetime (POAL), and has over 17 years' experience working with Fortune 500 companies and nonprofit organizations as an executive leader and management consultant. Maureen has helped hundreds of people across many industries to be more creative, giving and improvisational in their work relationships. Maureen co-leads the resiliency program for oncology nurses at the Johns Hopkins Hospital. She earned her M.A. in Organizational Psychology at Teachers College, Columbia University, and completed her postgraduate studies and clinical work at the East Side Institute for Group and Short Term Psychotherapy.

Leah King is a multidisciplinary performance artist and youth educator based in Brooklyn NY, whose work focuses on women's empowerment, afro-diasporic arts and multicultural identity. As a singer and dancer, Leah has worked with Brown Girls Burlesque, Black Rock Coalition Orchestra and Marc Jacobs, and been featured at Bowery Poetry Club, The Whitney Museum, The Tank, BB King's and Galapagos. She has led arts workshops at Rikers Island, Manhattan JCC, Grassroots Media Coalition and numerous educational institutions. Leah is currently Education Program Coordinator at BAM and producing her one woman show, *Can I Get a Smile?* for which she received a grant from the NY Department of Cultural Affairs/Brooklyn Arts Council.

Woodie King, Jr. is the founder and Producing Director of the New Federal Theatre (NFT) in NYC. Mr. King has produced and directed on and off-Broadway, in regional theatres, and in universities across the U.S. Among the best known plays he has produced and co-produced are: *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*, *What the Wine Sellers Buy*, *Reggae*, and *The Taking of Miss Janie*.

Founded in 1970 by Mr. King, the NFT specializes in African American and other minority drama; supports emerging playwrights; and has brought minority actors, directors, and designers to national attention, while at the same time bringing the joy of the living theatre to New York's minority communities.

Teodor Kotov is a psychodrama consultant with hands-on experience in group therapy for drug addicts, young people at risk, disadvantaged children and students, working under the supervision of Dr. David Ieroham, M.D. Kotov is a member of the Ethics Committee of the Bulgarian Association for Psychodrama and Group Therapy. He has an M.A. in Artistic Psycho-Social Practices from the New Bulgarian University. He is a member of Group Analysis Sofia Training Project, launched by the Sigmund Freud University in Vienna under the supervision of Dr. Karl Golling. Teodor has studied Theatre at the New Bulgarian University. He is author and performer in *Spanking: Portrait 1*.

Sharon Krumm, Ph.D., RN, has been the Administrator and Director of Nursing for the Sidney Kimmel Comprehensive Cancer Center at the Johns Hopkins Hospital since 1988. She is also Assistant Professor in the Johns Hopkins University Schools of Medicine and Nursing, where she taught a graduate course in Nursing Leadership for ten years. She is serving in her fifth year as a governor-appointed Commissioner on the Maryland Health Care Commission. She has consulted with international organizations about cancer-related initiatives, and has been the Director of Nursing for the Johns Hopkins International Medical Center in Singapore for eight years.

Sanjay Kumar has been creating performances with and for the marginalized in India for over 20 years. As the founding President of Pandies' Theatre and the Director/ Chief Facilitator of its productions and workshops from 1993 onwards, Sanjay's work consists of three zones: scripting and directing proscenium performances (33 plays, one staged at the CTW, Manchester); performing in varied spaces to generate awareness — from feminist theatre to gay rights to child rights and rights of religious minorities; and the most focused area of creating theatre with young, impoverished people. He also teaches Drama and Literary Theories at the University of Delhi.

Yu-Chien Lorna Kung has been a grass-rooted social activist for 20 years. She is currently responsible for the migrant and immigrant fields in different organizations, including the Taiwan International Workers' Association, and the Taiwan International Family Association. She is now the general secretary of Scalabrini International Migration Network-Taiwan.

Gabrielle L. Kurlander has served as President and CEO of the All Stars Project since 1990, transforming the ASP from a grassroots, unfunded effort into a new national model for youth development with programs in New York, Newark, the San Francisco Bay Area and Chicago. During her tenure, the ASP's annual budget has grown from \$200,000 to \$7 million, entirely from private funding sources. In the late 1990s, Ms. Kurlander launched a campaign to establish a unique development center for poor and minority youth, and in 2002, the ASP opened the doors of its 31,000 square foot Performing Arts and Development Center on W. 42nd Street. An actor and singer, Ms. Kurlander has been a member of the Castillo Theatre company since 1987. She has performed in over 35 productions, and is on the directing staff. During the Castillo Theatre 2010-2011 season, Ms. Kurlander will be directing *Playing with Heiner Müller*.

Christine LaCerva, M.A. is Director of the Social Therapy Group in NYC. A social therapist with 25 years' experience, Christine has a highly diverse, group-based practice, which includes clients from ages 4 to 74. Christine helps clients build environments for their emotional development. In her work with families, she has pioneered a developmental approach to helping children and adolescents diagnosed along the Autism Spectrum. Christine directs the Therapist Training Program at the East Side Institute for Group and Short Term Psychotherapy and trains and supervises practitioners across the US and internationally in the social therapeutic approach. She completed her graduate studies in Community Psychology and Special Education at Teachers College, Columbia University.

Adrian Joel Lara Lara is a student in Graphic Design at the Universidad Autonoma de Ciudad Juarez. He has participated in different social and cultural activities including a traveling exhibition that started in Mexico City, moving from city to city, and eventually reaching Juarez. Olmo was invited to participate as a muralist in the State of Mexico in an attempt to break the Guinness World records for the longest mural. In his community work he has participated as a teacher of urban art in some of Juarez' poorest areas, in the project "ConstruyeT" of the Secretary of Public Education.

Frédérique Lecomte holds an M.A. of Social Sciences and Theatre Studies. With the method of Theatre and Reconciliation, she participates in projects of reconciliation and conflict prevention in countries at war. She is author and Director of shows in Belgium, Canada, Senegal, Burundi and Congo. She creates performances with actors from untrained communities' vulnerable populations in conflict zones and marginalized diaspora; detained, tortured; drug addicts; patients in therapeutic environments and asylum-seekers. She works in collaboration with UNESCO,

Search For Common Ground, Norwegian Council, Fedasil, European Union, IFES...

Mariana Elisa Maese Legarda is a student of Visual Arts at the Universidad Autonoma de Ciudad Juarez, specializing in paint and photography. Mariana also has a passion for the environment and recycling materials and utilizes them in her artistic works. Another project involves creating a greenhouse for planting food for self consumption. She is currently collaborating with Techo Comunitario to paint a mural with a technological theme for their education and technology center.

Andrea (Ande) Lemon is the scriptwriter, director, and producer for Cha Cha Sam and is also a highly awarded researcher, curator, scriptwriter, dramaturge and director of contemporary performance and community cultural development. She was Artistic Director of Melbourne's Women's Circus and regional coordinator of the Royal Children's Hospital arts for mental health program. Her doctoral thesis (nominated for the Chancellor's Prize) examined how traditional nomadic circus communities express a sense of belonging. Ande and her co-presenter Andrea Rienies were awarded the Australian Centenary Federation Medal for Cha Cha Sam's *Postcards from Nanna*, an album of songs and theatre production about reconciliation and valuing differences.

Roberta Levitow is a director, dramaturg and teacher. She is the co-founder of Theatre Without Borders (TWB) www.theatrewithoutborders.com, and co-created Acting Together, a joint project of TWB and Coexistence at Brandeis University. She is an Artistic Associate with the Sundance East Africa initiative. Other recent international work includes Fullbright Senior Specialist at Makerere University, Uganda; the National University of Theatre and Film, Romania; and the Chinese University of Hong Kong. She was an Honoree of the 2003 15th Cairo International Festival for Experimental Theatre. Her work has been featured in *The New York Times*, *American Theatre Magazine*, *Theatre in Crisis?: Performance Manifestos for a New Century*, *The South Atlantic Quarterly*, and *Writing the World: On Globalization*. A graduate of Stanford University, Levitow is on the faculty of UCLA and Bennington College. Presently Fulbright Ambassador.

Pamela A. Lewis is the Director of Youth Programs for the All Stars Project, Inc. and has expanded its youth development programs from coast to coast. Lewis is one of the country's leading organizers and developers of inner-city youth, and has worked with tens of thousands of young people supporting them in building the All Stars and teaching them that they can perform in new ways and be builders of their neighborhood, their city, their society and the world.

Sylenia Lewis is a singer and actress originally from Jonesboro, Arkansas. She attended Arkansas State University where she studied under Julia Lansford. In 2009, she participated in the Summer Intensive Program at Circle in the Square, and was recently seen in *The Task* at the Castillo Theatre. She is thrilled to be a part of the Castillo Theatre and All Stars Project family.

Fernanda Coelho Liberali holds a Ph.D. in Applied Linguistics from the Post-Graduate Program of Applied Linguistics from the Pontific Catholic University of São Paulo, where she has worked as professor and researcher since 2000. She is the Brazilian representative for the International Society for Cultural and Activity Research (ISCAR), the director of the Instituto Ação Cidadã, and one of the coordinators of the Research Group Linguagem em Atividade no Contexto Escolar. In a socio-historical-cultural perspective, her extramural and research concerns are related to teachers' and teacher educators' development, teaching-learning issues, citizenship education and argumentation.

Monika Lidberg Jonsson is a member of Clownetterna, a nonprofit organization for hospital clowns in Sweden. She became a registered nurse in 1985. While studying to become a specialist nurse in Pediatrics, she came in contact with hospital clowning. Her research led her to start clowning in "her" hospital. She has taken classes in clowning, drama and theater. She then met Kerstin Gauffin, who told her about the East Side institute. Monika attended PTW in 2008. She now works with hospital clowning and storytelling at one hospital in Sweden. She also works with the disabled and drama/improvisation.

Crystal Little has been a lifelong resident of New Orleans. In fact her mother and father's families go back to the 18th and 19th centuries. She states proudly that New Orleans "is in my blood." Crystal is Coordinator for the New Orleans' LGBT Center and has been a champion of LGBT rights. She is well known throughout New Orleans. She did not want to evacuate her home after Katrina hit, but she felt compelled to help her landlords, a Vietnamese immigrant couple that spoke very little English when they were ordered to evacuate by the Army National Guard.

Elly Litvak is a wellness and recovery specialist, an actor and comedian whose highly acclaimed one-woman show, *Now Who's Crazy Now?* chronicles her experience of living with and recovering from a serious mental illness. Her theatre background, combined with years of delivering wellness workshops, led Elly to develop *Now Who's Talking* — Telling Our Recovery Stories, a program that helps people living with mental health challenges tell stories that focus on the process of recovery. Her one woman show, *Now Who's Crazy Now?* and the *Now Who's Talking* — Telling Our Recovery Stories give hope and inspiration to everyone while bringing mental illness out of the shadows.

Zhi-Chiang Liu is a worker, labor activist and musician. Over the past 30 years, he has worked as a baggage handler in the Taiwan International Airport Services. He was one of the leaders of the Trade Union of the Taiwan International Airport Services from 1993-2008. Since 2000, he has been a key performer in the Blackhand Nakasi, a band formed by workers and social activists together.

Carrie Lobman, Ed.D. is Associate Professor of Education at the Graduate School of Education at Rutgers University and the Director of Pedagogy at the East Side Institute for Group and Short Term Psychotherapy. She is the co-author of *Unscripted Learning: Using Improv Activities Across the K-8 Curriculum* (Teachers College Press, 2007). She was a founding member of the improv ensemble, Laughing Matters, and has written many articles on the relationship between performance, improvisation, play and learning. She received her M.Ed. from Hunter College, City University of New York and her Ed.D. from the Teachers College, Columbia University.

Harriet Lynn, B.F.A., M.S. is the Producer/Artistic Director for Heritage Theatre Artists' Consortium in Baltimore Maryland. She has enjoyed a long professional and diverse career in theatre, dance, film, television and radio. Featured in many productions including National Broadway Companies and regional theatres throughout the US, Canada and Caribbean. In 1994, she founded the Heritage Theatre Artists' Consortium producing museum theatre, oral history performance, living theatre, senior theatre and media, earning national and international attention. She continues to perform her original one-woman show, *Ella Shields: The Woman Behind the Man*. Ms. Lynn holds a B.F.A. from the Boston Conservatory and a M.S. degree from UMUC.

Maria Cecilia Camargo Magalhaes holds a Ph.D. in Education from the Virginia Polytechnic Institute & State University in the US. She has been working with theoretical-methodological issues in Teacher Education since 1990, mainly focused on language and collaboration to critical thinking and development in intervention research, within the theoretical frame of Socio-Historical-Cultural Activity Theory. She is currently a professor at the Linguistic Department and at the Applied Linguistics and Language Studies Post-Graduation Program of the Pontifical Catholic University of São Paulo in Brazil.

Judith Malina is the co-founder of The Living Theatre, the longest producing ensemble in New York and the US. As the first female Directing graduate of Erwin Piscator's Dramatic Workshop, she has continually challenged the forms, styles and content of the theatre as well as revolutionized its relationship with the audience. As Artistic Director of The Living Theatre, Ms. Malina has earned eight Obie awards; Induction into The Theatre Hall of Fame; Premio Ubu (Italy);

Guggenheim Fellowship; The Edwin Booth Award and others. In 2008, President Lula presented Ms. Malina with the Ordem do Merito Cultural in Rio de Janeiro, for her work in Brazil during the 1970s.

Jim Mangia is the President and CEO of St. John's Well Child and Family Centers, a network of federally qualified health centers and school-based clinics providing free medical, dental and mental health services to more than 120,000 patients in Los Angeles. In 2009, Mangia founded the South Los Angeles Health and Human Rights Conference. Mangia serves on the Board of Governors of Los Angeles Care Health Plan and was a member of President Obama's Health Advisory Task Force. He chairs the Community Clinic Association of Los Angeles County. In 2010, Mangia received special recognition for his work in the US Congressional Record.

Danni Marcks, Quartermaster, is currently studying Elementary Education and Spanish at the University of Wisconsin-Madison. Her role on the crew is to work on fundraising and recruitment efforts for Mission Bocas. She was recently awarded a University of Wisconsin School of Education Scholarship for her work with applied theatre abroad.

Louie Marin is a member of the Carolyn Dorfman Dance Company. He began his training in San Jose, California, and then moved to Miami where he received his B.F.A. with High Honors from the University of Florida New World School of the Arts. He currently also works with Amanda Selwyn Dance Theater and Sasha Soreff Dance Theater. He has performed with the Martha Graham Ensemble, Paskal Rekoert/Flexicurve, Freddie Bratcher and Co., and the Dance Now Ensemble.

Larissa Martins is studying Language – Portuguese and English – at São Paulo's Catholic University (PUC-SP). She is also a Scientific Initiation researcher at LACE group, led by Fernanda Liberali. She researched about citizenship in bilingual education for minorities, and now she is researching the contributions of performing in a bilingual education class.

Cameron Marzelli is a native of San Francisco California. She has been an educator, school counselor, therapist, teacher trainer and consultant for 35 years. With a clear intention to keep the process centered and support growth and transformation, the interactive performance of teaching and learning facilitates healing, no matter the context! Cameron holds a Ph.D. in Expressive Therapies and is an adjunct faculty member at the University of Massachusetts and Lesley University in Cambridge Massachusetts, where she teaches arts-based Research and Evaluation. In 2007, she lived and worked in West Africa with her colleague, the psychologist at the United Nations Special Court for Sierra Leone.

Susan Massad is currently practicing general Internal Medicine in the faculty practice of Brooklyn Hospital Center. In 1962 she joined the faculty and designed one of the first Doctor-Patient relationship courses in the country. She has been exploring the socio-cultural-biological dimensions of medicine and healing since that time. A founder of the All Stars Project and former chair of its board of directors, Dr. Massad launched All Stars Project's senior theatre workshop, *The New Timers*, in 2006. She is a staff member of the East Side Institute, where she continues to play and perform creating conversations on health, wellness, growing older and a joyous life.

Lucila Matsumoto holds a degree in Pedagogy and received her M.A. in Art Therapy. She was born in a family of musicians and grew up in this amazing environment. Thus, after her studies, she decided to become a "music educator," and focus on mediatory, integrative and curative functions of music. She's been developing this work for 11 years now in schools for children (two to ten years old). Her research in the group involves the amplification of listening for social reflection: expression of creativity for promoting the individual. Instruments: flute and voice. She's also a singer.

Deidre Denise Matthee is a South African activist, researcher, group facilitator, feminist and performer residing in Portugal. She has formerly worked as a psychologist, lecturer and community theatre facilitator. Her interest in narrative and performative methods as tools for social change brought her in touch with the work of the East Side Institute in 2002. She is currently involved in Group for Activism and Transformation through Art (GATA) based in Porto and also performing in-between worlds with her "intimate migrations" project.

Frances McGarry, Ph.D. has been teaching theater for more than twenty-five years. In 1993, she was the recipient of the AATE John C. Barner Theatre Teacher of the Year Award. The Young Playwrights Festival in New York City was the subject of her doctoral dissertation in the Program in Educational Theater at New York University. McGarry has served as an adjunct professor in the Program in Educational Theatre at NYU and the Department of Theatre at CUNY/Brooklyn College. She has been Director of Instruction at Young Playwrights Inc. since 2007 and has presented the *Write A Play!* Curriculum at local, regional, and national conferences.

Keith E. McHenry is the Executive Director of Plays for Living, Inc. (PFL), an award-winning nonprofit organization that uses live theater and facilitated conversation as tools for producing social change (see www.playsforliving.org). Keith's diverse experience comes from a variety of areas, including positions as Chief Executive Officer and Chief Operating Officer in organizations such as Manufacturers Hanover Trust

and the Department of Culture & Communication at New York University. He has facilitated and delivered workshops to many groups including Lockheed Martin, the Harlem Small Business Economic Summit, the Newark and NYC Housing Authorities and the NYC Department of Education.

Nancy McNaughton, M.Ed., Ph.D. is an Associate Director of the Standardized Patent Program at the University of Toronto and is completing her doctoral work in Higher Education. She is active as an educator designing and delivering curriculum, evaluation programs, research projects and remediation activities for a wide variety of health professional trainees and practicing professionals. Her research is in the epistemology of emotion as it relates to medical education, and the work of standardized patients as non-clinician teachers.

Maria Cristina Meaney holds an M.A. in Applied Linguistics from the Post-Graduate Program of Applied Linguistics at the Pontifical Catholic University of São Paulo. She has worked as an English teacher and coordinator at CELLEP, a prominent language school in São Paulo for over 15 years. She also works as a bilingual educator at Stance Dual School, teaching different subject areas in English as an international language. She is a member of the research group Language in Activities in School Contexts, and her work focuses on the role of argumentation in learning processes.

Arturo Alfaro Medina was born in 1965 in Lima, Peru, and as a child became interested in environmental issues and music, promoting improvements in the environment near their home. At school he learned to play the clarinet and self learned to play the alto sax and began with alternative rock bands in the 80s (underground movement) with the group School Crrada, and supporting other groups and plays. He is a composer of themes related to environment and ecological music. In 1990 he founded VIDA, which promotes environmental conservation in Peru, and uses music and the performing arts.

Steven Memel is an internationally recognized vocal technique and performance coach and has aided in building the careers of some of the most talented and successful people in the world of entertainment. He is also a singer/songwriter, recording artist, producer and award-winning actor and director. Clients have recorded on Atlantic, Sony, Jive, J Records and DreamWorks. Among those who have worked with Steven are Maroon 5, Sara Bareilles, Justin Long, Jesse McCartney, Drew Barrymore, Lauren Bacall and Isabella Rossellini. In addition to his private practice he has taught at Musicians Institute, UCLA Extension, and lectured at seminars, music conferences and universities around the world.

Nilton Mendes holds a B.A. in Languages at Universidade Braz Cubas, in Brazil and is currently completing his Master's degree in Applied Linguistics at the Pontifical Catholic University of São Paulo. His research is based upon performance and teaching teenagers in language schools. He has worked as an Academic Coordinator and is currently teaching in different schools in Sao Paulo.

Helena Wolffowitz Miascovsky holds an M.A. in Applied Linguistics and Language Studies from the Pontifical Universidade Católica de São Paulo, a B.A. in Language Arts: Translator-Interpreter from Faculdade Ibero-Americana de Sao Paulo, and a degree in Language Teaching from Mackenzie University. She is a Sworn Public Translator and Commercial Interpreter in the State of São Paulo. She is a researcher-educator in the Project Aprender Brincando: Equipe Gestora for LACE Research Group. She is currently teaching extension courses at Coordenadoria Geral de Especialização, Aperfeiçoamento e Extensão da PUC-SP, and she is the General Pedagogical Coordinator of English in elementary school at the bilingual school Stance Dual School.

Francesca Montanile, First Mate, is a classically trained dancer, actor and sea shanty songstress. Francesca has been a member of the core Savvy Theatre Works crew since its first mission. Francesca was awarded the Toyota Community Scholarship for her work in Mexico in 2007. Francesca is committed to providing theatrical experiences for all. She is presently a student of Theatre and Literary Arts at Brown University.

Maritza Montero, Ph.D. is a Professor of Social Psychology at University Central de Venezuela. Her research focuses on community and political psychology and theoretical, epistemological and methodological aspects in Social Psychology. She has lectured extensively in Latin America, the US, the UK, France, Spain, Australia. She has published and is on the editorial boards of several community and social psychology journals. Dr. Montero has won several national and international scientific awards. She served as President of the International Society of Political Psychology (2006); and as Vice-President for South America of the Interamerican Psychology Society (1997-1999). Her latest publication is *Psychology of Liberation*, co-edited with Christopher Sonn (New York, Springer, 2009).

Derek Mortland, since surviving a paralyzing spinal injury, has performed internationally as a solo 12-string guitarist. Beyond his prowess as a performer and composer, he is a visionary bridging music, education, and cultural diversity through school residencies; accessibility programs on the ADA; and outreach programs in Ohio prisons. Derek received

the 2009 Ohio Governor's Award for Individual Artist; a 2008-2009 Teaching Artist Fellowship from VSA arts; and two 2008 Native American Music Awards nominations. His work and programs touch the heart, expand the mind, and bring light to the spirit.

Shondrika Moss-Bouldin is the co-founder of Soulploitation Creative Works/Acting Up!, which was created as a vehicle to produce artistic projects that possess righteousness, creativity, passion, and inspiration. She has directed, produced and choreographed in NYC, San Francisco, Chicago, and Atlanta. Some of her previous artistic work has been with Disney Theatrical Productions, The Kennedy Center, Kenny Leon's True Colors Theatre Company, Chicago Shakespeare and The National Black Arts Festival. She has earned her B.A., M.A., and Ph.D. from Northwestern University. She received a Fulbright in 2006 to study in South Africa. Dr. Moss-Bouldin has taught at several universities such as Northwestern University, DePaul University, and Spelman College.

Martin Mpanga is a resident of Bulenga, Busilo, in the Wakiso District. He holds a degree from Kampala International University in Social Work and Social Administration. He joined the Nairobi Christian Church in Nairobi-Kenya where he trained as an intern in Bible Studies and Church Ministry. In 1993, when he was still living in London, his friend and he started an NGO, Children's Sure House (CSH), of which he is the Director and an Administrator. CSH provides free education to vulnerable children whose parents died of HIV/AIDs or wars and those whose parents are below the poverty line in Uganda. CSH has schools in 12 districts in Uganda.

David Nackman is the director and a performer with Castillo's newest musical improv show. He made his first stage appearance in 1987 at the Broadhurst Theater in Neil Simon's *Broadway Bound*. His Castillo Theatre debut came a few years later, and since then he worked on dozens of productions as an actor and director. As creative director of the theater-based executive education company Performance of a Lifetime, he designs, directs and delivers growth-oriented improvisational experiences for a broad range of corporations and organizations. David is an Artistic Associate of the Castillo Theatre.

Erica Nagel recently joined the staff of the McCarter Theatre in Princeton where she will oversee their evolving community-engagement programming. As the Producing Associate at Premiere Stages at Kean University, she created the Premiere Stages Human Rights Initiative in partnership with the Darfur Rehabilitation Project. She worked in the literary offices of Geva Theatre and Williamstown Theatre Festival, and as a dramaturg at theatres throughout the country. Her work has been published in the *LMDA Review* and *Theatre Topics*. Erica received her M.F.A. in Performance

as Public Practice from the University of Texas-Austin in 2008.

Vania Nedialkova is a psychodrama consultant in training. A member of the Bulgarian Association for Psychodrama and Group Therapy, she has an M.A. in Artistic Psycho-Social Practices from the New Bulgarian University.

Laura Jayne Nelles is a professional actor, director and multi-media producer. Currently, she is pursuing a Ph.D. in Theatre Studies at York University in Toronto Canada. Her areas of specialty are Actor/Voice Training and Performing Medicine. Her interest in Performing Medicine comes from her work at the University of Toronto, where she provides simulated experiences in the training and assessment of health care professionals. She is particularly curious about examining the possible implications/applications of the actor training process to the development of enhanced communication skills in health care professionals.

Fred Newman is the creator of social therapy, which he has been practicing for over thirty years, specializing in large groups. He is co-founder of the East Side Institute for Group and Short Term Psychotherapy, where, amongst other things, he has trained and supervised hundreds of counselors, social workers and psychologists. Co-founder of the All Stars Project and artistic director emeritus of its Castillo Theatre, Fred has written and directed over 30 original plays and musicals and became one of the leading American interpreters of the plays of Heiner Müller. In his academic and theoretical books and articles, Fred explores a cultural-performatory approach to understanding human life. A Stanford University trained philosopher, he engages issues of creativity, relationality, the epistemological bias of psychology, dialectics and democracy. See: www.frednewmanphd.com

Emily Newton graduated from the Dell Arte International School of Physical Ensemble Theatre, where she studied Community-Based Theatre. Shortly after graduating, she was seen in the New York Clown Theatre Festival. Since then, she has shifted her focus to rural and under-served regions of the US, developing community-based productions all over the country. Recently, back in her home state of Kentucky, she produced *War Brides*, a shadow puppet play. She toured the Pacific Northwest with Tears of Joy Theatre in 2008 and is currently serving with AmeriCorp developing a community-based theatre project in the Appalachian Mountains of West Virginia.

Lisa Novemsky has more than 35 years of experience as a teacher, professor, researcher and troubadour (folk musician). She is a certified Feldenkrais practitioner. Science learning and teaching, early childhood, arts and aesthetic inquiry are her

milieu. Her curiosity about how people think and learn has led her into studying cognitive and biological psychology, multi-cultural and environmental issues and human development.

Peter Nsubuga is a community worker in Kampala Uganda. A trained accountant, Peter switched professions to respond to the need for help in communities suffering from disease, extreme poverty and lack of clean water. Peter founded Hope for Youth, an organization that provides food, clothing and education for 120 children.

Sandra Maria da Silva Sales Oliveira is a psychologist and has an M.A. in Psychological Evaluation from the Post-Graduate Program of Psychology of São Francisco University. At present, she is the coordinator of Pedagogy Course and the Extension activities of the University of Vale do Sapucaí – UNIVÁS. She has also been a teacher for Pedagogy, Gym, Mathematics and Biology courses. She has been developing research and publications about anxiety and also coordinates Meninos do Mandu Project. She also takes part as a counselor of Munelepe Project.

Barb O'Neill is an Assistant Professor of Early Childhood Education at Brooklyn College, City University of New York. She has been an Early Childhood Special Education teacher and teacher educator since 1994. Barb is interested in creating inclusive learning environments where students and teachers can play and develop together. She studies storytelling, creative drama and play with a focus on how such activities can foster inclusive learning environments and human development.

John "JB" Opdycke is a member of the Proverbial Loons, performing in Castillo's newest improv comedy show and is a longtime supporter of the Castillo Theatre. He served as the producer for Castillo's long-running improv show *The Gaygles* from 1993-1996, was seen on the Castillo boards in the Elevator Scene in Heiner Müller's *The Task* as directed by Fred Newman in 1994, and was a performer in *This is Your Ridiculous Life!!* J.B. is the chief of staff for IndependentVoting.org, the strategy center for the independent political movement.

Amalia Ortiz de Zárate Fernández, Ph.D., is a Professor of Theatre, British and North American Literature and Culture in the Department of Philosophy and Humanities at the Universidad Austral de Chile in Valdivia. She is also the head of the EFL Teacher Training Programme. From 2002 till now, she has been member of the research group Escritoras y Escrituras (sponsored by the Junta de Andalucía, Spain), collaborating actively, as part of the editorial board of the web journal, *Escritoras y Escrituras*. Currently, she is the head of the following projects: DID S-2009-16,

English: Acting out Language and FONDECYT N° 11090198: Proposal and Validation of the Theatrical Translation Method: "Writing Aloud."

Andy Parker is a performer with Castillo's newest musical improv show. Castillo credits include *This is Your Ridiculous Life!!*, *Stealir' Home (A Baseball Fantasy)*, *Music to Make a Revolution By* and *Castillo on My Mind*. He also performs offstage as Castillo's production coordinator. Other credits include *Epione (Tragic Improv)*, *And The Pursuit Of Happiness (Rattlestick)*, *Dracularama (Chashama)*, *Young Tom Edison (TheatreWorks)*, *Live Naked Aliens! (Kraime)*, *Deep Stories: From the Notebooks of Richard Foreman (NY Fringe Fest)*.

Jane Parker, M.P.H., L.C.S.W. is the Director of the Institute for Psychosocial Health and is Clinical Associate Professor for the Tulane School of Social Work. Ms. Parker also coordinates the Certificate Program in Disaster Mental Health at TSSW. She consults with national and international companies on issues of organizational development and programs to boost resiliency in primary responders. Although her home and neighborhood sustained some damage due to Katrina, her most difficult challenge was in watching her beloved husband's health deteriorate and his death just a few months after Katrina – perhaps hastened by the hurricane.

Mariana Soledad Loya Parra immigrated to Juarez 8 years ago from her hometown Hidalgo de Parral, to study psychology. She has coordinated projects, been director of a daycare center and recently became the director of Techo Comunitario whose mission is to create community interventions that promote the development of children, youth and their families through participation and collaboration. Since the birth of her daughter, her commitment to the well being of childhood in Juarez has increased, working to create a training program for daycare center workers and for parents to improve their childcare skills.

Craig Pattison is the Program Manager for Youth Onstage! at the All Stars Project. He began work with YO! in 2007 as a volunteer teacher. Before coming on full-time, Craig worked with Theatre for a New Audience and The Irish Repertory Company here in NYC as an actor. Regionally, he appeared at the American Repertory Theatre, Berkeley Repertory, Denver Center, Alabama Shakespeare Festival, and Roundhouse among others. This past summer, he directed the graduates of YO! in *Macbeth*.

Ashley Paul joined Street Spirits at the age of twelve and has become one of the leading performers. Ashley has led workshop processes, directed plays, and been featured in film productions. Recently, she was part of a docu-drama film production for the Royal Canadian Mounted Police on gang violence.

Kristin Pedemonti is a Professional Storyteller, Literacy Advocate and Founder of Literacy Outreach Belize volunteer project. She is also a Free Hug and bubble-blowing enthusiast who believes in the power of play to connect and uplift. She is happy to call NYC, where she blows bubbles on the subway, organizes Free Hug events monthly, and always plays with people in unexpected places, home. She carries what her friends call the "Mary Poppins bag" filled with bubble bottles, magic wands, pink fairy wings, a free hugs sign. Her goal is to help people remember the child within and to play.

Maria Regina dos Passos Pereira holds degrees in Biology from the Universidade Católica de Santos, Pedagogy from Faculdade de Filosofia Ciências e Letras de Registro, a Master's in Psychology of Education from the Pontifícia Universidade Católica PUC-SP and an MBA in Educational Management from Faculdade 7 de Setembro-FA7. She is a member of International Society for Cultural and Activity Research (ISCAR) and participant in courses from Research Group Linguagem em Atividade no Contexto Escolar (LACE). As the Middle School Coordinator for Colégio 7 de Setembro, she works on pedagogical-area development of teachers, educators, employees and family/school relationships in a social-historical-cultural perspective.

Tony Perone, M.Ed., is a doctoral student at the University of Illinois at Chicago. His research focuses on a life-span approach to imaginative play activity and the role of improvisation in formal learning environments and in teacher education. Mr. Perone has been an adult educator of English as a Second Language for 17 years and has been interested in the use of theater and improvisation in adult education for over 15 years. In addition, he has studied and performed improvisation in Chicago since 2001.

André Powe has been Coordinator of Hospital Storytelling at The Child's Place for Children with Special Needs at the Brooklyn Public Library since 2001. He has trained many volunteers, written about the program and presented at national and international conferences. Previously, he has worked at the community level for organizations such as the Brooklyn Children's Museum. Mr. Powe received a B.A. from the City College of the City University of New York. He holds an M.A. in Communication for Development from Malmö University in Malmö Sweden.

Kathy Quayle is extremely grateful for the opportunity to be in NYC, sharing this very special piece. John Boc's powerful writing shed light on Kathy's own struggles with her "various roles in life" (heavy with obligation and expectation), balanced by the constant desires to be heard, accepted, and appreciated. It was Kathy's pleasure to explore Beverly under the

incredible and insightful direction of Bill Hill! Thank you, gentlemen!

Claus Raasted is a Danish author, lecturer and social entrepreneur who uses roleplaying as his tool and humor and innovation as his by-words. He's 31, lives in Copenhagen Denmark and works as a professional role player. He also chairs the largest roleplaying NGO in Denmark, sells latex weapons to kids and thinks that art can be meaningful even when it's fun.

Syed Mizanur Rahman is a trained economist and theatre activist from Bangladesh who also graduated from East Side Institute (ESI), majoring in Social Therapy. Syed's understanding of poverty began in his childhood, and meeting with diverse people around the world has given him the spirit to facilitate a way of thinking for better living. He is one of the co-founders of the TREE Foundation and a faculty member in the Economics Department of Daffodil International University in Bangladesh. Presently, he is working on credit slavery and psycho-economic therapy for better living.

Yanina Arlet Ramírez Campos is an English teacher who is currently working with kindergarten, first and second graders in a subsidized school located in Valdivia, Chile. She also gives classes at the Universidad Austral de Chile, specifically to students whose major is science. Before graduating, she got a scholarship to study in Australia at Queensland University, where she took two TESOL courses and was trained for TKT tests. Apart from this, she is part of the research group leading the project DID S-2009-16, which promotes the inclusion of theatre techniques in EFL classes.

John Rankin, III is a graduate of NYU's Tisch School of the Arts and a member of the NYC Rep Ensemble. Theatre credits include *Ain't Easy*, *The Goblet*, *The River Crosses Rivers Festival*, and *The Task* at the Castillo Theatre. Film credits include *The Ski Trip* and *Friends & Lovers*. He recently produced a staged reading of one of the winners of the Mario Fratti-Fred Newman Political Playwriting Contest, *Another Kind of Hunger*.

Dhira Rauch holds an M.A. from the Experimental Performance Institute at New College of California in Creative Inquiry and a B.F.A. from the Experimental Theatre Wing at NYU Tisch. She creates new theatre exploring time, communication, artistic activism and performing the unsocialized body. In the interest of asking the questions with no marks, she has done wilderness theatre in Iceland and has consumed popcorn at 30mph in response to Godot. She has been greatly influenced by Jerzy Grotowski's work of presence, Augusto Boal's process and Mary Overlie's Viewpoints. In her spare time, she cooks, voraciously.

Arisika Razak is the Women's Spirituality Program Chair at the California Institute of Integral Studies. She has led healing workshops for women for 25 years and currently presents meditation workshops for people of all genders. Arisika presents nationally and internationally on the subjects of women's health, spiritual dance and diversity. She has contributed to numerous books and journals, and her film credits include: *A Place of Rage* (which explores the activism of Alice Walker, June Jordan and Angela Davis); *Fire Eyes* (on female genital cutting); and *Who Lives Who Dies* (a PBS special on health care to underserved populations).

Fabiane Reginaldo holds a degree in English and Portuguese Teaching from Oswaldo Cruz University in Brazil and has over 12 years of experience teaching English to children and adolescents. She has taught in nonprofit organizations, language schools and companies. She is currently teaching English to children and adolescents at Vianna Moog School, a municipal public school in the state of São Paulo.

Bárbara Renftel is an English teacher at the Universidad Austral de Chile where she teaches EFL students from different business majors, she also teaches the elective course, Storytelling, for the students of the EFL Teacher Training Programme. She has also worked in public and subsidized schools in Valdivia. For the last year and a half she has been actively collaborating with the project DID S-2009-16. Her degree research paper was on the role of Art Disciplines in Foreign Language Acquisition.

Marian Rich is a performer with Castillo's newest musical improv show. She graduated from Sarah Lawrence College's Experimental Theater Wing. In 1984, she became a founding member of the Castillo Theatre, and performed in Castillo's first improv show, *The Gaygles*. Marian has originated many roles at Castillo in Fred Newman's plays and was "the mad therapist" in two comic plays written by Newman for the American Psychological Association. She is an Artistic Associate of the Castillo Theatre, performs as a fundraiser for the Castillo Theatre and teaches improvisation at the Youth Onstage! Community Performance School.

Andrea Rienets is the composer, musician and performer for Cha Cha Sam. Her work as an activist, composer/songwriter/musical director in theatre, dance, circus and choirs have been produced by the Sydney Festival, Adelaide Festival, Finnish National Opera, Australian national radio and TV. She was the first Australian musician to be a guest of the Australian National Antarctic Research Expeditions. Andrea is also a highly respected communicator and trainer in youth philanthropy, as well as self-sustaining work and online practices for artists. Andrea and her co-presenter Andrea Lemon were awarded the Australian Centenary Federation Medal for Cha Cha Sam's *Postcards from Nanna*.

Marie Romeo, M.S.W., is a graduate of New York University, where she received her M.S.W., while working with Common Ground Health Clinic in New Orleans. Marie was a social worker at CGHC for nearly three years and helped to develop the social work program. She is a community organizer and worked in New Orleans with a number of community partners (including The People's Institute for Survival and Beyond). Marie moved back to New York City in fall 2009 to continue her anti-racist organizing and program- development work with Groundwork, a youth services organization.

Judith Rosenberg is the founder of Spark of Brilliance. She is a former nurse and graduate from the Applied Counseling Certification Program at Conestoga College on the President's List. Rosenberg worked for many years as an Educational Consultant for a large North American corporation. Judith is a recipient of the 2008 Lieutenant Governor's medal for Good Citizenship and of the YMCA/YMHA Women of Distinction Award 2008 in the category of Health & Wellness.

Katy Rubin is a Theatre of the Oppressed practitioner, teaching artist and actor. She has facilitated Forum Theatre workshops and performances in dozens of NYC public schools; with the NYC Coalition Against Hunger; with young women at the Eileen Fisher Leadership Institute; and at the Riverside Church. She trained with Augusto Boal, the founder of the technique, at the Center for Theatre of the Oppressed—Rio de Janeiro, where she co-facilitated TO in Brazil's psychiatric hospitals, prisons, etc. She is also a member of the theatre company The Anthropologists, and holds a B.F.A. from the Boston University School of Theatre.

Lisa Safran has 12 years' experience as an educator in the US and overseas. A background in theatre has helped her to develop enjoyable and effective improvisational techniques to promote student engagement and literacy. Lisa has performed with various improvisation troupes in San Francisco for both acting and improvising music. She also performed as a stand-up comedienne for several years in the US and Canada. Lisa has an M.A. in Teaching from John F. Kennedy University in Orinda California with an emphasis on multiple intelligence theory.

Cathy Rose Salit is a longtime builder of the Performing the World community. She is president of Performance of a Lifetime, the training and consulting firm that uses performance, social therapeutics and improvisation to support executives and staff inside organizations to grow as communicators, collaborators and leaders. Cathy has developed hundreds of cutting-edge programs for such global clients as CompartamosBanco, ANZ, HSBC, the US Olympics, *The Wall Street Journal*, and the Johns Hopkins Hospital, where she co-leads the innovative Performance of

Resiliency program. A singer, actress and improviser, Cathy performs with the Castillo Theatre in its musical improv comedy show.

Armando Santillán has extensive experience in theater work and as a musician in Juarez and Mexico City. He has participated with many theater groups for the past two decades, and was the owner of a bohemian bar for artists, writers and theater people in downtown Juarez. Armando is known in Juarez as one of the best mimes, and has been featured in festivals in Mexico and Venezuela.

Denise Alves dos Santos holds a degree in Language and Literature (Portuguese/English) with extension to teach, and completed graduate work in Art Therapy. As part of her professional and personal experience, she did volunteer work in Mozambique and South Africa (from 2003 to 2005) for HIV-AIDS prevention and educational development. After attending the School for Designing a Society (US) in 2008, she became a professional and started this group to research and implement ways to design a "living-valued" society based on day-by-day civil actions. That's when Denise's interest in performance gained great relevance.

Denise Aparecida Gomes dos Santos holds an M.A. in Linguistics, in the sub-area of Discourse Analysis, from the Post-Graduate Program of Language and Society from the University of Vale do Sapucaí where she has worked as teacher since 2005. At present, she is a regular doctoral student in the Post-Graduate Program of Applied Linguistics at the Pontifical Catholic University of São Paulo. She is a researcher in the Munelepe project in the city of Cachoeira de Minas and she is also part of Meninos do Mandu Project as a coordinator of the students who teach Portuguese.

Teresa D'Angelo Santos holds a degree in Pedagogy and has specialization in Didactics and Pedagogical trends. She has worked in the field of education for 27 years. She is a Coordinator Assistant, guidance counselor and philosophy advisor at Albert Sabin in São Paulo/Brazil. Currently, she is a post-graduate student of Applied Linguistics and study of languages (LAEL) at the Pontifical Catholic University of São Paulo. She started her M.A. in February 2009 and has been an integral member of the LACE – Linguagem em Atividade no Contexto Escolar, under the supervision of the Ph.D. Fernanda Coelho Liberali and Ph.D. Maria Cecília C. Magalhães.

Prativa Sengupta is chief psychologist and coordinator of SEVAC (Sane and Enthusiastic Volunteers Association in Calcutta), a mental health and human rights resource center and NGO in Calcutta (Kolkata) India. SEVAC recognizes the violation of human rights

of people suffering from mental illness, and provides psychiatric, occupational, mental health education, outreach and human rights advocacy services. Prativa is one of only 3,500 mental health professionals for the 1.13 billion people in India. She practiced as a clinical psychologist before ending her private practice to join SEVAC. Prativa has a Ph.D. in Psychology from the University of Kolkata.

Shetal Shah is the Digital Media Supervisor for Paradigm Shift: NYC's Feminist Community. With an M.A. from Columbia University and a B.A. from Tufts University, Shetal has been a science, media and technology educator for 15 years. A Maggie Flanigan Studios graduate, Shetal is an accomplished actor, performance poet and filmmaker. Shetal is the 2005 South Asian Media Awards Best Actress recipient and the host/co-producer of the hip TV show, *INScene*. Additionally, Shetal was an invited poet for Lincoln Center's La Casita festival and for Poetic People Power. Shetal's most recent work focuses on climate change issues as the NY Representative to the UN for the NGO, Nord Sud XXI.

Sonya Shah is core faculty in Interdisciplinary Studies at CIIS in San Francisco. She is engaged in issues of restorative and transformative justice, victim-offender mediation, principles of nonviolence, and conflict-transformation. She serves as a board member for Restorative Justice for Oakland and, in the coming year, a facilitator inside San Quentin and FDC Dublin with Insight Prison Project. As a literary artist, her most recent nonfiction has been published in *The Alembic*, *Sou-wester*, *580/Split* and *The Rambler*.

David (Chien Hui) Shen is a member of the Carolyn Dorfman Dance Company. His career began with the Chinese Youth Goodwill Mission, touring Asia, then with the Taipei Folk Dance Troupe. A member of the first Taiwanese Jazz Dance troupe to tour mainland China, David moved to the US to work with the Nai Ni Chen Dance Company. In 2003, he joined CDDC. With this and other companies he continues to perform around the world. He currently works as a dancer and choreographer based in New York City, and his works include *Li*, *The Last King* and *Luo Shen*.

Barbara Silverman, L.C.S.W., is an expert on adolescent development and group work. She has created an array of innovative programs using the social therapeutic approach in community-based agencies, mental-health centers and schools – among them, Faces, a teenage improvisational theatre company, and a nationally recognized mental-health program at Erasmus High School in Brooklyn called Let's Talk About It. She is co-author of *The Let's Talk About It Model: Engaging Young People as Partners in Creating Their Own Mental Health Program* and is on the faculty at the East Side Institute.

Shoshana Simons is Chair of CIIS's Expressive Arts Therapy Program and Associate Professor in CIIS's Transformative Inquiry Department. Shoshana has a rich background in integrating performance and expressive arts structures into multiple contexts of work with children and adults in educational, therapeutic and larger systems. She has a particular interest in the integration of the arts into spiritual practice and socio-emotional development. She is passionate about using the performance and expressive arts as catalysts for healing and social change. She is currently working on developing expressive arts-centered approaches to narrative therapy.

Melanie Skene is an activist puppeteer and the founder and artistic director of the Many Hands Art Group. The Many Hands Art Group is a community arts organization which is dedicated to helping citizens recover their creative abilities, engage with and celebrate their environment, and explore issues of environmental and social justice. Her primary artistic focus involves giant puppets, masks and performing objects that are often collaboratively created and brought to life in outdoor festivals and pageants.

Lyn Slater is a Clinical Professor of Social Work at Fordham University. She is the faculty advisor for a collective of social work students who are artists and performers and wish to incorporate performance into social work education, practice and research. Dr. Slater has explored in her own research, the performative and improvisational aspects of social work practice and teaching. She has also worked with directors and actors to develop performance pieces that encourage reflection and dialog on difficult topics, like sexual abuse. Dr. Slater received her M.S.W. from Hunter College and her Ph.D. from CUNY Graduate Center.

Maria Helena Colin de Soárez holds degrees in History from Ceará Federal University — UFC, Preschool Education, Educational Technology, and Pedagogical Coordination. She is a member of the International Society for Cultural and Activity Research (ISCAR) and participant in courses from the Research Group Linguagem em Atividade no Contexto Escolar (LACE). As the Kindergarten Coordinator for Colégio 7 de Setembro, she works on pedagogical and administrative areas, teachers' and employees' development, student/family/school relationship, bilingual education and preschool curriculum, in a social-historical-cultural perspective.

Thomas Soerensen is trained as a Danish teacher and is currently teaching Mathematics, English and Danish in the Danish public school system. He has a B.A. in Education and wrote his senior thesis on an alternative to the traditional teaching style. During and following his studies, he has helped with and held several workshops in Denmark and Serbia on

performance as an integrated form of teaching, learning and developing, and has furthermore been involved in school development projects in the Danish public school system.

Gabriela Scartascini Spadaro holds a Ph.D. in Sciences for Sustainable Development (Universidad de Guadalajara) and is a specialist in Oral History. In the last ten years, she has published books and articles that emphasize the relationship between oral history and societies in transition, especially focusing on cultural and educational changes. Gabriela also has an M.A. in Learning Technology (Universidad de Guadalajara) that allows her to publish educational research. She is a professor of Oral and Written Communication at the University. With regard to teaching practice, she has 20 years' experience in high school and university institutions.

Karolina Spaic is the Artistic Director and Stage Manager of ZID Theatre. In her work, she combines elements from a variety of disciplines: physical theatre, performance art and media. In 1991, she established the ZID Theatre, where she has directed all performances until now. Many of them were internationally acclaimed at various theatre festivals and theatres abroad. She teaches workshops and training classes in Physical and Multimedia Theatre in the Netherlands and abroad. As a member of The Magdalena Project — an international network of women in contemporary theatre, she was a guest of the 2005 international festival Magdalena in the United States.

Joseph Spirito, Resident Set and Video Designer of Castillo Theatre, has designed more than 100 theatre productions in New York City over the past two decades, most of these at Castillo. Recent credits include *The Task* by Heiner Müller, directed by Gabrielle L. Kurlander; Fred Newman's *Safe at Third (or Josh Gibson Don't Bunt)*; *Another Part of the Forest* by Lillian Hellman at Theatre at St. Clement's; and Chuck Mee's *Queens Boulevard* at the Signature Theatre. Joseph has been a full-time organizer of the All Stars development community since 1980.

Frank Spitznagel, a graduate of the Boston Conservatory of Music, is the accompanist for Castillo's newest musical improv show. His national tours include *Peter Pan*, *A Chorus Line* and *Evita*. He has played for and musical directed over 50 shows — from *Annie to Zorba*. Frank was Musical Director for the Chicago City Limits for nine years, and has played at all the famous NYC improv venues. His work has been heard on Comedy Central, in the Aspen Comedy Festival and in several indie films. Frank has performed with Itzhak Perlman and scores of Broadway stars, and is the accompanist for the Lincoln Center "Meet the Artist" series.

Diane Stiles is the director of production of the All Stars Project, where she oversees the theatrical productions and the operations of the Castillo Theatre and directs the award-winning Talented Volunteer program. As Castillo's managing director, she leads the budgeting, fundraising and scheduling as well as facilitates (and participates in) creative work. In 1998, she became the executive producer of the Otto René Castillo Awards for Political Theatre. A trained visual artist, she has devoted her adult life to political activism and the art of community-building at Castillo/All Stars.

Christopher H. Street is the Senior Vice President/Development of the All Stars Project (ASP) and is responsible for all fundraising initiatives of the All Stars Project. Since 1995 he has developed and expanded the All Stars Project's unique fundraising operation by more than 300%. The ASP gains the support of over 5,000 individual and institutional donors each year and raises over \$7 million annually in private funding. Mr. Street also leads staff development activities, manages sales initiatives, inputs on external affairs and conducts operation reviews to enhance program development and new business initiatives. Mr. Street received his B.A. from the London School of Economics.

Gloria Strickland is the Director of the All Stars Project of New Jersey. Prior to heading up the All Stars, Strickland was the executive director of the Somerset Community Action (SCAP) and the Somerset County Head Start programs. She has a Masters degree in education from New York University.

Rachel Sullivan is the program director at Urban Stages. She has created and co-directed original work including *Her Train of Thought*, a performance about women's experiences in public space; and *Lost in JASA*, a multi-media event created and performed by seniors at the Jewish Association for Services for the Aged (JASA). She has directed numerous devised productions with the Creative Arts Team Youth Theatre and Junior Youth Theatre. She has performed with Sojourn Theatre, Capital Rep, Stageworks Hudson, Horton by the Stream, and Gloucester Stage Company. Rachel holds an M.A. in Applied Theatre from SPS/CUNY and a B.S. in Theatre from Northwestern University.

Ziaul Sumon is a young activist from Bangladesh working with young people at a university level to explore the highest level of potential to meet the 21st century's challenges. Currently, he is serving Daffodil International University as a career counselor and facilitator for club activities. His interest in sustainable development has led to his working on psycho-economic therapy jointly with Syed Rahman.

William Huizhu Sun is a playwright, director, professor and vice president of Shanghai Theatre Academy, editor of *Theatre Art*, contributing editor of

The Drama Review, and director of Asia Pacific Bureau for Theatre Schools of UNESCO Chair ITI. A Ph.D. in Performance Studies (New York University), he taught at four universities in North America before returning to Shanghai in 1999. Major research interests: social performance studies, intercultural theatre and theatre narratology. He has had 130 Chinese and English papers published in China, the US, Canada and the UK. His plays have been seen in China, the US, Japan, Singapore, Norway, France, Spain, Germany and India.

Bo Svoronos is completing a practice-led Ph.D. on Indigenous Metropolitan Festivals and Reciprocity at RMIT. He is chairman of WELL Theatre Inc. and former Indigenous Arts Officer for the City of Port Phillip 2005-2010. In his former cultural brokerage role, Bo established, produced and programmed five Indigenous multi-disciplinary festivals, facilitated civic events, curated community visual art exhibitions and initiated an Indigenous Media Scholarship. Bo produced and directed two St Kilda Writers' Festivals 2005/06 and has written, performed, produced and directed a number of his own works.

Gale Synnott has been both an Early Childhood teacher and a school director. For the last ten years she has taught undergraduates and graduates at Brooklyn College/School of Education, which currently involves the teaching and supervision of Early Childhood student teachers. She has worked in collaboration with the Lincoln Center Institute Program for over ten years. She has presented at conferences nationally and internationally. She has two M.A.'s in Education from Bank Street College of Education.

Shawn Termin is Oglala Lakota and has managed and produced the Cultural Arts Program at the Smithsonian National Museum of the American Indian (NMAI), Heye Center, NYC for over 10 years. She co-authored *Remembering Others: Making Invisible Histories Visible* and wrote the first Native-produced curriculum by the NMAI, called To Honor and Comfort: Native Quilting Traditions. She is a member of the Women's Indigenous Network, American Indian Community House and serves on the Advisory Board of the First Nations Composer Initiative, a division of the American Composers Forum. In September 2009, she was a Cultural Diplomacy Fellow for the Aspen Cultural Diplomacy Forum held in Aviles Spain.

Daisy Maria Silva Tessari holds a degree in Languages and Literature from the University of the Northwest of the State of Rio Grande do Sul. She has participated in the Group of Study of Bilingual Education and has worked as a Portuguese teacher for foreign people, as well as in schools as an English teacher in projects related to reading and writing. She has been a leader in social projects with a focus on young boys' and girls' development in reading and writing.

Michael Thompson, F.S.A., M.A.A.A., has over 20 years of experience in health care, employee benefits strategy development and implementation, design, financing, pricing, operations and analysis. He is currently a principal in the human resources services practice PricewaterhouseCoopers LLP (PwC) and serves as the company's national leader and speaker on health and performance strategies. Mike is President of the Board of NAMI-NYC Metro, a grassroots organization that provides support, education and advocacy for families and individuals of all ethnic and socio-economic backgrounds who live with mental illness. He is a long-time supporter of the All Stars Project and has recently become a member of its Chairman's Club.

Olga Vasquez, Ph.D., Stanford University is an Associate Professor in the Department of Communication at U. C. San Diego. For over two decades Vásquez has created and studied optimal learning environments, known as *La Clase Mágica*, situated in community institutions. These research-based afterschool laboratories represent a partnership between the local community and higher education to address the K-12 under achievement of minority youth and their under-representation in higher education. Vásquez has written widely on bilingualism, literacy, and educational technology. Her recent work focuses on the need for educational change to meet the challenges of the 21st century.

Miguel E. Cortés Vázquez is a social therapist, family therapist and community educator at the Centro de Asesoría y Promoción Juvenil (CASA) and teacher of Community Education at the Universidad Autónoma de Ciudad Juárez. He coordinates educational centers and creates programs preparing youth volunteers to help children with their school work and play activities. Miguel has studied with the East Side Institute for several years and collaborated closely with the Institute in several education and therapeutic projects in Juárez, including the inauguration of the Fred Newman Center for Social Therapy in Juárez. He is also a percussionist and participates with local groups in concerts and recordings.

Meredith Villano is Co-founder and Director of Paradigm Shift: NYC's Feminist Community, and has been a passionate feminist activist and organizer for over 15 years. Currently, she promulgates the feminist perspective through media and events. Meredith honed her expertise in media through work with Michael Moore's production company and New York Times Television among others. She served as Director of Business Development at Magnet Media Inc. for over four years. She began her career in theater as a director, actor and stage manager. Most recently, the National Association of Professional Women, an organization with 200,000+ members, honored her as VIP Woman of the Year.

Vicky Wallace is a performing artist and an ESL and Drama teacher. She has been studying with the East Side Institute for over 20 years and has been able to successfully incorporate their performance-based approach to learning and development in all aspects of her professional work. She directs The New Timers, a weekly improv theatre group for seniors at the All Stars Project, and teaches ESL and Drama at a NYC high school, where she has trained groups of students to teach English abroad. She has been volunteering and performing at the Castillo Theatre since 1989.

Katherina Walper G. is an English teacher in Universidad Austral. She is doing her Master's degree in Communication, and teaching in the English as a Foreign Language Teacher Training Program. In 2007-2008 she was awarded with a Scholarship of the British Council and worked as a Spanish Language Assistant in Buckinghamshire, England. Since 2008 she has been part of the research project DID S-2009-16, for which she conducted a research on the use of Drama Techniques and Literature when teaching Syntax communicatively, and developed a workshop for EFL teachers at the IATEFL- TESOL Conference in Santiago, Chile, 2010.

Sarah Weiler holds an M.A. in Social Sciences from the University of Chicago and has worked in the area of human rights education and bilingual education for the last decade. Ms. Weiler is the Head Teacher of Stance Dual Bilingual School in São Paulo, Brazil, where she is responsible for curriculum design and teacher training within a socio-historical-cultural perspective. She is a researcher in the Citizenship Action Program and Bilingual Education Research Group at the Pontifical Catholic University of São Paulo.

Helen Wheelock joined the CUNY/Creative Arts Team (CAT) in 1994 as an actor/teacher. As part of the Early Learning Through the Arts program (ELTA), she's been intricately involved with the development of ELTA's issue-based curriculum and their highly successful teacher-training/mentoring model. Since taking over as Program Director in 2007, Helen has represented CAT across the country both as a conference presenter and keynote speaker. In October '08, she traveled to the United Arab Emirates to introduce CAT's interactive drama strategies to students at the UAE University, initiating a collaboration that continued in NYC last summer and will again this summer.

Andy Wiginton, The Cap'n, is a scholar, director and founder of Savvy Theatre Works. Andy holds degrees from The University of Michigan Residential College (B.A.) and Sarah Lawrence College (M.F.A.). Andy was the Director of Theatre Activities at The Palmas Academy in Palmas del Mar Puerto Rico for two years. Presently, he is a teaching assistant and Ph.D. candidate at the University of Wisconsin-Madison

focusing on theatre by, for and with young people. Andy is the AATE 2010 Winifred Ward Scholar, a member of TYA USA and ASSITEJ International.

Esben Wilstrup is a newly hatched psychologist from Aarhus University in Denmark. He just completed his M.A. thesis on distortive conceptualizations of learning in the Danish schooling system and is now looking for jobs. Esben is a longtime freeform role player and game facilitator and has studied Experiential Learning and Educational Games at the University of Technology in Sydney Australia. He was a member of the East Side Institute's International Class 2008/2009 and is currently working with the Institute faculty to develop the international performance movement in Denmark and across the world.

Anna Woolf is a member of the Carolyn Dorfman Dance Company. She performed throughout Arizona with the Eastside Ballet Center Dance Ensemble. In 2002, she was accepted to The Juilliard School, where she performed works by renowned choreographers such as Mark Morris, Jiri Kylian, José Limón, Paul Taylor, Ronald K. Brown, and Eliot Feld. Since graduating, she has danced in New York with Company XIV, Lane & Co., and choreographer Adam Barruch. This is Anna's first season with CDDC.

Stephen Yaffe, an arts and education consultant, has conducted numerous evaluations and needs assessments, including a 2008 VSA arts-sponsored study of arts education and special needs students in NYC public schools. His professional development work has been called, "brave, visionary, smart," by the Director of Education Programs for PBS. He mentors teaching artists nationally as the VSA Arts Teaching Artist Fellows coach. A playwright and screenwriter, his plays have been performed in NYC and elsewhere.

Daniela Vendramini Zanella holds an M.A. from the Education Program at Uniso (University of Sorocaba, SP), where she has worked as professor since 2001. She is working on her Ph.D. in Applied Linguistics from the Post-Graduate Program of Applied Linguistics at the Pontifical Catholic University of São Paulo. She became a member of the Research Group LACE in 2009 and has been an International Society for Cultural and Activity Research (ISCAR) member since 2010. Daniela develops research linked to Ação Cidadã and related to teacher educators' development with activities in the hospital.

Ana Laura Juárez Zavala was brought up in Juárez, studied psychology and is educational coordinator at Techo Comunitario where she works with youth volunteers to help children with their school work and fun learning activities. She also works with youth as a volunteer in parishes promoting socialization and integration. Ana is a promoter and educator in the dance group Destellos.



Performing the World

All Stars Project, Inc. (WWW.ALLSTARS.ORG) Founded in 1981, ASP creates outside of school youth development programs for inner-city youth using an innovative performance model.

Programs sponsored by the All Stars Project (ASP) are 100% privately funded and are made possible through the generosity of more than 5,000 individuals, as well as hundreds of corporations and foundations.

Each year ASP reaches 10,000 young people from some of the most underserved communities in New York City, Chicago, IL, Newark, NJ, and the San Francisco Bay Area, CA.

The All Stars Project is headquartered in New York at a 31,000 square foot performing arts and development center on West 42nd Street.

Hundreds of volunteers from all walks of life participate throughout the year in All Stars Project programs. The ASP sponsors performing arts, theater and leadership training programs for inner-city youth.

The All Stars' also produces cutting-edge political theater in the heart of New York's commercial theater district. Our Castillo Theatre is located at the ASP's performing arts and learning center on West 42nd Street, brings challenging, thought-provoking entertainment to the heart of New York's theatre district. Since 1983, Castillo has staged over 100 productions.

The All Stars Project, the American pioneer for development and developmental learning, has launched UX a unique development institution that is forward thinking, free of cost and open to people of all ages and backgrounds. UX is an amalgam of developmental learning activities, produced for and by our communities. "X" is the unknown variable in logic, the part of the equation still to be discovered. UX is where the students/creators make life/learning discoveries.

It incorporates established programs and ongoing activities of the ASP, and much more. UX Motto: "Magnifice Incedimus" (translation: "We swagger").

2010 Sponsors

The East Side Institute for Group and Short Term Psychotherapy (WWW.EASTSIDEINSTITUTE.ORG) is an international educational, training and research center for developing and promoting alternative and radically humanistic approaches in psychology, therapy, education and community building. Chief among them is social therapeutics, an approach to human development that relates to people of all ages and life circumstances as social performers and creators of their lives. It is practiced globally as both a group-oriented, development-focused psychotherapy and a methodology with broad application in educational, cultural, health and community settings.

Founded in 1985 by social therapy's creator Fred Newman and developmental psychologist and current director Lois Holzman, the Institute functions as a unique community think tank, building bridges between university-based and community-based practices, and bringing the traditions and innovations of each to the other. Training programs combine innovative theories with real-world practical applications and are open to professionals and paraprofessionals regardless of discipline. Through both online and NYC-based courses, study and training programs, international events and scholarly writings, the Institute has introduced thousands of educators, mental health and medical workers, scholars and community organizers to the most successful and cutting-edge approaches to tap, re-ignite and support the kind of human creativity, performance and developmental play so desperately needed if people are to transform the world.

The Institute is a nonprofit 501(c)3 organization staffed by dedicated volunteers and sustained financially by individuals who support its mission.