

ALL-CONFERENCE PLENARIES

Plenary I - Performing, Teaching, and Working through the Transitions (Part 1)

Friday, August 9 | 2:00 PM – 3:30 PM | Grand Cypress DE

At last year's gathering in Boston, Vice President for Conference Ann Shanahan, working closely with Monica White Ndounou and the 2018 Conference Committee, curated a plenary series that addressed a range of concerns regarding equity, diversity, and inclusion within the field of theatre. Given the strong response of our membership to those conversations, this year's conference committee felt it important make space for a continuation of that dialogue. Building upon last year's format, Plenary I will again be a panel discussion and open forum. This year we'll narrow our focus to three areas of particular concern to theatre artists and educators working within academia: season selection, casting, and curriculum. To give our exchange the space to expand and grow over the course of the conference, we've sought to forge a link across all-conference events: this year our keynote speaker Bill Rauch will participate in our Plenary I discussion, along with Stephen Buescher (University of California San Diego) and our second-day workshop leaders – Brian Herrera (Princeton), Nicole Hodges Persley (The University of Kansas), and Monica White Ndounou (Dartmouth College).

Plenary II - Performing, Teaching, and Working through the Transitions (Part 2 – Action Steps)

Saturday, August 10 | 9:45 AM – 11:45 AM | Grand Cypress DE

Again following last year's format, the second plenary session will further the work of the first plenary (and of the keynote), but be will dedicated to discussion/workshops that provide action steps for members to take with them when they return to their workplaces and institutions. ATHE members will be able to choose among two discussion/workshops, one led by Drs. Hodges Persley and Ndounou, dedicated to season selection and curriculum, and the other focusing on casting, led by Dr. Herrera. After an initial gathering in our central meeting hall, members will be free to circulate among the two workshop/discussions.

PERFORMANCES

After Orlando

That Uppity Theatre Company and Mad Cow Theatre
Friday, August 9 | 8:00 PM – 10:00 PM | Grand Cypress DE



In commemoration of the third anniversary of the massacre at the Pulse Nightclub in Orlando, in which 49 Latinx LGBTQ+ and allied people were murdered and fifty-three were injured, That Uppity Theatre Company and Mad Cow Theatre present an evening of selections from the extensive *After Orlando* collection. Originally commissioned by theatre artists Caridad Svich, Zac Kline, and Blair Baker, *After Orlando* offers the unique perspectives of over eighty writers. Different compilations from *After Orlando* have been performed both domestically and internationally in over seventy-five venues. An ideal and timely addition for college campuses, focusing on diverse casting and perspectives.

The Rest I Make Up

A film by Michelle Memran

Saturday, August 10 | 8:00 PM – 10:00 PM | Grand Cypress DE



The Rest I Make Up tells the emotionally breathtaking story of Cuban-American dramatist María Irene Fornés, a seminal playwright, director and educator who created astonishing worlds onstage. When she stops writing due to dementia, a friendship with a young writer (filmmaker Michelle Memran) reignites her visionary creative spirit, triggering a film collaboration that picks up where the pen left off. The film not only documents an extraordinary artist and intergenerational friendship, it also shows how a camera can become a catalyst for collaboration — capturing Fornés’s ability to teach, to inspire, and to turn the scraps of everyday life into moments worthy of wonder and delight. It moves us from New York City to Havana, Miami, and Seattle —seamlessly shuttling between the pair’s present and Fornés’s remembered past. Footage includes interviews with family, contemporaries, students, ex-lovers, and rare footage of the burgeoning Off-Off Broadway scene in the 1960s. *The Rest I Make Up* preserves and complicates the heritage and legacy of María Irene Fornés: a Latinx playwright who has been labeled a “mother” of America’s avant-garde theatre movement while simultaneously being erased in certain histories of U.S. theatre. The film’s production team is eager to introduce *The Rest I Make Up* to the ATHE community as a meaningful pedagogical tool to complement the playwriting legacy and historical impact of Fornés. Notably, the central thread of the film—Fornés’s ability to maintain and share her tools

as a creative artist while facing dementia—creates a poignant engagement with the conference theme of “working through transitions.”

Following the screening of *The Rest I Make Up*, director Michelle Memran and producer Katie Pearl will be on hand to discuss their work. On Sunday morning, from 9:45 to 11:00 am, in a special session titled “*The Rest I Make Up: Documenting the Legacy of María Irene Fornés*,” ATHE members will have another opportunity to speak with the artists, along with dramaturge Gwendolyn Alker (New York University), Elise Morrison (Yale University), Ken Prestininzi (Connecticut College), and this year’s Fornés Playwriting Workshop leader Anne García-Romero (University of Notre Dame).

Jane Chambers Award Performance

Saturday, August 10 | 3:30 PM – 6:45 PM | Grand Cypress AB

The staged reading performance of the winner of the 2019 Jane Chambers Award:

In the Cervix of Others by Alice Cohen

Judith Royer Excellence in Playwriting Award Performance

Friday, August 9 | 4:00 PM – 6:00 PM | Grand Cypress AB

The staged reading performance of the winner of the 2019 ATHE Judith Royer Excellence in Playwriting Award:

The Tragic Ecstasy of Girlhood, a full-length play by Kira Rockwell

New Play Development Workshop: Showcase of Ten-Minute Plays

Saturday, August 10 | 3:30 PM – 6:45 PM | Cypress DE

The New Playwrights Development Workshop showcase of readings and public response for the eight ten-minute plays selected for this year’s conference:

Black Santa by David Beardsley
Dancing With Johnny De Marco by Rick Davis
High School Intifada by Cary Gitter
I Don’t Know Yet by Dustyn Bain
Morning Song by Ana Magaha
Of Muppets and Vampires by Billy Jenkins
Partner Of by Rachael Carnes
Scapegoat by Jerry Polner

Production Team for NPDW and JREPA:

NPDW Director/On Site Co-Producer: Ingrid De Sanctis, James Madison University

NPDW Coordinator: Adam Houghton, Brigham Young University

NPDW On-Site Co-Producer/Stage Manager: Alexi Siegel, Freelance

NPDW Scenography On Site Coordinator: Melpomene Katakalos, Lehigh University

JREPA Producer and Coordinator: Anne Healy, University of Texas at Arlington

JREPA Coordinator of Selection Process: Charlene Donaghy

PACT FOCUS GROUP LEADERSHIP:

PACT Focus Group Representative: Hank Willenbrink, University of Scranton

PACT Co-Conference Planners: Janna Segal, University of Louisville and Greg White, University of Central Oklahoma

Directors:

Sharon Andrews, Wake Forest University

Kate Arecchi, James Madison University

David Frankel, University of South Florida

Ben Lambert, James Madison University

Julia Listengarten, University of Central Florida

Pam Pepper, Lehigh University

Kiara Pipino, Grand Valley State University

Fred Rubeck, Elon University

Mary Trotter, University of Central Missouri

Dramaturgs:

Guillermo Aviles-Rodriguez, California State University, Northridge

Suzanne Delle, York College of Pennsylvania

Krysta Dennis, Siena College

Jessie Mills, Pomona College

Aaron Scully, University of Central Missouri

Janna Segal, Louisville University

LaRonika Thomas, University of Maryland

Scenographers:

Owen Collins, Washington and Lee University

George de Falussy, Elmira College

R. Scott Hengen, Montgomery College

Jennifer Ivey, Florida International University

Heather Anne Milam, Indiana University

Mitchell Ost, Indiana University

P. Gibson Ralph, The College at Brockport, State University of New York

Robin Shane, Rider University

Vandy Wood, University of Central Florida

Actors:

Lizbett Bengé, Arizona State University
 Robyn Berg, Radford University
 Erin Cawley, Texas Tech University
 Kristy Clark, University of Central Florida
 Casey Cole, University of Kentucky
 Zach Dailey, Texas Tech University
 Monicella Elder, Past Prime Players
 Julienne Greer, University of Texas, Arlington
 Nichole Hamilton, New Mexico State University
 Jessica Johnson, University of Central Florida
 Andrew Kahl, Grand Valley State University
 Violette Kjeldgaard, Cloud County Community College
 Kim McKean, University of Texas, El Paso
 Wil Kilroy, New Mexico State University
 Jennie Pardoe, University of Missouri
 Molly Seremet, Mary Baldwin University
 George Nelson, Brigham Young University
 Alexi Siegel, Freelance
 Harry Waters, Macalester College
 Natasha Yannacañedo, City University of New York, South Bronx

All-Ages Performances

A new innovation to ATHE's traditional programming, the 2019 Conference Committee has partnered with the University of Central Florida's School of Performing Arts and the Orlando Repertory Theatre to offer a series of experiences that members can share with any youthful colleagues who may be joining them in Orlando.

Prince(cess)

Friday, August 9 | 8:00 AM – 9:30 AM | Magnolia ABC

Prince(cess) is a performance that will appeal to children of all ages.

Production team:

Book by Kate Kilpatrick and Ralph Gregory Krumins
 Music and Lyrics by Ralph Gregory Krumins
 Directed by Kate Kilpatrick and Ralph Gregory Krumins

Performers:

Jeffrey Allen Sneed
 Alaric Frinzi
 Raina Grabowski
 Cole Higginbotham

Youth Drama Lessons

Friday, August 9 | 9:45 AM – 11:15 AM | Magnolia ABC

In this session, workshop leaders will be sharing their models for youth drama lessons. This session will appeal to both youthful learners and those who teach them.

Workshop Leaders:

Brittany Caine (Teaching Artist, Orlando Repertory Theatre)

Elizabeth Brendel Horn (Theatre for Young Audiences Program, University of Central Florida)

When Pigs Fly and dig

Saturday, August 10 | 8:00 AM – 9:30 AM | Magnolia ABC

When Pigs Fly and *dig* are performance that will appeal to children of all ages, though perhaps especially to the very young at heart.

Company:

Maria Katsadouros

Kate Kilpatrick

Ralph Gregory Krumins

Jarrett Poore

Bryan Jager

Karen Marulanda

Stage Manager: Cat Koski



Boston University College of Fine Arts



PAID WORKSHOPS

Paid Workshop A

Intimacy Directors International – Intimacy for the Stage for Performers

Thursday, August 8 | 9:00 AM – 11:00 AM | Regency 1

Fee: \$50

Artist: Tonia Sina

Workshop Description:

This two-hour class examines the technique behind finding authentic chemistry between scene partners while separating the romantic lives of the actors from their characters. We will explore acting exercises designed specifically to safely explore the energy used in acting scenes of intimacy. A safe space to explore this work will be provided, and all exercise are optional and consensual. No kissing is required in the workshop, some light contact will be included.

Paid Workshop B

Fornés Playwriting Workshop

Thursday, August 8 | 12:30 PM – 3:45 PM | Regency 1

Fee: \$50

Artist: Anne García-Romero

Workshop Description:

María Irene Fornés (1930–2018), award-winning Cuban-American playwright, is considered by many to be the “founding mother” of U.S. Latinx theatre. The Fornés Playwriting Workshop will introduce her playwriting methods to participants as they experience key components of her pedagogy in this three-hour workshop, which will begin with a physical warm-up followed by writing exercises that encompass visualization, drawing and utilizing found materials to generate compelling new play material. Fornés never wrote a book about her teaching. Her former students, relying upon memory, oral tradition and experiential learning, continue to pass down her pedagogy. Fornés’s method has several recurring components, however it is also improvisatory in nature. Therefore, no one can ever claim to be an expert in Fornés methods. We are all continually learning from “La Maestra.” Taught by Fornés alumna Anne García-Romero, this introductory workshop will give participants a productive experience of Fornés’s unique approaches to playwriting. Participants ought to wear comfortable clothing and be prepared to write using paper and pen or pencil only (no laptops or electronic devices). For questions, please email Anne. Garcia-Romero.1@nd.edu.

Paid Workshop C**Intimacy Directors International – Intimacy for the Stage for Directors**

Friday, August 9 | 9:00 AM – 11:00 AM | Regency 1

Fee: \$50

Artist: Tonia Sina

Workshop Description:

In this two-hour Introductory workshop, participants will be given tips on how to form a safe and effective environment for basic intimacy work in classroom and professional production situations, with a special interest in combining each participant's directing method with the pillars of context, communication, consent, and choreography. All specialties are welcome (acting, directing, stage managing, tech, etc).

Paid Workshop D**Tectonic Theatre Project Moment Work Level 1 – The Elements of the Stage, working from a "hunch"**

Friday, August 9 | 3:45 PM - 7:00 PM | Regency 1

Fee: \$50

Artist: Barbara Pitts McAdams

Workshop Description:

Moment Work is the process used to create Tectonic's best-known plays including The Laramie Project. How can we use the non-text "elements of the stage," such as gesture, props, sound, architecture and spatial relationship, to build highly theatrical narratives – one "moment" at a time? Level 1 is usually taught without subject matter, exploring the elements for their own poetry and narrative potential. This year's Level 1 workshop will more closely duplicate Tectonic's process. Prior to arriving, participants will be given a bit of non-theatrical source material (such as interview text) and asked to bring objects or costumes that might relate to that subject matter. The Level 2 workshop will continue with this "hunch," to demonstrate how we construct narrative sequences.

Paid Workshop E

Tectonic Theatre Project Moment Work Level 2 – Making Narrative Sequences

Saturday, August 10 | 3:30 PM - 6:45 PM | Regency 1

Fee: \$50

Artist: Barbara Pitts McAdams

Workshop Description:

Level 2 Moment Work is limited to participants who have taken Level 1 previously. Prior to attending, participants will be given a bit of non-theatrical source material (such as interview text) and will be asked to bring objects that might relate to that subject matter. The first hour will be generating moments inspired by the “hunch,” followed by layering and sequencing moments to construct narrative phrases.

ARTIST BIOS

Artist:

TONIA SINA



Tonia Sina is the Executive Director, Head of Pedagogy, and Founder of Intimacy Directors International (along with co-founders, Alicia Rodis and Siobhan Richardson). She was the Intimacy Choreographer for the production of *The Bakkhai* at the Stratford Festival in Ontario, Canada, as well as being an international sexual harassment prevention advisor for theatre, opera, and film. Recently featured in the NY Times, LA Times, Huffington Post, Washington Post, Cosmopolitan, American Theatre Magazine, CBC Radio and several other publications, podcasts, and radio shows, she is an international Intimacy for the Stage workshop teacher and choreographer. Tonia has been advocating for safe practices in Intimacy for the Stage and Sexual Harassment in the industry since she began research for her thesis in 2004.

Originally an actress, fight director, and movement teacher, Tonia translated exercises for duels and mass battles into her method for choreographing

safe intimacy between couples and groups. After eight years in academia as a movement Professor, Tonia wrote the article "Safe Sex: A Look at the Intimacy Choreographer" for the *The Fight Master* periodical, and is continuing to publish her work in the form of a book currently in the works. She has taught Intimacy at dozens of stage combat regional workshops including MACE's Winter Wonderland, The Tourist Trap, The Lonestar Smash, and the Louisiana Tech Stage Combat Workshop, where she first began teaching Intimacy for the Society of American Fight Directors. Tonia now advises universities on their curricula to help prevent harassment and abuse in academia.

Tonia invented her own method, Intimacy for the Stage, which later was translated into the Pillars, which IDI now uses to set the industry standard for protocol surrounding the choreography of intimacy scenes. She teaches this internationally, but is also very interested in researching and supporting and other methods of safe practice as well for stage and film.

Also a director, playwright, model, and performer, Tonia is a soon to be triple kidney transplant recipient and rare and chronic disease patient advocate and national motivational speaker. She attended Niagara University for her BFA in theatre performance, and Virginia Commonwealth University where she studied movement under Fight Master David Leong and Certified Teacher and Fight Director, Aaron Anderson, and earned her MFA in Movement Pedagogy with a specialty in Intimacy for the Stage.

Artist:

ANNE GARCÍA-ROMERO

Anne García-Romero is an Associate Professor of Theatre at the University of Notre Dame. Her book, *The Fornes Frame: Contemporary Latina Playwrights and the Legacy of Maria Irene Fornes* (University of Arizona Press, 2016), explores how Fornés has influenced the work of Latina playwrights. Her plays include *Paloma*, *Lorca in New York*, *Earthquake Chica*, *Provenance*,

Juanita's Statue, *Mary Domingo*, *Mary Peabody in Cuba*, and *Santa Concepción* and have been developed and produced at the NYSF/Public Theatre, Eugene O'Neill National Playwrights Conference, Goodman Theatre, Mark Taper Forum, Los Angeles Theatre Center, and South Coast Repertory. She received her MFA



in Playwriting from the Yale School of Drama and her Ph.D. in Theater Studies from the University of California, Santa Barbara. She's a founding member of the Latinx Theatre Commons, where she contributes to The Fornés Institute. www.annegarciaromero.com.

Artist:**BARBARA PITTS MCADAMS**

Barbara Pitts McAdams is co-author of *Moment Work: Tectonic Theater Project's Process of Devising Theater*. Most recently, Barb was guest director at University of Illinois Urbana-Champaign, devising with a cast of ten female-identified actors (*Because I Am Your Queen*, with playwright Mina Samuels). She is the co-founder of #HereToo Project – an evolving interview-based play

with young activists around the country, addressing the gun violence epidemic (regionally unique productions are scheduled at Western Washington University with Rich Brown, and at Penn State with project dramaturg Jeanmarie Higgins). Barb is a frequent adjunct at Drew University and collaborator on the annual Drew/Tectonic-NY Semester devised play. As actor/dramaturg for *The Laramie Project*, Barb performed at BAM, Union Square Theater, LaJolla Playhouse, Berkeley Rep, and the Denver Center. She also appears in the HBO film of *The Laramie Project* and shares an Emmy Nomination for the adapted screenplay. Some acting credits: Sonia in *Vanya and Sonia and Masha and Spike* (Mile Square Theater), *WeLL* (w/Lisa Kron, Huntington Theatre); *The People's Temple* (Guthrie, Berkeley Rep); Blanche in *A Streetcar Named Desire* (Triad Stage). TV/Film: *Forever*, *Person of Interest*, *Kidnapped*, *30 Rock*, *One Life to Live*, *As The World Turns*, *Law & Order*, *Law & Order: SVU*, Comedy Central's *Pulp Comics*, and *Anyone But Me*.

Theater

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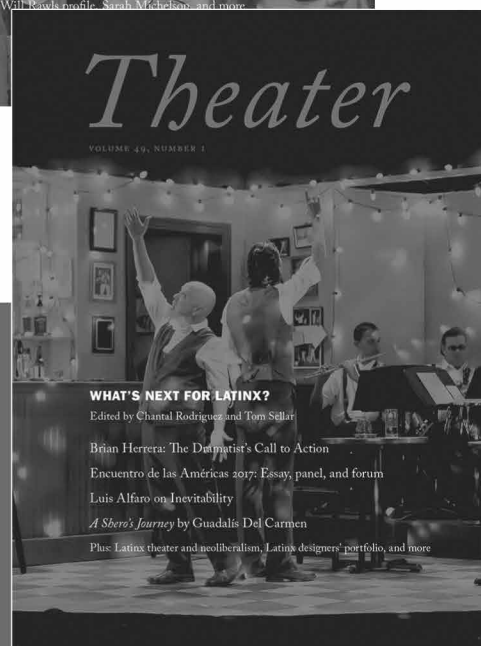
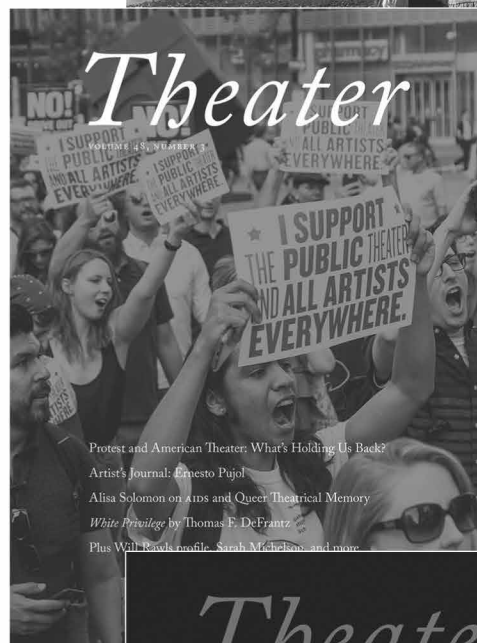
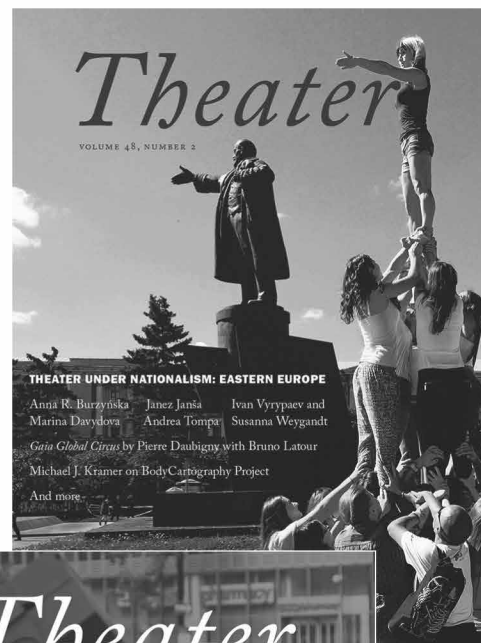
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