

ATHE AWARDS CEREMONY

THURSDAY, JULY 26

NAPOLEON BALLROOM B123 - 3RD FLOOR

5:00 PM – 6:00 PM (IMMEDIATELY PRECEDING THE KEYNOTE ADDRESS)

ATHE proudly salutes its many award winners in this opening general session of the conference on Thursday, July 26. Vice President Lionel Walsh and his 2007 Awards Committee members will present the award recipients to the conference attendees. ATHE's eight awards categories are:

- Career Achievement Award in Professional Theatre
- Career Achievement Award in Academic Theatre
- Outstanding Teacher of Theatre in Higher Education Award
- Research Award for Outstanding Article
- Research Award for Outstanding Booklength Study in Theatre Practice and Pedagogy
- Excellence in Editing Award
- Jane Chambers Playwriting Award
- David Mark Cohen Playwriting Award

ATHE CAREER ACHIEVEMENT AWARD FOR PROFESSIONAL THEATRE

Robert Woodruff is the 2007 recipient of ATHE's Career Achievement Award for Professional Theatre. For more than three decades, Robert Woodruff has dedicated himself to the practice and art of directing for the stage, proving himself equally adept in working with living playwrights and interpreting classic texts.

In San Francisco, in the 1970s, Woodruff co-founded and was the artistic and resident director of the Eureka Theater and founder and artistic director of the Bay Area Playwrights' Festival. His interest in new play development led to his well-known collaborations with Sam Shepard, a partnership that brought national recognition to each of them. In the span of five years, Woodruff directed premieres of Shepard's *The Sad Lament of Pecos Bill*, *Curse of the Starving Class*, the Pulitzer prize-winning *Buried Child*, and *True West*.

For much of the 1980s and 1990s, Woodruff worked as a freelance director while holding residencies or associate artist positions at theaters such as Mark Taper Forum, the New York Shakespeare Festival and New York Theater Workshop.

Over the years, Woodruff's attention has turned more frequently to creating radical re-imaginings of classic plays ranging from the Greeks to Shakespeare and the Jacobean, to the German Expressionism of Brecht and Sternheim and von Horvath. His workshop collaborations with Charles Mee on free interpretations of *Orestes* and *The Trojan Women* helped to demonstrate that Mee's collage plays provide a solid platform for stunning theatrical events. His invigoration of tragedy has been advanced by a trio of vivid productions at the American Repertory Theatre (A.R.T.) in the past six years: Shakespeare's *Richard II*, Sophocles' *Oedipus*, and most recently, Racine's seldom-seen *Britannicus*.

A consummate artist in his own right, Woodruff has always taken an interest in sharing his knowledge and experience with young actors, directors, designers and dramaturges. He has teamed with Anne Bogart in leading the graduate directing program at Columbia University, and since becoming the artistic director in 2001 of the American Repertory Theatre, he has taught acting in A.R.T.'s Institute for Advanced Theater Training and directed workshop productions with Institute students.

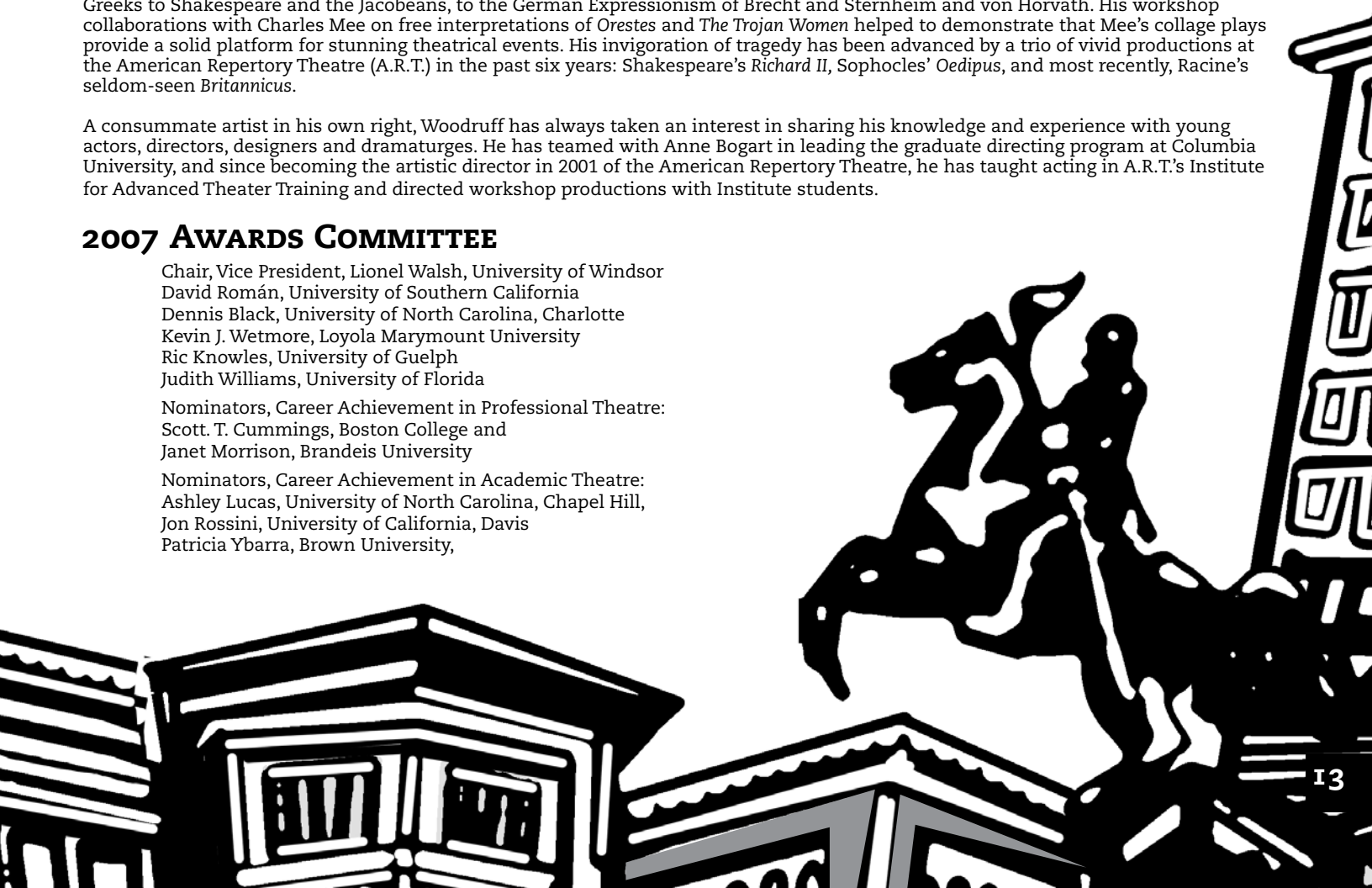


2007 AWARDS COMMITTEE

Chair, Vice President, Lionel Walsh, University of Windsor
 David Román, University of Southern California
 Dennis Black, University of North Carolina, Charlotte
 Kevin J. Wetmore, Loyola Marymount University
 Ric Knowles, University of Guelph
 Judith Williams, University of Florida

Nominators, Career Achievement in Professional Theatre:
 Scott T. Cummings, Boston College and
 Janet Morrison, Brandeis University

Nominators, Career Achievement in Academic Theatre:
 Ashley Lucas, University of North Carolina, Chapel Hill,
 Jon Rossini, University of California, Davis
 Patricia Ybarra, Brown University,



Regenerations: Theatre and Performance as a Regenerative Force

ATHE CAREER ACHIEVEMENT AWARD FOR ACADEMIC THEATRE

Jorge Huerta, widely hailed as the “founder,” “father,” and “most distinguished scholar” of Chicano/a theatre studies, is the 2007 recipient of ATHE's Career Achievement Award for Academic Theatre.

The first Chicano to receive a Ph.D. in Theatre (UCSB, 1974), Huerta has spent over 30 years at the University of California, San Diego. His research has been groundbreaking since its inception. His two books, *Chicano Theatre: Themes and Forms* (Bilingual Press, 1982) and *Chicano Drama: Performance, Society and Myth* (Cambridge University Press, 2000) have become the source books in the field. In addition to his monographs, Dr. Huerta has produced over 30 articles, countless book reviews, as well as editing three important anthologies in the field, including the seminal *Necessary Theatre: Six Plays about the Chicano Experience* (Arte Publico, 1989) and *Nuevos Pasos: Chicano and Puerto Rican Drama* (1989, co-edited with Nicolas Kanellos).



In 1994, he was appointed to a permanent endowed chair position as the Chancellor's Associate Professor of Theatre. Since 2005 Huerta has served as the Associate Chancellor and Chief Officer of Diversity at the University of California, San Diego, the first such position in the university's history. Among his many honors, Dr. Huerta received the Most Valued Professor award by UCSD's Muir College in 2005; a Golden Eagle Award from Nosotros, an organization of Hispanics in film and television in Hollywood; the Distinguished Artist by the California State University system's Distinguished Artist Forum; and a Lifetime Achievement Award by the National Association of Chicana and Chicano Studies.

Huerta serves on the editorial boards for *The Journal of American Drama and Theatre*, *GESTOS: Teoría y práctica del teatro hispánico*, Southern Illinois University Press' *Theater in the Americas Series*, and on the advisory board for *Theatre Forum*.

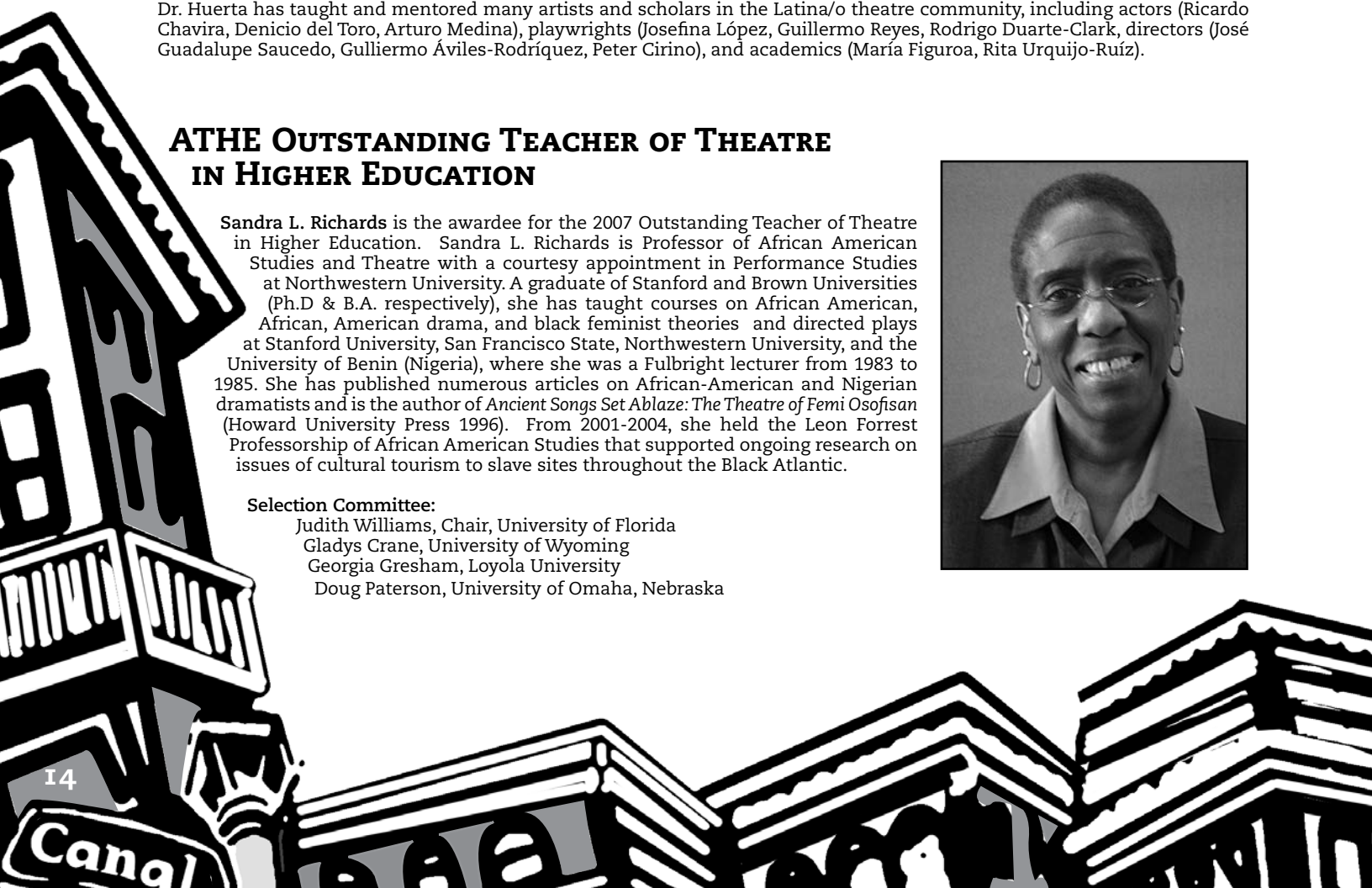
Dr. Huerta has taught and mentored many artists and scholars in the Latina/o theatre community, including actors (Ricardo Chavira, Denicio del Toro, Arturo Medina), playwrights (Josefina López, Guillermo Reyes, Rodrigo Duarte-Clark, directors (José Guadalupe Saucedo, Guillermo Áviles-Rodríguez, Peter Cirino), and academics (María Figueroa, Rita Urquijo-Ruíz).

ATHE OUTSTANDING TEACHER OF THEATRE IN HIGHER EDUCATION

Sandra L. Richards is the awardee for the 2007 Outstanding Teacher of Theatre in Higher Education. Sandra L. Richards is Professor of African American Studies and Theatre with a courtesy appointment in Performance Studies at Northwestern University. A graduate of Stanford and Brown Universities (Ph.D & B.A. respectively), she has taught courses on African American, African, American drama, and black feminist theories and directed plays at Stanford University, San Francisco State, Northwestern University, and the University of Benin (Nigeria), where she was a Fulbright lecturer from 1983 to 1985. She has published numerous articles on African-American and Nigerian dramatists and is the author of *Ancient Songs Set Ablaze: The Theatre of Femi Osofisan* (Howard University Press 1996). From 2001-2004, she held the Leon Forrest Professorship of African American Studies that supported ongoing research on issues of cultural tourism to slave sites throughout the Black Atlantic.

Selection Committee:

Judith Williams, Chair, University of Florida
Gladys Crane, University of Wyoming
Georgia Gresham, Loyola University
Doug Paterson, University of Omaha, Nebraska



DAVID MARK COHEN PLAYWRITING AWARD

Ben Clawson, author of *Spilling Stuff and Breaking Things*, is the 2007 David Mark Cohen Playwriting Award recipient. Ben Clawson received his B.F.A. in Theater from Montclair State University, NJ in May of 2007. He has had his work displayed extensively in Montclair State's *Theatre in the Raw* series as well as through professional readings and workshop productions in New York and New Jersey with Luna Stage, 12 Miles West Theatre, The Developing Artists Rebel Verses Series, and the Abingdon Theatre among others. Clawson's first full-length play, *Spilling Stuff and Breaking Things*, premiered in December 2006 at Montclair State. He has been an evening winner and finalist in the Samuel French Short Play Festival, national finalist for the American College Theater Festival's John Cauble One-Act Award, and finalist for the Princess Grace Award in play-writing. Ben lives in Montclair, NJ and is a member of the Dramatist Guild.

In this play, four school bus drivers, fed up with their jobs, take their bus on a riotous Friday night "bus-a-palooza" and are subsequently caught by the upper management of the Silver Sparrow Bus Company. They then must spend Sunday morning dealing with the consequences of their actions and decisions, being forced to confront what they actually value in their jobs, their lives, and each other.

The David Mark Cohen National Playwriting Award is presented in an effort to promote the writing and production of new plays while honoring and perpetuating the memory of David Mark Cohen, Professor of Playwriting, the University of Texas, Austin. David Mark Cohen, playwright and teacher, served the Kennedy Center/American College Theatre Festival as National PAC Chair, 1990-1993 and was an active member of ATHE. He directed the MFA Playwriting Program at the University of Texas at Austin from 1989 until his untimely death in 1998.

The David Mark Cohen Award is co-sponsored by ATHE and its Playwriting Program and the Kennedy Center/American College Theatre Festival. The KC/ACTF Administers the nomination process through its regional festivals.

Selection Committee:

Dennis Black, University of North Carolina at Charlotte
Judith Royer, Loyola Marymount University

JANE CHAMBERS PLAYWRITING AWARD

Christine Evans is the winner of the 2007 Jane Chambers Playwriting Award for *TROJAN BARBIE: A Car-Crash Encounter with Euripides' Trojan Women*. Christine Evans holds an MFA in Playwriting from Brown University where she will complete a Ph.D. in Theatre and Performance Studies in 2007. In Fall 2007, she takes up the Briggs-Copeland Lectureship in Playwriting at Harvard. Her plays have been commissioned and produced in her native Australia by the Adelaide International Festival of Arts, Belvoir St. Theatre, Griffin Theatre, Vitalstatistix, Deck Chair Theatre, Spare Parts Theatre and for ABC Radio. Her play *My Vicious Angel* was nominated for five national literary awards and the Summer Locke Elliot Exchange Award with New Dramatists, NY, in 1999. In the U.S., her plays have been developed and produced in San Francisco, Atlanta, New York, Providence, Dallas, Pittsburgh, New Jersey and Washington, D.C. Further honors include a MacDowell Colony Fellowship, the Fulbright Award in Visual and Performing Arts, Weston Award in Dramatic Writing and the Rella Lossy Award. Christine is a two-time winner of Perishable Theatre's Women's Playwriting Competition.

In *Trojan Barbie*, past and present violently collide. The dreams of women and their fierce hunger for life and creativity are played out in the larger context of war. With wit, theatricality, and profound poetry, Evans re-envision's Euripides' classic as a post-modern pastiche across cultures that resonates deeply with our own war times.

Selection Committee

The Selection Committee included more than 20 judges, reviewing more than 200 submissions for the main award and 25 entries for the student playwriting contest.

The selections were coordinated by:

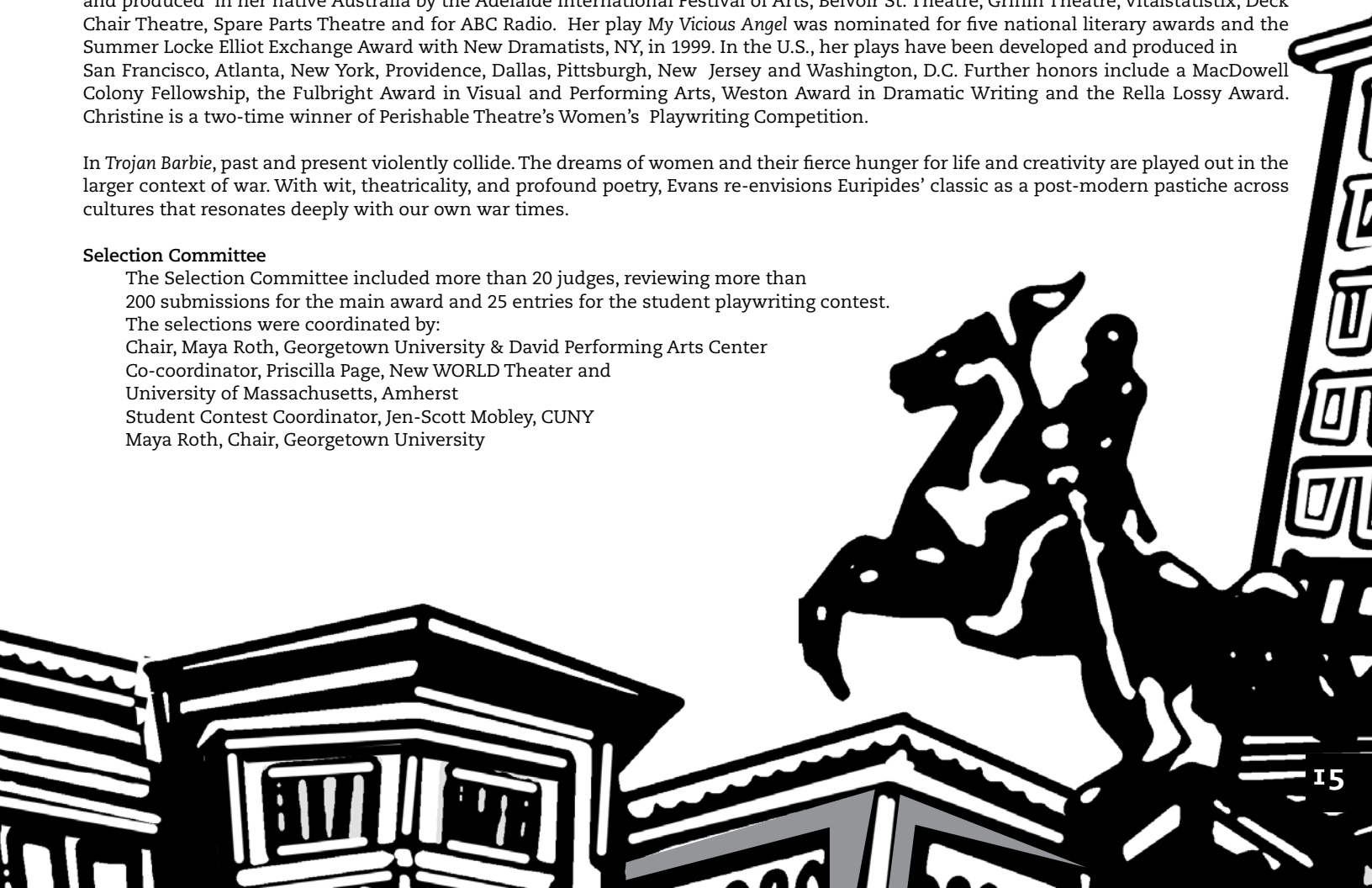
Chair, Maya Roth, Georgetown University & David Performing Arts Center

Co-coordinator, Priscilla Page, New WORLD Theater and

University of Massachusetts, Amherst

Student Contest Coordinator, Jen-Scott Mobley, CUNY

Maya Roth, Chair, Georgetown University



ATHE EXCELLENCE IN EDITING AWARD

Thomas Postlewait, professor, Ohio State University, is the 2007 recipient of the Excellence in Editing (Sustained Achievement) Award. Since 1991 he has been general editor of a book series at the University of Iowa Press, *Studies in Theatre History and Culture*. Over 30 books have been published in his series as of 2005, and several have won awards as best book of the year from national and international organizations, including the Theatre Library Association, American Society for Theatre Research, and the Society for Theatre Research (London).

Postlewait also co-edited three editions of the *Directory of Doctoral Programs in Theatre Studies Performance Studies and Dance: U.S.A. and Canada* (1992, 1996, & 1999). He has also edited the collected essays of William Archer on the playwright Henrik Ibsen (Greenwood Press, 1984), and he published *Prophet of the New Drama: William Archer and the Ibsen Campaign* (Greenwood Press, 1986).

Dr. Postlewait writes regularly on theatre historiography (methodology and theory), with a book, *An Introduction to Theatre Historiography*, forthcoming from Cambridge University Press. He and Bruce McConachie (University of Pittsburgh) co-edited *Interpreting the Theatrical Past: Essays in the Historiography of Performance* (University of Iowa Press, 1989). Tom is currently editing the letters of Bernard Shaw and William Archer for University of Toronto Press. In addition, he and Tracy C. Davis (Northwestern University) have edited a collection of essays by various scholars on the topic of Theatricality (Cambridge University Press, 2003).

Selection Committee:

Kevin J. Wetmore, Chair, Loyola Marymount University

ATHE ANNUAL RESEARCH AWARD FOR OUTSTANDING BOOK IN THEATRE PRACTICE AND PEDAGOGY

ATHE's 2007 Research Award for Outstanding Book is presented to Esther Kim Lee for her groundbreaking book, *A History of Asian American Theatre*, the first comprehensive history of Asian American Theatre. This book covers the early struggles of Asian American artists to find a place in American theatre, the founding of the first companies in the 1960s, and the subsequent developments and diversifications that have occurred up to 2005.

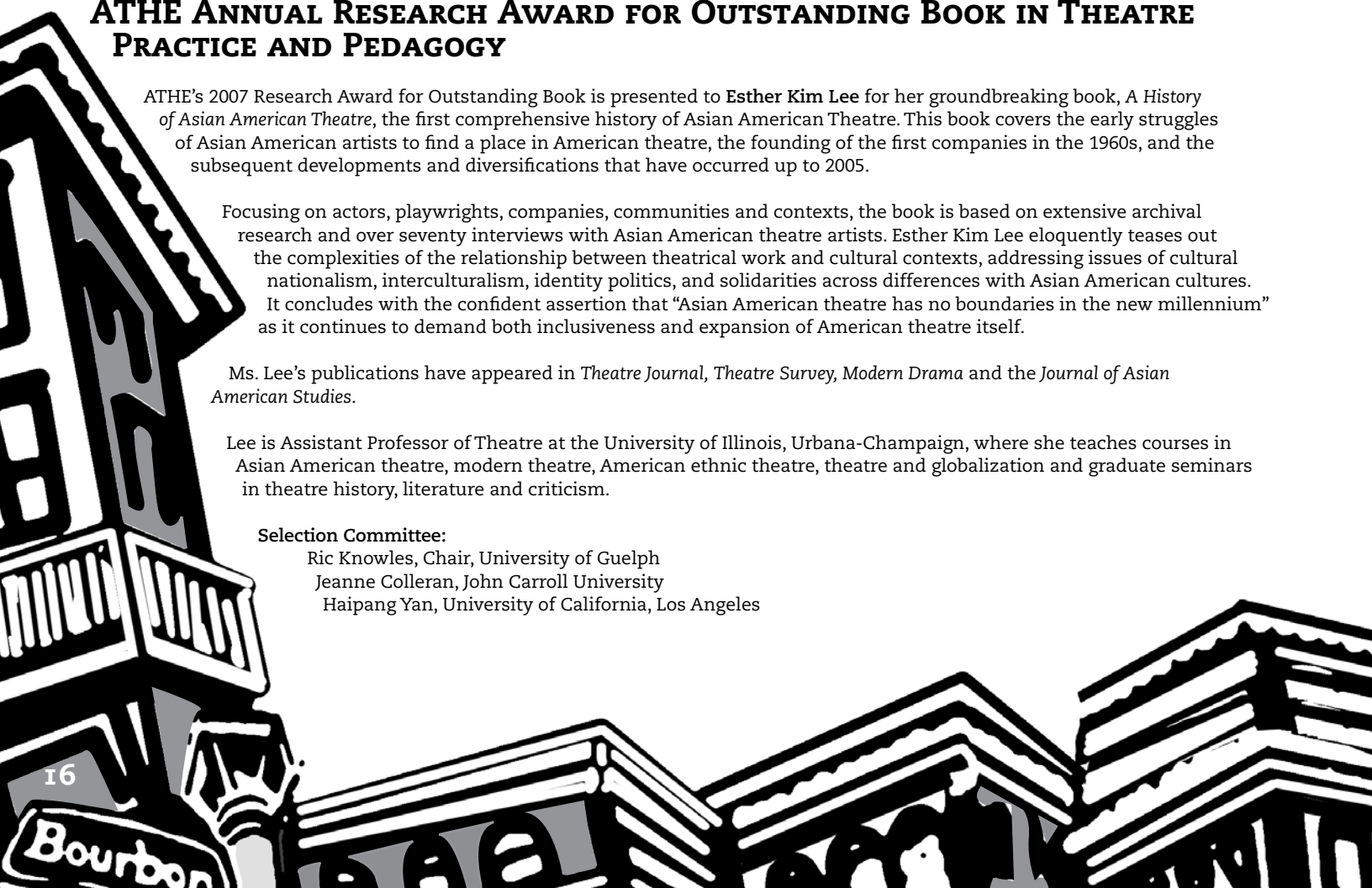
Focusing on actors, playwrights, companies, communities and contexts, the book is based on extensive archival research and over seventy interviews with Asian American theatre artists. Esther Kim Lee eloquently teases out the complexities of the relationship between theatrical work and cultural contexts, addressing issues of cultural nationalism, interculturalism, identity politics, and solidarities across differences with Asian American cultures. It concludes with the confident assertion that "Asian American theatre has no boundaries in the new millennium" as it continues to demand both inclusiveness and expansion of American theatre itself.

Ms. Lee's publications have appeared in *Theatre Journal*, *Theatre Survey*, *Modern Drama* and the *Journal of Asian American Studies*.

Lee is Assistant Professor of Theatre at the University of Illinois, Urbana-Champaign, where she teaches courses in Asian American theatre, modern theatre, American ethnic theatre, theatre and globalization and graduate seminars in theatre history, literature and criticism.

Selection Committee:

Ric Knowles, Chair, University of Guelph
Jeanne Colleran, John Carroll University
Haipang Yan, University of California, Los Angeles



ATHE ANNUAL RESEARCH AWARD FOR OUTSTANDING ARTICLE

Stacy Wolf, University of Texas at Austin, is recipient of ATHE's 2007 Annual Research Award for Outstanding Article. "We'll Always Be Bosom Buddies': Female Duets and the Queering of Broadway Musical Theatre," appeared in *GLQ: A Journal of Lesbian and Studies*, Volume 12, Number 3, 2006.

Stacy Wolf's essay interrogates the sexual boundaries of female-female duets in canonical Broadway musicals. In its thorough, entertaining exploration of such celebrated musicals as *Mame*, *West Side Story*, and *Guys and Dolls*, Wolf's elegant essay charts the queer affective overflow that propels several American theatre staples. Wolf convincingly cements her case by indicating the subtle lesbian erotics that have continued to define much recent Broadway musical fare, up to and including the blockbuster *Wicked*. The committee was impressed by the interdisciplinary scope of the essay, which combines theatre history research with new trends in musicology, feminist and queer studies, and American studies. Wolf's ambitious and innovative readings showcase a scholar in command of her archive and highlight the contributions that theatre studies can make when placed in conversation with a range of methodologies and disciplines.

The committee would also like to acknowledge an Honorable Mention in this category:

Darren Gobert, York University, "Cognitive Catharsis in *The Caucasian Chalk Circle*," which appeared in *Modern Drama*, Volume 49, Number 1, 2006.

Selection Committee:

David Román, Chair, University of Southern California
Kate Johnson, Miami University of Ohio
Michael Schiavi, New York Institute of Technology
Shane Vogel, Indiana University

ATHE PLENARY SESSION

FRIDAY, JULY 27, 2:15 PM - 3:45 PM
NAPOLEON BALLROOM B123 - 3RD FLOOR

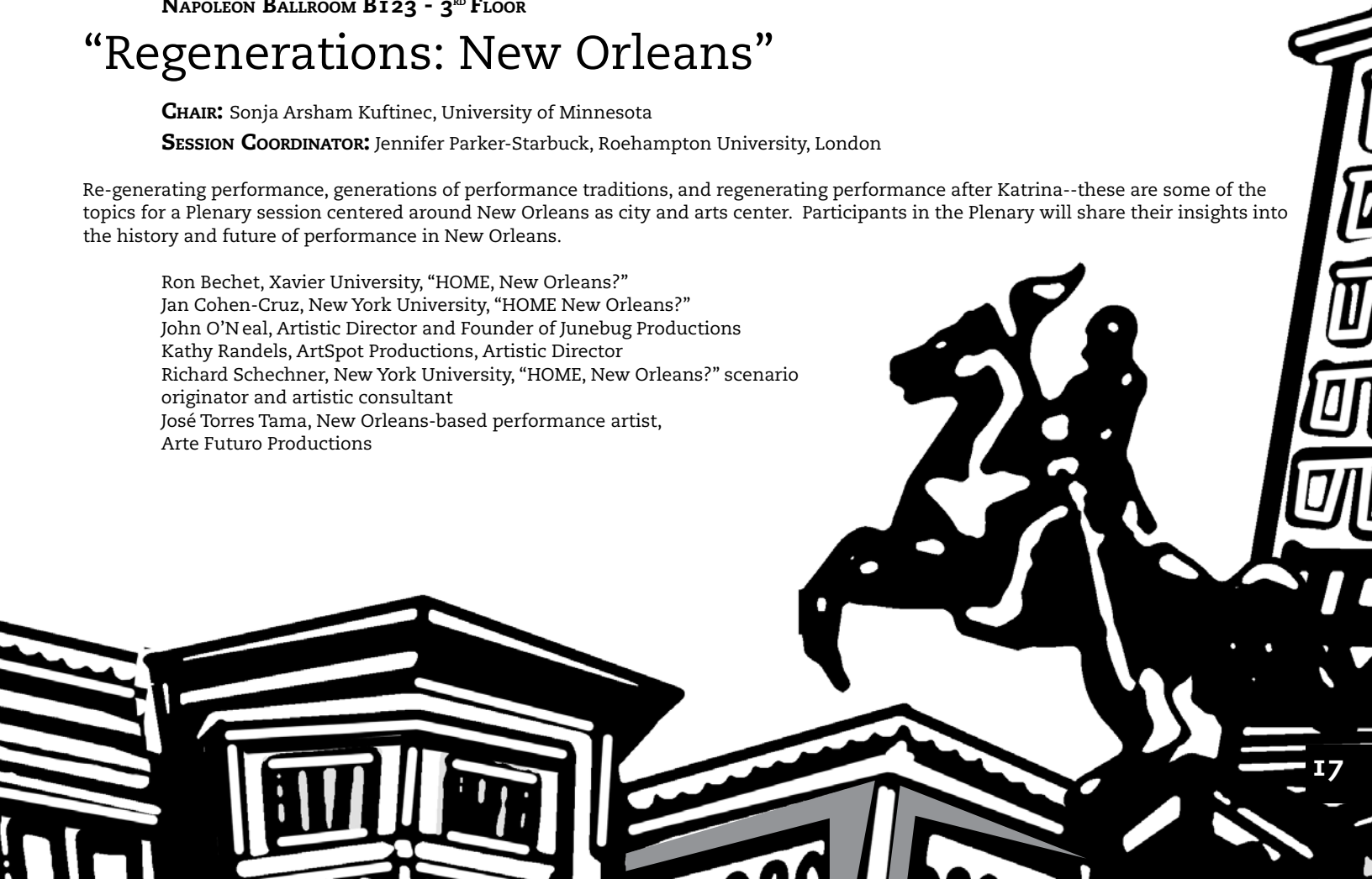
"Regenerations: New Orleans"

CHAIR: Sonja Arsham Kuftinec, University of Minnesota

SESSION COORDINATOR: Jennifer Parker-Starbuck, Roehampton University, London

Re-generating performance, generations of performance traditions, and regenerating performance after Katrina--these are some of the topics for a Plenary session centered around New Orleans as city and arts center. Participants in the Plenary will share their insights into the history and future of performance in New Orleans.

Ron Bechet, Xavier University, "HOME, New Orleans?"
Jan Cohen-Cruz, New York University, "HOME New Orleans?"
John O'Neal, Artistic Director and Founder of Junebug Productions
Kathy Randels, ArtSpot Productions, Artistic Director
Richard Schechner, New York University, "HOME, New Orleans?" scenario originator and artistic consultant
José Torres Tama, New Orleans-based performance artist, Arte Futuro Productions



“HOME, New Orleans?”

PERFORMING THE NEIGHBORHOODS - REBUILDING COMMUNITY

This project, initiated during Spring 2007, involves artists and students of many artistic disciplines, other local residents, and several universities, neighborhood and cultural institutions. Students, community members and artists will locate and collaborate with the residents of as many homes as willing to participate in selected neighborhoods and, together, research and re-construct life histories via performances and art installations in front or inside of the houses, animating the pre-Katrina life of the now-ravaged areas as a way to gather public energy for moving forward. The homes will be brought back to life briefly, a few at a time, over many weeks, eventually all occurring simultaneously, and leading to “One River, One People,” a culminating event and collective celebration featuring music and dance.

ANNUAL MEMBERSHIP MEETING

SATURDAY, JULY 28, 2007

2:15 PM - 3:45 PM

NAPOLEON BALLROOM B123 - 3RD FLOOR

ATHE's Annual Membership meeting provides members and attendees a chance to welcome in the newly elected officers, say “thank you” to the outgoing volunteers, and hear a state of the association report from President Karen Berman.

Newly elected officers whose terms begin following the meeting include:

Suzanne Burgoyne, incoming President, University of Missouri, Columbia
Steve Peters, President-Elect, Wichita State University
Vice President, Advocacy, Henry Bial, University of Kansas
Vice President, Award, Bob Schanke, Emeritus, Central College
Vice President-Elect, Conference 2009, Harvey Young, Northwestern University
Vice President, Professional Development, Gail Humphries Mardirosian, American University
Member-at-Large, Finance, John Weinstein
Member-at-Large, Focus Group Representatives, Barbara Parisi

“Thank you” to the following officers and Governing Council Members for their service:

Karen Berman, President, 2004-2007
Deborah Martin, VP for Advocacy, 2005-2007
Lionel Walsh, VP for Awards, 2006-2007, MAL for Operations, 2004-2006
Jeannie Woods, VP for Professional Development, 2003-2007
Michael Wright, VP for Conference, 2005-2007, MAL, KC/ACTF, 2003-2005
Member-at-Large, FGRs, Roxane Rix – 2003-2007



PRESIDENT KAREN BERMAN,
PRESIDENT-ELECT SUZANNE BURGUYNE



ATHE REPS AT KC/ACTF



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20TH ANNIVERSARY CELEBRATION

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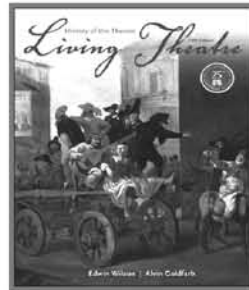
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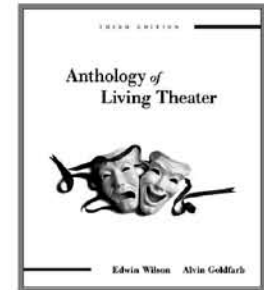
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