

**PERFORMING
THE WORLD
2014**

*How shall we
become?*

OCTOBER 10-12, 2014

Participant Countries



(as of 10/21/14)



 **PERFORMING
THE WORLD 2014**
How shall we become?

NEW YORK CITY

Contents

Greetingspage 3

Schedulepage 11

Session Descriptions.....page 19

Visitors Guidepage 51

Thankspage 59

Note: You will find presenter bios online at www.performingtheworld.org

PERFORMING
THE WORLD
2014



Welcome from the All Stars Project

On behalf of the All Stars Project’s board of directors, staff, donors, young people and volunteers, I welcome you to Performing the World 2014 and to the All Stars Project’s performing arts and development center. We are proud to be co-sponsoring this extraordinary international gathering.

“How Shall We Become?” is a question that permeates everything we do at the All Stars. How shall the people we work with —young people and adults, from corporate boardrooms to inner-city communities — become deeper, broader, more worldly and more developed? We can never know in advance *what* we shall become, but we believe that *how* we become — through play and performance — gives us all the best chance for development.

We look forward to these three days of asking “How Shall We Become?” with all of you. We hope you enjoy our theatres, our volunteer staff, New York City — and “becoming” together.

Warm regards,

Gabrielle L. Kurlander
President and CEO
All Stars Project, Inc.



Welcome!

Welcome, performers, to the 8th Performing the World conference!

As I read and see the news of constant turmoil, conflict, pain and suffering in the world these many months, I am inspired by each of you and by our coming together this weekend.

Because in the face of wars, displacements and deepening poverty, people the world over are finding ways to create new and different performances of themselves and the world. During the past two years I've continued to travel, introducing performance to some and learning new performance work from others. I'm excited by the many ways development through performance is being played with in the rich diversity of cultures and communities that human beings have created. From community organizers to business people, from artists to social workers, from therapists to teachers, we who invite people and communities to perform their growth and make positive social change can be anywhere.

The sponsors of PTW, the All Stars Project and East Side Institute for Group and Short Term Psychotherapy, welcome you. We have worked for decades to create a performance culture and community in conscious and direct relationship to progressive social change. Our activities involve all neighborhoods and social strata in New York and other U.S. cities, and have created an international network of connections. Performing the World 2014 (PTW 14) deepens and broadens these connections.

PTW 14's theme—"How Shall We Become?"—is a very practical methodological question, a question growing out of the very act of performance. The new world we are creating cannot (nor should it) be shaped by our will or structured to meet previously conceived ideologies. That's why our question is not "What" but "How." This was *the question* for Fred Newman, co-founder of Performing the World, who devoted his life to helping individuals and communities use who they are in order to become "other"—through an ongoing search for method—in which the way forward cannot be known, but must be *performed* into existence.

"How Shall We Become?" also reflects back on PTW itself. This year's International Organizing Committee did a marvelous organizing job during the proposal stage and, for the first time, launched a vigorous funding campaign, sharing their passion and reaching out to friends,

family, colleagues and even strangers for donations to a much-needed travel fund. Several of you are here because of them.

We anticipate many varied responses to the question PTW 14 poses, and we hope for the kind of ensemble creativity that generates something new out of what exists. Let's create together!



Lois Holzman
PTW 2014 Conference Chair
Director, East Side Institute



Conference chair

Lois Holzman, Director, East Side Institute

International Organizing Committee

Hector Aristizábal, ImaginAction,
Sierra Madre, CA U.S.A.

Babafemi Babatope, Lagos State University,
Ojo Lagos Nigeria

Dan Baron Cohen, Community University
of the Rivers, Cabelo Seco, Maraba,
Brazilian Amazon

Jorge Burciaga-Montoya, Centro Fred Newman
para la Terapia Social, Ciudad Juárez México

Andrew Burton, Street Spirits Theatre,
Prince George BC Canada

Ursula Carrascal Vizarreta, Vida Instituto para
la Proteccion del Medio Ambiente, Lima Peru

Atay Citron, The University of Haifa,
Haifa Israel

Miguel E. Cortés Vázquez, Centro Fred
Newman para la Terapia Social,
Ciudad Juárez México

John Findlay, Zing Technologies,
Sydney Australia

Dan Friedman, All Stars Project,
New York NY U.S.A.

Alison Green, ASSITEJ SA,
Johannesburg South Africa

Raquell Holmes, improvscience,
Boston MA U.S.A.

LinChing Hsia, Fu Jen Catholic University,
Taiwan R.O.C.

Aleksandra Jelić, ApsArt, Belgrade Serbia

Sanjay Kumar, Pandies Theatre,
New Delhi India

Christine LaCerva, Social Therapy Group,
New York, NY U.S.A.

Fernanda Liberali, Pontifical Catholic
University of Sao Paulo, Sao Paulo SP Brazil

Carrie Lobman, East Side Institute,
New York NY U.S.A.

Sandra Paola Lopez R., in2improv,
El Paso TX U.S.A.

Mary Alice Long, Play=Peace™,
Langley WA U.S.A.

Cecilia Magalhaes, Pontifical Catholic
University of Sao Paulo, Sao Paulo SP Brazil

Andres Marquez-Lara, Promethean
Community, Alexandria VA U.S.A.

Susan Massad, East Side Institute,
New York, NY U.S.A.

Yuji Moro, University of Tsukuba,
Tsukuba Japan

Brian Mullin, playwright and theatre
practitioner, London, UK

Peter Nsubuga, Hope for Youth Uganda,
Kampala Uganda

Tony Perone, University of Washington,
Tacoma WA U.S.A.

Qazi Abdur Rahman, Bangladesh School Sohar,
Sohar, Sultanate of Oman

Syed Mizanur Rahman, Daffodil International
University, Dhaka Bangladesh

Chris Reyman, University of Texas and
in2improv, El Paso TX U.S.A.

Marian Rich, Castillo Theatre,
New York NY U.S.A.

Mauricio Salgado, Artists Striving To End
Poverty, New York NY U.S.A.

Cathy Salit, Performance of a Lifetime,
New York NY U.S.A.

Shoshana Simons, California Institute of
Integral Studies, San Francisco CA U.S.A.

Bojana Skorc, Zdravo da Ste and University
of Belgrade, Belgrade Serbia

Alexandra Sutherland, Rhodes University,
Grahamstown South Africa

Esben Wilstrup, Institute for Performance and
Development, Copenhagen Denmark



PERFORMING THE WORLD 2014

SPONSORS

All Stars Project, Inc.

Gabrielle L. Kurlander, President and CEO

East Side Institute for Group and Short Term Psychotherapy
Lois Holzman, Director

Book Store hours

Friday: 11:00 am-5:30 pm
Saturday 9:30 am-12:30 pm and 4:30 pm-6:00 pm
Sunday 9:30 am-4:30 pm

Saturday evening gathering

9:00-11:00 pm Party at Yotel Terrace

No reservations required

Location: 570 Tenth Avenue

Directions from the All Stars: Exit building and take a left. At end of block cross 42nd street and then cross 10th Ave. Take a right on 10th Ave. Yotel will be located on the left-hand side. Take elevator to the 4th floor.

All Stars phone number

All Stars Project: (212) 941-9400 (press "0")

PTW 2014 REGISTRATION

Friday, October 10

9:00-11:15 am REGISTRATION
 11:45 -12:15 pm PTW IMPROV WARM-UP

PLENARY SESSIONS

Friday, October 10

PARK WEST HIGH SCHOOL — 525 West 50th Street

6:30-8:45 pm **Becoming Performances**

Saturday, October 11 (Pre-registration required, spaces limited)

2:00-3:30 pm

The Verbing of Life: Becoming

An Inside Look at the Creative Process

Breakthrough Performances: Poetry Workshops for Newark
 (Offsite: ASP-NJ)

ASTSN: Poverty, Performance, and Appreciation
 (Offsite: Fred R. Moore Academy in Harlem)

Travel Info to Plenary Sessions:

- **The Verbing of Life: Becoming** and **An Inside Look at the Creative Process** will be located at the All Stars headquarters at 543 West 42nd Street.
- **Becoming Performances** will be located at Park West High School on West 50th Street between 10th and 11th Avenues.
 Directions: Walking (10-15 min), taxicab (\$6.50 plus tip- more at rush hour), M50 bus to 49th St. and 10th Ave., or N/Q/R subway line to 49th St. and 7th Ave.
- **Breakthrough Performances** will be located at the All Stars of New Jersey Flamm Center in Newark NJ. A bus will be provided from the All Stars headquarters.
- **ASTSN: Poverty, Performance, and Appreciation** will be located at CS133- Fred R. Moore Academy at 2121 Fifth Avenue.
 Directions by subway: Take the 2 or 3 train uptown to 135th St. Walk downtown on Lenox Ave/Malcolm X Blvd 4 blocks. Turn left on 131st St. and walk 1 block to Fifth Ave.



On Twitter?

Use hashtag #ptw2014

throughout the conference to share your comments, thoughts, responses and improvisational suggestions.

Taking photos at Performing The World 2014?

Email them to us at ptw14pics@gmail.com and we'll add them to our PTW 2014 photo gallery!

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WiFi is available throughout most of the All Stars, the password is: 2020vision

Schedule

FRIDAY, OCTOBER 10, 2014

Time	Castillo Theatre	Demonstration Room	Executive Conference	Youth Conference	Studio 2	Studio 1	Grunebaum Theatre	Green Room	Telemarketing
11:45 am 12:15 pm	Improv	Improv		Improv	Improv	Improv	Improv	Improv	Improv
12:15 pm 12:30 pm					BREAK				
12:30 pm	Massad Performing and Developing Beyond Diabetes: What's Poverty Got to Do With It?	Ortiz de Zárate Spanglish Theatre en Tu Colegio		Moeller Beyond Creativity in Play: Playing with Building Blocks and Figures	Rahman Becoming Unstoppable: Mind Magic	Arad Broome Dance/ Movement Therapy: Exploring the Mind Body Interface	Dougherty Storytelling, Performance, Transformation		Cortes Building Globally Growing Locally
1:30 pm					BREAK				
1:30 pm 1:45 pm									
1:45 pm	Kumar Performing- Becoming: Theatre with Nithari's Children	Kuo, Wan Formosa Taiwan: Build Crazy Beehives, Unfold Mad Family, Politicize Abnormal		Villar PETA's Youth Theatre Advocacy Program: Transforming Creators into Advocates, Audiences into Community	Butler Symbols, Sound and Steps towards Transformation	Lopez R. In2 Listening: What can Collaborative Improvisation Teach Us About the Art of Listening?	Minard Jailhouse Rock: Creating an Original Musical in a Women's Prison	Citron Hospital Clowning: Present and Future	Clark Play History to Play Practice: How Our Play Experiences Shape Our Professional Lives
3:15 pm					BREAK				
3:15 pm 3:30 pm					BREAK				

FRIDAY, OCTOBER 10, 2014

Time	Castillo Theatre	Demonstration Room	Executive Conference	Youth Conference	Studio 2	Studio 1	Grunebaum Theatre	Green Room	Telemarketing
3:30 pm	Threfall Devising a Movement Score	Baron Cohen Performing a Sustainable Future	Pereira "I Am"	Woolsey Breaking Down Barriers With Inclusive Theatre	Salit, Nackman, Kelly Performing our Lives... in One Minute	Hamm RISE! Cabaret: When the Curtain Falls, Community Action Begins	Findlay High Leverage Conversations for Becoming (Instead of Staying Stuck)!	Crabtree The Presence of Clown	
5:00 pm	Travel/Dinner								
5:00 pm 6:30 pm	OFF-SITE PLENARY: Becoming Performances								
6:30 pm 8:45 pm	(SUBJECT TO CHANGE)								

90 mins

SATURDAY, OCTOBER 11, 2014

Time	Castillo Theatre	Demonstration Room	Executive Conference	Youth Conference	Studio 2	Studio 1	Grunebaum Theatre	Green Room	Telemarketing	
9:30 am	Sanyal artsINSIDEOUT	Stergion Puppetry and Objects in Theatre and Dramatherapy: Encountering the Strange and the Unshaped	Arsic MACHOMEN: Theatre as Youth Work	Ciofalo Giving Voice: Exploring Culture, Identity and Reconciliation through Playwriting and Performance	Hanks Performing in Democracy in America: EndPartisanship!	Brenner Transformation -In-Progress: Performing Memory or History in Performance	Adams Medicine for Fun, Not Funds	Liberali Performance and Narration for School Transformation	Munthe-Kaas Nordic LARP	
1:0:30 am	BREAK									
10:30 am 10:45 am	BREAK									
1:0:45 am	Lee, Rich, Wallace Lu-Di Community University (Taiwan) and ALL Stars' UX (New York): Two Innovative Educational Development Centers	Dorfman Traces and Paths	Simons Leading through Expressive Arts: Actualizing the Yet-to-be- Imagined	Greco Cook-Telling Stories-Lab	Little Co- intentionality in an Oppressive World	Lipkin New Windows into Story Sharing	Nelson Keeping it On: Using Transmedia Storytelling to Engage and Activate Youth Around a Social Cause	Disale Kenelwe: A Look Back at How We Are Becoming What We Have Been Given	Boukourala Inklusion: Tell me a Story	
1:2:15 pm	Lunch/Travel									
1:2:15 pm 2:00 pm	Rehearsal: Still on the Corner									
2:00 pm	Adams The Verbing of Life: Becoming Located in the Demonstration Room at the All Stars headquarters	Horton Breakthrough Performances: Poetry Workshops for Newark Located at the All Stars of New Jersey Flamm Center (Transportation provided)			Lewis ASTSN: Poverty, Performance, and Appreciation Located at Fred R. Moore Academy (see Plenary Session Information on p. ____ for directions)					
3:30 pm	<u>Choice of Plenary Session:</u> <i>Pre-registration required for all!</i>	(SUBJECT TO CHANGE)								

60 mins

90 mins

90 mins

SATURDAY, OCTOBER 11, 2014

	Castillo Theatre	Demonstration Room	Executive Conference	Youth Conference	Studio 2	Studio 1	Grunebaum Theatre	Green Room	Telemarketing
Travel (for those coming from off-site) / Conversation Rooms (informal discussion for those at the All Stars headquarters)									
3:30 pm 4:45 pm									
4:45 pm	Sutherland The Meaning of Performance in Forensic Psychiatry: From the Personal to the Political	Carrascal Vizzaretta What the Sea Returns: Fighting to Survive, A Contemporary Musical Performance		Woolten The World is Writing a Book: Let's 'Illustrate' The <i>Overweight Brain!</i>		Camargo-Borges A Relational and Collaborative Approach		Price Bring Your Own Dance... Turn Up Time!	
5:30 pm					BREAK				
5:30 pm 5:45 pm									
5:45 pm	Omorhinde The Process of Becoming	Feinstein Actionplay	Omorogie UB Scars' Project: Facilitating Change and Becoming	Angwech Championing Inclusion: Voice and Participation by Marginalized Youths through Talent Creative Dance	Segarra Theatrical Posters	Skorc Alternatives in Education: Hidden Tools for Change			
6:30 pm					DINNER				
6:30 pm 7:30 pm									
7:45 pm		Adams The Verbing of Life: Becoming				Free Draw			
9:15 pm									
9:00 pm 11:00 pm					Party at Yotel Terrace 570 Tenth Avenue, CASH BAR				

(SUBJECT TO CHANGE)

SUNDAY, OCTOBER 12, 2014

	Castillo Theatre	Demonstration Room	Executive Conference	Youth Conference	Studio 2	Studio 1	Grunebaum Theatre	Green Room	Telemarketing
9:30 am	Babatope, Vaudrin-Charette Muse and Mimesis: Identity and Transformations via Indigenous Storytelling	Long Forgiveness: The Freedom to Become	Perone Performing with(in) Academia: The Offer of Life-span Imaginative Play in Higher Education	Gordon Alive in the Gaps and Spaces: Uncovering Meaning through Dramatic Response to Literature	Joseph Laughter Helps U.S. Army Soldiers with PTSD: The Act Resilient Method	Burton Street Spirits: Performing a Changing World	Yerushalmi Community and Academia Partner through The Artistic Pedagogy of the Theatre Department	Aron, Tien Talking Mental Health: Beyond Causes and Cures	Hanau Shared Leadership: New Forms of Performing Together in the Workplace
11:00 am					BREAK				
11:00 am 11:15 am									
11:15 am	Ali, Martinez Improvisation and Play in the Workplace	Oppenheimer Music for Social Change and the Global Explosion of EL Sistema	Nakagami-Yamaguchi Collective Creativity and Learning for Patient Safety Education	Longe Performing Self	Canas Staging the Refugee Experience: An Australian Prospective	Bentley And the Verdict Is...	Salles How to Become a Peace Agent		
12:00 pm					LUNCH				
12:00 pm 1:00 pm									

(SUBJECT TO CHANGE)

SUNDAY, OCTOBER 12, 2014

1:00 pm	Castillo Theatre Rea Living Through Grief: A Personal, Yet Universal Story of Saying Goodbye	Demonstration Room LaCerva, Silverman The Social Therapy Group Performs!	Executive Conference Stenderup Learning and Performing: Life Skills and Hands-on Leadership in Adult Education	Youth Conference Macleod Creating Work with the Instant Generation	Studio 2 Geyofsky Performing Mathematics: Democratic Access to Mathematics via Embodied Participatory Performance	Studio 1 Ware Dance/Theatre Performance: Transformational Work for People With Developmental Disabilities	Grunebaum Theatre C. Lopez Magic as a Language for Social Change: It is Not the Magic We Do, It is What We Do with Magic	Green Room Miyamoto Let's Play in Japanese! Improv Workshop	Telemarketing Lohman Writing Performance: Helping the Performance Movement Come of Age!
2:30 pm 2:45 pm	LUNCH								
2:45 pm	O'Bryan The Sociology of Hope: Trauma- Informed Arts Environments and Interventions for Healing	Moleba Poverty of Imagination	Mijangos Narrative Medicine Workshop: Reading and Writing in the Shadow of a Text	Sibony Marketplace: A Model for Self Performance	Katrandjieva Bee-Have: What Can We Learn from Bees to Re-imagine Our World	Litwak Performance and Peacebuilding	Fridley Laughing Matters: A Philosophical and Playful Approach to Creating Humor	Warburg Social Change through the Art and What of Movement	Popovic Who We Are and What Could We Become?
4:15 pm 4:15 pm 4:30 pm	BREAK								
4:30 pm	Performing Performing The World 2014 (choose how)								
5:30 pm	Strickland, Sutherland Revolutionary Conversation	Lopez R. Dance and Movement	Friedman, Wilstrup The Future of PTW	LaCerva, Silverman Social Therapy	Baron Cohen Dialogic Reflection	Nackman, Salt Improv and Music			

90 mins

90 mins

Wrap Up Sessions

(SUBJECT TO CHANGE)

WHAT I'M DOING

Registration

Friday 9:00-11:00 am

Friday Sessions

11:45-12:15 pm improv warm-up sessions

12:30-1:30 pm

1:45-3:15 pm

3:30-5:00 pm

5:00-6:30 pm dinner break / travel to plenary session

6:30-8:45 pm off-site plenary sessions

Saturday Sessions

9:30-10:30 am

10:45-12:15 pm

12:15-2:00 pm lunch break / travel

2:00-3:30 pm choice: ASTN (Harlem), ASP-NJ or ASP headquarters

3:30-4:45 pm travel

4:45-5:30 pm

5:45-6:30 pm

6:30-7:30 pm dinner break

7:45-9:15 pm evening workshop or performance

9:00-11:00 pm social gathering at the Yotel Terrace

Sunday Sessions

9:30-11:00 am

11:15-12:00 pm

12:00-1:00 pm lunch break

1:00-2:30 pm

2:45-4:15 pm

4:30-5:30 pm performing Performing the World 2014

Sessions



Friday, October 10**9:00-11:00 am Registration****11:45-12:15 pm Improv warm-up (multiple rooms)****12:15-12:30 pm BREAK****12:30-1:30 pm**

Castillo Theatre

Performing and Developing Beyond Diabetes: What's Poverty Got to Do With It?*Susan Massad, Lenora Fulani*

Performing and Developing Beyond Diabetes is a monthly community conversation launched two years ago at UX/All Stars Project. The series, engaging the contradiction between people's belief that diabetes is an individual problem, and the epidemic of the disease in the poor community, brings people together to explore the social nature of diabetes/obesity, and examine the relationship of ill health to poverty. Students of the class develop as they create new performances of personal health and community health. This session will include a panel of UX students sharing their experiences and helping session participants to address what it means for people to develop in the arena of health.

Demonstration Room

Spanglish Theatre en Tu Colegio*Amalia Ortiz de Zárate, Andrea Lizasoain, Katherina Walper, Rodrigo Browne*

This presentation describes the results of the project *Spanglish Theatre en Tu Colegio*, funded by the Universidad Austral de Chile, Valdivia. The project has two aims: to perform plays written by British contemporary dramatists in high schools, allowing students to become more familiar with the English language; and to present the students with contextualized and critical thought-driven activities in English and Spanish. This method encourages students to learn a foreign language in an innovative way while providing them with the experience of live theater, which is rare in a small southern city like Valdivia.

Youth Conference

Beyond Creativity in Play: Playing with Building Blocks and Figures*Signe Juhl Moeller, Thomas Soerensen*

In this workshop participants are invited to play, build, explore and relate their play to findings from a four-month play project on the development of children's creative imagination that was conducted in Danish kindergartens. In the first section the group is divided into two subgroups, which are invited to play with building blocks and figures respectively. The groups will create a performance based on their experience and present this to the other group. Participants will discuss how playfulness and transgressions, within shared experiences (i.e. transgressing set norms, values and rules), develops not only the play, but also the participants themselves, and can be addressed to capture change in participant-directed play and thereby perspectives on how we are becoming.

Studio 2

Becoming Unstoppable: Mind Magic*Syed Rahman, Mohammed Masum Iqbal*

The world market economy has changed human behavior. It has made people consumers instead of producers, passive instead of active, irrational instead of rational, and in many ways inhuman and unethical. Due to profit maximization, "Normal Profit" has been re-labeled "Abnormal Profit." We have become slaves to the economy, losing our natural human need for action, creation and connection! This workshop seeks to warm the body and soul, allowing one to become an unstoppable thinker and doer.

Studio 1

Dance/Movement Therapy: Exploring the Mind Body Interface*Naomi Arad Broome*

How shall we become better versions of ourselves? How shall we move on after a traumatic event? Those are questions many people seeking therapy ask themselves.

Friday, October 10

Dance/Movement Therapy answers those questions in an innovative way by dealing with the trauma where it happens-in our bodies. This workshop will allow participants to delve into the essence of our vitality, giving us an opportunity to experience fun and joy. When we are fully engaged, experiences come to life and we organically find wonderful insights. Opportunities to explore breath, movement improvisation, stillness and expressive interaction will be provided.

Grunebaum Theatre

Storytelling, Performance, Transformation*Moira Dougherty, Ph.D.*

Storytelling is a performance and has the power to transform how we experience time, space and relationships. It is an immediate and intimate conversation. This presentation focuses on the nature of performance as it relates to pedagogy, and the adventures of teachers who take on the task of storytelling in their classrooms. The workshop explores the story of discoveries these teachers have made as they return to their authentic teaching selves through the performance of storytelling. The session would not be complete without participants having the experience of listening and telling their stories.

Telemarketing Room

Building Globally Growing Locally: How the Relationship Between the Fred Newman Center and Our International Partners Has Created a Zone of Proximal Development*Miguel Cortes, Jorge Burciaga, Claudia Dominguez*

This session will explore how the Fred Newman Center in Juarez, Mexico and our international partners have created a zone of proximal development that extends locally and internationally. The conversation will explore the continual cultivation of relationships with our international developmental community through our participation with the East Side Institute, Performing the World, and Global Therapy. This relationship has transformed how we build in Juarez with NGOs, universities, and our own social therapeutic work.

1:30-1:45 pm**BREAK****1:45-3:15 pm**

Castillo Theatre

Performing-Becoming: Theatre with Nithari's Children*Sanjay Kumar*

This presentation examines the intervention of performance workshops in the evolving lives of young impoverished adolescents, siblings and neighbors of victims of sexual abuse and cannibalization in Nithari, India. It attempts to graph the impact of this "performance" on the performance of their lives. The performances of the young middle-class facilitators, who are usually in their twenties but sometimes in their late teens, are also examined, i.e., what does the process do to them? Taking the site of the workshop as a nodal point, the presentation talks about the cascading performances on all sides of the class and political spectrum.

Demonstration Room

Formosa Taiwan: Build Crazy Beehives, Unfold Mad Family, Politicize Abnormal*Pei Yu Kuo, Hsin Jui Wan, Chia Jung Hsieh, Jing Huei Siao, Min Guang Su, Tsung Yu (Bill) Lai, Ya Ting Chen, Ya Ting Hsu, Yu Chen Hou*

Taiwan was colonized by Japan for 50 years (1895-1945), and for more than 40 years following that (1945-1987) lived with KMT's (Chinese Nationalist Party) one-party autocracy. It was not until the last 30 years that all kinds of social movements started thriving. This workshop will demonstrate how the movement and activism of Taiwan's mentally and physically disabled has developed and continues to develop. Generally speaking, Taiwan's mental health and medical system was mainly under the impact of Japan, and now U.S.A. This workshop tries to enable a "mixed-disabilities" dialogue with

Friday, October 10

helping professions and psychiatry development within Taiwan's history. In an over-medicalized and abnormalized world, we are creating a social, cultural, political method that allows us to be better at being together, and thus radically transform the time we live in.

Youth Conference

PETA's Youth Theatre Advocacy Program: Transforming Creators into Advocates, Audiences into Community

Marie Gold Villar, Mae Angelica Therese Heruela

This presentation and workshop will showcase how the Philippine Educational Theater Association's Youth Theater Advocacy programs utilize theatre as a transformative learning process. These programs offer holistic approaches to address larger social problems through performances, workshops, and community engagement. Transformative learning occurs in three aspects: in the individual, in the space for learning, and in the process of creation itself.

The workshop will tackle issues that challenge participants to take a position and take action beyond the performance that we create together. The process of devising theater naturally fosters critical reflection, inquiry, and discourse- resulting in a shift of frames of reference. In the process of creating a piece of theater together participants will build their own personal visions that integrate the self with a world in which social justice, peace, and joy are possibilities.

Studio 2

Symbols, Sound and Steps towards Transformation

Eliza Butler

This collaborative piece explores the perspectives of a range of visual artists as they reflect on their processes of becoming. Together, the voices of graffiti artists, disc jockeys and street dancers provide a glimpse into the complexities of the transformative potency of artistic creation. This multimedia production provokes reflection considering the constraints of our built environments and mental borders, with the intention of identifying the dynamic richness of visual spaces and soundscapes as a response to daily oppression. Our becoming pivots on this potential for transformation.

Studio 1

In2 Listening: What Can Collaborative Improvisation Teach Us About the Art of Listening?

Sandra Paola Lopez R., Christopher Reyman

Understanding listening as an activity is crucial to becoming a good collaborator and a good improviser. In our disciplines of music and dance, we continuously explore the significance of listening. How can we expand our understanding of listening? How can we involve not only our ears, but our entire body when we create with others? Participants in this workshop will build new understandings of the significance of listening through collaborative improvisation exercises, and will explore ways to use that new understanding in their daily lives.

Grunebaum Theatre

Jailhouse Rock: Creating an Original Musical in a Women's Prison

Michael Minard, Phyllis Ross

What happens when you invite an invisible and voiceless population to write and perform the most joyous of all theatrical art forms? This hands-on workshop will introduce participants to processes that led to the first original musical drama created and produced with inmates of the Bedford Hills Correctional Facility for Women. The strategies presented can be used by anyone working in community theater.

Green Room

Hospital Clowning: Present and Future

Atay Citron, Penny Hanuka, Karen McCarty

Professional hospital clowning began in 1986 in New York City and spread quickly across the entire globe. This panel will evaluate the contribution of clowning to healing and the wellbeing of patients-children, youth and adults. Has experience taught us something?

Friday, October 10

Has scientific research provided evidence to the usefulness of hospital clowning? Have physicians and nurses learned to incorporate the clowns into the hospital teams? Has patients' feedback been studied? What is the optimal professional training in the field, and how does academic training influence it? And finally, what developments could be expected in this field in the future?

Telemarketing

Play History to Play Practice: How Our Play Experiences Shape Our Professional Lives

Katelyn Clark

This workshop will begin to uncover and examine the ways in which our personal play histories impact the way we engage (or don't engage) playfully in our professional lives. The term play history is not limited to only childhood memories, rather, it can be further clarified as memories of and experiences with play as children, young adults and as grown practitioners. By unpacking what materials and activities have creatively and playfully inspired their past, participants will begin to delve into their professional play.

3:15-3:30 pm

BREAK

3:30-5:00 pm

Castillo Theatre

Devising a Movement Score

Erin Michelle Threlfall

Learn how to use personal writing, poetry, and photography to create a dance piece. This method, used in dance therapy, is a great method for creating pieces about social issues.

Demonstration Room

Performing a Sustainable Future

Dan Baron Cohen, Manoela Souza, Camylla Alves

In 2009, the Rivers of Meeting project emerged in the streets between the River Tocantins and River Itacaiúnas. In the past six years, it has enabled condemned anonymous youth from Cabelo Seco community, in the Brazilian Amazonian city of Marabá, to redefine themselves and their community through music, dance and theatre as afro-indigenous performers of personal and collective transformation. The afro-contemporary dance performance you will see this weekend tells their story of the need to preserve and create sustainable energies. In pairs, each young performer coordinated a project (solar power, inter-community bike rides, medicinal allotments, creative journalism, libraries for all, backyard drums, street cinema, women's rights). It is a conversation and dance performance which explains why and how once silent inarticulate youth have become co-coordinators of the Community University of the Rivers, inspiring ethical choices and eco-pedagogical collaborations with local schools and universities to perform a sustainable world.

Youth Conference

"I Am"

Marília Pereira, Helder Oliveira, Vanessa de Almeida

This workshop is based on an artistic group activity intervention and exhibition called "I Am," which took place during the 1st Human Rights Festival in Sao Paulo. The exhibition consisted of life-sized dolls created by the homeless in workshops coordinated by urban artists, Helder Oliveira and Wagner de Almeida. These unique sculptures were built in groups and given names and detailed biographies. The dolls' stories were intertwined with the homeless people's personal life experiences, allowing them to claim ownership over their own stories. During the festival, these dolls were placed in public places around the city, inviting the public to reflect on the creators' reality. Our goal with this workshop is to continue with reflection and intervention, allowing more people to become involved with and perform change in their daily relationships.

Studio 2

Breaking Down Barriers With Inclusive Theatre

Patricia Woolsey, Sari Hornstein, Tracy Ormes, Carolyn Ricks

ArtStream creates artistic opportunities for adults traditionally under-served by the arts - particularly those with intellectual and developmental disabilities. It engages them in

Friday, October 10

a communal process of creation by working as an ensemble to write original plays that are then staged and performed for the public. Our session will deconstruct the process of producing a new play: from auditions, to thematic and character development, to the creation of a story. Particular emphasis will be given to how we engage individuals with varied expressive capabilities, and the successes, as well as the pitfalls, associated with different approaches to this process. This will be an interactive session.

Studio 1

Performing our Lives...in One Minute

Cathy Rose Salit, Maureen Kelly, David Nackman

Performance of a Lifetime (POAL) is a training and consulting firm that helps people and organizations grow through the art of performance. Over the past 18 years we've worked with a global portfolio of clients including American Express, Johns Hopkins Hospital, DirecTV, Consumer Reports, Chanel, CARE, PricewaterhouseCoopers, Nike, the U.S. Olympics and the All Stars Project. All of our programs and trainings are designed to help people to stretch beyond their current capabilities, to collaborate more effectively and to experience and become creators of what often seems inconceivable. In this workshop we will invite you to participate and view our core "doing the inconceivable" exercise — **performing your life in one minute**. Find out why best-selling author Daniel Pink says that POALs "... theater and improv-inspired organizational development methodologies have transformed the work and communication habits of thousands of individuals over the past two decades."

Grunebaum Theatre

RISE! Cabaret: When the Curtain Falls, Community Action Begins

Caroline Hann, Barbara J. Cannell, Cyndie Wiggins

How can I create long-term change for my community? How do I get communities to stay connected and continue to work on community issues? If you have thought about these questions, then this interactive workshop is for you! Participants will watch the Meta Theatre Company perform excerpts from *RISE! Cabaret*, learn how to raise critical consciousness in their communities, and how to create long-term change around issues of white privilege, race, class, gender and sexual orientation through the use of theatre.

Green Room

High-Leverage Conversations for Becoming (Instead of Staying Stuck)!

John Findlay

If you are tired of being stuck, going nowhere in life, doing the same old same old, join us for a workshop to create the kinds of creative conversations that will help you transform your world. This improv games design workshop employs the five most powerful ways to leverage complex systems and apply this to our lives, learning and work. Participants will be encouraged to design new and richer ways of interacting with each other so they can transcend paradigms- rather than stay stuck within them.

Telemarketing

The Presence of Clown

Audrey Crabtree

This fun inter-active workshop will explore the core of clown performance- presence. Through games and exercises from the clown world, participants will play, practicing presence and the skills of observation, flexibility, and connection. These skills are vital to creating theater for any audience, building trust and affirming our humanity. For the past 19 years, Clowns Without Borders U.S.A. has been working with communities in crisis and collaborating with artists from around the world to end suffering and bring joy.

5:00-6:30 pm TRAVEL/DINNER

6:30- 8:45 pm OFF-SITE PLENARY

Becoming Performances

Patch Adams, Nichelle "Browneyes" Brown, Dan Friedman, Lenora Fulani, Lois Holzman,

Friday, October 10

Gabrielle L. Kurlander, Pamela A. Lewis, Joan Lipkin, Carlos Lopez, Rita Omovbude, Monica Palmer

Part One:

Performing the World: An international panel on how performance is being used to explore "how shall we become" in different countries, cultures and political, economic, and institutional contexts.

Part Two:

Poverty, Performance and Development: The vast gap in economic and cultural wealth is a critical feature of the world's becoming. A panel of young people and adults will share what it's like to be poor in the U.S., and how the power of performance can be used to develop beyond the limitations of the current economic, political and cultural realities.

Saturday, October 11

9:30-10:30 am

Castillo Theatre

artsINSIDEOUT

Ishita Sanyal

The session will consist of a showing of *Open the Door*, a film about the becoming and coming forward of people with mental illness. The film will be followed by a panel discussion on how performance is intertwined with human rights issues in India, as well as the need to foster an environment of development. The discussion of a few interesting case studies, along with a comparison with Social Therapy techniques, will further broaden understanding of the topic.

Demonstration Room

Puppetry and Objects in Theatre and Dramatherapy: Encountering the Strange and the Unshaped

Mayra Stergiou

During this 60-minute workshop participants will have the opportunity to explore the therapeutic and performative use of puppets and object theatre. Participants will improvise, play, and experiment while creating their own puppet. They will be invited to creatively engage with their personal and collective mythopoetic imagination, exploring the power of telling a story through the life and death of objects. There will also be a discussion of the therapeutic use of puppets and objects with service users in a recovery mental health setting.

Executive Conference

MACHOMEN: Theatre as Youth Work

Vojislav Arsic, Milena Bogavac

MACHOMEN is a theatre documentary on masculinity, developed by a group of Serbian professional theatre-makers and youth workers. It features seven young men from a generation that was too young to take part in the recent war but old enough to remember it, telling stories and sharing their personal experiences on gender. They teach the audiences about gender and the importance of equality. The result is a successful, award-winning production that is still on tour. *Theater as Youth Work* is a toolbox for theatre making with and for young people, based on a collective research approach, workshops and methodological games that transform performers into co-authors and promoters of positive social change.

Youth Conference

Giving Voice: Exploring Culture, Identity and Reconciliation through Playwriting and Performance

Terri Ciofalo, Kimbberly Lynne

For 3 years we have taken American college students to the socially, politically and religiously divided city of Armagh, Northern Ireland to practice storytelling through playwriting and creative writing in a community that is not their own. In becoming writers in a foreign place, they not only explore their own identities through cultural dissonance, they build small bridges between communities in search of reconciliation,

Saturday, October 11

but without the forum to tell their own stories. In this session participants will hear about the teaching methods, see student work and participate in a discussion of culture immersion learning environments and the importance of the neutral voice in the peace and reconciliation process.

Studio 1

Transformance-In-Progress: Performing Memory or History in Performance

Eva Brenner

Performance-lecture with video screening and workshop on the film, “*A Strange City!*” by Jura Soyfer, based on the novel, *Thus Died a Party* (1934). The film celebrates the 80 years that have passed since the Feb. 12th 1934 workers’ revolution. It is a documentation of a theatrical work-in-progress that has been widely presented in Vienna and Austria since 2006. The workshop, “Performing Memory” or “The Use of Auto-Biography in Performance,” explores vocal and physical images and actions through story-telling, songs, and dialogues based on a chosen Soyfer scene. Autobiographical texts are used to express acts of remembering in performance.

Studio 2

Performing Democracy in America: EndPartisanship!

Nancy Hanks

After an extensive fight for universal suffrage, why would U.S. citizens volunteer for disenfranchisement? Americans are fed up with partisanship and the destructive path that the two-party system has taken, and are increasingly becoming political independents (42 percent, according to recent polls.) In this session, participants will be trained in the latest development tools, learn about the grassroots independent political movement, and go out onto the streets of New York City in teams with skilled organizers to survey New Yorkers on their attitudes about partisanship, democracy and development. Bring your international developing democracy lens!

Grunebaum Theatre

Medicine for Fun, Not Funds

Patch Adams

For 43 years, Patch Adams has been working to address all the problems of health care delivery by creating a hospital project. In this session, Patch will share this unique journey.

Green Room

Performance and Narration for School Transformation

Fernanda Liberali, Roseli Aparecida Manja, Mauricio Canuto, Angela Cavenaghi-Lessa, Marcia Cerqueira Souza Bastos Ribeiro, Viviane Klen Alves, Maria Cecilia Magalhaes, Marcela Moura Motta, Luciana Maria Nitrini, Valdete Pereira Fuga, Elayne Fernandes Pinheiro, Anna Cecília K. de M. Couto Simões

For the last 10 years, the research groups Language in Activities in School Contexts (LACE), and Linguistic Inclusion in sceneries of Educational Activities (ILCAE) have worked with performance as an essential tool for the collaborative development and transformation of schools and their agents. Participants in this session will take part in some of the activities the research groups promote, both for classroom development and for teacher education. Through performance of school situations lived in the Brazilian context, participants will be inspired to explore how these activities could happen within other similar and completely different contexts.

Telemarketing

Nordic LARP

Peter Munthe-Kaas

Nordic LARP (Live Action Role Play) is a rather young art form, having emerged from the world of Dungeons & Dragons in the 1990’s. Whether re-enacting the Nazi occupation in a Norwegian fishing village in 1942 or reconstructing gender roles in a post-apocalyptic society, the Nordic LARP scene has developed new modes of participation, immersion and interaction. Peter will take us on a walk through the history of Nordic LARP, showcasing central games and their impact on players and society. He will show how LARP can be used to escape from reality by presenting a “better” or “simpler” world, exposing social

Saturday, October 11

oppression and gender issues, as well as exploring alternate societal constructions. In this way LARP wages war on consensual reality and presents players with a new way of performing themselves. Peter will tell us how LARP can teach us in a very tangible way that the world is a construct, and that we ourselves can be whatever we wish to be.

10:30-10:45 am BREAK

10:45-12:15 pm

Castillo Theatre

Lu-Di Community University (Taiwan) and All Stars’ UX (New York): Two Innovative Educational Development Centers

Powpee Lee, Marian Rich, Vicky Wallace, Tom Chu, Michelle Lee, Tiffany Sheng, Chiulie Wu

In this workshop students from two independent schools for adults-Lu-Di Community University (Taiwan) and All Stars’ UX (New York)-will perform their development through film, song, poetry and improvisation. The students will tell of their adventure to become who he/she never thought he/she would be. We will share the similarities and differences in these two schools that are devoted to social change and development. During the workshop we will create an improvised, cross-cultural collaborative performance.

Demonstration Room

Traces and Paths

Carolyn Dorfman

Join acclaimed choreographer Carolyn Dorfman and company in a dance and movement experience that simultaneously explores our roots and foundations and our collective journey in the here and now. It is a study of the forces that change us: our legacies and past (vertical connections) and our current connections to one another (horizontal connections). This workshop brings together diverse voices/bodies/histories 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 are welcome. No dance experience necessary.)

Executive Conference

Leading through Expressive Arts: Actualizing the Yet-to-be-Imagined

Shoshana Simons, Nika Quirk

In this workshop we will introduce expressive arts-based activities to explore how innate creativity and aesthetic intelligence can play an essential part in our ability to invent fresh responses to fresh challenges. “Successful leadership” is increasingly defined as entrepreneurial, whole thinking, improvisational, relational and collaborative. How do we become that? In order to co-create yet-to-be-imagined ways of working together towards common objectives, we need different skill sets than those traditionally taught by our families, schools or jobs. The instructors of this workshop will implement their emerging multi-leveled model of arts integration for developing those skill sets.

Youth Conference

Cook-Telling Stories-Lab

Salvi Greco

“Cook-telling stories-lab” is an “innov-active” workshop where participants will explore how combining creative cooking and storytelling creates the possibility of working on group process, group dynamics, and group building. It also brings into focus topics like unlocking creativity, change, innovation, self-development, group/community development, and intercultural learning. Using food and/or ingredients (real or symbolic) participants will be stimulated to tell personal stories and to share them in the group through writing, speaking or drawing. Participants will work in 3 different levels: personal, small groups, and big groups, with the key word for all these levels being “sharing.”

Saturday, October 11

Studio 2	<p>Co-intentionality in an Oppressive World <i>Jennifer Little</i></p> <p>Working in public education is becoming more and more of a challenge. Today's process drama will offer participants an opportunity to explore real-life scenarios and choices in public school environments. They will also utilize applied theatre and role-playing techniques to find strategies that integrate art and co-intentionality into the classroom despite growing pushback from politicians for more homogenous, data-driven, corporate based educational models.</p>
Studio 1	<p>New Windows into Story Sharing <i>Joan Lipkin</i></p> <p>We become when we are in relation to one another. There are many ways to write and share our truths. In this workshop playwright, director and social activist Joan Lipkin will share techniques, including paired sharing, to break down barriers and assist participants in telling and developing stories of both personal and collective significance that are essential for health and well being. Lipkin has developed and taught these techniques throughout the United States with many different populations including in academic, community, social service and corporate settings. Whether people are beginning or experienced writers, or see themselves as shy or outgoing, this workshop will be enjoyable for all and she welcomes both American and international participants.</p>
Grunebaum Theatre	<p>Keeping it On: Using Transmedia Storytelling to Engage and Activate Youth Around a Social Cause <i>Saliha Nelson, Shedia Nelson</i></p> <p>Explore the exciting ways transmedia storytelling can be used to engage youth in activism. This workshop will show how one youth program is using this cross-platform approach to open up new avenues of dialogue, offering a co-creation, co-production and collaborative educational experience. It is an experience by which youth can connect to a cause, create their own content- showing workable solutions, engage with a diverse audience, and become inspired to take action around a social issue. Participants will leave with a toolkit of resources and ideas to incorporate transmedia activism in their own youth programs.</p>
Green Room	<p>Keneilwe: A Look Back at How We Are Becoming What We Have Been Given <i>Lebogang Disele, Tumisang Baatshwana</i></p> <p>The presentation will feature a short excerpt of the dance piece, <i>Keneilwe</i>, choreographed by Tumisang Baatshwana. The excerpt will serve as an introduction for the paper presentation by Lebogang Disele, which looks at the themes tackled in the performance and highlights some of the ways in which Botswana has become.</p>
Telemarketing	<p>Inklusion: Tell Me a Story <i>Elena Konstantina Boukouvala, Konstantina Karagkiozi</i></p> <p>Two books have been travelling around the world collecting stories from children and adults of different nationalities and walks of life. The stories are gathered during drama and movement therapy workshops involving storytelling, play and dialogue. With the permission of the writers, they are compiled in a blog fueling the making of the book and the theatre performance with our collective voice. The books have travelled to Greece, Serbia, Lebanon, the UK and New York. Participants of this workshop are invited to write a story, respond to a story written before them, and receive responses to their story as the books continue their journey. How can we create with who we are and who we are becoming?</p>
12:15-2:00 pm	LUNCH/TRAVEL
2:00-3:30 pm	Choice of Plenary Session: ALL STARS HEADQUARTERS, ALL STARS OF NEW JERSEY, or THE ALL STARS TALENT SHOW NETWORK

Saturday, October 11

All Stars Project headquarters: Demonstration Room	<p>The Verbing of Life: Becoming <i>Patch Adams</i></p> <p>For over 40 years I've worked every day to become the creator of a medical communal eco-village free hospital. Originally believing it would become in 4 years, in the 44th year we are still in the process of becoming. So, I know a lot more about becoming, than having become. I think it is in the becoming that we will become. I have lived in joyful, relentless delight in the efforts. I've never been discouraged, and the vision has become infinitely more interesting. This workshop challenges those hovering around the concept of making a full commitment to take that leap into the thrill of becoming. We'll cover many important things that hold me up with the impossibility of burnout, and welcome infinite patience. Be prepared to be teased into crazed passionate change Remember to bring shoes you can move in!</p>
All Stars Project headquarters: Castillo Theatre	<p>An Inside Look at the Creative Process <i>Directed by David Nackman, with Keldrick Crowder, Lekethia Dalcoe, Thecla Farrell, Kristen Islas, Monica Palmer, Vicky Wallace, Nick Webster, Michele Williams, David Woodrow</i></p> <p>It's the holiday season in the New York City of 1993. Those who live in the co-ops on Riverside Drive cozily deck their halls. But outside, on the cold streets of the city, many struggle just to stay alive. The so-called homeless build a community of support and warmth, while relying on the small acts of caring doled out by their neighbors living in the nearby apartments. The Newman-Roboff musical <i>Still on the Corner</i> looks at the impact the growing gap between wealth and opportunity in America has on us all. "Will it ever happen?" sings the show's ensemble. Will all of this ever change? The play offers no easy answers. Join this open rehearsal to get an inside look at the creative process of a Castillo Theatre production.</p>
The All Stars Project of New Jersey Scott Flamm Center for Afterschool Development 23 Washington Street Newark, NJ 07102	<p>Breakthrough Performances: Poetry Workshops for Newark <i>Jim Horton, Kathy Fiess, Gloria Strickland</i></p> <p>The All Stars Project of New Jersey's Scott Flamm Center for Afterschool Development is a cutting-edge center for play, performance and pretend in the heart of Newark, NJ - one of America's toughest urban communities. We offer All Stars core youth programs, and free development experiences for people of all ages. For this special plenary we are linking to Mayor Ras Baraka's October citywide initiative, <i>POETRY MONTH: Read, Write, Recite</i>. Come and create with our youth! (Mayor Baraka is the son of late poet and playwright Amiri Baraka.) Travel to and from Newark is provided.</p>
Fred R. Moore Academy 2121 Fifth Avenue at 131 st Street New York, NY 10037	<p>ASTSN: Poverty, Performance, and Appreciation <i>Pamela A. Lewis</i></p> <p>Come to the Harlem All Stars Talent Show Network audition and perform your appreciation and congratulate hundreds of young performers (ages 5-25) from inner-city communities throughout New York City who are auditioning to be in the next talent show. You can also join the audition as a performer and you too can perform a one-minute audition! For over thirty years, the All Stars Project has created the most popular and powerful network of outside-of-school development programs in New York City and across the United States.</p>
3:30-4:45 pm	TRAVEL (for those coming from off-site) / CONVERSATION ROOMS (informal discussion spaces available for those at All Stars headquarters)

Saturday, October 11

4:45-5:30 pm

Castillo Theatre

The Meaning of Performance in Forensic Psychiatry: From the Personal to the Political

Alexandra Sutherland

My presentation provides an auto-ethnographic performance of my experience of developing a theatre methodology for work within forensic psychiatry, which resists framing the work as therapy. I see my work within forensic settings as more political, starting not from where something is wrong and needs fixing, but as part of a broader human rights agenda where a creative space is constructed as a means of constructing self-representation and multiple modes of becoming- beyond the label of mentally ill or criminal. This presentation therefore attempts to understand the meaning of play and performance within forensic psychiatry as a social and political activity, and will integrate my own auto-ethnographic performance with artifacts, texts, and images from the participants.

Demonstration Room

What the Sea Returns: Fighting to Survive, A Contemporary Musical Performance

Ursula Carrascal Vizcarreta, Guillermo Terisotto

What the Sea Returns: Fighting to Survive is a contemporary musical performance developed by the Ecodanza Group, the Educational Art Environmental Program of VIDAA-Instituto para la Proteccion del Medio Ambiente from Peru, that tells the story of how marine debris reaches the coast, causing marine wildlife to die. It is also a metaphor about how destroying the planet with pollution is similar to killing people through violence. During the show, performers play the animals and people suffering due to human actions. Performers interact with the audience in order to help the characters survive. The main music, *Living Today*, has been produced by After the Storm, a musical group from Argentina.

Youth Conference

The World is Writing a Book: Let's 'Illustrate' The Overweight Brain!

Janet Wootten and Alice Rydel

The Overweight Brain: How Our Obsession with Knowing Keeps Us from Making a Better World is PTW co-founder Lois Holzman's latest book project. It introduces a form of life where growing outpaces knowing and where imagination fuels possibility. Written as an experiment in social collaboration, Holzman posts installments online-chapter by chapter-and re-works drafts based on feedback and commentary from readers in dozens of countries. This workshop is a unique opportunity to play with *The Overweight Brain*, explore its conceptual breakthroughs, and, with the help of visual artist Alice Rydel, to invent drawings and cartoons inspired by the text. Drawings will be posted on *The Overweight Brain* website and live tweeted to all PTW-goers.

Studio 1

A Relational and Collaborative Approach

Celiane Camargo-Borges

Education can be a powerful tool to inspire and support change. However, traditional approaches to education focus just on content transfer, not on also empowering people to collectively be the change. There is an urgent need for other ways of teaching and interacting with students and training professionals, focusing more on co-creative environments where people can design effective contextual solutions aligned with their needs. The Imagineering design methodology offers a theoretical framework to enable more relational, collaborative and interactive educational settings- educating people to engage in social innovation and social change. Using illustrations from two educational programs participants will explore and discuss concepts and tools that enable co-creation, engagement and relational responsibility in learning processes, therefore creating sustainable futures.

Saturday, October 11

Green Room

Bring Your Own Dance...Turn Up Time!

LaTasha E. Price

Participants in the workshop will be invited to share local dances they've learned from their students. The workshop will open with a performance of Atlanta's own local street dance, the Nae Nae, which middle and high school students are dancing down the halls in Macon, Georgia. Participants will learn a version taught to the presenter by students in Macon. A group discussion will conclude the workshop.

5:30-5:45 pm

BREAK

5:45-6:30 pm

Castillo Theatre

The Process of Becoming

Rita Omovbude, Eduvielawhe Ogoro

Street Project Foundation runs an initiative called Project Raw, a talent discovery and mentoring program for young people between ages 13 to 25 years. This initiative recruits young talented individuals from economically challenged areas and provides them with opportunities for exposure and employment in and outside the performing arts. Upon completion of the program, it is expected that participants will become better Nigerians.

Demonstration Room

Actionplay

Aaron Feinstein

Actionplay, a NYC-based organization dedicated to creating inclusive arts and performance-based experiences for people on the autism spectrum, will conduct an informational and experiential session to learn about autism from a sensory and performative perspective. Reach out to Aaron on twitter @thefeinstein.

Executive Conference

UB Scars' Project: Facilitating Change and Becoming

Fani-Kayode Omoregie

A PowerPoint presentation, videos, and follow-up discussion will be used to outline two performances from the Scars' Project, which was created as part of the drive against rampant social ills within the University of Botswana (UB). The presentation will discuss how women, men and children can perform their own stories of hurt in the hope of effecting a better future for themselves and their society.

Youth Conference

Championing Inclusion: Voice and Participation by Marginalized Youths through Talent Creative Dance

Pamela Angwech

A video show of the vulnerable youths in northern Uganda, this session presents how we have built capacities and helped war-affected youth to break the cycle of violence. With the title *How We Have Become*, the session presents a video show coming from our work with young people in schools and communities, showing how they have become who they are with the All Stars model of talent building. The model is an opportunity for these young people to gain self-worth and work to discover their hidden talents.

Studio 2

Theatrical Posters

Veronica Segarra

As scientists and educators, we often find ourselves trying to explain biological phenomena that, while concrete and real, are both invisible to the naked eye and difficult to conceptualize. We use diagrams to explicitly "reveal" these processes to others or even to facilitate our own understanding of the material. But these diagrams tend to fall short in that they generally do not provide feedback or interaction with the user, nor adapt easily to the user's needs and abilities. We are rethinking the way we go about representing highly complex biological processes. We are using "theatrical posters" to represent complex biological processes in a form that is more accessible to the general public, a very diverse audience.

Saturday, October 11

Studio 1

Alternatives in Education: Hidden Tools for Change

Bojana Skorc

This presentation outlines how social crises can be understood as opportunities for developing new social tools. The instability of social fields allows for exploration and creative social action. How can we activate the hidden treasure of human potential? Recent research into the Serbian education system shows the need for change. Bojana Skorc proposes that interactive processes and creative, playful art activities can bridge the gap between being and becoming by allowing participants to involve themselves in mixed groups of learners. Part of the demonstration will include processes of building alternative forms of work with teachers and young people. *What is it, it is something that has never been but will be forever? (Future) No end.*

6:30-7:30 pm **DINNER**

7:45-9:15 pm

Demonstration Room

The Verbing of Life: Becoming

Patch Adams

For over 40 years I've worked every day to **become** the creator of a medical communal eco-village free hospital.

Originally believing it would **become** in 4 years, in the 44th year we are still in the process of **becoming**.

So, I know a lot more about **becoming**, than having **become**.

I think it is in the **becoming** that we will **become**.

I have lived in joyful, relentless delight in the efforts.

I've never been discouraged, and the vision has **become** infinitely more interesting.

This workshop challenges those hovering around the concept of making a full commitment to take that leap into the thrill of **becoming**.

We'll cover many important things that hold me up with the impossibility of burnout, and welcome infinite patience.

Be prepared to be teased into crazed passionate change

Remember to bring shoes you can move in!

RESERVATIONS REQUIRED.

7:45-9:15 pm

Studio 1

Free-Draw

Join new friends and old in creating a mural to represent and remember your experiences here at PTW!

8:00-9:00 pm

Grunebaum Theatre

The Proverbial Loons

Olivia Hartle, David Nackman, J.B. Opdycke, John Rankin III, Cathy Rose Salit, Frank Spitznagel

The Castillo Theatre's improv troupe, the Proverbial Loons, creates "musical improv comedy with heart." Two audience volunteers are invited onstage for a living room-style conversation. The Loons get to know them, and then perform an improvised musical comedy that weaves together their affectionately embellished lives.

RESERVATIONS REQUIRED.

9:00-11:00 pm

Yotel Terrace

Celebrate Performing the World 2014!

All presenters and participants are invited to the Yotel Terrace (570 Tenth Avenue) to celebrate this incredible conference. Handicapped accessible. Cash bar.

Sunday, October 12

9:30-11:00 am

Castillo Theatre

Muse and Mimesis: Identity and Transformations via Indigenous Storytelling

Babafemi Babatope, Julie Vaudrin-Charette

Storytelling is a viable means of orchestrating revolutionary change in all communities of the world. This session explores the values of dramatic performances for reconstructing human societies as we all battle with the ravaging problems bedeviling the modern world. From Lagos Nigeria, Babafemi Babatope will address the extinction of traditional wisdom through the case of Yoruba wives/women who would in the past vent their anger through singing proverbial songs expressing their anger and displeasure. His paper and drama skit, *Ija Orogun (Rivals Quarrel)* illustrates the bringing back of some of the extinct traditional wisdoms, with a view to resuscitating and propagating the prosperity of posterity. From Quebec, Canada, Julie Vaudrin-Charette will provide an exposé on the use of indigenous narrative forms as a means of advancing therapeutic support to children with developmental challenges and the labels of autism, TDHD and dyslexia.

Demonstration Room

Forgiveness: The Freedom to Become

Mary Alice Long, Betsy Wetzig, Jori Martinez-Woods, Sandra Paola Lopez R., Chris Reyman

This session is in honor of Nelson Mandela who realized he had to leave the bitterness behind to become both for himself and for the South African nation. Forgiveness:

The Freedom to Become is an improvisational performance followed by an audience-community movement exploration of the forgiveness-change curve cycle. The presenters use improvisational movement forms to explore forgiveness as a path to becoming. They move into sections of the change curve cycle beginning with denial (hang), moving into anger (thrust), then bargaining (swing), followed by depression (shape), and coming to acceptance and integration, where each dancer is moving in a total integration-harmony of all four phrases and qualities. Then the audience will be given an opportunity to respond in dance and witnessing.

Executive Conference

Performing with(in) Academia: The Offer of Life-span Imaginative Play in Higher Education

Tony Perone, Ashley Payne

In this interactive presentation, participants are invited to experience a graduate-level course entitled "Life-span Imaginative Play" offered at a public university in the United States. This course drew heavily upon the conceptual, empirical, and practical-critical offers of members of the East Side Institute and the All Stars Project. Participants will be introduced to the goals, topics, and activities of the course, will be invited to experience some playful activities that the students and professor perform, and will have opportunities to discuss how to co-create Life-span Imaginative Play with(in) their communities.

Youth Conference

Alive in the Gaps and Spaces: Uncovering Meaning through Dramatic Response to Literature

Erick Gordon, Adele Bruni

A literary text presents a world of possibility. Readers make meaning from both what exists on the page, as well as what might be. Literary worldplay—the process of artfully extending textual boundaries—can foster close reading, empathic interpretation, and analysis. In this workshop participants will learn about Writers on Stage, a summer worldplay institute at Teachers College, while themselves engaging in various imaginative, dramatic approaches to literary response.

Studio 2

Laughter Helps U.S. Army Soldiers with PTSD: The Act Resilient Method

Genie Joseph

Act Resilient uses improvisational comedy, theater games, laughter therapy and energy medicine to reduce stress and promote healing. Act Resilient has been presented to over 3,000 U.S. Army soldiers, as well as their spouses and children, who state it has been

Sunday, October 12

Studio 1	<p>the most effective method for helping them deal with PTSD and the effects of combat. Therapeutic Improv can restore broken identity, and laughter is the best medicine.</p> <p>Street Spirits: Performing a Changing World <i>Andrew Burton, Dominique Bozoki, Teresa Cavanaugh, Hailey Hall</i> I know what to do. I just can't seem to get it done. Sound familiar? Andrew Burton and members of the award-winning Street Spirits Theatre Company lead this workshop in using improvisation to explore ways of being and ways of relating to the world. Come and play with us to find a way to help people through the barriers that block their dreams. Building on our theatre-based workshop practice, Street Spirits has created a process of engaging people in finding the beliefs, values and structures in their lives that influence the decisions they make and the things they choose to do.</p>
Grunebaum	<p>Community and Academia Partner through Performance: The Artistic Pedagogy of the Theatre Department <i>Dorit Yerushalmi, Atay Citron</i> A discussion of the social engagement model of the theatre department (University of Haifa), focusing on the work of our students in a mixed neighborhood of Jews and Arabs. It also focuses on Palestinian youth, immigrants from Ethiopia and the former USSR, and children with special needs as an embodying of the "third role of the university". We will discuss the Neveh Yosef Community Theatre Festival, a joint initiative of the theatre department and the community center at one of the city's poorest neighborhoods, and the Medical Clowning Academic Training Program-a joint initiative of the department and the Dream Doctors Project.</p>
Green Room	<p>Talking Mental Health: Beyond Causes and Cures <i>Jeffrey Aron, Shulan Tien</i> Join artists and mental health workers to explore how community and creativity can change the meaning and experience of mental illness. This panel/presentation will spotlight the Fountain House approach to supporting people with mental illness, and will include live performances of poetry and song by participating artists.</p>
Telemarketing	<p>Shared Leadership: New Forms of Performing Together in the Workplace <i>Lori Hanau</i> Our culture is transitioning from our current dominant paradigm of profit-over-people, roles-over-relationship and separation-over-systems thinking. Businesses need new forms of engagement to support our capacity to elevate. Strong leaders need to catalyze this shift by stewarding new ways of being into reality. Together we are moving from distraction to presence, competition to collective wisdom, and fear to love. This workshop is about coming together to practice authentic, collaborative leadership grounded in equality and empathy, humility and humanity, creativity, and steadfast commitment to our collective greatness. You are most invited to come and contribute to this performance.</p>
<hr/>	
11:00-11:15 am BREAK	
<hr/>	
Castillo Theatre	<p>Improvisation and Play in the Work Place <i>Omar Ali, Jim Martinez</i> In this session we will discuss and perform improvisation in the workplace. We'll discuss how we each came to embrace improvisation and play in the workplace: Jim will talk about the significance of improvisational games and social therapy in his own development as an entrepreneur, teacher, and career-changer; Omar will discuss how he is helping to infuse play and performance at his university in North Carolina among students, faculty, staff, and administrators. And we hope the audience will share their own stories as they hear ours and play a few games with us.</p>

Sunday, October 12

Demonstration Room	<p>Music for Social Change and the Global Explosion of El Sistema <i>Albert Oppenheimer</i> Do you believe in the power of music to change lives? You're not alone! There is a global movement of music for social change, characterized by the global explosion of the social/musical phenomena known as El Sistema. This session will be a broad overview of El Sistema and its expansion in the U.S.A. and globally. Together, we will explore what it takes to launch community-based El Sistema-inspired programs and how these programs assess and evaluate the social and academic impact of a social intervention that looks a lot like a youth orchestra.</p>
Youth Conference	<p>Collective Creativity and Learning for Patient Safety Education <i>Etsuko Nakagami-Yamaguchi</i> Learn the history of collective creativity in patient safety education. In order to learn competency and skill a traditional classroom-style lecture was originally believed to work best. After research and experience though, a new system of on-the-job training was implemented which better fosters independent thinking and creative problem solving. The curriculum for patient safety education was then re-designed around a seminar and workshop-type program based on the concept of social therapy, especially for nurses. We now see great success with our newly applied "Japanese Manga" strategy!</p>
Studio 2	<p>Performing Self <i>Oyinlola Longe</i> Performing Self: inspiring others towards attaining and reclaiming the desired Self. Performing self engages the art of storytelling to remind Nigerians of who they were, are and can become. My presentation is storytelling supported by images that capture the situations my story is about. It is a performance of self through storytelling, a workshop for young people and adults.</p>
Studio 1	<p>Staging the Refugee Experience: An Australian Perspective <i>Tania Canas</i> This session takes a critical look at the expectations, power dynamics and ethics of staging the refugee experience within the context of a heavily debated community in the Australian context. The research explores theatre's potential to promote a state of being where one is with the world rather than merely in the world. It asks how does this state of being become an investigation of both the self and the social, and how does it relate to resistance, transformation and self-actualization? The session includes a reading of an excerpt from a play in development, published by Currency Press Australia (2013).</p>
Grunebaum Theatre	<p>And the Verdict Is... <i>Kathryn Bentley</i> The annual Black Theatre Workshop at Southern Illinois University Edwardsville addressed the Trayvon Martin case with our production of <i>And the Verdict Is...A Campus Response to the Trayvon Martin Case</i>. The students' participation and the community response proved that this generation is politically minded, creative and sensitive. The original work addressed issues of social justice, identity, injustices, profiling and spirituality. The event was a meaningful contribution to discussions of pertinent issues for this Midwestern southern Illinois community.</p>
Green Room	<p>How to Become a Peace Agent <i>Vera Salles</i> The Comunicapaz project was established in Vila Embratel neighborhood in 2010, in the outskirts of São Luís, State of Maranhão, in Brazil's northeast. The project, which encourages audiovisual and artistic expressions, serves youths between 14-24 years old</p>

Sunday, October 12

and is the result of participatory research conducted by faculty and students of the Federal University of Maranhão. After 4 years of activities, participants were able to adopt less aggressive and more conciliatory approaches by experiencing the contents of a culture of peace disseminated during performance workshops. In this way, they came to act as multipliers in one of the city's most violent neighborhoods.

12:00-1:00 pm LUNCH

1:00-2:30 pm

Castillo Theatre

Living Through Grief: A Personal, yet Universal Story of Saying Goodbye

Kathleen Rea

Expressive arts therapist and therapeutic performance facilitator Kathleen Rea describes how she "took her own medicine" in dealing with the death of her father. She did so by choreographing *Long Live*, a dance production about death and grieving. Kathleen will tell the story of creating *Long Live* and saying goodbye to her father via excerpts from her book *The Healing Dance*, along with live performance footage from *Long Live*. Kathleen will describe how personal expression of grief on the public stage creates a sense of shared experience that is a healing balm for all who are witness.

Demonstration Room

The Social Therapy Group Performs!

Christine LaCerva, Barbara Silverman

This workshop will be a large community group performance of a social therapy group led by Christine LaCerva, director of the Social Therapy Group in New York City, and co-led by Barbara Silverman, director of Globothrapy, an online international social therapy group. The focus of this session will be on embracing the power of group performance, the dialectical activity of being who we are and who we are becoming together!

Executive Conference

Learning and Performing: Life Skills and Hands-on Leadership in Adult Education

Mogens Larsen Stenderup, Karel N. A. Alders, Maj Kærgaard Kristensen, Tomas Nielsen, Britta Kusk Norgaard, Frank Storgaard

What is a social educator? This presentation and workshop will have a dual perspective-examining education and professionalism, both practically and creatively, for professional education. Core values include: humanity, cultural development, democracy, empowerment, emancipatory thinking, playing and participating, being aware with all our senses, and developing educational situations and possibilities. The session will focus on building bridges between practice and theory. Part of this process involves maintaining an open attitude, supporting spontaneity while simultaneously being aware of intentions and official tasks in relation to legislation, learning, socializing, performing, training, and development. We will explore cross-disciplinary use (both integrative and applicative) of drama, music, art, nature, physical movement, and theoretical subjects.

Youth Conference

Creating Work with the Instant Generation

Fraser Macleod

The Instant Generation-they share every moment of their lives and they are alright with it! How do we engage this generation and separate the persona they present to the world online from the person behind the keys of the computer and smartphone? How do we dig deeper and present their fears and desires in a healthy and creative way? This workshop will explore a series of exercises employed by the Scottish Youth Theatre when devising issue-based work with young people. Through discussion and practical exercises, participants will experience tried and proven techniques, and have the opportunity to share their own positive experiences of tackling challenging work.

Sunday, October 12

Studio 2

Performing Mathematics: Democratic Access to Mathematics via Embodied Participatory Performance

Susan Gerofsky, Peter Appelbaum

It is unfortunate that most people do not have access to the beauty, power and delight in mathematical patterns because of traditional educational practices that disembodiment and mystify math. Particular groups have been systematically excluded from mathematics including women, working-class people and indigenous peoples. The mathematical performing artists and educators in this group (from Canada, the U.S. and Brazil) are representative of a larger group worldwide using performance and embodiment to open up democratic access to mathematics education. In this interactive performance session participants will watch mathematical performance pieces, interact with the presenters, and learn theory about performing mathematics.

Studio 1

Dance/Theater Performance: Transformational Work for People with Developmental Disabilities

Susan Ware

This workshop will examine how to perform dance and theater with people with developmental disabilities and mental health issues - for the benefit of communities from New York, U.S.A., to Antigua, West Indies, and around the world. The dances are both simple and profound, and the theater work demonstrates how to use the Shakespeare plays *Hamlet* and *Macbeth* in a way that is accessible to all. Susan Ware directs *The Dance Connection* and *The Monarch Players*, programs for dancers and actors with developmental disabilities, but which are applicable to all. They are both influential programs in their communities- performing for schools, nursing homes and community functions, and transforming lives with every performance. Learn how to create magic!

Grunebaum Theatre

Magic as a Language for Social Change: It is Not the Magic We Do, It is What We Do with Magic

Carlos Lopez, Ryan Bart, Michael Muldoon, Tom Verner

Participants in this session will hear about our magical journey from four corners of the world: Bogotá, Colombia; San Salvador, El Salvador; Mumbai, India and New York City, U.S.A. Four magicians tell their tale of how teaching and performing magic has taken them around the world, positively impacting the least fortunate in the slums of Bogotá, San Salvador and Mumbai through the non-profit Magicians Without Borders. They will also learn about how Magicians Without Borders has found local partners in their Colombian counterpart, La Liga de las Sonrisas (The Smiling League).

Green Room

Let's Play in Japanese! Improv Workshop

Mari Miyamoto, Mai Kumagami

Improvisation and theater games can loosen up foreign language learners to express themselves more freely in the foreign language. These games give you an opportunity to use your imagination with foreign words so that you can connect to them more personally, which is very important when learning a new language. This session will introduce participants to a foreign language improvisation workshop- and by the end you will know a little bit of Japanese!

Telemarketing

Writing Performance: Helping the Performance Movement Come of Age!

Carrie Lobman, Christine Helm

You love performance. You use it in your practice. It has been invaluable to your clients, your students, your community. You wish everyone knew how important it is, but when it comes time to write about it, it's not so easy. In this workshop participants will work together to discover what we have to say and how to say it. Some of the important discoveries about performance will be used as participants learn to perform writing-difficult for most of us-but a necessary step if we want to help the performance movement come of age!

Sunday, October 12

2:30-2:45 pm BREAK

2:45-4:15 pm

Castillo Theatre

The Sociology of Hope: Trauma-Informed Arts Environments and Interventions for Healing
Michael O'Bryan, Susan Brotherton

Arts-based activities provide children with a sense of positive ritual, emotional inquiry and understanding, and aesthetic and spiritual nourishment. This workshop will examine the nature of trauma from a developmental perspective as it relates to children experiencing poverty, and discuss the use of performance art as a therapeutic and asset building tool. Workshop topics include trauma-informed care, neuroscience, human development, and resilience and educational psychology. This workshop targets those working with youth or families who have experienced trauma- particularly those who have experienced community and domestic violence, homelessness, and neglect.

Demonstration Room

Poverty of Imagination
Eliot Moleba

Most of us want to change the world (whatever you conceive "change" to be or mean). We want to make it a better place for all. We want to transform it- make it more equal, united, and maybe even eradicate poverty. However, to create a new world we must first grapple with the challenges of this world- and to overcome those challenges. To *overcome* we need to *become*, and to become we need to imagine. We need to imagine possibilities of a new world, a new vision for the future. This is our gateway to becoming.

Executive Conference

Narrative Medicine Workshop: Reading and Writing in the Shadow of a Text
Lynne Mijangos, Nina Lorez Collins

In this workshop participants will experience the intrinsic power of narrative as we read aloud a poem or short story and make observations, explore images, and consider various points of view before writing from a prompt. This allows the discovery of abilities, beliefs, interests, memories, and wishes-all elements that shape our personal and professional selves when we are interacting with patients and colleagues, promoting health, preventing disease, curing and caring for the sick.

Youth Conference

Marketplace: A Model for Self Performance
Sara Sibony

The arena is the marketplace, the vendors are the workshop participants, and their products are the valuable parts of themselves. Personal stories, songs, qualities, objects, family characters, and memories are all for sale. Using improvisation and physical theatre techniques, the participants will gather materials that will serve as a basis for a colorful, interactive marketplace. Participants will create vendors' stands: performance spaces where they can sell merchandise to other participants and market the products they have created. Playful negotiation and bargaining over the true value of the presented goods will create an interactive, fun marketplace in which a human mosaic will be awakened.

Studio 2

Bee-Have: What Can We Learn from Bees to Re-imagine Our World
Antonia Katrandjieva

This workshop will introduce participants to the swarming intelligence of the beehive. Participants will explore how the behavior of honey bees-their iconic waggle dance, compound vision, swarming intelligence and ability to function synergistically- can guide humans to making choices aligned with our inner purpose and the collective needs of the planet. The post-modernist concepts of deconstruction and eclecticism will be challenged and there will be a call for a revival of coherent dance as a spiritual pursuit. This method focuses on authenticity, rather than originality, and culminates in

Sunday, October 12

dancing our collective rhythm to re-tone the world- shedding territories, tongues and tribal boundaries to embrace our collective spirit-our human hive.

Studio 1

Performance and Peacebuilding
Jessica Litwak

In this fun, interactive workshop participants will learn and practice a wide range of tools that appertain to performance for personal and social change. We will work with the philosophy of the H.E.A.T. (healing, education, activism and theatre) Collective. We will explore aspects of Drama Therapy, Playback, Theatre of The Oppressed, Puppets For The People, Ensemble Building, Viewpoints for Change, and The Voice Progression. We will explore how devised, classical, contemporary, and ritual forms of performance can support communities and individuals in conflict. We will build short pieces of work, and a vibrant, supportive workshop community.

Grunebaum Theatre

Laughing Matters: A Philosophical and Playful Approach to Creating Humor
Mary Fridley, Marian Rich

Laughing Matters uses philosophical and improvisational play to help participants create humor using everything in their lives, including those things-poverty, war, abuse, illness, death and more-most believe can't be created with. In this session participants will take part in a demonstration workshop to explore how people from all walks of life and cultures can become creators of humor and humanity in ways unimagined.

Green Room

Social Change through the Art of Movement
Anya Warburg

Move This World is a global nonprofit that uses creative movement to address and transform conflict, violence, and bullying in communities worldwide. This session is an introduction to the innovative MTW approach to teaching, learning, and cultivating positive school culture. Individuals will participate in creative, interactive, movement-based activities with the goal of building social and emotional skills for themselves, as well as for their students and communities. This program aims to strengthen the community, provide tangible tools, resources and classroom activities, and ultimately transform the participants themselves along with the student population and community.

Telemarketing

Who We Are and What Could We Become?
Nemanja Popovic

I am a visual artist and psychotherapist practicing integrative art psychotherapy. This approach integrates several therapeutic modalities connected with art making. An art product or process is seen not only as a diagnostic, prognostic, psychotherapeutic and evaluation tool, but also as a means of action and self-transformation. The work that I will present is the result of multi-year research in the fields of visual and performance art, as well as in psychotherapeutic work (with individuals and groups) and spiritual practice (transpersonal approach). Through this seminar we will investigate the question: "Who are we and what could we become?"

4:15-4:30 pm BREAK

Sunday, October 12

4:30-5:30 pm **Performing Performing the World 2014**
Choose how you want to wrap up, reflect on, create and perform your experience of PTW!

Castillo **Revolutionary Conversation**
Gloria Strickland and Alexandra Sutherland

Demonstration **Dance and Movement**
Sandra Paola Lopez R.

Studio 2 **The Future of PTW**
Dan Friedman and Esben Wilstrup

Studio 1 **Social Therapy**
Christine LaCerva and Barbara Silverman

Grunebaum **Dialogic Reflection**
Dan Baron Cohen

Green Room **Improv and Music**
David Nackman and Cathy Rose Salit



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2014

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For anyone interested in playful-philosophical-therapeutic conversation, the Institute offers classes, events and workshops on a wide range of topics-from philosophy, psychology and performance to pedagogy and politics.

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New Performances of Living as We Grow Older

with Susan Massad, MD, Mary Fridley and Marian Rich

Saturday, November 8; 10:00 a.m.-1:00 p.m.

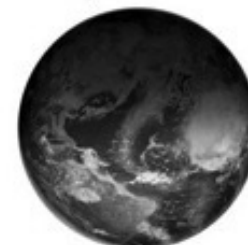
Conversations with Practitioners: Teen Life in the 21st Century A Conversation with Mental Health & Medical Practitioners, Parents & Teens

Friday, November 21; 6:30-8:00 p.m.

**For more details and to register,
go to: <http://eastsideinstitute.org/events/>**

THE OVERWEIGHT BRAIN

How our obsession with knowing keeps us from
getting smart enough to make a better world



LOIS HOLZMAN
CO-AUTHOR OF THE END OF KNOWING

Study and Train at the East Side Institute

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Introducing Social Therapeutics: A Performatory Approach to Human Development and Learning

A 5-week online course with the Institute's director of pedagogy Carrie Lobman exploring social therapeutics as a methodology for human social-emotional-intellectual-cultural development in diverse settings (psychotherapy, youth development, education and the workplace). November 10-Monday, December 15, 2014. Sign up online at www.eastsideinstitute.org/events.

Social Therapeutics Online

A 20-week online certificate program in the methodology of social therapeutics. This is a unique opportunity to study with Institute co-founder Lois Holzman and explore in depth the foundations, politics, philosophy and community-based applications of this activity-theoretic, performatory approach to human development and learning. Course runs January-June. Begins January 2015. Applications due December 1. Download application at <http://eastsideinstitute.org/training/social-therapeutics-online/>.

TRAINING

The International Class

A 10-month program in the Institute's social therapeutic approach to human development, learning and community building. The program combines three residencies in New York City and seminars, supervision, and project development sessions conducted online. Open to practitioners and scholars across all disciplines from the NYC area, across the U.S. and throughout the world. Begins October 2015. Download application at <http://eastsideinstitute.org/training/international-class/>.

Social Therapy as Clinical Practice

Intensive training weekends are an effective way to learn this powerful approach to group therapy. Each three-day training will focus on a specific aspect of social therapeutic method introduced experientially through diverse learning activities: social therapeutic role-plays, observations of therapy groups, group supervisions, and seminars linking theory and practice. **Thursday-Saturday, November 20-22, 2014; and May 14-16, 2015.** Download application at www.eastsideinstitute.org/ClinicalTraining.html.



For more information, applications and other course offerings, visit our website www.eastsideinstitute.org.

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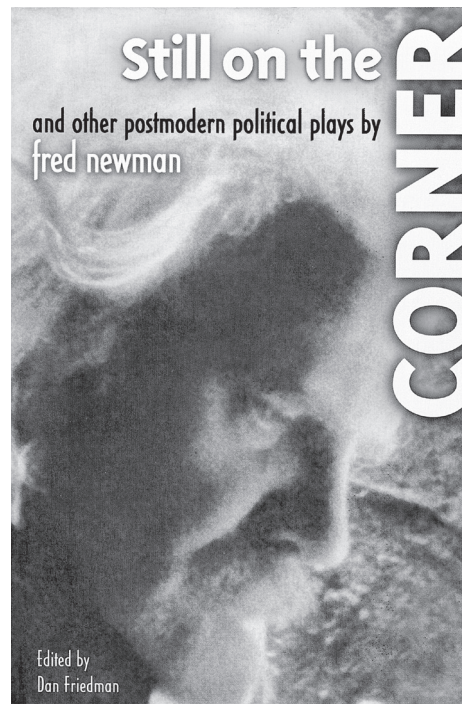
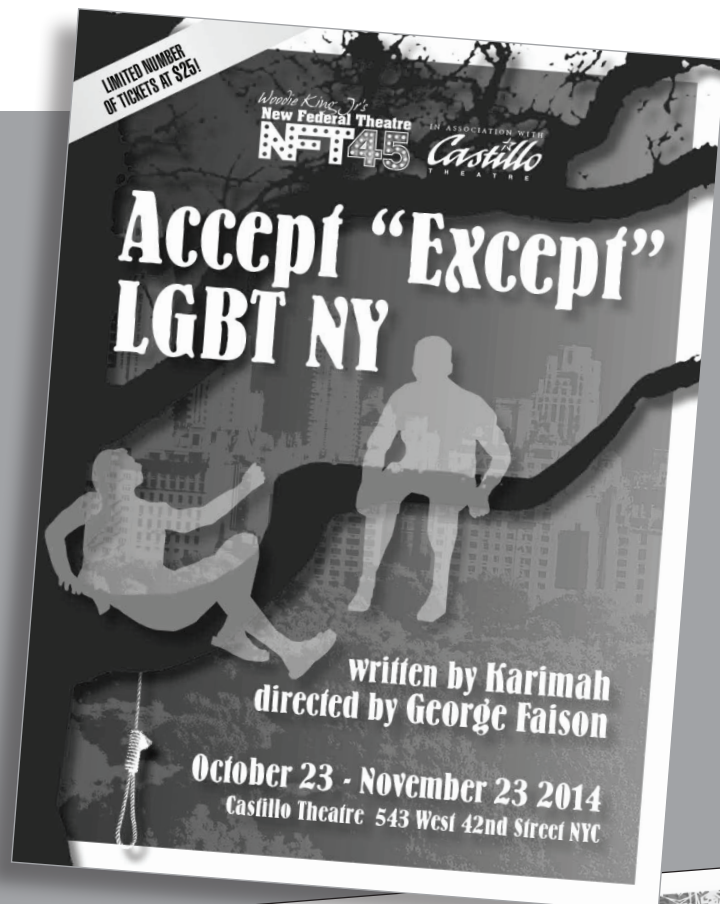
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For information or to reserve your seat, contact Brigid Mitchell: bmitchel@allstars.org / 212-356-8424.



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

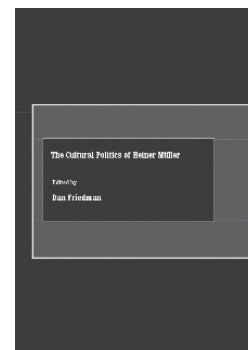
ON SALE TODAY!

THE CULTURAL POLITICS OF HEINER MÜLLER

Edited by Dan Friedman

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

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



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Let's Develop!

A GUIDE TO CONTINUOUS PERSONAL GROWTH
BY FRED NEWMAN WITH PHYLLIS GOLDBERG

From the foreword by Patch Adams:

I've never read someone I agreed with so wholeheartedly. If my life wasn't already captivated, I'd run away to the East Side Institute for a submersion in their play and mental health.

— PATCH ADAMS, physician and clown, founder **Gesundheit Institute**

About the author:

Fred Newman was a psychotherapist, philosopher and playwright. His social therapy, a group approach to the continuous growth of individuals and communities, is practiced in the U.S. and around the world. He was a co-founder of the All Stars Project, which produces youth development programs reaching tens of thousands of poor and minority young people.

Dr. Newman was also co-founder of the East Side Institute for Group and Short Term Psychotherapy, which offers training in social therapeutics for professionals, and classes and workshops for all interested in playful-philosophical-therapeutic conversation.

Dr. Newman received his Ph.D. in the philosophy of science from Stanford University. He was the author of dozens of books, articles and plays. A longtime political activist, he played a leading role in the effort to advance independent/non-partisan politics in the United States.



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Fresh bread, sandwiches, desserts
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212.977.2670
* *Staff pick* *

Blue Bottle Café (\$)

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(Corner of 11th and W. 45th St.)
212-582-7945

Dunkin Donuts (\$)

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608 10th Ave.
(btw 43rd and 44th St.)
212-247-2400

Green Nature-Café (\$)

555 W 42nd St (west of ASP)
646-707-3789

Kava Café-MiMA

470 W. 42nd St.
(btw Dyer St. and 10th Ave.)
212-239-4442

Little Pie Company (\$)

Breads, pastries
533 W. 47 St.
(btw 10th and 11th Aves.)
No Seating.

Sullivan St. Bakery (\$)

Breads, pastries
533 W. 47 St. (btw 10th and 11th Aves.)

SANDWICH/DELI

Lenny's Sandwiches (\$)

613 9th Ave.
(btw 43rd and 44th St.)
Large seating area, fast service.

City Sandwich (\$)

Portuguese sandwiches
649 9th Ave.
(btw 45th and 46th St.)
Limited seating.

Subway (\$)

Sandwiches
555 W. 42nd St.
(west of ASP)

Gourmet Unlimited (\$)

Sandwiches, salads, juices
593 10th Ave
(corner of 43rd)

Broadway Deli & Bagels (\$)

515 W. 42nd St. (east of ASP)

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620 W. 42nd St.
(corner of 11th Ave.)

PIZZA

99¢ Pizza (\$)

Pizza stand
360 W. 42nd St.
212-967-3310

Uncle Mario's (\$)***

Pizza and pasta
739 9th Ave.
(btw 49th and 50th St.)
212-459-1234

Claudio Pizzeria (\$)

Pizza, pasta, subs
598 10th Ave
(btw 43rd and 44th St.)
* *Staff pick* *

BAR/GRILL

Dalton's Bar & Grill (\$)***

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(btw 43rd and 44th St.)
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American-style
597 10th Ave
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Plenty of seating.

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Large selection of draught beers.

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Pub, Bar, and Sports Bar
500 West 43rd St. (at 10th Ave.)

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627 9th Ave.
(btw 44th and 45th St.)

Mr. Bigg's (\$)

596 10th Ave. (43rd St.)

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482 W 43rd St.
(east of 10th Ave.)

Green Symphony (\$)

255 West 43rd St.
(btw 7th and 8th Aves.)

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Print (\$\$\$)

American/Mixed
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RESTAURANT GUIDE

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626 11th Ave.
(btw 45th and 46th St.)
212-757-8595

West Bank Café(\$\$)***

Contemporary American
407 W.42nd St.
(btw 9th and 10th Aves.)

KTCHN (\$\$\$)

503 W. 42nd St.
(btw 10th and 11th Aves.)
in The OUT NYC

Dohyo Restaurant (\$\$\$)

570 10th Ave
(btw 41st and 42nd St.)
in Yotel, 4th floor

ASIAN

Ajisai (\$\$)

Japanese and sushi fusion
615 9th Ave.
(btw 43rd and 44th St.)

Happy Family (\$\$)

Chinese and Japanese Food
500 W 43rd St.
(entrance is on 10th Ave., btw 42nd and 43rd St.)
212-695-6035
Limited seating.

New Panda Restaurant (\$)

Chinese take-out
570 9th Ave.
(btw 41st and 42nd St.)
Take-away.

Curry Hut (\$)

Indian restaurant
534 9th Ave.
(btw 39th and 40th St.)
Limited seating.

Ollie's Noodle Shop (\$\$)

411 West 42nd St.
(west of 9th Ave.)

EUROPEAN

Hallo Berlin (\$)

German food, beer garden

624 10th Ave.
(btw 44th and 45th St.)
* *Staff pick* *

LATIN

Anejo (\$\$)

Mexican
668 10th Ave.
(btw 46th and 47th St.)
212-262-5510

Tulcingo Del Valle (\$\$)

Mexican Diner
665 10th Ave.
(btw 46th and 47th St.)
212-262-5510

Chimichurri Grill (\$)***

Modern Argentine
609 9th Ave.
(btw 43rd and 44th St.)

Platforma Churrascaria (\$\$\$)

Brazilian barbeque, all-you-can-eat
316 W 49th St.
(btw 8th and 9th Aves.)

Pio Pio (\$\$)

Peruvian
604 10th Ave.
(btw 43rd and 44th St.)

Chipotle Mexican Grill (\$)

Burritos, fajitas, tacos
620 9th Ave. at 44th St.
Limited seating.

MIDDLE-EASTERN

Queen of Sheba (\$)

Ethiopian
650 10th Ave.
(btw 45th and 46th St.)
Limited seating.

Turkish Cuisine (\$\$)

Turkish
631 9th Ave.
(btw 44th and 45th St.)

NEIGHBORHOOD GUIDE

OUTDOOR SPACE

There is an outdoor seating area on the south side of 42nd Street, west of the Silver Tower building on 11th Avenue.

BANKS/ATM MACHINES

Chase

471 W. 42nd St. at 10th Ave.

Citibank

401 W. 42nd St. at 9th Ave.

PHARMACY

CVS

500 W. 42nd St. at 10th Ave.

Duane Reade

681 8th Ave. at 42nd St.

SUPERMARKET

Food Emporium

452 West 43rd St.
(Entrances on 42nd or 43rd St.
btw 9th and 10th Ave.)

Sunac Natural Food

620 West 42nd St.
(Corner of 11th Ave.)

ELECTRONICS STORE (ADAPTERS, CHARGERS, BATTERIES)

Radio Shack

Port Authority Bus Terminal
625 8th Ave. on 42nd St.

CURRENCY EXCHANGE

Travellex

1271 Broadway (47th St.)

FREE WI-FI

Dunkin Donuts

606 10th Ave.
(btw 43rd and 44th St.)

Starbucks

593 9th Ave. (btw 42nd and 43rd)

Bryant Park

42nd St. and 5th Ave.

INTERNET CAFÉS

CyberCafe Times Square

250 West 49th St.
(btw Broadway and 8th Ave.)

BUSINESS SERVICES (FAXES, COPIES, ETC...)

FedEx Kinko's

1440 Broadway at 40th St.

FedEx Kinko's

500 7th Ave. at 37th St.

GENERAL VISITOR'S INFORMATION

Times Square Alliance Visitor Information Center

1560 Broadway
(btw 46th and 47th St.)

SUBWAY

A, C and E trains located on 42nd St. and 8th Ave.

1, 2, 3, N, R, Q trains located on 42nd St. and Broadway (Times Square)

EMERGENCY MEDICAL

St. Luke's Roosevelt Hospital Center

1000 10th Ave.
(btw 58th and 59th St.)

Emergency Medical Care: Midtown

541 W. 42nd St.
(btw 10th and 11th Ave.)

TRANSPORTATION TO PLENARY VENUES

To the All Stars of New Jersey

Transportation provided from the All Stars headquarters

To the Talent Show Auditions

Take the 2 or 3 uptown to 135th Street. Walk downtown on Lenox Ave/Malcolm X Blvd. 4 blocks. Turn left on 131st Street and walk 1 block to Fifth Avenue.

To Park West High School

A, C, E at 50th St. and 8th Ave.
N, Q, R, to 49th St. and 7th Ave.
M50 bus at 49th and 10th Ave.

NYC VISITOR TIPS

Welcome to New York City! We thought we'd share with you a few thoughts and suggestions to help you feel right at home in the Big Apple!

Getting Around Town

- Except for the extreme southern and northern tips, the entire island is wonderfully, logically designed as a grid. Streets are generally one-way and alternately run east and west (with even numbered streets going east). Avenues travel north and south. The higher in number an avenue is- 1st, 5th, 10th- the further west you are. As you move up in street numbers- 34th Street to 42nd Street, for example-you go north, or "uptown." Traveling in the opposite direction (toward lower street numbers) brings you south, or "downtown."
- Fifth Avenue divides the west side from the east side of Manhattan. When facing north, the further you go to the right of 5th avenue, the more eastward you go, the further you go to the left of 5th avenue, the more westward you go.
- Neighborhoods have nicknames: "SoHo" (South of Houston), "TriBeCa" (Triangle Below Canal), are two examples. The All Stars Project is located in Hells Kitchen, also sometimes referred to as West Midtown.

Public Transportation

- Subway and bus fares are \$2.50 per ride. You need to purchase a MetroCard before being allowed to enter the train platform. There are vending machines outside the entry gates of most subway stations. You can purchase MetroCards with credit card or cash. It is a good idea to put more than \$5 on a card at a time, as you then receive a cash bonus. MetroCards are refillable and you should use the same card each time you need to add money instead of buying a new one (which costs \$1).
- You can also purchase a 7-day Unlimited Ride MetroCard Pass (\$30), which is good until midnight of the 7th day.
- Buses accept MetroCards or coins, \$2.50 exact fare required, and you pay on the bus. They do not accept bills. (Select Buses from Harlem to Queens are different and require you to buy your ticket at a machine at the bus stop before entering the bus).

NYC VISITOR TIPS

- Transfers between subways and buses are free, as are transfers between buses traveling in perpendicular routes.
- Bus stops are located near the corners of main streets. Maps of each numbered bus route are exhibited on poles nearby.
- Before entering a subway station, check to make sure the train will be going in the right direction before swiping your card and going through the turnstile. Every station has at least two tracks, labeled by subway line and direction. Directions in Manhattan will be listed as either “Uptown” or “Downtown,” and in the outer boroughs may be listed by the final destination. If you ever get lost you can always ask for directions, consult a subway map, or (if you have a smartphone) put your destination into Google Maps.
- If you find yourself heading in the wrong direction, you can transfer for free at express stops (ex: 14th, 34th, 72nd and 96th Streets in Manhattan) by getting off the train, staying below ground, and transferring to the alternate direction platform.
- The subways are safe at all hours of the day and night. Use common sense when traveling and change subway cars if you are at all uncomfortable.

Cabs

- You will see many yellow taxicabs on the main streets in Manhattan. They are only available when the center of the sign on the roof of the cab is lit up. (When it is not lit, it means the cab has a customer already).
- All yellow cabs accept cash and credit cards. Do not try to pay with a traveler’s check. It is important to note that if leaving Manhattan, you will pay for all tolls on top of the taxi fare.
- Far uptown and in the surrounding boroughs the cabs are green and are called Boro Taxis. They function the same way as the yellow taxicabs, can drop you anywhere and accept cash and credit. These cabs only service the outer boroughs.

NYC VISITOR TIPS

Money

- No need to carry large amounts of cash with you. ATMs are practically on every corner. We encourage you to use ATMs affiliated with a U.S. bank.
- Credit and debit cards- as well as traveler’s checks- are accepted at nearly every business outlet. Some restaurants accept cash only so be sure to ask if you are not prepared to pay in cash.

Emergency Numbers

- For medical, police, or fire emergency, dial 911.
- For help finding a phone number (phone directory), dial 411.
- For personal help and answers to city-related questions, dial 311.

Security

- At the entrance of certain subway stations, museums, and other public buildings, random searches of backpacks and large bags have become more common. Don’t be alarmed if this happens to you.
- It is a good idea to carry your passport, or other picture ID, with you at all times.

Smoking and Alcohol

- The use of cigarettes, pipes, and cigars is prohibited in all public areas, including restaurants, bars, offices, schools, theatres, apartment lobbies, cabs, planes, trains and public parks.
- You must be 21 years old to purchase alcohol or cigarettes in New York City.

Tipping

- For taxis, 15% of the total fare (less any bridge and/or tunnel tolls) is standard.
- 15-20% is the standard tip in restaurants and bars (unless you receive the food directly from the counter). Many servers in New York City are paid less than minimum wage, and it is assumed that they will make a significant portion of their income from tips. Note that for dinner parties larger than 8, many restaurants automatically add 18-20% to the tab, so be sure to check your bill to prevent double tipping.

NYC VISITOR TIPS

- Hotel bellboys receive \$1 or \$2 per bag and it is recommended that you leave \$5 per night for housekeeping staff at the end of your stay.

Entertainment

- There are many movie theaters in New York, including some that are open 24 hours a day. Tickets are usually \$12-\$15.
- Broadway, off-Broadway, and off-off-Broadway theatres present productions all nights of the week. Matinees are generally Wednesday and Sundays, with some Saturdays as well.
- World-class concerts are held at the New York Philharmonic, Carnegie Hall and Lincoln Center- where ballet, opera and theater productions can also be seen.
- New York is home to several beautiful parks and open spaces. The High Line is a nice park close to the All Stars. It was built on a 1.45 mile-long elevated rail structure and runs from Gansevoort Street to 30th Street, between 10th and 11th Avenues.
- For recommendations of more fun things to do, check out the *New York Times*, *New York Magazine* or *Time Out New York!* Many of these are free. You can also go to the official NYC tourism website: www.nycgo.com

Wi-Fi

- There are public wifi hotspots all over the city. A good place to get free wifi is in coffee shops, some public parks, and many restaurants and bars.

Miscellaneous

- Public water in New York is safe and clean. Instead of buying bottled water, try re-filling your own bottle!
- Public restrooms are not prevalent in Manhattan. If you have to use the bathroom, try Grand Central, Penn Station, Port Authority or Bryant Park. You can also always use the facility in a coffee shop, bar or restaurant by purchasing something, and most hotels have restrooms in the lobby.

Thanks



Thanks to New Friends

Those 145 individuals who responded to the PTW International Organizing Committee's invitation to "Help Us Connect Creative Activists." The Committee's Indiegogo crowdfunding campaign raised over \$10,500, used for travel funds for some participants who could not have been here otherwise.

Special Thanks

Many thanks to Esben Wilstrup, Sandra Paola Lopez, and Alexandra Sutherland who successfully led our Indiegogo campaign to raise over \$10,000, and to Yuji Moro who organized his friends in restaurants and bars to make contributions. To the Institute's summer interns Shavonnea Brown, Natalie Levy, Shizhu Liu, Kelsey Reeder and Alicia Wang who assisted with invitation letters, phone outreach, marketing and administration of the conference.

Special heartfelt thanks to clients, friends and colleagues of Performance of a Lifetime who contributed generously to help bring performance activists from around the world to PTW. Your support, enthusiasm and financial generosity is helping thousands to Perform the World!

Chuck Alsdorf	Sharon Krumm
Lorraine Crooks	Steve Mahaley
Karen Davis	Barb O'Neill
Mark Frein	Tonya Peck
Bobby Greenberg	Helen Poon
Cary Hirschfield	Marian Richardson
Maria Jimenez	Emily Sosland
Deep Katdare	Lisa Vertucci
Ken Kesslin	Lisa Wardle
Jim Kochalka	Randall White
Kat Koppett	

And a warm thank you to our friends at Fountain House for their housing support.

Thank You to the 2014 Housing Hosts

A big shout-out to our community housing hosts! This kind of people-to-people connection is the very spirit of Performing the World, making it possible for so many who might not otherwise be able to join us.

Maureen Albanese	Jessica Marta
Regla Alvarez	Sam McKenzie
Joann (Chi Chi) Anyanwu	Joe and Maria Napoli
Elinor Amlen	Dorothy Nelson Gilly
Richard and Selena Lubell	George Pedraza
Edith Bargoma	Robert Price and Douglas Zywiczyński
Richard Burlage	Pamela Rappaport
Audrey Crabtree	Deanna Richards
Doris Cramer	Richard Ronner
L. Thecla Farrell	Robert Rossi
Joan Fleishman	Yvonne Ru
Barbara Ford	Carrie Sackett
Sharrod Fredericks	Sita Sarkar
Barbara Garshman	Danielle Simms
Anne Green	Marilyn Simon
Russ Hamilton and Carolyn Sevos	Sowjani Sivaloganathan
Michael Hardy	Dianne Smith
Bradford Jordan	George Van Pelt
Judy Jorrich	Cynthia Vernet
Vicky Karant	Stacia Weaver
Andre Knights	Bernadene Weekes
Carolyn Kresky	Gayle Weintraub
Yvonne Lee	Baylah Wolfe
Carrie Lobman	
Rachel Mickenberg	
Gwen Mandell and Madelyn Chapman	

(as of 10/1/14)

PTW Leadership and Staff

Conference management

Registrar: Melissa Meyer

Sales directors: Melissa Meyer, Gail Peck

Housing operation managers: Thecla Farrell, Sam McKenzie

Production management

Producer: Diane Stiles

Off-site plenary production management: Jon Harrington

On-site production manager: Elise Hanley

ASTSN production manager: Pam Hafer

ASP-NJ production manager: Jim Horton

Production consultant: Kelley Kieckhefer

Technical director: Joe Spirito

Assistant producer: Sarah Plotkin

Producer of special projects: Madelyn Chapman

Room monitor / technical staff coordinators: Rosalynn Evans, John Rankin, III

Staff management

Staff coordinators: Craig Bannister, Sandy Friedman, Elyse Mendel, Robert Price, Brenda Ratliff

Registration operation manager: Kate Henselmans

Attendee relations managers: Sam McKenzie, Sarah Plotkin

Webmaster: Chris Helm

Program design and production: Stone DesignWorks

Graphic design: Design Counsel, David Nackman

Photographs in program: Jason Gardner, Ronald L. Glassman

Catering: COFFEEED

Controllers: Dolores Cepeda (ASP), Helen Poon (ESI)

Bookkeeping: Andy Allis (ASP), Maria Benitez, Debbie Bartholomew (ESI)

Operations manager: Jessica Massad

All Stars operations team: Ramik Rivers, JoAnne P. Sullivan, Sheryl Williams

All Stars Project Senior Vice President/Development and Operations: Christopher H. Street

All Stars Senior Vice President/Chief Finance and Human Resource Officer: Jeannine Hahn

Vice President/Programs, ASP of NY: Diane Stiles

Registration team: Maureen Albanese, Mark Balsam, Josephine Coskie, Caren Crawford, Susan Freeman, Margo Grant, Diana Guerra, Jessica Marta, Isabelle Miner, Brigid Mitchel, Jeanne Ollivierre, Kunal Papaiya, Denise Pasour, Theresa Phillips, Pamela Rappaport, Richard Ronner, Diane Smith, Charisse Tompkins, Pat Wagner

Housing committee: Thecla Farrell, Sam McKenzie, Sarah Plotkin, Lisa Bulfair, Monique Grant, Danielle Simms, Liam Riordan

Attendee relations team: Thecla Farrell, Christine Dady, Linney Quinn, Danielle Simms, Yeashea Braddock

Production team: Andy Allis, Craig Bannister, Madelyn Chapman, Christina DiChiara, Michael Dockery, Thecla Farrell, Margo Grant, Rachel Gubow, Pam Hafer, Elise Hanley, Chris Helm, Kate Henselmans, Brian Hills, Jim Horton, Elyse Mendel, Sarah Plotkin, James Plunkett, John Rankin III, Lauren Ross, Joe Spirito

Room monitors: Adeyinka Adebola, Kendra Augustin, Germaine Genty, Aaron Hanson, Brian D. Hills, Janetta King, Khaliya McCall, John Rankin III, Chris Resto, Sita Sarkar, Kristy Zhen

Conference house staff: Chinyere J. Anyanwu, Mark Balsam, Reanisha Bartholomew, Amira Beckles, Diane Buscemi, Marie Cajou, Colette Campbell, Theresa Cheney, Michael Conrad, Josephine Coskie, Christina Dady, Maria Dann, Kian Davis, Willmary Dickson, Kiara Dunkley, Jennifer Engstler, Susan Freeman, Melanie Freeman, Eugene Fung, Barbara Garshman, Monique Grant, Rachel Gubow, Diana Guerra, Octavio Hernandez, Kashema Hutchinson, Lauren Jacobs, Germaine Jeanty, Joyce Kasbar, Emilie Knoerzer, Tara Lewis, Shizhu Liu, M. Lisa Lockley, Arno Lowi, Yessenia Lucero, Monica Marangon, Kathleen McKenna, Efua McLean, Mark McPhee, Isabelle Miner, Karen Moheban, Andy Moss, Esty Munk, Aaron Oritz, Kunal Papaiya, Denise Pasour, Carol Patane, George Pedraza, Eric Pullett, Pamela Rappaport, Jamie Roach, Vivienne Robinson, Alice Roschuni, Monika Roth, Jeceita Rouse, Yvonne Ru, Damiana Rudolphi, Destiny Sarmiento, Rebecca Schwarz, Neville Shakes, Emily Sharp, Marilyn Simon, Elvia Small, Diane Smith, Joannette Sowell, Michelle Stephen, Jamela Stevens, Jessica Sun, Eddie Teboul, Charisse Tompkins, Starshima Trent, Pat Wagner, Bernadene Weekes, Sheryl Williams, Toyia Zachery

Photographer: Ronald L. Glassman

(as of 9/27/14)

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See you at PTW 2016!

Performing the World

The All Stars Project, Inc. (www.allstars.org) is a national nonprofit organization whose mission is to transform the lives of youth and poor communities using the developmental power of performance. In partnership with caring adults, we've been involving young people in our cutting-edge afterschool programs for 33 years. Today, All Stars reaches over 40,000 kids and their families each year around the country, offering performative experiences — both on and off the stage — that allow the people we work with to develop and see new possibilities in their lives.

The All Stars Project's national and international headquarters is a 31,000-square-foot performing arts and development center on New York City's West 42nd Street. In addition to New York, we run programs in Newark, NJ; Chicago, IL; the San Francisco Bay Area, CA; Dallas, TX; and most recently, Bridgeport, NJ. Last year in Newark, where All Stars has been leading programs for 16 years, we opened our second center.

The All Stars Project is 100% privately funded and takes no money from the government, allowing us to innovate and change along with the needs of our community.

Our vision is that by 2020, we will be recognized as America's leader in Afterschool Development as a new way of engaging poverty. We believe that afterschool is the best way to bring young people and communities into the mainstream and spark their desire to learn and grow. To do this, we offer a range of programs that include hip-hop talent shows, training in theatre and the arts, partnering with the business community to help young people create a professional performance, and Operation Conversation: Cops & Kids, which brings young people from poor communities together with police officers in performance workshops to create a new kind of relationship. ASP's newest initiative, UX, is a free, university-style school of continuing development, offering free classes, workshops and fieldtrips to people of all ages.

Through its sponsorship of Performing the World and other cultural exchanges and connections, All Stars has become an important resource for the international community in the practice and discussion of developmental performance. More than 50,000 people from 50 countries have visited the All Stars Project's center for performing arts and youth development on 42nd Street since its opening in 2003, and over the last two decades dozens of All Stars youth, staff, volunteers and donors have served as ambassadors for performance and development to the UK, Chile, Russia, Brazil, Mexico, the Netherlands, China, South Africa and Taiwan. We are proud to say that thousands of young people and adults all over the world identify themselves as "All Stars."

2014 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. It is best known for developing social therapeutics—a “psychology of becoming” that relates to people of all ages and life circumstances as social performers and creators of their lives. Social therapeutics is practiced as a group-oriented, development-focused psychotherapy (social therapy) and as a performance-based methodology with broad application in educational, cultural, health and community settings.

Founded in 1985 by social therapy's creator Fred Newman 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.

The Institute's online and NYC-based courses, study and training programs, and international events are open to scholars and practitioners regardless of discipline and profession. This makes for culturally diverse and unusually rich developmental learning environments in which theatre, therapy, philosophy and politics play with each other. In addition, the writings of Holzman, Newman and other faculty have introduced thousands of educators, mental health and medical workers, scholars, community organizers and ordinary citizens to cutting-edge, successful 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.

