

NOTES FROM THE PRESIDENT

by Ashley Lucas

2009 Looking Back to NYC and Forward to LA

The Women and Theatre Program (WTP) held its annual conference the day before the official start of ATHE this summer in New York City. Teatro Pregones, home of the Puerto Rican theatre of the same name, opened its doors to us from early in the morning to around 11 PM. Throughout the day, Alvan Colón Lespier (Associate Artistic Director of Teatro Pregones) and the incredible Pregones staff were gracious hosts, accommodating our every need and even attending some of the conferences panels and performances. Thank you, Teatro Pregones!

The theme of this year's preconference was "The Balancing Act of Innovation: War, Change, and Hope," and our day was filled with panels, roundtables, and performances that examined the ways in which women have survived and resisted warfare and massive social change around the world. We kicked off our marathon day with a larger-than-life roundtable of fifteen female scholars, playwrights, directors, and activists engaging in a spirited conversation about "Staging Women and War." Many of the panels that followed throughout the rest of the day carried on this dialogue in different forms.

Lunch and dinner were both catered by a fantastic local caterer, the Sunlight Restaurant. The food was delicious and brought local flavor to our conference. You should have tasted those tostones! During lunch, we held the WTP Business Meeting and elected an exciting group of new officers. Nancy Lynch has taken over the role of Jane Chambers Student Contest Coordinator. Domnica Radulescu and Yasmine Rana have become our new Members-At-Large, and Norma Bowles is our new Activist Member-At-Large. Lindsay Cummings has taken on the role of Assistant Newsletter Editor. Welcome new WTP Board Members! We are grateful to Jen-Scott Mobley, Marla Fuentes, Patricia Herrera, Amy Elliott, and Summer Moshy, who finished their service to our board this year.

The afternoon and evening of the conference were filled with memorable performances. The Guerilla Girls On Tour performed pieces from several of their plays and in doing so explained a great deal about gender inequities in world theatre. (They also threw bananas at the audience!) Jen-Scott Mobley, coordinator of the Jane Chambers Student Playwriting Competition, directed a reading of this year's winning student play, Erin Kaplan's *Collateral Bodies*. Domnica Radulescu and a troupe of WTP actors performed a selection from *Naturalized Woman: A Quilting Surrealist Project*, and Yasmine Rana read from her solo play *Images of Women in War*.



The final event of the evening was a beautiful and gripping bilingual play written and performed by the ensemble of Teatro Pregones. Rosalba Rolón, the Artistic Director and one of the founders of Teatro Pregones, was one of the four featured actresses in this original piece about women and war—a fitting end to our preconference.

We had a higher attendance at this year's WTP conference than anticipated, and we hope to see this trend continue in 2010 as we head to Los Angeles!

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(all conference photos credit to Joel Simpson)	



WTP NOTES

War, Change and Hope: a report on the 29th WTP Conference

by Ezzat Goushegir (Chicago)

The 29th Annual Women and Theatre Program (WTP) Conference took place in Teatro Pregones in Bronx, New York in August 7th, 2009. The theme of this year's conference was the Balancing Act of Innovation: War, Change, and Hope.

What do we really mean when we talk about "Hope" when we know that hope is another side of "Despair"? In difficult times, "Hope" has always been a necessity for us to strive for life to survive as human species. This year's conference strongly held up the solid pillar of solidarity to motivate us, the WTP members, for insightful challenges and decisive changes in the time of war.

The conference began at 8AM, containing seven panels and roundtables. The first panel: "Staging woman and War: Problems and Possibilities", organized by Lindsay Cummings (Cornell University) and Maria Beach (Oklahoma State University) was the most demanding panel with sixteen diverse participants including a wide range of scholars, directors, dramaturges, playwrights and performers. This roundtable was structured to discuss some of practical, aesthetic and ethical questions we face when we stage women's involvement in war and any systematic violence related to war. The subgroups were divided into four groups and four themes: Activism; Adaptation; Women, War, and Culture; And Arts and Violence. The discussion began with questions Lindsay posed to participants to engage the group for a determining and productive conversation, as some of the participants brought handouts, summarizing their projects to the audience.

Some of the questions addressed the panelists were:

* How does the increasing militarization of everyday life impacts us as artists?

* How do we approach the staging of violence against women without replicating that violence?

* What counts as a "War Play" and how does gender impact acts of categorization?

The discussion opened up a lively conversation among the panelists as well as the audience.

In the second panel entitled "The Female Body in the Age of Trauma and Terror", Emily Klein focused on Eve Ensler and Kathryn Blume's plays, explaining the defense mechanism of the survivors of war, rape and violence and how they face their problems.

In the presentation of "Women in Border/War Zone", Cecilia

J. Aragon presented a vivid picture of women in the Mexican Revolution, indicating the role of sensuality and sexuality in the work of Mexican playwrights specifically in *Soldaderas*. She delineated how women used their body as a political resistance and a source of creativity and power.

Barbara Ellen Logan's presentation under the title of "Inside the Empire" discussed Empire as a rape fantasy in fairytales



such as Cupid and Psyche, Beauty and the Beast, as well as Migdalia Cruz's play *Fur*. She explained how these myths allegorize the violence of colonizers, raping women as colonized with the expression of "love" and "marriage".

At 1 PM Ashley Lucas the president of WTP introduced Guerilla Girls the internationally known theatre company. The performance of New York based Guerilla Girls on Tour was one of the highlights of this year's conference. With energetic, humorous, original and critical performance of their show, Guerilla Girls believe that being silent about violence against women is a form of violence. They use mask and physical theatre techniques to portray a wide spectrum of characters and serious subjects on women while keeping empty space with minimum technical elements to convey their social and political message in an engaging and interactive environment.

Guerrilla Girls on Tour performed excerpts from "If you can stand the Heat: the History of Women and Food," portraying four dead women artists: Josephine Baker, Aphra Behn, Julia Child and Beatrix Potter. It was a poignant and lively performance with an enthusiastic interaction between the actors and the audience.

In the informational panel on "Women, Theatre and War: Performance as Activism", the participants focused on genocide and human rights issues as they indicated the theatre activists whose activism relates to theatre in the war zones such as Baghdad, or about Guantanamo prison as well as Women in Cambodia and Bosnia.

On the review of Jane Chambers play contest, Pricilla Page and Maya Roth gave a historical report on the Jane Chambers award, while they mentioned that the majority of this year's play submissions were about war, activism and more lyrical in language and tone.

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by Emily Klein

Vice President of Outreach and Development

Sally Oswald and Dominique Morrisseau, winners of 2008 Jane Chambers awards, read excerpts of their plays; *Pony*, a respond to George Buchner's play *Woyzeck*, and *Retrospect for Life* a play about abortion.

Erin Kaplan, the winner of Jane Chambers Student Competition in 2009, had a reading of her play *Collateral Bodies*, a captivating piece about women who are victims of domestic violence, public stoning, bride burning, genital mutilation, women's trafficking, rape and poverty from all over the world.

The two performances of this year were Dominica Redulesca's play *Naturalized Woman: A quilting Surrealist Project* and Yasmina Beverly Rana's play *Images of Women in War*.

Lunch and dinner was served by Sunlight Restaurant in a beautiful backyard of the theatre with tall sunflowers as birds were singing from a cage in the next door neighbor's house, while WTP business meeting was held.



The past year has been a productive time for WTP's development and outreach initiatives. Our group was recently featured in a number of regional and national publications as part of our promotions for the play reading of this year's Jane Chambers Award winner. News about WTP and Meryl Cohn's *The Siegels of Montauk* has been featured in sources such as *Lavender Magazine*, *The Cape Cod Times* and *United Stages*. This summer WTP was awarded an ATHE focus group grant to support our management of the Jane Chambers Award and the improvement of our website. Our High Five Campaign, marking WTP's 35th anniversary year in 2009 was also successful in raising operating funds for organizational events like our annual ATHE pre-conference.

But it's not too late to donate! If you would like to make a contribution to WTP, or if you have ideas about potential grant opportunities to help support the organization, please feel free to contact me at ebklein@andrew.cmu.edu.

I'm also interested in determining whether our members would find it useful to have a WTP Facebook page. If you use Facebook and would like WTP to have its own page, let me know.

Many thanks!
Emily Klein,

Vice President of Development and Outreach,
Women and Theatre Program of ATHE



WTP NEWS AND ANNOUNCEMENTS

Norma Bowles Receives ATHE's first Award for Leadership in Community-Based Theatre and Civic Engagement

By Joan Lipkin



ATHE's recognition of the historical and growing significance of community-based work is reflected in its establishment of an award for Leadership in Community-Based Theatre and Civic Engagement. The development of the award was spearheaded by Robert Schanke, Vice President of ATHE Awards, at the suggestion of several people, including WTP members Joan Lipkin and Domnica Radulescu. The first award was given this past summer at the ATHE conference in New York City to Norma Bowles, Artistic Director of Fringe Benefits. Suzanne Burgoyne, David Kaye and Joan Lipkin served on the selection committee.

In order to honor a high level of commitment and longevity, the award for Leadership in Community-Based Theatre and Civic Engagement is reserved for an individual or theatre company that has worked in the field of community-based theatre and civic engagement for a minimum of ten years. The emphasis for the award is on individuals or theatres with budgets of \$150,000 or less that help facilitate communities in creating theatre that reflects their constituents and/or on those who develop lasting relationships with those communities. The award is designed to honor individuals or companies that do important work but are less well known.

For over twenty years, Norma Bowles has been at the forefront of the movement to engage communities through the power of theatre. As the Founder and Artistic Director of the Los Angeles based theatre for social justice company Fringe Benefits, she has earned a regional and national reputation as a powerful innovator, theorist and practitioner in the field of Community-based Theatre and Civic Engagement. Fringe Benefits, under her leadership, has become a center for the development of theatrical methods to create powerful community devised scripts and pro-

ductions for constructive dialogue on issues of tolerance and diversity. Norma and her company have dedicated themselves to using theatre to build bridges between diverse communities and to promoting social justice. Their work focuses on helping schools and communities understand the damage caused by intolerance and discrimination and to address these issues through the creative process

At the ceremony, David Kaye said, "Her innovative work as the artistic director of Fringe Benefits and her international outreach efforts through her creation of

the Theatre for Social Justice Institute have established her at the forefront of this ongoing movement to

"She is not just seeking to engage, she IS engaging."

use the art of theatre to engage a community. Her accomplishments are too many to list, but at the heart of each and every one, as recognized in the many letters we received practically demanding that Norma Bowles receive this award...are these facts: She is not just seeking to engage, but she IS engaging. Not just interested in communities, but is a dedicated and active member of many communities. She is fearless, visionary, and above all else, she is not just filled with passion, but compassion, perhaps the single most important ingredient necessary for true civic engagement."

Congratulations, Norma and thanks to Robert Schanke, ATHE and the selection committee for the establishment of this important new award for the field.

Joan Lipkin, artistic director of That Uppity Theatre Company, is an artist at large on the board of Women and Theatre.

WTP NEWS AND ANNOUNCEMENTS

WTP / ATHE's 2010 pre-conference conference theme is *Theatre Alive: Theatre, Media and Survival*.

In keeping with the activist and innovative nature of our work, and with the conference theme, we will explore the ways in which feminist theatre and performance survives during times of challenge and change.

Inventive and groundbreaking new modes of sharing and exchanging information are encouraged. Some topics suggested by our membership include:

- * The survival or extinction of feminist performance
- * Dangerous Liaisons: marriage equality, California and Proposition 8
- * Mediated Bodies: how the body is shaped in different mediums
- * Feminist & activist approaches to pedagogy-keeping feminism alive in the classroom
- * Using race, class, ethnicity, gender & sexual orientation to subvert hegemonic norms
- * The ways in which we use technology, digital media, and the internet in performance

We hope to see you all in Los Angeles!



Opportunities

The University of Massachusetts is opening its 2010 Edinburgh Fringe Theatre Festival program to students interested in receiving graduate credit for the class. Taught by Harley Erdman (Theatre) and Jenny Spencer (English), we're looking forward to a small group of graduate participants (5-7) this year in what is an amazing, theatrically inspiring two weeks in August. All the information can be found at 2000plays.com and registration will close May 7, or when the class is full. We will also be offering the course in 2011 for those who want to reserve a space for next year.

Katherine Perrault Sogolow, PhD, wishes to share the online link to her article, "Beyond Patriarchy: Feminism and the Chaos of Creativity," in published in the *Journal of Dramatic Theory and Criticism*, published in Fall, 2002. The paper looks at Chaos Theory as a model for feminist playwriting, using Caryl Churchill's play *The Skriker* as a basis for analysis, and can be accessed at : <https://journals.ku.edu/index.php/jdtd/article/view/3410/3339>

J. Ellen Gainor is happy to inform everyone of the publication of the *Norton Anthology of Drama*. The editors are very pleased that the press was willing to include a number of plays by women dramatists from a range of periods, styles, and cultures. Information on the anthology can be found at: <http://books.wnorton.com/books/detail.aspx?ID=11061>

Routledge press publishes renown Los Angeles-based performance artist, **Rachel Rosenthal's** book about her ongoing workshops, *Doing by Doing (DbD). The DbD Experience: Chance Knows What It's Doing* is now available for purchase. In November, she celebrated her 83 birthday with an all-out art bash! See details at: www.rachelrosenthal.org/rr/home.html

In September, Princeton University and it's Program in Theater presented **Women in Theatre: Issues for the 21st Century**. An overview of the conference with news and speaker information can be found at: http://www.princeton.edu/arts/artsIn_at_princeton/theater/event/wit/overview/

5 **Jill Dolan** has also contributed her thoughts on the conference and other performance events in her blog: www.feministspectator.blogspot.com.

WTP NEWS AND ANNOUNCEMENTS

2010 Upcoming Events and Conferences

ATHE 2010 will be held at Hyatt Center Plaza Hotel, Los Angeles, CA, Aug. 3-6.

PSi will be held in Toronto, Canada, June 9-13, 2010. This year's conference, themed "Performing Publics," is a collaboration between York University Faculty of Fine Arts and the Ontario College of Art and Design.

ASTR will be held in Seattle, WA, November 18-21, 2010.

Moore Undergraduate Research Apprentice Program

Announcement of Summer Student Fellowships
May 23-July 29, 2010

The Moore Undergraduate Research Apprentice Program (MURAP) is a paid summer fellowship designed to foster the entrance of talented students from diverse backgrounds within the humanities, social sciences, and fine arts into graduate school and faculty positions in U.S. colleges and universities. More broadly, the program seeks to increase the presence of minorities and others who demonstrate a commitment to eradicating racial disparities in graduate school and eventually in academic ranks. MURAP aims to achieve its mission by identifying and supporting students of great promise and helping them to become scholars of the highest distinction.

For more information about the program and to learn how to apply please visit the MURAP website:

<http://www.unc.edu/depts/murap/index.html>.



Former newsletter editor **Sally Shedd** announces that she and Leslie Atkins Durham have written a new Introduction to Theatre textbook that focuses on theatre practitioners and interweaves theatre history and practice. The name of the book is *Theatre Lives*. For information about the book, including a review copy, WTP members can visit the following link:

<http://www.kendallhunt.com/index.cfm?TKN=9067CEDF-19B9-B72C-DDEE2B7BEF80169E&PID=219&PRD=2205>
O#overview



WTP NEWS AND ANNOUNCEMENTS

Performances

Kimberly Dark performed *Dykeotomy* in November, in San Francisco at the Center for Sex and Culture. a new solo performance for everyone who has gender – examined or not. In *Dykeotomy*, Dark narrates a tale of modern gender confusion – this time from the perspective of the gender-normative female lover! What does sexual orientation mean when gender shifts? What did it ever mean in the context of masculine lives in female-sexed bodies? Dark's hilarious interactions with the audience regarding her confusion with dating are interspersed with her signature poetic stories -- tightly crafted, highly moving social snapshots.

Ezzat Goushegir directed *The Return of Political Theatre*, an evening of political performances at Mess Hall on February 28 in Chicago, including plays by Caryl Churchill and Deb Margolin, as well as *You're Not a Man!* and *Two Iranian Children* by Ezzat Goushegir.

Ezzat Goushegir's play *Maryam's Pregnancy* had a staged reading at the Tenth National Symposium of Theatre in Academe and First International theatre Festival at Washington and Lee University in Lexington, Virginia in November 2009. Goushegir wrote *Maryam's Pregnancy* in 1989 in opposition to the suppressed autocratic regime of Iran. The play reflects the traumatic life of a 17-year-old girl who goes through unwanted pregnancy, the failed attempted abortion and lives under constant fear and terror during the Iran-Iraq war in a society where being pregnant out of wedlock brings a severe punishment.



Women's Project—the nation's oldest and largest company dedicated to producing theater created by women—presented the world premiere of Liz Duffy Adams' *OR*, directed by Wendy McClellan, from October 29-November 22, 2009.

OR, offers a rare and comedic glimpse into the life of Aphra Behn, who is trying to get out of the spy trade and in to showbiz while dodging interruptions from Nell Gwynne, King Charles II and double agent William Scott. For details, including an interview with the playwright, click www.WomensProject.org.

Women's Project & Cherry Lane Theatre present the World Premiere of *Lascivious Something* by, directed by Daniella Topol.

An American and his young Greek bride escape to an island and plant a small vineyard. Their harvest ripens, and a fractious American woman arrives uninvited to stir up passions at their first tasting.

May 2 – June 6, 2010

WP friends save over 33% off the regular \$52.00 PRICE. To receive your \$35 ticket, click www.broadwayoffers.com or call 212-947-8844 and enter or mention code LSWPF22.

Ezzat Goushegir taught an 8-week Experimental Playwriting course for those who wish to develop or expand their creativity in an enthusiastic, encouraging and supportive workshop is being taught. The result of this workshop was a collection of ten scenes written and developed by students including the instructor making surprising discoveries by transmuting thoughts and feelings into a global quilt weaved with Love, Harmony and Peace. The public reading of the Ten Pieces took place at Mess Hall, on Monday April 5th 2010. Ezzat also translated two plays into Persian: *Seven Jewish Children* by Caryl Churchill and *Seven Palestinian Children* by Deb Margolin. Both Published in Shahrvand magazine in Canada in January 2010.

Newsletter editor, **Heather Barfield** participated in a fully adapted remount of renown The Performance Group's *Dionysus in '69* with Austin, Texas-based theatre company, The Rude Mechanicals. There is anticipation the show may tour to interested universities and regional companies. She also directed a multimedia "guerilla pop" spectacle, *Zero Libertad*, that focused on war-torn Nicaraguan refugees, survival, the Miami drug trade, and possessions of power and love.

WTP NEWS AND ANNOUNCEMENTS

That Uppity Theatre Company celebrates twenty years of theatre and social change

By Ian Darnell

In 1989, St. Louis-based activist, director, and playwright Joan Lipkin fused her commitment to social justice and passion for the performing arts by founding That Uppity Theatre Company. She dreamed of creating theatre that would foster civic dialogue and put the principles of cultural diversity into innovative practice.

This year, Lipkin chose to celebrate Uppity's twentieth anniversary with an ambitious season highlighting what have become the company's signature themes: reproductive choice, disability issues, and the struggle for LGBT equality.

"I thought it was vital to demonstrate the sort of theatre that we've been doing over the past twenty years," Lipkin said. "Our anniversary has given both the company and the community time to reflect on the insights we've come to through our performances. Just as importantly, though, I saw this milestone as a chance to refocus on the challenges that face our society."

In June 2009, Lipkin kicked off Uppity's second decade with *Becoming Emily*, a groundbreaking dance theatre piece that explored the ethics of abortion and political violence.

Becoming Emily is the third piece on reproductive freedom that Uppity has produced. The first, a musical comedy entitled *He's Having Her Baby* (1990), co-written by Lipkin and Tom Clear, centered on a 15-year-old boy impregnated by his field-hockey-playing girlfriend. By dramatically reversing gender roles, the play asked its audience to take a fresh look at the basics of feminism.

In 2005, then Missouri Gov. Matt Blunt called a special session of the state legislature with the aim of rolling back abortion rights. In response, Lipkin produced an emergency tour of *Words of Choice*, a collection of seriocomic pieces anthologized by Cindy Cooper. Lipkin directed a cast that performed in cities and towns in Missouri, Kansas, and Oklahoma, three "red states" where robust public discussion on reproductive freedom is much needed. Additionally, Lipkin directed the play for the taping of a DVD that has been nationally distributed.

Becoming Emily built on Uppity's earlier work on reproductive freedom. The piece tells the story of Emily Lyons, a nurse who was gravely injured in terrorist Eric Rudolph's 1998 bombing of the New Woman, All Women clinic in Birmingham, Alabama. *Becoming Emily* incorporated dance and adaptations of texts written by clients of an abortion clinic. On the shows opening night, NARAL Prochoice Missouri celebrated its fortieth anniversary with a special reception attended by Emily and Jeff Lyons.



Joan Lipkin

Uppity's 2009/2010 season has also focused special attention on another cause that has been central to the company's mission over the past two decades—LGBT rights. In 1989, the year that it was founded, Uppity produced Lipkin's *Some of My Best Friends Are...*, the first piece of gay and lesbian theatre in St. Louis. Since then the company has consistently produced imaginative works on the unique experiences of LGBT Americans, including the acclaimed *Alternative Currents/Direct Currents* series, one of the first of its kind in the country.

This year, in preparation for Oct. 11's massive National Equality March in Washington, DC, Lipkin teamed with fellow playwright Sharon Bandy to create *Beyond Stonewall: Why We March*. The piece recapped the last forty years of the LGBT rights movement and addressed the most pressing issues facing America's sexual minorities. Premiering on Sept. 20 and offered free of charge, the initial run of *Beyond Stonewall* raised enough money for a down payment on a charter bus to transport marchers from St. Louis to Washington. Lipkin and Bandy released the piece online for free public use and encouraged theatre artists around the country to stage it to galvanize the movement for equality. Since then it has been produced in numerous venues, including McKendree College and Limmud (a Jewish educational conference in New York state).

Also last September, Uppity premiered *The Big Fat LGBT Everything You Need to Know Show of Shows*. Intended for perfor-

WTP NEWS AND ANNOUNCEMENTS

mances at schools, social service organizations, and corporations, the piece uses sketch comedy, music, and audience participation to confront stereotypes and explain the realities of LGBT life. *The Big Fat LGBT Everything You Need to Know Show of Shows* has been performed in settings as varied as Maryville University and the Pfizer Corporation.

Last fall, as a precursor to World AIDS Day (Dec. 1), Lipkin produced the St. Louis leg of a revival of Michael Kearns' *intimacies*, a one-person, multi-character show about HIV/AIDS.

"Michael Kearns was the first openly gay, openly HIV-positive actor in Hollywood," Lipkin said. "It was particularly meaningful for me—a homecoming of sorts—to produce *intimacies* this season, because I first produced it more than twenty years ago."

Disability theatre has been another mainstay of Uppity, and this year the company again broke new ground in the field. Over the past fifteen years, members of Uppity's DisAbility Project, an ensemble of actors with and without disabilities, have performed for more than 75,000 people. By modeling inclusion through innovative performance, the project has had an incalculable influence on the public's perception of people with disabilities.

This February, the DisAbility Project premiered its first through-line musical, *The Assorted Short Adventures of Tom, Huck, and Becky*. Uppity created the piece as part of the National Endowment for the Arts' Big Read initiative, which encouraged celebration of Mark Twain's *The Adventures of Tom Sawyer* across the country. Wanting to make sure that a disability perspective was part of the conversation, Lipkin imagined a dramatization Twain's novel in which Tom Sawyer and Becky Thatcher made their way across the stage in wheelchairs.

"Happily, there was tremendous interest in the piece, perhaps because it was the first time there has been a disability version of this classic," Lipkin said.

Together, the two initial performances of the *The Assorted Short Adventures* attracted more than 1,000 theatre-goers and generated a great deal of attention from St. Louis-area media outlets.

That Uppity Theatre Company is ending its twentieth-anniversary year with a bang. On April 30, actors from the DisAbility Project will perform their "disability rap" for an estimated audience of 10,000 at the United Methodist Women's

quadrennial convention in St. Louis at the Edward Jones Dome.

In June, Uppity will premiere *The State of Marriage*, another timely work on LGBT rights. This piece will explore the history and function of marriage as it tells the story of the same-sex couples from Missouri who traveled by bus to be married in Iowa where it is legal. The State of Marriage will feature wedding cake, original song and dance numbers, and a role played by legendary St. Louis drag queen Dieta Pepsi.

Over the years, Lipkin and That Uppity Theatre Company have received numerous awards, including the state's highest honors and the Ethical Humanist of the Year Award. This year, however, the recognition has been exceptional, with Lipkin receiving three major awards for her work. SAGE Metro St. Louis, an organization that serves LGBT elders, recognized her with a Visionary Award. St. Louis' chapter of the National Conference for Community and Justice honored Lipkin with a Brotherhood Sisterhood Award for her creation of culturally inclusive theatre. Finally, Lipkin received a Women's Justice Citizenship Award from Missouri Lawyers Media because of her efforts to combine arts and advocacy. Significantly, she is the first artist to have received any of these awards.

"I am honored to have been able to spend the past twenty years creating theatre and promoting civic dialogue in a community where each project has built upon the reception of another," Likpin said. "I am grateful to everyone who has joined and participated in this journey."

Ian Darnell received his BA in history and Spanish from Saint Louis University in May 2009. A social activist whose focuses include labor, LGBT issues, and performance, he will begin graduate study in American history at the University of Illinois this fall.

WTP MEMBERSHIP DUES AND INFORMATION

The Women and Theatre Program is a self-incorporated division of the Association for Theatre in Higher Education (ATHE) that began in 1974. At that time, the goal was to bring professional theatre women together with women in academia. In the years since its inception, WTP has sponsored panels and activities at ATHE's annual conference. In 1980, WTP began holding its own annual conference. WTP conferences feature panels, informal discussions, workshops, and performances as a means to foster both research and the production of feminist theatre activities. WTP conference topics have included the intersection of theory and performance, multicultural theatre, lesbian theory and theatre, and many related aspects of feminist inquiry.

In addition to its conference activity, WTP, in collaboration with ATHE, sponsors the Jane Chambers Playwriting Award. This award is one of the few nationally recognized competitions for women playwrights and attracts over 200 submissions annually. The award-winning play is given a reading at ATHE, and an annotated list of the top contenders is circulated to the WTP members and over 400 regional theaters. WTP also sponsors the annual Jane Chambers Student Playwriting Award, and the winner is given a staged reading at our annual conference. The continuing goal of WTP is to enable feminist inquiry and to provide opportunities for discussion between those who teach, perform, and theorize about feminism, theatre, and performance.

MEMBERSHIP

WTP's membership year runs from the first day of September to the last day of August. As a member, you receive two newsletters each year, which include reports on the Jane Chambers competition, ATHE conference news, and programming for WTP conferences. Please support WTP by joining our organization or renewing your membership. Please fill out the form in the right hand column of this page and send it with your payment to the address listed on the bottom of the form. Please also consider becoming a sponsoring or visionary member and making a donation to the Jane Chambers Playwriting Contest program.

WTP MEMBERSHIP DUES & CONFERENCE REGISTRATION FORM

Early Registration **(before June 1, 2010)**

Fees include annual membership dues, registration for the WTP conference, and all meals, which will be catered locally.

Check the appropriate box:

- \$80 Faculty
 \$70 Professional
 \$30 Student/Senior/Underemployed
 \$100 Sponsor
 \$150 Visionary

Registration **(after June 1, 2010)**

Fees include annual membership dues, registration for the WTP conference, and all meals, which will be catered locally.

Check the appropriate box:

- \$95 Faculty
 \$85 Professional
 \$45 Student/Senior/Underemployed
 \$100 Sponsor
 \$150 Visionary
\$_____ Donation to the Jane Chambers
program

\$_____ TOTAL

MAIL FORM AND CHECK TO:

Aileen Hendricks, Treasurer
Dept. of Visual and Performing Arts
Southern Branch Post Office
Southern University
Baton Rouge, LA 70813.

Make checks payable to the Women and
Theatre
Program. U.S. dollars only please.

For more information visit our website at:
<http://www.athe.org/wtp>

WTP CONTACT INFORMATION

WHOM TO CONTACT FOR WHAT

If you have questions about the Women and Theatre Program, here's a list of people to contact. You can always contact the President, Ashley Lucas, but it is often quicker and more efficient to go directly to the person who is responsible for your particular concern.

If you need information, contact the appropriate person as listed below (all email addresses appear on the Executive Council list opposite this column).

Questions about ATHE panels: contact the ATHE Conference Coordinator, Natka Bianchini.

Questions about the 2010 WTP conference: contact the Vice President of Pre-Conference Programming, Cecilia Aragon.

If you are a graduate student: contact the Graduate Student Representative, Diana Looser.

Questions regarding the Jane Chambers Student Playwriting Competition: contact the Coordinator, Priscilla Page.

Issues you would like WTP to address in its structure or focus: contact any or all of the members-at-large.

For newsletter contributions or questions, contact Heather Barfield.

A reminder: You may also always check our website for up-to-date information:
<http://www.athe.org/wtp>

A NOTE FROM THE NEWSLETTER EDITOR:

For newsletter submission ideas, send to Heather Barfield, hbarfield@mail.utexas.edu. Let us know your current projects, books, reviews, performances, and exciting news in your academic or professional careers.

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