

# SEISMIC SHIFTS

LEADING CHANGE IN THE AMERICAN THEATER

## 5<sup>TH</sup> NATIONAL ASIAN AMERICAN THEATER CONFERENCE & FESTIVAL

OCTOBER 1-9, 2016  
ASHLAND, OREGON  
HOSTED BY OREGON SHAKESPEARE FESTIVAL



### THIS YEAR'S THEME

This year's theme, **SEISMIC SHIFTS: LEADING CHANGE IN THE AMERICAN THEATER**, effects a convergence of attendees and local communities in passionate dialogues about social injustice and the pressing issues of the Pan Asian and Pacific Islander communities, to collectively locate and position the theater field to lead change for cultural equity and inclusion in America.

### WHO WE ARE

The Consortium of Asian American Theaters & Artists (CAATA) envisions a strong and sustainable Asian American theater community that is an integral presence in national culture—evocative of our past, declarative of our present, and innovative towards our future. Our mission is to advance the field of Asian American theater through a national network of organizations and artists. We collaborate to inspire learning and sharing of knowledge, and resources to promote a healthy, sustainable artistic ecology.

As a collective of Asian American theater leaders and artists, we bring together local and regional leaders to work nationally toward our shared values of social justice, artistic diversity, cultural equity and inclusion. We hold national conferences and festivals biennially in different parts of the country, reaching as wide a range of Asian American populations and communities as possible. We survey Asian American theater artists and organizations to find out their foremost concerns. We form alliances with other theater groups of different affinities to advance mutual goals cooperatively and to exchange ideas and strategies.



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Oregon Shakespeare Festival®





## LETTER FROM THE CAATA BOARD

In June 2006 I attended the Next Big Bang: The First Asian American Theater Conference in Los Angeles as a young actor with very little knowledge of my Asian American identity. For the first time in my life I felt like I was part of a movement. I learned about the history of Asian America at a late night karaoke party from our 'elders'. I experienced dynamic AA theater from all around the country at the Showcase Event. I got a peek into the future of AA theater at the passionate panels, breakout sessions, and workshops. I left that Conference a changed artist and person, inspired to be relentless in my pursuit of moving the movement forward.

Almost ten years later, after becoming Mu Performing Arts' Artistic Director, I joined the Consortium of Asian American Theaters and Artists (CAATA) board and had the honor of working and learning from the great leaders of this movement. Now, as CAATA's Board President, I am humbled by the incredible work it takes to put together the largest National Asian American Conference and Festival (ConFest) ever. We are going to feature the best AA theaters and artists in the country, put the spotlight on renowned thinkers on AA issues in the arts and beyond, create space for the most inspired theater practitioners the Asian American community has to offer, and create action steps that will truly make a seismic shift in American theater.

**CAATA's historic partnership with Oregon Shakespeare Festival is a national model for equitable partnership.** The practice of working together has forced both organizations to dig deep into who we are, who we want to be, and how we can help move the field forward. It was inspiring to have an institution the size of OSF work so openly and honestly with us to bring this dream to reality. To bring the nation together to celebrate Asian American theater at this magical place will insure an amazing synergy that will be second to none.

Special kudos to the CAATA Steering Committee for all their incredible work on ConFest and the Pre-Conference. This is going to be the best theater camp ever! In the backdrop of beautiful Ashland, on the campus of the Oregon Shakespeare Festival, we will be able to celebrate Asian American theater unlike we've ever been able to before.

With much love and respect,

Randy Reyes  
Artistic Director Mu Performing Arts  
CAATA Board President

## CAATA STAFF

Leslie Ishii | Conference Organizer and Producer

J. Ching | Festival Coordinator

Jeff Mousseau | General Manager

Julia Malta-Weingard | Marketing and Administration

Andrea Assaf | Artistic Director,  
Art2Action, Inc (Tampa, FL)

Leilani Chan | Artistic Director, TeAda  
Productions (Los Angeles, CA)

Tisa Chang | Artistic Producing Director, Pan  
Asian Repertory Theatre (New York, NY)

Gladys Chen | President, Second  
Generation (2g) (New York, NY)

Tim Dang\* | Artistic Director Emeritus,  
East West Players (Los Angeles, CA)

Snehal Desai | Artistic Director,  
East West Players (Los Angeles, CA)

Mia Katigbak | Artistic Producing Director,  
NAATCO (New York, NY)

Victor Maog\* | Artistic Director, Second  
Generation (2g) (New York, NY)

Meena Natarajan\* | Executive/Literary  
Director, Pangea World Theater  
(Minneapolis, MN)

Jorge Ortoll | Executive Director,  
Ma-Yi Theater (New York, NY)

Joan Osato\* | Producing Director,  
Youth Speaks, Inc (San Francisco, CA)

Randy Reyes | Artistic Director,  
Mu Performing Arts (Minneapolis, MN)

Roger Tang\* | Executive Director,  
Pork Filled Productions (Seattle, WA)

Stefanie Wong Lau | Founder,  
Artists at Play (Los Angeles, CA)

\* Members of CAATA  
ConFest Steering Committee

## LETTER FROM THE OREGON SHAKESPEARE FESTIVAL

We welcome you to the Oregon Shakespeare Festival campus for this year's Fifth National Asian American Theater Conference and Festival. Both CAATA and OSF have committed deeply to bringing Asian American stories and artists from the margins to the center. This sort of vision and social justice work relies on a trusting partnership, a patience for the untested, and a community to invest in to extend this work.

We acknowledge we are amidst one of the most painful and confusing chapters of American history. In Ashland and in many of your own cities, our communities have come face to face with the deep divides of race, class, and culture. We know in your own theaters and neighborhoods, you see the shifting landscape and the need to be both responsible and responsive. We see this ConFest as a moment of change. A moment to gather. A moment to learn. A moment to act.

Aptly themed Seismic Shifts, we also celebrate this ConFest as evidence of our collective power to liberate and transform our communities in this moment. Thank you for coming together this week to create this environment and for allowing us to add seismic pressure to the groundswell that will emanate from this alliance-building moment.

Sincerely,

Bill Rauch  
Artistic Director  
Oregon Shakespeare Festival

Cynthia Ryder  
Executive Director  
Oregon Shakespeare Festival

## CAATA BOARD

## SPONSORS AND PARTNERS



SUPPORT FOR THE  
PRE-CONFERENCE PROVIDED BY



**SPECIAL THANKS TO** Dr. Judy Shih and Dr. Joel Axelrod for their generous matching gifts, to Charlotte Lin and Robert Porter for their hospitality, and to all of our Indiegogo campaign supporters: Andi Meyer, Elizabeth Wu, Ralph Pena, Seung Lee, Victor Maog, Sonya Berlovitz, Karen Lee, Gay Yuen, Rachael Crew, Randy Reyes, Deepti Gupta-Pontius, Jessica R., Alejandra Cisneros, Snehal Desai, Mia Katigbak, Spring Theatre, Esther Chae, Gladys Chen, Reena Dutt, Kate Katigbak, Suzanne Takahashi, Maylee Yang, Leilani Chan, Meena Natarajan, Joyce Lam, Kristine Reyes, Mary L. Ishii, Anette Jeltsje Jacobs, Monica Lee, Jeffrey Steinman, Rick Shiomi, Tisa Chang, Soomi Kim, Elizabeth Kron, Julie Cortez, Maggie Lee, Jeanette Yew, Tim Dang, Ariel Estrada, Madeleine George, David Maruyama, Ed Iskandar, Colleen Werthmann, Sheetal Gandhi, Kat Evasco, Kt Shorb, Mariwat, Eddie Wallace, Jorge Ortoll, Daniel Mayeda, Andrea Louie, Jennifer Ryan, Joan Osato, Howard Ho, Michael Golamco, Prince Gomolvilas, Nicholas Pilapil, Marilyn Tokuda, Marie-Reine Velez, Roger Tang, and the Rude Mechanicals.

**SPECIAL THANKS TO THE ENTIRE TEAM AT OSF** for their producing and artistic support and especially Freda Casillas, Sharifa Johka, Mica Cole, Randolph Jones, Bill Rauch, Cynthia Ryder, Linda Fern, Susan Whitmore, J. Ching, Claudia Alick, Erica Johnson, Donna Bachman, Mallory Pierce, Paula Muncaster Walker, Mac Vaughn, Michael Maag, Matt Calahan, Micah Stieglitz, Matthew Carlton, Benajah Cobb, Christine Ferriter, Sarah McKenney, Kate McFarland, Valerie Lawrence, Natalie Scott, Amanda Sager, Cullen Wright, Sahib Khalsa, Eddie Wallace, Julie Cortez, Carol Jones, Andrea Harms, Carolyn Willeby, Pam Thomas, Robert Goodwin, Russell Zook, Beth Bardossi, Scott Resch, LeoDavid Fernandez, James Walker, Alice Ly, Justin Harris, Cassandra Del Nero, Cassie Fetty, Brad Eastburn, and all of the OSF and CAATA volunteers.



# CAATA-PRESENTED SHOWS



## HOT ASIAN EVERYTHING: A SEISMIC EXTRAVAGANZA

PRESENTED BY CAATA

An evening of seismic proportions featuring steampunk cowboys, an exotic oriental murder mystery, an epic Cambodian ballet, and a ride through the lives of taxi drivers across the globe—all hosted by the illustrious Jasmine and Emi Macadangdang! Kick off ConFest 2016 in style with a collection of excerpts, special performances, and guest appearances by some of our closest CAATA friends, old and new. Lineup includes excerpts from:

*The Tumbleweed Zephyr*, Pork Filled Productions  
 Han Ong's *Chair and a Long Table*, Ma-Yi Theater Company  
 Charles Francis Chan, Jr.'s *Exotic Oriental Murder Mystery*, National Asian American Theatre Company (NAATCO)  
*Refugee Nation*, TeAda Productions  
 Cambodian Dream Ballet from *Cambodian Agonites*, Pan Asian Repertory Theatre  
*Tot: The Untold, Yet Spectacular Story of (A Filipino) Hulk Hogan*, 2G & Mu Performing Arts  
 Performance by Golda Supernova, Campo Santo and Youth Speaks  
 Gedde Watanabe performs "I Am What I Am" from *La Cage aux Folles*, East West Players



## MUTHALAND

WRITTEN AND PERFORMED BY  
 MINITA GANDHI  
 DIRECTED BY HEIDI STILLMAN

The life of a young woman is changed forever on a trip to India when she unearths family secrets, encounters a prophet, and discovers her voice within a culture of silence. In this dark comedy inspired by true events, Minita Gandhi inhabits over twenty characters with great depth and charisma to guide us on a journey through time and place where the familiar and the foreign swap roles. *Muthaland* is a call to action to inspire love, laughter, hope, and introspection by bridging cultural and generational gaps.

**MINITA GANDHI** is an actress and playwright born in Mumbai, India. She was raised in the Bay Area and now calls Chicago her artistic home. *Muthaland* was originally developed at Silk Road Rising Theater as part of the Solo Festival, selected for the Ignition Festival of New Plays at Victory Gardens Theater, and invited to the Raven Theater for a special performance sponsored by the Indo-American Heritage Museum. Gandhi has been featured on TVAsia, profiled in *Splash Magazine* and the *Times of India*, and is the subject of the new documentary, *My Muthaland*.

**HEIDI STILLMAN** is a writer, director, actor and the Artistic Director at Lookingglass Theatre in Chicago. For Lookingglass she has both directed and written: *Cascabel* (with Tony Hernandez and Rick Bayless), *The North China Lover*, *The Brothers Karamazov*, *Hard Times* (also produced at The Arden in Philadelphia), and *The Master and Margarita* among others. Directing credits include: *Death Tax* by Lucas Hnath, *Trust* by David Schwimmer and Andy Bellin, *Bengal Tiger at the Baghdad Zoo* by Rajiv Joseph. Outside Lookingglass, her adaptation of *The Book Thief* premiered at Steppenwolf Theatre, and she is in process of adapting (with Caroline Macon) and directing *The Year I Didn't go to School: A Homemade Circus* for the Chicago Children's Theatre.



## ELEVEN REFLECTIONS ON SEPTEMBER

WRITTEN, DIRECTED & PERFORMED BY ANDREA ASSAF  
 ART2ACTION, INC

COLLABORATING MUSICIANS:  
 Eylem Basaldi, Violinist | April Centrone, Percussionist | Lubana Al Quntar, Vocalist

Media design by Pramila Vasudevan | Sound design by Owen Mustafa Henry & Keegan Fraley | Stage Manager, Kacey Stamats

*Eleven Reflections on September* is a spoken word and multimedia performance on the Arab American experience, Wars on/of Terror, and "the constant, quiet rain of death amidst beauty" that each autumn brings in a post-9/11 world. The poems, accompanied by an all-women music ensemble, progress from lyrical to abstract and broken as they span the fall of the Twin Towers, the on-going wars in Iraq and Afghanistan, the beginning of the Arab Spring, the revolutions and conflicts now sweeping through Western & Central Asia.

*Eleven Reflections on September* was originally commissioned by Pangea World Theater's Alternate Visions Festival, and the New York premiere was produced by La MaMa, both with the generous support of the Princess Grace Foundation.

**ANDREA ASSAF** is an acclaimed performer, writer and director, and the founding Artistic Director of Art2Action, Inc. First commissioned in 2011 by Pangea World Theatre, Assaf's *Eleven Reflections on September* has toured both nationally and internationally throughout the United States, Mexico, and Poland at such venues as the Kennedy Center Millennium Stage, The Apollo WOW Festival, and La MaMa in New York City. Assaf is a recipient of the 2014 Princess Grace Foundation Special Projects Award, and a 2010 Princess Grace Fellowship/Gant Gaither Theater Award for Directing. She received a National Performance Network (NPN) 2011 Creation Fund award for *Outside the Circle*, co-written with Samuel Valdez and co-commissioned by Pangea World Theater, El Centro Su Teatro, and the Esperanza Center for Justice & Peace. Assaf is a published poet and writer and holds a masters degree in Performance Studies and a BFA in Acting, both from NYU. Through Art2Action, Inc, she is the National Coordinator of the Institute for Directing & Ensemble Creation (in partnership with Pangea World Theatre). Formerly, Assaf served as the Artistic Director of New WORLD Theater (2004-09), and Program Associate for Animating Democracy (2001-04). She currently serves on the board of CAATA, Alternate ROOTS, and is a member of RAWI (Radius of Arab American Writers).



## EMPIRE OF THE SON

WRITTEN AND PERFORMED BY TETSURO SHIGEMATSU  
 DIRECTED BY RICHARD WOLFE | PRODUCED BY DONNA YAMAMOTO  
 VANCOUVER ASIAN CANADIAN THEATRE

*Empire of the Son* is the story of two generations of broadcasters, and the radio silence between them. As father and son, Akira and Tetsuro Shigematsu shared the same profession—each of them communicating with millions of their listeners, but never with each other. Based on a series of audio interviews with his father, former CBC broadcaster Tetsuro Shigematsu combines cinematography with the raw immediacy of live performance to magically conjure entire worlds: from the ashes of Hiroshima to present-day Vancouver, marshaling the tiniest of objects to focus on life's biggest questions.

**VANCOUVER ASIAN CANADIAN THEATRE (VACT)** was established in 2001 to develop and produce professional Asian Canadian theater productions and talent, and to serve as a nexus of the Asian Canadian theater community by hosting readings, fundraisers, showcases and other opportunities for social and professional networking. Since 2013, with the appointment of Donna Yamamoto as the company's first new Artistic Director since its founding, VACT has quickly transformed from a community theater into a dynamic professional organization. Tetsuro Shigematsu's *Empire of the Son* is VACT's most artistically ambitious production to date, and premiered in fall 2015.



## PURPLE CLOUD

BY JESSICA HUANG  
DIRECTED BY RANDY REYES  
MU PERFORMING ARTS



In Purple Cloud, three generations of Huangs deal with the many facets of their multiracial identities as they embark on a mythical journey from China to Minneapolis and back again—accompanied by four Jade pieces along the way. Through three intertwining stories, the Huang family navigates through the messy and beautiful business of acculturation: Grandpa Lee immigrates from Shanghai to America during World War II; his son Orville deals with his confusion as a first generation Asian American, taught to pass as white and unsure of his own blood; and his granddaughter fights for her Chinese-ness through a tattoo of a deer and the search for her true name.

**MU PERFORMING ARTS** is the largest Asian American performing arts organization in the Midwest. Founded in 1992, Mu tells untold stories from the heart of the Asian American experience—presenting a fusion of traditional and contemporary artistic influences ranging from classics to up-and-coming voices in the Asian American community. Mu's continuing goal, to give voice to the Asian American experience through theater and taiko, is achieved through mainstage productions, emerging artist support, and educational outreach programs. In 2011, Mu Performing Arts published a new anthology of plays through Temple University Press, Asian American Plays for a New Generation. Six of the seven plays included were commissioned and/or produced by Mu. Mu Performing Arts is a proud member of CAATA and the Twin Cities Theatres of Color Coalition.



## THE WONG STREET JOURNAL

WRITTEN AND PERFORMED BY KRISTINA WONG  
DIRECTED BY EMILY MENDELSON

Original music produced by Nerio Badman (Gulu, Uganda)  
Lighting Design by Caitlin Rucker | Sound Design by Jessica Paz

Part plushy TED lecture, part amateur hip-hop extravaganza, and part travelogue, The Wong Street Journal breaks down the complexities of global poverty, privilege and economic theory using uneasy-to-read charts, live hashtag wars, and riveting slideshows from post-conflict Northern Uganda. In this new solo theater work, Kristina Wong tells the story of how she—a not-so-white savior—became a hip hop star in Northern Uganda. Wong combines self-skewering personal narrative with a hilarious interrogation of America's impact on the rest of the world, set against a hand-sewn, felt background of the New York Stock Exchange.

**KRISTINA WONG** is a performance artist, comedian and writer who has created five solo shows and one ensemble play that have toured throughout the United States and UK. Her most notable touring show, Wong Flew Over the Cuckoo's Nest, examined the high rates of depression and suicide among Asian American women. The show has toured to over 40 venues and is now a feature film distributed by Cinema Libre Studios. Wong has been a commentator for American Public Media's Marketplace, PBS, Jezebel, xoJane, Playgirl Magazine, Huffington Post and a guest on Comedy Central's The Nightly Show with Larry Wilmore, FXX's Totally Biased with W. Kamau Bell, Al Jazeera's The Stream, and AM Tonight on Fusion TV. She has received grants for her work from Creative Capital, The Map Fund, Center for Cultural Innovation, the Durfee Foundation, National Performance Network, Los Angeles Department of Cultural Affairs, and the MacDowell Colony. Wong has twice given the commencement speech at UCLA, her alma mater, and in fall 2015 she was a guest professor in the MFA Creative Writing Program at CalArts.

## TECTONIC DEVELOPMENTS: NEW PLAY READINGS



## PICNIC

BY JONED SURYATMOKO  
(INDONESIA)  
TRANSLATED BY  
BARBARA HATLEY  
PRESENTED BY BOOM ARTS

THURSDAY, OCTOBER 6, 11:30AM

Hilmar, Sobirin and Wid have come to Bali to be happy. Hilmar wants to see Tanah Lot with a pretty woman on his arm, like the cigarette ad he saw on a billboard. Wid wants to cure the pain of never having visited any beautiful places in his whole life. Sobirin has come to Bali because if his friend Hilmar is happy, he will be happy too. However, when they end up working as bathroom attendants in the lobby of a luxury hotel in Bali, they struggle to find what they're looking for.



## THE EMPEROR'S NIGHTINGALE

BY DAMON CHUA  
PRESENTED BY PAN ASIAN REPERTORY THEATRE

THURSDAY, OCTOBER 6, 2PM

This new adaptation of Hans Christian Andersen's story "The Nightingale," set in eighteenth century China, brings to light the younger days of Emperor Qianlong, who would become one of the greatest rulers of the Middle Kingdom. As a young man, however, the Prince was headstrong and easily distracted, and it took nothing less than a magical bird to show him the wonders of his land, and what he must do to be King.



## TWO MILE HOLLOW

BY LEAH NANAKO WINKLER  
PRESENTED BY ARTISTS AT PLAY/2G

FRIDAY, OCTOBER 7, 11:30AM

A parody coupled with moments of disorienting sincerity, Two Mile Hollow explores the dysfunctional family with brutality, awe and compassion. When the Donnellys gather for a weekend in the country to hash out belongings from their recently sold estate, an emotional storm breaks inside while a literal storm brews outside. As this family of famous, longing-to-be-famous, and kind-of-a-mess-but-totally-Caucasian characters come together with their personal assistant, Charlotte, some really really really really really complicated and totally unique secrets are revealed (over white wine).



## YOU MEAN TO DO ME HARM

BY CHRISTOPHER CHEN  
PRESENTED BY EAST WEST PLAYERS

FRIDAY, OCTOBER 7, 2PM

In this sharp and fantastical play, an innocuous comment at a dinner with two interracial couples leads to a surreal escalation of cold war-style paranoia. A psychological exploration of China-U.S. foreign relations and of the mysteries of the personal relationships we hold most dear.



## OSKAR AND THE CURIOUSLY COLORFUL CLASH

BY MATT ACKELS  
& PRINCE GOMOLVILAS  
PRESENTED BY  
EAST WEST PLAYERS

SATURDAY, OCTOBER 8, 2PM

The Oskar Plays are an acclaimed series of shows for young audiences that deal with relevant and challenging subject matter—bullying, resilience and grit, diversity, gender stereotypes—and featuring outrageous costumes and props, colorful sets, heaps of humor, and wild theatrical imagination. In Oskar and the Curiously Colorful Clash, Ten-year-old Oskar loves his brilliantly orange hat. And why wouldn't he? He's had it all his life, it's absolutely perfect, and all his friends have one too. But when a new kid named Billy moves to town, Oskar is shocked and confused—Billy wears a blue hat! For Oskar, this is not the way things are supposed to be. So he'll stop at nothing to bring order to his perfectly orange and unsorted world—but he'll soon find out that it sure isn't going to be easy. Recommended for ages 5-10.



# GREEN SHOW STAGE

Free outdoor community performances on the Green Show courtyard stage, programmed in partnership with CultureFest, Oregon Shakespeare Festival's celebration of multi-ethnic heritage and diverse theatrical work. Join us outside in the early evenings for these exciting performances!



## GLOBAL MUSIC FOR A GLOBALIZED WORLD

OCTOBER 1, 6:45-7:30PM  
@ GREEN SHOW STAGE  
FREE

Art2Action presents a collection of artists with roots in Syria, Turkey, Lebanon and the United States to offer a journey through West and Central Asian musical traditions, opera, and more.

**LUBANA AL QUNTAR** is a world-class opera singer, deeply rooted in classical Arabic music, from Syria. Her expressive voice allows her to add luster and richness to the singing styles of traditional Arabic Maqam. Lubana became the first Syrian opera singer to attain international acclaim, in concerts throughout Europe. She returned to Syria to head the Department of Opera Singing and launched the Department of Classical Arabic Singing at the Syrian National Conservatory; she also established the Arabic Music Singing Ensemble that performed across the Middle East. Lubana came to the United States in 2012 and has performed in venues such as the Kennedy Center, Shakespeare Theatre Company, and more.

A Turkish-born violinist, **EYLEM BASALDI** was on the classical track at the New England Conservatory when she rediscovered her passion for Turkish folk music, and a wide array of musical traditions. She is now a member of several ensembles, including Dolunay, which plays the songs of the people of Turkish descent who lived across Rumeli, the southern region of the Balkans; and Sandaraa, a band that explores a vast repertoire of South & Central Asian material (from Balochistan, Afghanistan and beyond) while blending it with the sounds of Eastern Europe, the Balkans, and more. She has performed in venues such as Symphony Hall in Boston, Carnegie Hall and Lincoln Center in NY, and has appeared on the Late Night with Jimmy Fallon Show with the Indie Rock band Afghan Whigs. Eylem is also a composer, a violin instructor, and tours widely in the U.S., Europe and the Middle East.

**APRIL CENTRONE** is a performer of the riqq (tambourine), as well as the darbekkeh (goblet drum) and frame drum, student of master Lebanese/Palestinian percussionist, Michel Baklouk Merhej. Originally from New York City, she is an accomplished and versatile performer of drumset in hard rock, jazz, funk, world, progressive and avant-garde styles. She also plays a variety of other percussion and string instruments, including the oud (Arabic lute). She has performed in venues from Carnegie Hall, Lincoln Center and NYC Opera House, to the Beirut Jazz Festival in Lebanon, FMM Sines in Portugal, and more. April is the executive director and co-founder of the New York Arabic Orchestra, directed by Bassam Saba. An acclaimed educator, she continually holds workshops and classes for both adults and children of all ages.

**ART2ACTION ON COMMUNITY** Art2Action creates, develops, produces and presents original theatre, interdisciplinary performances, performative acts and progressive cultural organizing. We support women artists, artists of color, queer or trans artists, and creative allies. We are dedicated to Cultural Equity & Aesthetic Innovation, Artistic Quality & Community Value, Performativity & Impact. Whether creating, producing, presenting or touring, community building is central to all our work. As a mission-driven, artist-led organization, we are intentionally designed to extend our reach and increase our impact through multi-year partnerships with local partners, national networks, organizers and activists.



## GOLDA SUPERNOVA

OCTOBER 4, 6:45-7:30PM  
@ GREEN SHOW STAGE  
FREE

Golda Supernova is a musician and writer born in the Philippines, raised in Alaska, living in Oakland, drumming up blood to find the heart for stories to spill into song. Through deep connection and honest expression we can make space for our true selves in the world—through a profoundly loving, heroic, scientific study of the soul and a truthful, humble presentation of the elements therein.

**GOLDA SUPERNOVA** writes and sings for Bay Area Rock Band GOLDA + THE GUNS, and NINJA IN SLOW MOTION, a time-bending acoustic rock trio. She performs with sketch comedy troupe, TASTE BETTER WIT, is a proud volunteer and artist at BINDLESTIFF STUDIO since 2001, where she produces, directs, acts, raises her children, and mops the floors. She has also played lead and was composer for Campo Santo's Holy Crime: Rock N Roll and Sam Shepard, conceived and directed by Sean San José and Mark Rucker at ACT, San Francisco. Her current work is on an interactive concert narrative performance about the relationships between heart|artist|art as a means of exploring the context of the art created, the world it belongs in, and the souls shaped by it.

## INDIAN DANCE AND THEATER:

## A COLLABORATION IN STORYTELLING

OCTOBER 8, 6:45-7:30PM  
@ GREEN SHOW STAGE  
FREE



The Anjali School of Dance and Northwest Children's Theater perform excerpts from their theatrical collaborations. Performance incorporates various Indian dance styles (including Bharatanatyam, Bhangra, and Bollywood) to portray a range of animal characters. Animals represented include elephants, peacocks, and monkeys.

Northwest Children's Theatre's Artistic Director, **SARAH JANE HARDY** was born in Liverpool, where she earned Advanced Certification in Ballet, Tap, and Modern from the International Dance Teachers Association. Her early career included work as a choreographer, dancer, and teacher throughout Europe and the Middle East before moving to the United States as an international student in 1993 and earning an MFA in directing from Utah State University.

In 2001 Sarah Jane began working for NWCT where she developed a series of new adaptations with an emphasis on meaningful and powerful female characters. She led NWCT's Main Stage through many record-breaking and award-winning seasons, including the 22nd season which swept the regional Drammy and PAMTA awards with seven and nine wins, respectively.

**ANITA MENON** is a director and choreographer who is recognized as one of the leading exponents of Bharatanatyam, a classical dance form originating in Southern India. Anita is the recipient of the prestigious Performing Arts Fellowship in 2014 from the Regional Arts and Culture Council (Portland, Oregon), the first Asian American to receive this honor.

As the Founder and Artistic Director of the Anjali School of Dance, her classical yet inventive approach, creates an exceptional style that is distinct, meaningful and appealing to diverse audiences around the world. Besides choreographing dances with strong women role models including Jhansi Ki Rani, Meerabhai and Chitrangadha, her passion has been to choreograph Western stories through Indian dance including Red Riding Hood, Pegasus and Wizard of Oz. Anita has directed theatrical productions that are Indian adaptations of Classical Western plays including Shakespeare's "Midsummer Night's Dream" as well as Agatha Christie's Hercule Poirot murder mystery "Death on the Nile" titled "Murder on the Ganges". Her productions are known for their big dance numbers using several styles of dance including Indian classical, folk, Ballet, HipHop, Jazz and Bollywood.



# KEYNOTE SPEAKERS



## ZEYBA RAHMAN

SATURDAY, OCTOBER 1, 4-6PM @ HAY-PATTON 2A

Presented as part of the West and Central Asian American Artists and Beyond Orientalism pre-conferences, open to all ConFest attendees.

**ZEYBA RAHMAN** joined the Doris Duke Foundation for Islamic Art, an operating foundation of the Doris Duke Charitable Foundation, in 2013 as senior program officer for the Building Bridges Program. Rahman manages the Building Bridges Program's national grant making to support projects that advance relationships, increase understanding and reduce bias between Muslim and non-Muslim communities.

Before joining the foundation, Rahman led internationally and nationally recognized projects as a creative director/producer to promote understanding between diverse communities.

The roles she has performed include: director, Asia and North America, Fes Festival of World Sacred Music in Morocco; artistic director, Arts Midwest's Caravanserai: A Place Where Cultures Meet; curator, BAM's Mic Check Hip Hop; creative consultant, Public Programs, Metropolitan Museum of Art's Arab Lands, Turkey, Iran, Central Asia and Later South Asia Galleries; chief curator, Alliance Francaise's World Nomads Morocco Festival; project director, Mid Atlantic Arts Foundation/National Endowment for the Arts' Global Cultural Connections; and senior advisor, Muslim Voices Festival.

## ROBERTA UNO

MONDAY, OCTOBER 3, 9:30AM @ BOWMER THEATRE

Born in Honolulu and raised in Los Angeles, **ROBERTA UNO** is a theater director, writer, and national arts leader. She is the Director of Arts in a Changing America, a national project on changing demographics and the arts based at CalArts. She was the Senior Program Officer for Arts and Culture at the Ford Foundation 2002-2015. From 1979-2002, she was the founder and Artistic Director of the New WORLD Theater, a theater dedicated to the work of artists of color, at the University of Massachusetts at Amherst and a Professor of Directing and Dramaturgy in the university's Department of Theater.

A member of the Stage Directors and Choreographers Society, her directing and dramaturgy credits span over three decades, working with a range of artists including James Baldwin, Alice Childress, Chitra Divakaruni, Mark Bamuthi Joseph, thúy le, Pearl Primus, Dawn Saito, Sekou Sundiata, Keo Woolford, and William Yellow Robe Jr. She is currently directing the development of a new plays by Dionna Danielle and Dahlak Brathwaite.



## KAREN NARASAKI

WEDNESDAY, OCTOBER 5, 9:30AM @ THOMAS THEATRE

Karen Narasaki is a civil rights attorney, an American civil rights leader and a human rights activist. In July 2014 President Barack Obama appointed Narasaki to serve as a Commissioner on the United States Commission on Civil Rights.

She is the former president and executive director of the Asian Americans Advancing Justice | AAJC. Advancing Justice | AAJC is a Washington D.C.-based, nonprofit civil rights organization whose mission is to advance the human and civil rights of Asian Pacific Americans through advocacy, public policy, public education and litigation. Prior to her post at AAJC, she served as the Washington, D.C. representative to the Japanese American Citizens League. Narasaki is also currently Chair of the Asian American Diversity Advisory Council for Comcast/NBCU and Co-Chair of the Asian American Advisory Council for Nielsen.



# CONFERENCE THEMES / TRACKS

## TSUNAMI EFFECT(S):

### NEUTRALIZING

### YELLOW FACE

What is Yellow Face, how do we examine the role of Pan Asian and Pacific Islander theater makers in the American theater, and what are the best practices for developing a movement and activating participation around this topic?

## SEISMIC PRESSURE:

### THEATRE

### ORGANIZATIONAL ISSUES

### AND STRATEGIES

A practical examination of equity, diversity, inclusion and access in the field through personnel (artists, casting, producing, hiring, etc), professional development, internationalism, globalization, community and audience engagement.

## ACTIVE FISSURES:

### CHANGE MAKING

### PRACTITIONERS AND

### ACADEMICS

Academic, research-based reflections, methodologies and best practices that make a case for change in the field through shared research, devised theater making and technique/craft-based work.

## TECTONIC

### DEVELOPMENTS:

### NEW PLAY READINGS

Five new play readings presented by CAATA member theaters that showcase key playwrights and theater practitioners in contemporary Asian American Theater.





## CONFERENCE SCHEDULE BY DAY

### SATURDAY, OCTOBER 1

10am - 6:30pm  
**PRE-CONFERENCES** (by invitation)  
 @ Hay-Patton Various

4pm - 6pm  
**BEYOND ORIENTALISM & WEST AND CENTRAL ASIAN AMERICAN ARTISTS KEYNOTE ADDRESS**  
 @ Hay-Patton 2A

**KEYNOTE: ZEYBA RAHMAN**  
 Senior Program Officer, Building Bridges Program  
 Doris Duke Charitable Foundation

Presented as part of the West and Central Asian American Artists and Beyond Orientalism Pre-Conferences, open to all ConFest attendees.

Supported by the Doris Duke Charitable Foundation Building Bridges 2016-2017 Grants Program. The Building Bridges 2016-17 Grants Program will support planning and implementation of programs or projects that engage U.S.-based Muslim and non-Muslim populations in arts and culture experiences that advance relationships and understanding. Through this approach, the program's larger aim is to contribute toward a more just civil society and greater well-being among people.

6:45pm-7:30pm  
**GLOBAL MUSIC FOR A GLOBALIZED WORLD**  
 @ Green Show Stage  
 Free

Art2Action presents a world-class collection of artists with roots in Syria, Turkey, Lebanon and the United States offer a journey through West and Central Asian musical traditions, opera, and more.

### SUNDAY, OCTOBER 2

8:30am - 6:30pm  
**PRE-CONFERENCES** (by invitation)  
 @ Hay-Patton Various

2pm - 6pm (ongoing)  
**CAATA CONFEST LOUNGE**  
 @ New Place

Pick up your pass and reserved tickets, and mix and mingle with other ConFest attendees.

### MONDAY, OCTOBER 3

8:30am - 5pm (ongoing)  
**CAATA CONFEST LOUNGE**  
 @ New Place

Pick up your pass and reserved tickets, and mix and mingle with other ConFest attendees.

8:30am - 9:30am  
**DROP-IN BREAKFAST**  
 @ New Place

Executive Director Laura Penn will be available for informal conversations about the Stage Directors and Choreographers Society (SDC). Open to all.

9:30am - 11am  
**OPENING PLENARY: NEUTRALIZING YELLOW FACE**  
 @ Bowmer Theatre

Welcome by Randy Reyes and Bill Rauch  
**KEYNOTE: ROBERTA UNO**  
 Director, Arts in a Changing America

Panel discussion with Zakiyyah Alexander, Karan Shimakawa, Lloyd Suh  
 Facilitated by Mia Katigbak, Artistic Producing Director, NAATCO

From New WORLD Theater to the Ford Foundation to CalArts to CAATA ConFest, Roberta Uno, one of the most brilliant artistic thought-leaders in this country, addresses this plenary through the lens of aesthetics, arts practice, cultural equity, and social justice regarding the changing demographics of America.

11:00am - 11:30am  
**BREAK**

11:30am - 1pm  
**PANEL & BREAKOUT SESSIONS**

**ASIAN AMERICAN DIRECTORS**  
**TRACK: SEISMIC PRESSURE**  
 @ Hay-Patton 1A

Often, the discussion of representation in our industry focuses on issues of whitewashed or Yellow Face casting, playwrights, and new works selections, and on developing new voices. Less discussed are the interpreters of artistic visions, the caretakers of authenticity and representation. Join us as six Asian American Directors consider the difficulties and trials of the industry, trends in diversity, exploring new platforms and what it takes to "make it" as an Asian American Director.

Panelists: Eric Ting, Artistic Director, CalShakes; Desdemona Chiang, A Winter's Tale, Director; Jeff Liu, Freelance Director;

Meena Natarajan, Executive and Literary Director, Pangea World Theater; Evren Odcikin, Director of New Plays and Marketing, Golden Thread Productions.

Facilitator: Andy Lowe, Director and Production Manager, East West Players

**ASIAN AMERICAN THEATER IN OTHER SPACES**  
**TRACK: TSUNAMI EFFECTS**  
 @ Hay-Patton 1B

Panelists will share their ambitions, challenges, successes and crazy tales of starting new Asian American theater groups in unexpected places. Join us for case studies and a lively, participatory discussion.

Presenters: Bi Ngo, Co-Founder, Philadelphia Asian Performing Arts; Cary Shoda, Artistic Director of A-Squared Theatre; Andi Meyers, Artistic Director of Tradewinds Arts; Dmae Roberts, Executive Producer of MediaRites' Theatre Diaspora

Facilitator: Rick Shiomi, Co-Artistic Director Full Circle Theater

**WORKSHOP: DEVISING OUTSIDE THE BOX**  
**TRACK: ACTIVE FISSURES**  
 @ Hay-Patton 2A

Learn what it's like to devise experimental, off-off Broadway theater through this hands-on workshop focusing on establishing artistic collaborations, building community partnerships, and addressing ownership, copyright and collaborative agreements. Take away a framework and infrastructure for the creation of devised theater, in order to balance the creative generation of materials with the strategic planning necessary to support artistic collaborations. Open to all levels.

Facilitator: Kyoung Park, Artistic Director, Kyoung's Pacific Beat, Brooklyn, NY

**ROUNDTABLE: NEUTRALIZING YELLOW FACE**  
**TRACK: TSUNAMI EFFECTS**  
 @ Hay-Patton 2B

Continue the conversation from the opening plenary about the recent explosion of controversies surrounding Yellow Face casting and performance (La Jolla Playhouse's The Nightingale, 2012; RSC's Orphan of Zhao, 2012; Jesusa Rodriguez's Juana La Larga, 2014; New York Gilbert and Sullivan Players' scheduled Mikado, 2015; Clarion U's proposed Jesus in India, 2015). Four scholars will provide a variety of case studies and facilitate a discussion that includes several vantage points from which to view these types of productions, including national and transnational contexts.

Presenters: Esther Kim Lee, Associate Professor University of Maryland; Josephine Lee, Professor University of Minnesota; Christine Mok, Assistant Professor University of Cincinnati

Facilitator: Sean Metzger, Associate Professor, UCLA



1pm - 2:30pm  
**LUNCH BREAK**

1pm - 2:30pm  
**LUNCH DISCUSSION: ASIAN BODIES AS ARTISTIC CHOICE**  
**TRACK: TSUNAMI EFFECTS**  
@ Hay-Patton 1C

As more theater companies seek to diversify casts, season offerings, staff, and audiences, racialized bodies are becoming increasingly sought after. How can Asian bodies affect artistic choices and what are both the dangerous pitfalls and wonderful potentials of color conscious art-making? Within this urgent yet dynamic and evolving cultural moment of racial awareness, how do or can bodies marked as Asian function and affect artistic choices? Dramaturg Gina Pisasale frames the conversation with theories of the racialized body signifier, commodity, and sight of renewal.

Panelists: Lauren Yee, Playwright; Desdemona Chiang, Freelance Director; and Eric Ting, Artistic Director, CalShakes

Facilitator: Gina Pisasale, People's Light Theatre Company

2:30pm - 4pm  
**PANEL & BREAKOUT SESSIONS**

**UNION E/D/I/A INITIATIVES**  
**TRACK: SEISMIC PRESSURE**  
@ Hay-Patton 1A

Get up close and personal with Stage Director and Choreographer Society's Executive Director, Laura Penn, as Tim Dang and she share their work on equity, diversity, inclusion and access initiatives and discuss the progress and challenges from their unique vantage points. Q&A to follow.

Facilitator: Tim Dang, Artistic Director Emeritus, East West Players

**PRODUCING THEATRE IN A MIXED WORLD**  
**TRACK: TSUNAMI EFFECTS**  
@ Hay-Patton 1B

As the demographics of American Theater audiences are rapidly changing, so too are the demographics of those on stage. Asian American actors from the OSF company discuss anecdotes and key moments from their careers and consider varying viewpoints of how we talk about actors of mixed race. Audience questions and participation will be encouraged.

Facilitators: Leah Anderson, OSF Company Actor; Alison Dela Cruz, Director of Performing Arts and Operations, Aratani Theatre

**DOING THE IMPOSSIBLE: ASIAN AMERICANS IN COMMERCIAL THEATER**  
**TRACK: SEISMIC PRESSURE**  
@ Hay-Patton 1C

Last year was a landmark season on Broadway, with diversity conversations on the tips of many tongues, and productions like Hamilton, Get On Your Feet, Shuffle Along and Allegiance: An American Musical leading the charge. But what did it take to get a musical about Japanese Internment, an all Asian American cast and creative team on a Broadway stage? What will be the next Allegiance or Hamilton? And how can nonprofit and independent producers engage with commercial producers to make it happen? Consider these questions with OSF Producer Louise Gund and Jay Lorenzo (Sing Out Louise Productions) who has overseen shows from workshop and regional LORT runs to Broadway stages, including national tours of Catch Me If You Can, Green Day's American Idiot, The Addams Family, and Allegiance: An American Musical.

Panelist: Lorenzo Thione, representing the producing team of Allegiance: An American Musical

Facilitator: Andy Lowe, Director and Production Manager, East West Players

**DIRECTING & EQUITY**  
**TRACK: ACTIVE FISSURES**  
@ Hay-Patton 2A

This experiential, practice-based session will engage our bodies, minds and spirits to explore the challenges of cultural and gender equity in the field of directing, using Asian American directors and ensemble practices as a jumping off point. An action-based, facilitated discussion that will also draw on the Directing and Ensemble Creation Institute launched as a collaboration between Pangea World Theater and Art2Action.

Facilitators: Meena Natarajan, Executive and Literary Director, Pangea World Theater; Andrea Assaf, Artistic Director and Founder, Art2Action

**THERE WILL BE AWKWARDNESS: A CONVERSATION ABOUT RACE**  
**TRACK: TSUNAMI EFFECTS**  
@ Hay-Patton 2B

This session will use the Long Table format as an engaging way for everyone in the room to be both performance and audience through the creation of a dinner table atmosphere as a public forum. This format encourages an unscripted, informal yet in-depth conversation about what racial equity might look like in theater, what's preventing us from achieving it, and how we can work together as an Asian American theater community to change the current reality.

This session will be lightly facilitated by Kathy Hsieh, Seattle Office of Arts & Culture, but ultimately offers a non-panel format that invites everyone in the room to be at the table and creates a space for equitable opportunity and everyone's voice. Be a part of the change—try something new!

5pm - 7pm  
**CAATA OPENING RECEPTION**  
@ Grizzly Peak Winery

Join us for an opening reception and meet & greet with fellow ConFest attendees, generously hosted by Grizzly Peak Winery. Bus service will be provided from the OSF campus to the Winery beginning at 4:15pm.

8pm - 9:30pm  
**HOT ASIAN EVERYTHING: A SEISMIC EXTRAVAGANZA**  
(CAATA ticketed)  
@ Bowmer Theatre

9:30pm - Closing  
**UNOFFICIAL CAATA AFTER-SHOW GATHERING**  
@ Hearsay Lounge

## TUESDAY, OCTOBER 4

8:30am - through post show discussions (ongoing)  
**CAATA CONFEST LOUNGE**  
@ New Place

Pick up your pass and reserved tickets, and mix and mingle with other ConFest attendees.

8:30am - 9:30am  
**DROP-IN BREAKFAST**  
@ New Place

10am - 11:30am  
**PANEL & BREAKOUT SESSIONS**

**ASIAN DESIGNERS LEADING CHANGE AND TOOLS FOR SCALING COMMUNITY ARTS**  
**TRACK: SEISMIC PRESSURE**  
@ Hay-Patton 1A

What are the ways cultural heritage informs us and how does it affect the aesthetics of our designs? Designers across disciplines and backgrounds talk about their experiences in a generation when diversity is becoming crucial and Asian American theatre is becoming more prominent.

Facilitators: Jojo Siu, Costume Design, UC Irvine Graduate Student; Manuel Prieto, Costume/Lighting Design, Executive Director at Los Angeles Music and Art School; Howard Ho, Sound Design, Freelance; with support from Patricia Garza, Artistic Development Program Manager, Center Theatre Group





## WORKSHOP: AMERICA IS IN THE HEART-SURGERY

TRACK: ACTIVE FISSURES

@ Hay-Patton 1B

An interactive community building workshop and presentation based on the life of Carolos Bulosan, a Filipino American poet, novelist, migrant farmworker and labor leader throughout the Northwest and California. This session will include brief performances from America Is In The Heart-Surgery and Allos, in remembrance of Bulosan, as well as interactive work utilizing the performing arts as a tool to seismically shift the silenced voice while sharing the history of an underserved population.

Facilitators: Giovanni Ortega, Professor of Theatre and Dance, Pomona Colleges; Jasmine Orpilla, world theatre vocal performance artist and composer, Paris, France and CA; Jennifer Chang, Head of Undergraduate Acting, University of California, San Diego

## IN CASE OF YELLOW FACE, BREAK GLASS!

TRACK: TSUNAMI EFFECTS

@ Hay-Patton 1C

Furthering the work of the Opening Plenary and the Long Table Discussion, this session is designed to bring participants to the stage of confidence and action when/if needed. What do you do if Yellow Face hits your theater community? Learn what other groups have done, and discuss the practical steps to combat it. Definitely an audience participation session!

Facilitators: Roger Tang, Executive Director, Pork Filled Productions; Lily Tung Crystal, Ferocious Lotus; Leah Nanako Winkler, Playwright

## HEAR OUR VOICES/SUNRISE PRAYER

TRACK: ACTIVE FISSURES

@ Hay-Patton 2A

A case study and interactive workshop focused around the development of the new musical, Sunrise Prayer. Mary Kathryn Nagle, Native American playwright and attorney, and Leslie Ishii, director and creative partner of Sunrise Prayer, share the intersections of their legacies and collaborative process in developing this new work. Discussion will include the representation of two communities, Asian American and Native American, that today constitute the most tokenized groups in the American theater (Yellow Face and Red Face). How do we come together and create art about both communities without replicating the harmful misrepresentations and appropriations that surround us? What protocols do we implement to ensure we don't repeat the practices that have harmed our communities? What do we learn by working together?

Facilitators: Mary Kathryn Nagle, Playwright; Leslie Ishii, Freelance Director

## BUILDING THE NEXT ASIAN AMERICAN LEADERS

TRACK: SEISMIC PRESSURE

@ Hay-Patton 2B

How can we engage the next generation of Asian American leaders at the university level? Explore the different strategies and models of community engagement and higher education through campus student groups, partnerships, and other case studies.

Facilitator: Dr. James Moy, Dean of the College of the Arts, University of South Florida; and Emilya Cachapero, Director of Artistic Programs and International Theater Institute-US, Theatre Communications Group

11:30am - 1:30pm

LUNCH BREAK

1:30pm - 4pm

VIETGONE

(OSF ticketed)

@ Thomas Theatre

4:30pm - 6:30pm

CAATA HAPPY HOUR

@ Hearsay Lounge

An informal happy hour meetup to swap ideas and debrief between conference sessions and performances. All are welcome!

5pm - 6:30pm

EMPIRE OF THE SON

(CAATA ticketed)

@ Black Swan Theatre

6:45 - 7:15pm

POST-SHOW DISCUSSION: EMPIRE OF THE SON

@ New Place

6:45pm - 7:30pm

GOLDA SUPERNOVA

@ Green Show Stage

Free

Golda Supernova is a musician and writer born in the Philippines, raised in Alaska, living in Oakland, drumming up blood to find the heart for stories to spill into song. Through deep connection and honest expression we can make space for our true selves in the world— through a profoundly loving, heroic, scientific study of the soul and a truthful, humble presentation of the elements therein.

7pm - 8:30pm

ELEVEN REFLECTIONS ON SEPTEMBER

(CAATA ticketed)

@ Thomas Theatre

8:45pm - 9:15pm

Post Show Discussion: Eleven Reflections on September

@ New Place

9:30pm - 11pm

PURPLE CLOUD

(CAATA ticketed)

@ Black Swan Theatre

9:30pm - 11pm

THE WONG STREET JOURNAL

(CAATA ticketed)

@ Thomas Theatre

10pm - close

AFTERSHOCKS: OPEN-MIC NIGHT

(Open Mic starts at 11pm, included with ConFest pass; all others \$10 cover)

@ Oregon Cabaret Theatre

Hosted by Alison Dela Cruz, Director of Performing Arts and Community Engagement and Flordelino Lagundino, Freelance Director, Actor, Arts Educator and recently Associate Producer, La Jolla Playhouse

WEDNESDAY, OCTOBER 5

8:30am - post show discussions (ongoing)

CAATA CONFEST LOUNGE

@ New Place

Pick up your pass and reserved tickets, and mix and mingle with other ConFest attendees.

8:30am - 9:30am

DROP-IN BREAKFAST

@ New Place

8am - 10am

AFFINITY GROUP MEETINGS

(self organized)

9:30am - 11am

Plenary

SEISMIC SHIFTS: THE PAN ASIAN AND PACIFIC ISLANDER COMMUNITIES MOVING THE NEEDLE

@ Thomas Theatre

KEYNOTE: KAREN NARASAKI

Obama appointed Commissioner on US Commission on Civil Rights, Civil rights attorney, and human rights activist

Seismic Shifts Awards: Tribute to Oregon Change Makers

As one of our most visible Asian American civil and human rights activists in the US, Karen Narasaki connects social justice activism to the power of theater and the arts and how together we move our communities and initiatives forward. In this plenary, we also pay tribute to Change Makers of Oregon.

11:45am - 1:15pm

PANEL & BREAKOUT SESSIONS

IS ASIAN DIASPORA THEATRE AN INTERNATIONAL MOVEMENT?

TRACK: ACTIVE FISSURES

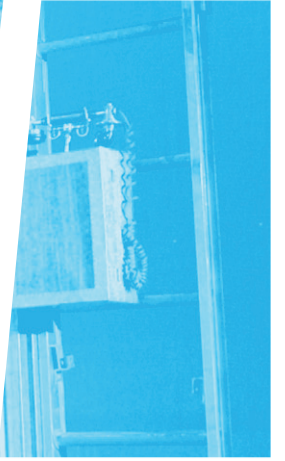
@ Hay-Patton 1B

It is often easy to think that the Asian American experience is unique and unlike any other population in the world. The United States has branded itself as a "nation of immigrants" with its "melting pot" and "tossed salad" metaphors for over 6 generations. But with immigrant and refugee communities settling around the world and the increased use of technology as a global connector, the Asian Diaspora has become an international topic, spawning artistic movements rooted in western theatre traditions around the globe. A discussion of the similarities, differences, and unique challenges that theater artists from Canada, the UK, Australia, and the United States face and how we can build better support networks.

Panelists: Tetsuro Shigematsu, Vancouver Asian Canadian Theatre; Donna Yamamoto, Vancouver Asian Canadian Theatre; Teak Kim Pok, Performance 4a, Australia

Facilitator: Andy Lowe, Director and Production Manager, East West Players, US





**WARMING UP**  
**TRACK: ACTIVE FISSURES**  
@ Hay-Patton 1A

This workshop is a participatory demonstration of warm up exercises derived from qi-gong, principles of Afro-Brazilian dance, and the Feldenkrais Method that are meant to calm the nervous system and promote a sense of safety and personal power that enables working with emotionally demanding material. Joyce Lu has a background in theater and dance and is currently training in psychodrama. This workshop is relevant for individuals or groups who are creating work around topics that involve histories of trauma, racial and colonial violence.

Facilitator: Joyce Lu, Assistant Professor of Theatre and Dance, Pomona College

**EXPANDING THE CLASSICAL CANON AND INTERNATIONAL CONNECTIONS**  
**TRACK: SEISMIC PRESSURE**  
@ Hay-Patton 2A

A conversation between directors, dramaturgs, and academics addressing contemporary American productions of classical Sanskrit drama. Sanskrit plays will be considered as case studies for a broader discussion on diversifying the classical performance canon. This conversation will also explore international connections and viewpoints.

Facilitators: Amanda Culp, PhD Candidate at Columbia University; Snehal Desai, Artistic Director, East West Players

**PAN ASIAN RITUALS, TRADITIONS, AND APPROPRIATION**  
**TRACK: SEISMIC PRESSURE**  
@ Hay-Patton 2B

This panel discussion explores theatrical aesthetics and the use of ethnic-specific rituals and traditions in the creative process and theatrical productions. When does the use of ethnic rituals and traditions become appropriation, and who gets to utilize ethnic-specific rituals and traditions in playwriting, in rehearsal, and/or onstage? What if we Asian Americans are directing or cast in a white-identified play?

Facilitators: Amrita Ramanan, Director of Literary Development and Dramaturgy

**1:15pm - 2:30pm**  
**BOXED LUNCH**  
@ Hay-Patton 1C

**2:30 - 4pm**  
**PANEL & BREAKOUT SESSIONS**

**SHIFTING BORDERS: THEATER AND ACADEMIA**  
**TRACK: ACTIVE FISSURES**  
@ Hay-Patton 1A

Professors of Asian American performance share their experiences unsettling boundaries between the theatrical and academic worlds in order to foster structural change. In this round table, Asian American theater scholar-practitioners will explore how their work traverses the stage, the study, and the classroom and will consider topics from dramaturgy to pedagogy.

Panelists: Dorine Kondo, Professor of American Studies & Ethnicity and Anthropology, USC; Joyce Lu, Assistant Professor of Theatre and Dance, Pomona College

Facilitator: Donatella Galella, Assistant Professor in the Department of Theatre, Film, and Digital Production at the University of California, Riverside

**CREATIVE CHANGE WORKSHOP**  
**TRACK: ACTIVE FISSURES**  
@ Hay-Patton 1B

The TeAda Productions team shares best practices and methodologies developed while working in immigrant and refugee communities. Explore identity, community-based practice, mindfulness meditation, and learn how theater exercises can create artistic and social impact! Together we will practice theatre for collective mindfulness, and discuss how these tools can be used for community building processes.

Facilitators: Shruti Purkayastha, Community Organizer and Teaching Artist, TeAda Productions; Leilani Chan, Founder and Artistic Director, TeAda Productions; Ova Saopeng, Associate Producer, TeAda Productions

**ESTABLISHING AN AAPI NEW PLAY NETWORK**  
**TRACK: SEISMIC PRESSURE**  
@ Hay-Patton 2A

Given the New Play Network's recent model of rolling premieres and regional tours, can Asian American theater develop National buzz for AAPI Playwrights by co-developing new works? Could a similar model be adopted amongst Asian American producers across the country? This workshop kicks off a conversation that could lead to the establishment of such a program, and that will build active coordination and collaboration between artistic directors, literary managers, playwrights and new works programs across the nation.

Panelists: Jennifer Chang, Director and Professor, Chalk Repertory Theatre and Head of Undergraduate Acting, UC San Diego; Jeff Liu, Freelance Director, O'Neill National Directors Fellow; Roger Tang, Artistic Director, Pork Filled Productions

Facilitators: Prince Gomolvilas, Playwright, East West Players

**FUTURE(S) OF TRANSNATIONAL ASIAN THEATRE**  
**TRACK: TSUNAMI EFFECTS**  
@ Hay-Patton 2B

This panel of scholars explores shifts towards transnational conceptualizations and praxes of Asian American theater. In considering what constitutes transnational Asian American theater, we will examine the aesthetics and politics that might shape this kind of theatre and its resonance within US diasporic communities and with audiences abroad.

Panelists: Dr. Angela Pao, Indiana University, Department of Comparative Literature; Dr. Ju Yon Kim, Harvard University, Department of English; Dr. Daphne Lei, University of California, Irvine, Department of Drama

Facilitator: Dr. Elizabeth Son, Northwestern University, Department of Theatre

**4pm - 5:30pm**  
**CAATA HAPPY HOUR**  
@ Hearsay Lounge

An informal happy hour meetup to swap ideas and debrief between conference sessions and performances. All are welcome!

**5:30pm - 7pm**  
**PURPLE CLOUD**  
(CAATA ticketed)  
@ Black Swan Theatre

**7:15pm - 7:45pm**  
**POST SHOW DISCUSSION: PURPLE CLOUD**  
@ New Place

**5:30pm - 7pm**  
**ELEVEN REFLECTIONS ON SEPTEMBER**  
(CAATA ticketed)  
@ Thomas Theatre

**9pm - 10:30pm**  
**MUTHALAND**  
(CAATA ticketed)  
@ Black Swan Theatre

**9pm - 10:30pm**  
**THE WONG STREET JOURNAL**  
(CAATA ticketed)  
@ Thomas Theatre

**10pm - 12am**  
**CAATA LATE NIGHT DANCE PARTY**  
(Included with ConFest pass; all others, \$10 cover)  
@ Historic Ashland Armory

Join us for late night food, drinks, and a visiting guest DJ to be announced!

**THURSDAY, OCTOBER 6**

**8:30am - through post show discussions (ongoing)**  
**CAATA CONFEST LOUNGE**  
@ New Place

Pick up your pass and reserved tickets, and mix and mingle with other ConFest attendees.

**11:30am - 1:30pm**  
**NEW PLAY READING: PICNIC**  
(CAATA ticketed)  
@ Hay-Patton 2A

**2pm - 4pm**  
**NEW PLAY READING: THE EMPEROR'S NIGHTINGALE**  
(CAATA ticketed)  
@ Hay-Patton 2A

**2pm - 3:30pm**  
**MUTHALAND**  
(CAATA ticketed)  
@ Black Swan Theatre

**3:45pm - 4:15pm**  
**POST SHOW DISCUSSION: MUTHALAND**  
@ New Place

**4:30pm - 6pm**  
**CAATA HAPPY HOUR**  
@ Hearsay Lounge

Join Greg Reiner, manager of grant making in theater and musical theater at the National Endowment for the Arts, for an informal Q&A over drinks.



5pm - 6:30pm  
**EMPIRE OF THE SON**  
(CAATA ticketed)  
@ Black Swan Theatre

8pm - 10:30pm  
**THE WIZ**  
(OSF ticketed)  
@ Allen Elizabethan Theatre

11pm - 12am  
**CAATA LOUNGE CRAWL**  
@ Meet at Green Show Stage

A late night pay as you go lounge crawl through some of Ashland's local favorites.

## FRIDAY, OCTOBER 7

8:30am - 5pm (ongoing)  
**CAATA CONFEST LOUNGE**  
@ New Place

Pick up your pass and reserved tickets, and mix and mingle with other ConFest attendees.

11:30am - 1:30pm  
**NEW PLAY READING: TWO MILE HOLLOW**  
(CAATA ticketed)  
@ Hay-Patton 2A

2pm - 4pm  
**NEW PLAY READING: YOU MEAN TO DO ME HARM**  
(CAATA ticketed)  
@ Hay-Patton 2A

2pm - 3:30pm  
**EMPIRE OF THE SON**  
(CAATA ticketed)  
@ Black Swan Theatre

5pm - 6:30pm  
**PURPLE CLOUD**  
(CAATA ticketed)  
@ Black Swan Theatre

5pm - 7pm  
**CAATA RECEPTION**  
@ Schneider Museum, Southern Oregon University (SOU)

Join us for a celebration of Oregon Change Makers with light fare. Trolley service will be provided to and from the OSF Campus (15 S Pioneer Street) to the Schneider Museum beginning at 4:15pm.

8pm - 11pm  
**THE WINTER'S TALE**  
(OSF ticketed)  
@ Allen Elizabethan Theatre

## SATURDAY, OCTOBER 8

8:30am - 6pm (ongoing)  
**CAATA CONFEST LOUNGE**  
@ New Place

Mix and mingle with other ConFest attendees.

1:30pm - 4pm  
**VIETGONE**  
(OSF ticketed)  
@ Thomas Theatre

2pm - 4pm  
**NEW PLAY READING: OSKAR & THE CURIOUSLY COLORFUL CLASH**  
@ Hay-Patton 2A

5pm - 6:30pm  
**MUTHALAND**  
(CAATA ticketed)  
@ Black Swan Theatre

6:45pm - 7:30pm  
**INDIAN DANCE AND THEATRE:  
A COLLABORATION IN STORYTELLING**  
@ Green Show Stage  
Free

The Anjali School of Dance and Northwest Children's Theater perform excerpts from their theatrical collaborations. Performance incorporates various Indian dance styles (including Bharatanatyam, Bhangra, and Bollywood) to portray a range of animal characters. Animals represented include elephants, peacocks, and monkeys.

7pm - 9:30pm  
**CAATA CLOSING RECEPTION**  
@ Hearsay Lounge

Celebrate a great week of CAATA ConFest and OSF CultureFest!

## SUNDAY, OCTOBER 9

10:30am - 12pm  
**CULTUREFEST: THINK & DRINK**  
(OSF ticketed)  
@ Carpenter Hall

Héctor Tobar, Pulitzer Prize-winning journalist and author of *Deep Down Dark*, in conversation with playwright and poet Luis Alfaro.

12pm - 12:45pm  
**EDNA VAZQUEZ**  
@ Green Show Stage  
Free

6:45pm - 7:30pm  
**SUPAMAN**  
@ Green Show Stage  
Free

### CAATA STANDS BY THE WORK OF SOCIAL SERVICE ORGANIZATIONS IN OUR COMMUNITIES

Refugee Resettlement Catholic Charities, Portland, OR | Cambodian American Community of Oregon; Coalition of Communities of Color | Immigrant Refugee Community Organization (IRCO) | Oregon Minority Lawyer's Association (OMLA) | Oregon Women's Lawyer's Association (OWL) | Oregon Asian Pacific American Bar Association (OAPABA) | Lao American Foundation, Portland, OR | Affiliations: Legacies of War, Portland State University, Portland, OR | Lao Brotherhood of Portland, OR | Partners In Diversity, Portland, OR | Asian Pacific American Network of Oregon, Portland, OR, (APANO) | Office of Equity and Human Rights, Portland, OR | Southern Oregon E/D/I Collaborative, Ashland OR | Oregon Commission On Asian and Pacific Islander Affairs, Portland, OR | Asian Pacific Community Fund, Los Angeles, CA | Asian Americans Advancing Justice, Los Angeles, CA | Asian Pacific Women's Center, Los Angeles, CA | Asian Counseling and Referral Service, Seattle, WA | Wing Luke Asian Museum, Seattle, WA | Refugee Women's Alliance, Seattle, WA

### PHOTO CREDITS

COVER – Top, left to right: *Indian Dance and Theatre*, courtesy of Anjali School of Dance | *Empire of the Son*, courtesy of Vancouver Asian Canadian Theatre | *Purple Cloud*, courtesy of Mu Performing Arts | *Holy Crime: Rock N Roll and Sam Shepard*, photo by Eli Jacobs Fantauzzi | *Chair and a Long Table*, photo by Web Begole | *You Mean To Do Me Harm*, courtesy of East West Players  
Bottom, left to right: *The Tumbleweed Zephyr*, photo by Joe Iano Photography | *Indian Dance and Theatre*, courtesy of Anjali School of Dance | *Refugee Nation*, photo by Sean Smuda | *Indian Dance and Theatre*, courtesy of Anjali School of Dance

CAATA SHOWS (PAGES 3 - 4) – *Hot Asian Everything*, left to right: *Refugee Nation*, photo by Sean Smuda; *The Tumbleweed Zephyr*, photo by Joe Iano Photography; *Chair and a Long Table*, photo by Web Begole | *Eleven Reflections on September*: Courtesy of Art2Action, Inc | *Muthaland*: Courtesy of Minita Gandhi | *Empire of the Son*: Photo by Raymond Shum | *Purple Cloud*: Courtesy of Mu Performing Arts | *The Wong Street Journal*: Photo by Rafael Hernandez

NEW PLAY READINGS (PAGE 4) – *Picnic*: Courtesy of Boom Arts | *Two Mile Hollow*: photo by Arthur Wong, Artists at Play | *The Emperor's Nightingale*: photo by Bruce Douglas, Adventure Theatre MTC | *You Mean to Do Me Harm*: photo by Michael Lamont, courtesy of East West Players | *Oskar and the Curiously Colorful Clash*: photo by Christopher Diaz Photography, Alley Theatre

GREEN SHOW STAGE (PAGE 5) – *Global Music for a Globalized World*: Courtesy of Lubana Al Guntar | *Golda Supernova*: from *Holy Crime: Rock N Roll and Sam Shepard*, photo by Eli Jacobs Fantauzzi | *Indian Dance and Theatre*, courtesy of Anjali School of Dance

KEYNOTE SPEAKERS (PAGE 6) – Courtesy of Zeyba Rahman, Roberta Uno, and Karen Narasaki

CONFERENCE SCHEDULE (PAGE 7) – *Chair and a Long Table*, photo by Web Begole, (PAGE 8) – *Indian Dance and Theatre*, courtesy of Anjali School of Dance, (PAGE 10) – *The Tumbleweed Zephyr*, photo by Joe Iano Photography



# CONFERENCE SCHEDULE AT A GLANCE

## SATURDAY, OCTOBER 1

10am-6:30pm	Pre-Con: Beyond Orientalism @ Hay-Patton 1C
12pm-6:30pm	Pre-Con: Western & Central Asian American Artists @ Hay-Patton 2A
4pm - 6pm	<b>PLENARY WITH ZEYBA RAHMAN</b> @ Hay-Patton 2A
6:45pm-7:30pm	<b>GLOBAL MUSIC FOR A GLOBALIZED WORLD</b> (free) @ Green Show Stage

## SUNDAY, OCTOBER 2

8:30am - 6:30pm	Pre-Con: Beyond Orientalism @ Hay-Patton Various
8:30am - 6:30pm	Pre-Con: Western & Central Asian American Artists @ Hay-Patton Various
2pm - 6pm	<b>CAATA LOUNGE, CHECK-IN &amp; REGISTRATION</b> (ongoing) @ New Place

## MONDAY, OCTOBER 3

8:30am - 5pm	CAATA Lounge (ongoing) @ New Place
8:30am - 9:30am	Drop-in Breakfast @ New Place
9:30am - 11am	<b>OPENING PLENARY WITH ROBERTA UNO</b> @ Bowmer Theatre
11:30am - 1pm	Sessions @ Hay-Patton Various
1pm - 2:30pm	Lunch Break
2:30pm - 4pm	Sessions @ Hay-Patton Various
5pm - 7pm	CAATA Opening Reception @ Grizzly Peak Winery
8pm - 9:30pm	<b>HOT ASIAN EVERYTHING: A SEISMIC EXTRAVAGANZA</b> @ Bowmer Theatre
9:30pm-close	Gathering @ Hearsay Lounge

## TUESDAY, OCTOBER 4

Ongoing	CAATA Lounge @ New Place
8:30am - 9:30am	Drop-in Breakfast @ New Place
10am - 11:30am	Sessions @ Hay-Patton Various
11:30am - 1:30pm	Lunch Break
1:30pm - 4pm	<b>VIETGONE</b> (OSF ticketed) @ Thomas Theatre
4:30pm - 6:30pm	CAATA Happy Hour @ Hearsay Lounge
5pm - 6:30pm	<b>EMPIRE OF THE SON</b> (ticketed) @ Black Swan Theatre
6:45pm - 7:15pm	Post Show Discussion: Empire of the Son @ New Place
6:45pm - 7:30pm	<b>GOLDA SUPERNOVA</b> (free) @ Green Show Stage
7pm - 8:30pm	<b>ELEVEN REFLECTIONS ON SEPTEMBER</b> (ticketed) @ Thomas Theatre
8:45pm - 7:15pm	Post Show Discussion: Eleven Reflections on September @ New Place
9:30pm - 11pm	<b>PURPLE CLOUD</b> (ticketed) @ Black Swan Theatre
9:30pm - 11pm	<b>THE WONG STREET JOURNAL</b> (ticketed) @ Thomas Theatre
10pm - 12am	<b>OPEN-MIC NIGHT</b> @ Oregon Cabaret Theatre

## WEDNESDAY, OCTOBER 5

Ongoing	CAATA Lounge @ New Place
8:30am - 9:30am	Drop-in Breakfast @ New Place
9:30am - 11am	<b>PLENARY WITH KAREN NARASAKI</b> @ Thomas Theatre
11:45am - 1:15pm	Sessions @ Hay-Patton Various
1:15pm - 2:30pm	Boxed Lunch @ Hay-Patton 1C
1:30pm - 4pm	<b>VIETGONE</b> (OSF ticketed) @ Thomas Theatre
2:30pm - 4pm	Sessions @ Hay-Patton Various
4pm - 5:30pm	CAATA Happy Hour @ Hearsay Lounge
5:30pm - 7pm	<b>PURPLE CLOUD</b> (ticketed) @ Black Swan Theatre
7:15pm - 7:45pm	Post Show Discussion: Purple Cloud @ New Place
5:30pm - 7pm	<b>ELEVEN REFLECTIONS ON SEPTEMBER</b> (ticketed) @ Thomas Theatre
9pm - 10:30pm	<b>MUTHALAND</b> (ticketed) @ Black Swan Theatre
9pm - 10:30pm	<b>THE WONG STREET JOURNAL</b> (ticketed) @ Thomas Theatre
10pm - 12am	CAATA Late Night Party @ Historic Ashland Armory

## THURSDAY, OCTOBER 6

11:30am - 1:30pm	<b>NEW PLAY READING: PICNIC</b> @ Hay-Patton 2A
2pm - 4pm	<b>NEW PLAY READING: THE EMPEROR'S NIGHTINGALE</b> @ Hay-Patton 2A
2pm - 3:30pm	<b>MUTHALAND</b> (ticketed) @ Black Swan Theatre
3:45pm - 4:15pm	Post Show Discussion: Muthaland @ New Place
4:30pm - 6pm	CAATA Happy Hour @ Hearsay Lounge
5pm - 6:30pm	<b>EMPIRE OF THE SON</b> (ticketed) @ Black Swan Theatre
8pm - 10:30pm	<b>THE WIZ</b> (OSF ticketed) @ Allen Elizabethan Theatre
11pm - 12am	CAATA Lounge Crawl @ Meet at Green Show Stage

## FRIDAY, OCTOBER 7

11:30am - 1:30pm	<b>NEW PLAY READING: TWO MILE HOLLOW</b> @ Hay-Patton 2A
2pm - 4pm	<b>NEW PLAY READING: YOU MEAN TO DO ME HARM</b> @ Hay-Patton 2A
2pm - 3:30pm	<b>EMPIRE OF THE SON</b> (ticketed) @ Black Swan Theatre
5pm - 6:30pm	<b>PURPLE CLOUD</b> (ticketed) @ Black Swan Theatre
5pm - 7:30pm	CAATA Reception @ SOU
8pm - 11pm	<b>THE WINTER'S TALE</b> (OSF ticketed) @ Allen Elizabethan Theatre

## SATURDAY, OCTOBER 8

1:30pm - 4pm	<b>VIETGONE</b> (OSF ticketed) @ Thomas Theatre
2pm - 4pm	<b>NEW PLAY READING: OSKAR &amp; THE CURIOUSLY COLORFUL CLASH</b> @ Hay-Patton 2A
5pm - 6pm	<b>MUTHALAND</b> (ticketed) @ Black Swan Theatre
6:45pm - 7:30pm	<b>INDIAN DANCE AND THEATRE: A COLLABORATION IN STORYTELLING</b> (free) @ Green Show Stage
7pm - 9:30pm	CAATA Closing Party @ Hearsay Lounge

## SUNDAY, OCTOBER 9

10:30am - 12pm	<b>CULTUREFEST: THINK &amp; DRINK</b> (ticketed) @ Carpenter Hall
12pm - 12:45pm	<b>EDNA VAZQUEZ</b> @ Green Show Stage
6:45pm - 7:30pm	<b>SUPAMAN</b> @ Green Show Stage

