
2019 LATINX THEATRE COMMONS
THEATRE FOR YOUNG AUDIENCES

Sin Fronteras Festival & Convening

24-26 January 2019

#LTCTYA19

#CafeOnda

The 2019 LTC TYA Sin Fronteras Festival and Convening is made possible by



LATINX THEATRE
COMMONS

The Latinx Theater Commons (LTC) is a national movement that uses a commons-based approach to transform the narrative of the American theater, to amplify the visibility of Latinx performance making, and to champion equity through advocacy, art making, convening, and scholarship. The LTC is a flagship program of HowlRound.

latinxtheatrecommons.com

HOWLROUND THEATRE COMMONS

HowlRound is a free and open platform for theatremakers worldwide that amplifies progressive, disruptive ideas about the art form and facilitates connection between diverse practitioners.

howlround.com



Inspired by the power of theater to educate and entertain, Teatro Vivo produces and promotes Latino theatre that showcases the Latino experience and is accessible to all audiences, especially those underserved by the arts. Teatro Vivo produces relevant theater about critical social issues, produces new works of Latino theatre, makes performances available by offering free or reduced tickets to those with economic barriers and to non-traditional audiences, and supports theatre artists to develop their craft.

teatrovivo.org



The Department of Theatre and Dance is a world-class educational environment that services as the ultimate creative incubator for the next generation of artists, thinkers and leaders in theatre and performance. Founded in 1938, the department was the first university theatre program in the state of Texas. Now, with 50 full-time faculty and staff, and 400 undergraduate and 70 graduate students, the department is one of the largest theatre and dance programs in the country. Alumni are regularly featured on stage, television and film, and have been recognized with Academy Awards, Tony Awards, Emmy Awards and the Pulitzer Prize in Drama. The department is accredited by National Association of Schools of Dance (NASD) and is a member of the University/Resident Theatre Association (U/RTA).

theatredance.utexas.edu

A Note from Emily Aguilar & Roxanne Schroeder-Arce

“Borders are set up to define the places that are safe and unsafe, to distinguish us from them. A border is a dividing line, a narrow strip along a steep edge. A borderland is a vague and undetermined place created by the emotional residue of an unnatural boundary. It is in a constant state of transition. The prohibited and forbidden are its inhabitants.”

- Gloria E. Anzaldúa, *Borderlands/La Frontera: The New Mestiza*

Over these three days in Austin, we aspire to subvert borders, including those that seek to divide by geographies, age, race, ethnicity, language, ability, gender, and sexual orientation.

Many of us work with young people everyday—as educators, directors, co-creators, and co-conspirators. Young people teach us how to be more creative, imagine bigger, communicate with intention, and reach across borders. Young people inspire us. Young people are the reason we are here.

In the U.S., the field of Theatre for Young Audiences (TYA) is vast. The cannon of Latinx Theatre is expansive and ever-growing. And while there are many individuals writing and creating Latinx Theatre for Young Audiences (LTYA), a border remains between “adult” Latinx Theatre and TYA. In the worlds of Anzaldúa, we have created an unnatural boundary.

Young Latinx/Indigenous/Latin American/Afro-Latinx people deserve to see themselves on stage. Young Latinx/Indigenous/Latin American/Afro-Latinx people deserve to be seen onstage. All young people need to see young Latinx/Indigenous/Latin American/Afro-Latinx people onstage.

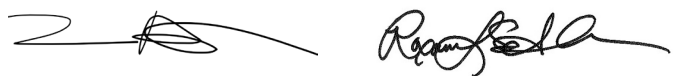
The border between the US and Latin America is also unnatural, and it has sought to divide many Texas families for centuries. Throughout the next three days, you will encounter productions, workshops, discussions, and collaborations that

were informed by centering and validating the experiences of young people on both sides of the unnatural border that is three hours south of Austin. You will watch Latinx and Latin American productions with young people from this community. You will witness young people seeing themselves represented onstage.

You will see characters that look like those you know – like you, like your family, like your friends. Queer Latinas. Migrant boys. Indigenous storytellers. And everyone beyond and between. You will hear English, Spanish, Coahuiltecan, and Nahuatl. You will witness young people who do not identify as those above seeing representations of such identities on stage. We acknowledge that sharing these stories with youth outside of our own communities is also important.

This festival is just the beginning and yet also part of an ongoing conversation. We hope you will join us in breaking down borders through honoring and advocating for young people in your theatres, your organizations, and your communities.

In solidarity,



Emily Aguilar & Roxanne Schroeder-Arce
Co-Champions
2019 LTC TYA Sin Fronteras Festival & Convening

A Note from Jamie Gahlon

In 2012, playwright Karen Zacarías convened a group of eight Latinx theatre artists in Washington DC for a day-long conversation on the challenges and opportunities facing Latinx theatremakers in the United States. By the end of that day, the group had come to two conclusions: that this conversation was just the beginning, and that the community necessary for the conversation to continue was much larger than those gathered in that room. The circle needed to expand.

Flash forward to October 2013, when HowlRound Theatre Commons hosted the first National Latinx Theatre Commons (LTC) Convening at our new home at Emerson College in Boston, MA. This convening, which was designed by a thirty person national steering committee of Latinx theatremakers, included almost eighty participants. Following that gathering, this newly minted LTC emerged with a force and clarity of purpose. Since then, the LTC has grown into a national movement transforming the narrative of the American Theatre, amplifying the visibility of Latinx theatremaking, and championing equity through advocacy, art making, convening, and scholarship. As a flagship program of HowlRound, the LTC exemplifies the power of meeting face to face and sharing knowledge and space together—this is precisely why in person convenings have always been critical to our work. Since our founding in 2011, we've produced over twenty convenings with combined attendance of over one-thousand attendees.

This event today is a product of an ever evolving and growing six plus year partnership between the LTC and HowlRound Theatre Commons. The 2019 LTC Theatre for Young Audiences (TYA) Sin Fronteras Festival and Convening is the eleventh convening envisioned and organized by the LTC and our first foray into work for young people, and we couldn't be more excited to explore this deeply important

part of the field. We hope this convening is an opportunity for you to learn more about TYA work being created across the hemisphere and create (and strengthen!) relationships with companies and artists aligned in a common goal: to serve and lift up the extraordinary potential of young people in our audiences, our theatres, and our communities. Let's take what's learned here and, together, create culture that reflects the rich and nuanced diversity of our country and imagines a future where every voice is heard—our young people deserve it.



Jamie Gahlon, Director and Co-Founder
HowlRound Theatre Commons



What part of the festival and convening are you most excited about? / ¿Qué parte del festival y de la conferencia le entusiasma más?



What do you have to learn? / Que quiere aprender?



What do you have to teach? / ¿Qué tiene que enseñar?

2019 Latinx Theatre Commons (LTC) Theatre for Young Audiences (TYA) Sin Fronteras Festival and Convening Schedule

Thursday, 24 January 2019

Location: Winship Building, The University of Texas at Austin Department of Theatre and Dance, 300 E 23rd St, Austin, TX 78712

8:00am - 9:00am	Check in	Winship Building Lobby
9:00am - 10:00am	Opening Ceremonies & Blessing*	Payne Theatre
10:30am - 11:30am	Performance Slot #1	
	Track A: <i>Cenicienta</i> (Teatro Vivo/Glass Half Full Theatre, Austin, TX, USA)	Brockett Theatre
	Track B: <i>Niños que fueron grandes</i> (La Negra María Teatro, Santiago, Chile)	Payne Theatre
11:30am - 12:15pm	Post Show #1 Discussions with Youth, followed by Convener Reflection Session	Brockett Theatre, Payne Theatre
12:15pm - 1:30pm	Lunch Break (provided)	Doty Fine Arts Building
1:30pm - 2:30pm	Performance Slot #2	
	Track A: <i>Niños que fueron grandes</i> (La Negra María Teatro, Santiago, Chile)	Payne Theatre
	Track B: <i>Cenicienta</i> (Teatro Vivo/Glass Half Full Theatre, Austin, TX, USA)	Brockett Theatre
3:00pm - 4:15pm	Breakout Sessions (Rojo)*	Various
4:30pm	Check in Table Closes	Winship Building Lobby
4:30pm - 6:00pm	Plenary #1: Exploring the Roots of TYA in Latin America and the United States*	Brockett Theatre
6:00pm - 7:30pm	Dinner on Your Own	Various
7:30pm - 9:00pm	Opening Night Art Sharing: ¡Caleidoscopio!	Brockett Theatre

Friday, 25 January 2019

Location: Winship Building, The University of Texas at Austin Department of Theatre and Dance, 300 E 23rd St, Austin, TX 78712

	Performance Slot #3	
10:00am - 11:00am	<i>Coatlícue 2.0: La diosa que vino del aire</i> (Trazmallo Ixinti Company, México City, México)	Payne Theatre
11:00am - 11:45am	Post Show #2 Discussions with Youth, followed by Convener Reflection Session	Payne Theatre
11:45am - 1:00pm	Lunch Break (provided)	Doty Fine Arts Building
	Performance Slot #4	
1:00pm - 2:30pm	Track A: <i>Epic Tales from the Land of Melanin</i> (FEMelanin, Chicago, IL, USA) - followed by a post show discussion with youth, followed by Convener Reflection Session	Brockett Theatre
	Track B: Breakout Sessions (Verde)	Various
3:00pm - 4:15pm	Plenary #2: Producing Latinx TYA in our Theatres & Communities*	Payne Theatre
	Performance Slot #4	
4:30pm - 6:00pm	Track A: Breakout Sessions (Verde)*	Various
	Track B: <i>Epic Tales from the Land of Melanin</i> (FEMelanin, Chicago, IL, USA) - followed by a post show discussion with youth, followed by Convener Reflection Session	Brockett Theatre

Saturday, 26 January 2019

Location: Emma S. Barrientos Mexican American Cultural Center
600 River St, Austin, TX 78701

	Performance Slot #5	
10:30am - 12:00pm	Track A: <i>Tomás and the Library Lady</i> (Childsplay, Phoenix, AZ, USA)	MACC Auditorium
	Track B: Breakout Sessions (Azul)	Various
12:00pm - 1:30pm	Lunch Break (provided)	MACC Zócalo
12:30pm - 1:30pm	Lunch Cafecitos	Various
	Performance Slot #5	
1:30pm - 3:00pm	Track A: Breakout Sessions (Azul)*	Various
	Track B: <i>Tomás and the Library Lady</i> (Childsplay, Phoenix, AZ, USA)	MACC Auditorium
3:30pm - 5:00pm	Closing Ceremonies*	MACC Auditorium
5:00pm - 6:30pm	Dinner on Your Own	Various
6:30pm - 9:00pm	Closing Night Party	MACC Auditorium, Black Box Theatre, Zócalo

* indicates a session livestreamed on HowlRound TV

Cenicienta: A Bilingual Cinderella Story

written by

Caroline Reck and Rupert Reyes

directed by

Caroline Reck

produced by

Teatro Vivo in collaboration with
Glass Half Full Theatre
(Austin, Texas, USA)

Wednesday 23 January 2019

7:30 PM: Public Performance

Thursday 24 January 2019

10:30 AM: School + Convening Performance

1:30 PM: School + Convening Performance

➤ Oscar G. Brockett Theatre

This bilingual stage-adaptation of Cinderella tackles culture, familia, and the power of language. When Belinda is locked in the family basement with instructions to prepare for the party upstairs, she uses her imagination and considerable sense of self to re-enact the story of Cinderella through Object Theater (puppetry with everyday objects). She makes discoveries about her own capacity and self-worth as a person, an artist, and a member of her familia.

Esta adaptación bilingüe de Cenicienta aborda la cultura, la familia y el poder del lenguaje. Cuando Belinda está encerrada en el sótano familiar con instrucciones para prepararse para la fiesta en el piso de arriba, usa su imaginación y un gran sentido de sí mismo para recrear la historia de Cenicienta a través del Teatro de Objetos (títeres con objetos cotidianos). Ella hace descubrimientos sobre su propia capacidad y autoestima como individuo, artista y miembro de su familia.

Cast/actores

Belinda

Madison Palomo

Gary Soto (offstage voice)

Rupert Reyes

Stepmother (offstage voice)

Emily Ash

Preciosa (offstage voice)

Marina DeYoe-Pedraza

Design Team/ Técnicos y Diseñadores

Lighting Design

Rachel Atkinson

Sound Design

K. Eliot Haynes with Pete Martinez

Scenic, Puppet & Costume Design

Caroline Reck



Niños que fueron grandes

written by

La Negra María Teatro

directed by

Nicolas Valiente Blamey

produced by

La Negra María Teatro
(Santiago, Chile)

Wednesday 23 January 2019

7:00 PM: Public Performance

Thursday 24 January 2019

10:30 AM: School + Convening Performance

1:30 PM: School + Convening Performance

➤ B. Iden Payne Theatre

Four actors take us on a journey to recreate and imagine the childhoods of three Chilean writers: Baldomero Lillo, Gabriela Mistral and Manuel Rojas, three examples of resilient children in a difficult time in Chile's history, using marionettes and Object Theatre, where hats, books, unused drawers, and other objects come alive constructing everything on stage, with songs and music specially created for the work.

Cuatro actores nos hacen viajar, recrear e imaginar episodios de las infancias de tres escritores chilenos: Baldomero Lillo, Gabriela Mistral, y Manuel Rojas, ejemplos de infancias resilientes en tiempos difíciles de nuestro país. Mediante las Marionetas y la técnica de teatro de objetos: sombreros, libros, cajones en desuso, cobran vida construyendo todo en escena, con sonoridades y música especialmente creada para la obra.

Special Thanks to: Alejandra Caballero, Elizabeth Viveros, Amazonas Network, and Riel Producciones

Cast/actores

Actor/Marionetista

Maximiliano Muñoz

Actor/Marionetista

Nicolas Valiente

Actor/Marionetista

Andrés Oyarzun

Actor/Marionetista

María Sepúlveda

Iluminación

Eduardo Jiménez

Sonido

Kamila Ferrazzi

Design Team/ Técnicos y Diseñadores

Diseño de Iluminación

Eduardo Jiménez

Asesoría dramaturgica

Verónica Oddó

Música original

Pablo Obrique

Marionetas

Tomas O'Ryan

Vestuario

Stefania Cima

International Touring

Amazonas Network/Bebê de Soares



Coatlicue 2.0

La diosa que vino del aire

written by
Daniel Loyola

directed by
Leonardo Villa

produced by
Trazmallo Ixinti Company
(México City, México)
A Coatlicue Tonatzin Guadalupe, Tlazocamati

Friday 25 January 2019

10:00 AM: School + Convening Performance

7:00 PM: Public Performance

↗ B. Iden Payne Theatre

Coatlicue, mother of all gods, is a pilgrim looking for her lost children in the last creation of the world. She wanders through space and time, where she has not stopped searching for centuries. She opens portals where the stories of her children are recreated to see if they appear. She first recounts how her children Quetzalcoatl and Tezcatlipoca created the world with their fights and children's games, a consequence of cosmic movement. She then reflects on feast and war, and shows us how duality has determined the identity of the Mexican people. Finally she fantasizes about the origins of a particular component of our humanity: cruelty. Her children do not appear, but she continues to open infinite paths to continue her eternal search.

Coatlicue, madre de todos los dioses, peregrina buscando a sus hijos perdidos en la última creación del mundo. Deambula por el espacio-tiempo, donde desde hace

siglos no para de buscar. Abre portales en donde recrea las historias de sus hijos, para ver si al ser aludidos, aparecen. Cuenta primero como sus hijos Quetzalcoatl y Tezcatlipoca con sus riñas y juegos infantiles crearon el mundo, consecuencia de movimientos cósmicos. Reflexiona después sobre la fiesta y la guerra, y nos dice sin decirnos, como el binómio ha determinado la identidad del pueblo mexicano. Los hijos no aparecen, pero ella sigue abriendo caminos infinitos para retormar la eterna búsqueda.

Cast/actores

Coatlicue
Daniel Loyola

Design Team/ Técnicos y Diseñadores

Lighting & Scenic Design
Pedro Pazarán

Costume Design
Laura Martínez M

Sound Design
Alexandra Cárdenas



Epic Tales from the Land of Melanin

originally devised by

Guadalís Del Carmen, Mariana Green, Brandi Lee, Maya Mackrandilal, Enid Muñoz, Alyssa Vera Ramos, Deanalís Resto, Ana Velazquez, and Teresa Zorić with FEMelanin

directed by

Alyssa Vera Ramos

produced by

FEMelanin
(Chicago, Illinois, USA)

Friday 25 January 2019

1:00 PM: School + Convening Performance

4:30 PM: Public Performance

 **Oscar G. Brockett Theatre**

EPIC TALES was initially developed at Swarm Artist Residency 2016. A subsequent version enjoyed a run at Free Street Theater in 2018. This play is designed to grow and change based on the lived experience and cultural backgrounds of the folks cast in it. Thus, the version you will see today is unique: different from any other production of EPIC TALES, impacted and transformed by the brilliance and skill of the folks performing it.

Based on histories of real-life women of color and non-Eurocentric fairytales, Epic Tales from the Land of Melanin tells a hilarious, imaginative adventure tale of three young warrior-explorers taking on the world! Along the journey, our fierce heroes must attempt to reclaim the power that was stolen from them and their people. Through audience participation, audiences of ALL ages will help the heroes defeat monsters and evil force fields, reaching their goals by activating the

strength of community support and action. Laugh, build skills, and remember: you are part of the journey.

Basados en historias de mujeres de color de la vida real y cuentos de hadas no eurocéntricos, ¡Epic Tales from the Land of Melanin cuenta una historia hilarante e imaginativa de aventuras de tres jóvenes guerreras exploradoras que se enfrentan al mundo! A lo largo del viaje, nuestros feroces héroes deben intentar recuperar el poder que les fue robado a ellos y a su gente. A través de la participación de la audiencia, las audiencias de TODAS las edades ayudarán a los héroes a derrotar a los monstruos y los campos de fuerza del mal, alcanzando sus objetivos mediante la activación de la fuerza del apoyo y la acción de la comunidad. ¡Ríete, construye habilidades y recuerda: eres parte del viaje.

Cast/actores

Anacaona

Mari De Oleo

Magic Maker

Deanalís Resto

Carmen

Isaura Flores

Magic Maker

Jireh L. Drake

Ha'ani

Mariana Green

Design Team/ Técnicos y Diseñadores

Stage Manager

Elena Gonzalez Molina

Composer

Mariana Green

Production Doula

Enid Muñoz

Props Advisor

Jireh L. Drake

Space Design

Ana Velasquez



Tomás and the Library Lady

book, music & lyrics by

José Cruz González

adapted from the book "Tomás and the Library Lady" by Pat Mora, illustrated by Raul Colón.

Published by Random House.

music arranged & performed by

Adam Jacobson

directed by

David Saar

produced by

Childsplay (Tempe, Arizona, USA)

Saturday 26 January 2019

10:30 AM: Public + Convening Performance

1:30 PM: Public + Convening Performance

↗ Emma S. Barrientos
Mexican American Cultural Center

Tomás Rivera, the son of migrant workers, loves the stories his Papá Grande tells. But he is haunted by memories of a teacher who punished him for speaking Spanish. One day while his family is picking crops, Tomás ventures into town and is drawn to the local Carnegie Library, where he meets a Library Lady who shares his love of stories and thirst for knowledge. Soon his imagination takes off as he reads book after book, discovering along the way his own skills as a teacher and storyteller..

Tomás Rivera, hijo de trabajadores migrantes, le encantan las historias que cuenta su Papa Grande. Pero le persiguen los recuerdos de un maestro que lo castigó por hablar español. Un día, mientras su familia cosecha cultivos, Tomás se adentra en la ciudad y se siente atraído por la Biblioteca Carnegie local, donde conoce a una Señora

de la Biblioteca que comparte su amor por las historias y la sed de conocimiento. Pronto, su imaginación despega cuando lee un libro tras otro, descubriendo a lo largo del camino sus propias habilidades como profesor y cuentista.

Cast/actores

Tomás

Diego F. Salinas

Library Lady

Andréa Morales

Design Team/ Técnicos y Diseñadores

Costume & Scenic Design

Holly Windingstad

Sound & Media Design

Anthony Runfola

Lighting Design

Kara Ramlow

Stage Manager

Ellen Beckett



About the Companies/ Sobre las compañías

Class Half Full Theatre creates original multilingual work for adult and youth audiences. Our work features puppets and human actors, with a focus on themes of environmental protection, social justice, and the (sometimes sad, often hilarious) consequences of human error. Our productions are designed to travel across linguistic and cultural boundaries to the heart of the imagination, where together with our audience we strive to question, to elevate, and to dream.

Class Half Full Theatre crea teatro multilingüe original para el público adulto y juvenil. Nuestro trabajo utiliza títeres y actores humanos, con un enfoque en temas de protección ambiental, justicia social y las consecuencias (a veces tristes, a menudo hilarantes) del error humano. Nuestras producciones están diseñadas para viajar a través de las fronteras lingüísticas y culturales hasta el corazón de la imaginación, donde junto con nuestro público nos esforzamos por cuestionar, elevar y soñar.

Teatro Vivo is dedicated to producing quality bilingual theater accessible to all theater audiences and artists. Teatro Vivo reflects the heart and soul of the Latino reality by opening a unique window for all to share in this experience, while exploring age-old themes and modern dilemmas. Teatro Vivo gives opportunities for both English and Spanish speakers to experience the Latino culture live on stage. Teatro Vivo also produces the annual Austin Latino New Play Festival.

Teatro Vivo se dedica a producir teatro bilingüe de calidad accesible para todos los públicos y artistas del teatro. Teatro Vivo refleja el corazón y el alma de la realidad latina abriendo una ventana única para que todos compartan esta experiencia, mientras exploran temas históricos y dilemas modernos. Teatro Vivo ofrece oportunidades para que los hablantes de inglés y español experimenten la cultura latina en vivo en el escenario. Teatro Vivo también produce el Austin Latino New Play Festival cada año.

La Negra María Teatro de Chile focuses on creative research as a process of theatrical learning to stimulate sensitivity and creativity in childhood. We create interactive theater with techniques of physical theater, animation and objects, inspired by authors and national histories.

La Negra María Teatro de Chile se centra en investigación creativa como proceso de aprendizaje teatral, para estimular la sensibilidad y creatividad en la niñez. Trabajamos desde el teatro interactivo con técnicas del teatro físico, de animación y objetos, inspirados en autores e historias nacionales.

Trazmallo Ixinti Company is a Latin American group of anthropological theatremakers investigating current rituals in Latin American communities and contemporary stagecraft. Through their artistic practice, they seek to recreate the dream-like state that is still present in the rituals of indigenous people, reasserting its value as a change agent for the social health of communities. Trazmallo Ixinti was born from a meeting of artists from Argentina, Colombia, and Mexico and is a transdisciplinary creative community specializing in scenic creation based on traditional performative arts (mask, puppets, oral narration, music and dance), as well as community engagement through social integration workshops and urban arts.

Trazmallo Ixinti Company es un grupo Latinoamericano de creación teatral antropológica fundamentado en la investigación de la ritualidad vigentes en las comunidades latinoamericanas y en la creación escénica contemporánea. A través del ejercicio artístico, busca recrear el estado onírico que sigue vivo en los rituales de los pueblos originarios, resignificando su valor como agente de cambio en la salud social de las comunidades. Trazmallo Ixinti nace del encuentro de artistas de Argentina, Colombia y México que conforman una comunidad creativa transdisciplinaria especializada en la creación escénica y sustentada en los elementos de las artes performativas tradicionales: Máscara, títeres, narración oral, música y danza, así como en la intervención comunitaria a través de talleres de integración social y artes urbano.

FEMelanin is a collective of multidisciplinary femme artists of color. We craft performance art and sacred space. We envision a world in which femmes of color are valued and revered for our full and complex selves and offerings. Where our capacity for leadership, healing and community building is honored. Where we continue to hold each other. We know that our rage is productive. Our queerness is sacred. Our sexiness is at once powerful and small talk. In this world we envision, femmes of color have reclaimed our space in an actively anti-racist, anti-colorist, borderless world, where radical care is called care.

FEMelanin es un colectivo multidisciplinario de artistas femme de color. Creamos arte performativo y espacios sagrados. Visualizamos un mundo en el que las mujeres de color son valoradas y respetadas por todos nuestros ofrecimientos y toda nuestra complejidad. Donde se honra nuestra capacidad de liderazgo, sanación y acción comunitaria. Donde nos apoyamos y continuamos el trabajo de fomentar nuestro bienestar. Donde nuestra furia es productiva. Nuestra "queerness" sagrada. Nuestra atraktividad a la vez poderosa y casual. En este mundo que visualizamos, mujeres de color han reclamado su espacio en un mundo activamente anti-racista, anti-colorista, sin fronteras, donde el cuidado radical es llamado simplemente, cuidado.

Childsplay is a nonprofit theatre of professional, adult artists who perform for and teach young audiences and families. Childsplay's mission is to create theatre so strikingly original in form, content or both, that it instills in young people an enduring awe, love and respect for the medium, thus preserving imagination and wonder, the hallmarks of childhood which are keys to the future. At Childsplay we believe that young people deserve to experience challenging, thought-provoking theatre of the highest artistic quality. Our respect for children's intelligence and creativity drives us to produce new and innovative works by theatre's finest artists. Equally, our understanding of the challenges facing classroom teachers leads us to offer arts education resources in 40 communities annually. In the past 42 years, we have educated and inspired more than five million young people and have grown to serve an average annual audience of 200,000 students, teachers, and families.

Childsplay es un teatro sin fines de lucro de artistas profesionales adultos que se presentan y enseñan a audiencias jóvenes y familias. La misión de Childsplay es crear un teatro tan sorprendentemente original en forma, contenido o ambos, que infunde en los jóvenes un asombro, un amor y un respeto duraderos por el teatro, preservando así la imaginación y la maravilla, las características de la infancia que son claves para el futuro. En Childsplay creemos que los jóvenes merecen experimentar un teatro desafiante y estimulante de la más alta calidad artística. Nuestro respeto por la inteligencia y creatividad de los niños nos impulsa a producir obras nuevas e innovadoras de los mejores artistas del teatro. Igualmente, nuestra comprensión de los desafíos que enfrentan los maestros en el aula nos lleva a ofrecer recursos de educación artística en 40 comunidades cada año. En los últimos 42 años, hemos educado e inspirado a más de cinco millones de jóvenes y hemos crecido para servir a una audiencia anual promedio de 200,000 estudiantes, maestros y familias.

Mitotiliztli Yaoyollohtli Aztec Dance Company is a family of danzantes in the Dallas area who present full scale performances as well as workshops and school presentations. With authentic and stunning regalia, they dance with ceremonial dedication to this traditional art form, and deliver a stunning and energetic performance. Working with youth and children, the group engages these audiences by bringing them into the dance circle and helping them to learn danza steps. For more information visit indigenuscultures.org.

La Compañía de Danza Azteca Mitotiliztli Yaoyollohtli es una familia de danzantes de el área de Dallas que presenta espectáculos de danza, así como talleres y eventos escolares. Con vestimenta auténtica y espectacular, bailan con venero-ceremonial esta forma de arte tradicional, y rinden un mágico ritual. Trabajando con jóvenes y niños, el grupo atrae a la audiencia al incorporarlos en el círculo para enseñarles los pasos de la danza. Visite indigenuscultures.org para más información.

2019 LTC TYA Sin Fronteras Convening Session

Opening Ceremonies & Blessing

Welcome to the 2019 LTC TYA Sin Fronteras Festival and Convening! For this special opening ceremony, we congregate in a circle outside of the Winship Drama Building where members of the Maikan/Garza tribe, Dr. Mario Garza and Maria Rocha, will lead us in honoring their Coahuiltecan ancestors through an opening blessing, followed by Aztec danza from Miltotiliztli Yaoyollohtli of Dallas, Texas. We will then enter the space as a community to hear the goals and inspiration behind this festival and convening, including voices of Latinx youth around whom this event is centered, as well as from festival and convening planners.

 9:00 - 10:00 am | Payne Theatre

THUR
24
JAN

Breakout Session Rojo | Thursday, 24 January

The University of Texas at Austin Department of Theatre and Dance
Winship Building, 300 E 23rd St

Staged Reading of *Dulce* by Ramon Esquivel

Directed by Khristían Mendez

Join us for a staged reading of *Dulce* by Ramón Esquivel, directed by Khristían Mendez Aguirre and featuring UT Theatre and Dance Students. A bilingual play for young audiences (ages 8+) and families, *Dulce* draws on both magical realism and slapstick comedy to tell a story about cultural identity, intergenerational ties, and learning how to say goodbye. A short talkback will follow the reading.

 3:00 - 4:15pm | Lecture Hall 2.112

Face to Face with Rising Youth Theatre and Teatro Bravo / Cara a Cara con Rising Youth Theatre y Teatro Bravo

What happens at the intersections of race, class, and age? Face to Face is a new project from Phoenix, AZ based Rising Youth Theatre and Teatro Bravo that brings an intergenerational group of artists together for an inclusive, intensive process of artmaking and critical dialogue. This **bilingual** workshop will introduce participants to Rising Youth Theatre's strategies for creating art with young people, not just for young people through a model of intersectional solidarity.

¿Qué sucede en las intersecciones de raza, clase y edad? Cara a Cara es un nuevo proyecto de Rising Youth Theatre y Teatro Bravo de Phoenix, AZ, que reúne a un grupo intergeneracional de artistas para un proceso inclusivo e intensivo de creación artística y diálogo crítico. Este taller **bilingüe** presentará a los participantes las estrategias de Rising Youth Theatre para crear arte con jóvenes, no solo para jóvenes a través de un modelo de solidaridad interseccional.

 3:00 - 4:15pm | Room 1.108

Archival Show-and-Tell: 100 Years of Latinx Theater

Join us for a tour and presentation of some of the archival holdings of theater groups and playwrights at the Nettie Lee Benson Latin American Collection, one of the premier libraries in the world focused on Latin America and Latin@ Studies.

 3:00 - 4:15pm | Benson Library (meet in Atrium)

LTC Steering Committee Info Session

Interested in learning more about the LTC Steering Committee? Join us for a session led by current Steering Committee members with plenty of time for questions.

 3:00 - 4:15pm | Room 1.164

Devise and Conquer: Creative Collaborations in Commissions

Led by Georgina Escobar this is an interactive laboratory for producers, presenters, and/or playwrights. Through a series of activating “commissioning prompts” (i.e. a climate change play, the reinvented classic, a new musical, a play for schools) this laboratory encourages participants to leave with a set of creative tools and strategies towards the development of new models of artistic collaboration between presenters, the community, and artists. Considering models like the DIY player’s ‘toolkit’ a la VDAY College Campaign (and *Firerock: The Musical*), participants will devise their new TYA play in the most challenging ways.

 3:00 - 4:15pm | Dance Studio 2.116


Plenary #1: Exploring the Roots of TYA in Latin America and the United States

Join us for an engaging plenary dialogue as we explore questions such as: What is the historical landscape of Latinx TYA in the USA and TYA in Latin America? What is the current state of the field? How do we define this work? Who is writing, producing, publishing, promoting the work? How is the work funded differently in represented countries? Panel members will include Marco Novelo, Miriam Gonzales, José Cruz Gonzalez, CC Casas, Diana Guizado and Oscar Franco.

 4:30 - 6:00pm | Brockett Theatre | Moderated by Roxanne Schroeder-Arce

Opening Night Art Sharing: ¡Caleidoscopio!

¡Caleidoscopio! will serve as a lens through which together we will sample, encounter, and explore the diverse Latinx and Latin American Theatre for Young Audiences being offered in the Americas; a space for theatre makers, change makers, and scholars to share 3-5 minutes of their work. Curated by Kim Peter Kovac and the two hosts, UT students Maribel Leola and Juan Leyva, this event is designed to entice and engage us all. Followed by a dessert reception with some of Austin’s favorite treats.

 7:30 - 9:00pm | Brockett Theatre

**FRI
25
JAN**

Breakout Session Verde | Friday, 25 January

The University of Texas at Austin Department of Theatre and Dance
Winship Building, 300 E 23rd St

Staged Reading of *Óyeme* by Miriam Gonzales

directed by Anna Skidis Vargas

Join us for a reading of *Óyeme, the beautiful* by Miriam Gonzales. Commissioned by Imagination Stage in Washington DC for ages twelve and up, this play tells the story of Laura and Valentina, refugees from Central America, who have fled brutal violence in their home countries to find shelter and pursue their dreams in the United States. *Óyeme, the beautiful* brings to light the undaunted courage and beautiful spirit that fuels these young people, and teaches us the power of friendship, family, and hope.

↗ 1:00 - 2:30pm | Lab Theatre

Archival Show-and-Tell: 100 Years of Latinx Theater

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↗ 1:00 - 2:30pm | Benson Library (meet in Atrium)

Plenary #2: Producing Latinx TYA in Our Theatres & Communities

How can theatre companies support one another in producing Latinx TYA? What kinds of stories are resonating with our young people? Where do we still have to go, and how can we get there? This dialogue will explore present challenges, successes, and strategies from producers, artistic directors, directors, playwrights, and advocates of Latinx TYA. Participants will be invited to share strategies that have worked in their own theatres and communities. Panel members will include: Rupert Reyes, Ramón Esquivel, Crystal Mercado, and Nat Miller.

↗ 3:00 - 4:15pm | Payne Theatre | Moderated by Emily Aguilar

(Un)Documents: Performing Migrant Childhoods

In this "infor-mance," Jesús I. Valles performs excerpts from *(Un)Documents*, a solo show tracking the performer's journey from one side of the border to the other and what we lose and learn along the way. In doing so, Valles creates a new kind of documentation written with anger, fierce love, and the knowledge that what makes us human can never be captured on a government questionnaire. The performance will be followed by a discussion with Rudy Ramirez and Jesús I. Valles on what it means to perform migrant childhoods on stage and in the high school classroom.

↗ 4:30 - 6:00pm | Room 2.180

Palabras Del Cielo: An Exploration of Latina/o Theatre for Young Audiences

Book Session by José Casas, Assistant Professor, University of Michigan

In this community dialogue, we will engage scholarship, productions, access, and issues of diversity in the field of Theatre for Young Audiences.

 4:30 - 6:00pm | Lab Theatre

SAT
26
JAN

Breakout Session Azul | Saturday, 26 January

Emma S. Barrientos Mexican American Cultural Center
600 River St

Learning from the ProyectoTeatro Youth Company

ProyectoTeatro's Youth Company will present a part-workshop, part-performance session that will reflect on the value of nurturing devised theatre practices in culturally-relevant spaces. Youth Company members will lead an interactive session that will demonstrate the creative process they use to create engaging theatre for young audiences. Youth Director Luis Ordaz Gutiérrez will contextualize the pieces performed and elaborate on the importance of theatre-making in Spanish as it relates to the young company members and to the Latino community at large.

 10:30am - 12:00pm | Black Box Theatre

Dialogue/Diálogos: The Long Road Today

Playwright José Cruz González will share his two-year bilingual theatre project *Dialogue/Diálogos: The Long Road Today* that gathered stories from the Santa Ana Latino community (Orange County, CA) and then turned those stories into a major theatrical work involving the community to tell its own story and to find healing through sharing it.

 10:30am - 12:00pm | MACC Classroom

LTC Steering Committee Info Session

Interested in learning more about the LTC Steering Committee? Join us for a session led by current Steering Committee members with plenty of time for questions.

 1:30 - 3:00pm | MACC Classroom

The Mask y El Juego: The Dynamics of Mask Performance

David Lozano of Cara Mía Theatre will introduce participants to fundamental principles of performing with masks with emphasis on awareness, physical dynamics and the corporeal language of the mask, all leading to “el juego teatral”, a non-realistic approach to performance. Some participants will have the opportunity to apply the principles to a demonstration of a mask. We will also discuss how Cara Mía uses masks in their productions both for young and adult audiences. Come dressed to move!

 1:30 - 3:00pm | MACC Dance Studio

Festival Interprepas Tijuana Hace Teatro (THT): Experiencias del teatro en la frontera que han empoderado la voz de los jóvenes

Festival Interprepas Tijuana Hace Teatro (THT): Theatre on the border empowering the voices of young people

Presentado por Jesús Quintero y Ramón Verdugo, esta sesión discute cómo el Festival Interprepas THT y las producciones de “Tijuana Hace Teatro” han buscado durante nueve años un acercamiento con los jóvenes de la región. Esta sesión será presentada en **español**.

Led by Jesús Quintero and Ramón Verdugo, this session discusses how the Festival Interprepas Tijuana and the productions of Tijuana Hace Teatro have worked for nine years to establish a relationship with the young people of the border region. This session is presented in **Spanish**.

 1:30 - 3:00pm | Black Box Theatre

Closing Ceremonies

To conclude our convening, we will meet in a circle outside on the grounds of the Mexican American Cultural Center. The full group of dancers from Miltotiliztli Yaoyollohtli will offer Aztec danza concluding our three-day celebration. Conveners will have a moment for reflections and words of gratitude with a final closing by our Coahuiltecan elders.

 3:30 - 5:00pm | MACC Auditorium

What is the LTC Steering Committee?

The LTC Steering Committee is a group of dedicated volunteers from across the continent who lend their talents, time, and energy towards promoting Latinx theatre and changing the narrative of the American theatre through advocacy, artmaking, convening, and scholarship. The Steering Committee selects programming in line with the LTC's values, and works to execute that programming across the country. If you're interested in joining the LTC Steering Committee, talk to a current steering committee member. A new cohort of members will be starting 1 July 2019!

2019 LTC Steering Committee Members

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Kevin Becerra	Beto O'Byrne
Dr. Trevor Boffone	Julianna Stephanie Ojeda
Tony Bruno	Ashley Marie Ortiz
Rose Cano	Richard Perez
Adrienne Dawes	Jesse Portillo
Cynthia DeCure	Mario Ramirez
Dr. Carla Della Gatta	Annette Ramos
Estefanía Fadul	Christina Rios
Adriana Gaviria	Anthony Rodriguez
Meggan Gomez	Elaine Romero
Miranda Gonzales	Dr. Gina Sandi-Diaz
Nadia Guevara	Olga Sanchez Saltveit
Dr. Patricia Herrera	Selene Santiago
Tara Houston	Shayna Scholsberg
Rachel DeSoto Jackson	Michael Scholar, Jr.
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Bernardo Mazón	Samuel Valdez
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Spring 2019 LTC Steering Committee Members in Training

These members are in training and will become full committee members in July 2019.

Galia Backal	Carla Martinez
Dr. Maria-Tania Banded-Becerra Weingarden	Brittany Rodriguez
Gabriel Barrera	Eric Schwartz
Kathleen Capdesuner	Andrew Valdez
Pedro Chamale	Benito Vasquez
Sylvia Hevia	

LTC Producer

Abigail Vega

2019 LTC TYA Sin Fronteras Festival & Convening Champions

Emily Aguilar
Roxanne Schroeder-Arce

2019 Sin Fronteras Staff

Jeffrey Grapko: COFA Academic Production Manager
Aaron Curry: Production Manager/Lighting Director
William Rios: Associate Lighting Director
Paul Del Bosque: Graphic Designer
Lorie Martinez: Culture & Arts Coordinator at ESB-MACC
Ernesto Garza: Production Coordinator at ESB-MACC
Herlinda Zamora: Culture & Arts Education Manager at ESB-MACC

A Very Special Thanks to the staff at the University of Texas at Austin and the Emma S. Barrientos Mexican American Cultural Center who dedicated their time and attention to this event.

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Executive Artistic Director, Teatro Vivo

Mario A. Ramirez

Special Thanks

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