



XTRAVAGANT THEATRE
29th Mid-America Theatre Conference

*February 28 - March 2, 2008
Kansas City, Missouri*

MATC

**Mid-America
Theatre Conference**

**29th
ANNUAL**

Mid-America Theatre Conference

February 28 – March 2, 2008

Hyatt Regency

Kansas City, Missouri

Xtreme Theatre:

*Boundary Busting, Border Crossing,
Envelope Pushing, and other
reflections on taking THTR 2 DA MAX*

MATC Officers

President: Bill Jenkins,
Ball State University

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Planner: Ann Haugo,
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University

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***Theatre History Studies, the journal of
the Mid-America Theatre Conference***

Editor, Rhona Justice-Malloy,

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Book Review Editor, Cheryl Black,

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Program Design: Jodi DeCremer,
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Symposia Chairs

Theatre History Symposium

Henry Bial, University of Kansas
John Fletcher, Louisiana State University

Directing/Acting Symposium

Jennifer Blackmer, Ball State University
John Soliday, University of Miami, Florida

Playwriting Symposium

Paul Bernstein, Rutgers University
Penelope Walrath Cole, University of Colorado
Season Ellison, Graduate Liaison,
Bowling Green State University

Pedagogy Symposium

Christine Frezza, Southern Utah University
Scott Irelan, Augustana College

Emerging Scholars Symposium

Peter Campbell, Ramapo College of
New Jersey
Sara Freeman, University of Oregon

Graduate Coordinator

Elizabeth Cawns, Louisiana State University
Karalee Dawn, University of Maryland—
College Park

MATC Fellows

Arthur Ballet, 1988
Jed Davis, 1988
Patricia McIlrath, 1988
Charles Shattuck, 1990
Ron Engle, 1993
Burnet Hobgood, 1994
Glen Q. Pierce, 1997
Julia Curtis, 1999
Tice Miller, 2001
Felicia Londre, 2002
Robert Schanke, 2002
Weldon Durham, 2003
Fergus Currie, 2005
Billy J. Harbin, 2006
Kent Neely, 2006
Judith Zivanovic, 2006

The Robert A. Schanke Research Award

The Robert A. Schanke Research Award recognizes excellence in theatre scholarship through an award presented by the Theatre History Symposium of the Mid-America Theatre Conference.

In 2005, a gift of \$5,000 was made by Professor Robert A. Schanke to establish an award that recognizes research excellence initially presented at the Mid-America Theatre Conference. The Mid-America Theatre Conference has matched Professor Schanke's gift to establish a \$10,000 award. A noted theatre educator and scholar for over forty years, he edited *Theatre History Studies*, the journal of the Mid-America Theatre Conference, for thirteen years. He is the author and editor of several volumes of theatre scholarship, including most recently, *Angels in the American Theater: Patrons, Patronage, and Philanthropy*. His other titles include *Gay and Lesbian Theatrical Legacy*, coedited with Billy Harbin and Kim Marra; *"That Furious Lesbian": The Story of Mercedes de Acosta*; *Women in Turmoil: Six Plays by Mercedes de Acosta*; *Staging Desire: Queer Readings of American Theater History*, coedited with Kim Marra; *Passing Performances: Queer Readings of Leading Players in American Theater History*, coedited with Kim Marra; *Shattered Applause: The Lives of Eva Le Gallienne*; *Eva Le Gallienne: A Bio-Bibliography*; and *Ibsen in America: A Century of Change*.

The Robert A. Schanke Research Award is given annually to an untenured faculty presenter of the Theatre History Symposium and carries a cash award of \$500 as well as subsequent publication of the paper in *Theatre History Studies*, the journal of the Mid-America Theatre Conference.

Announcement of the recipient of the Robert A. Schanke Research Award will be made during the all-conference luncheon on Saturday, March 1, at 12 noon.

Recipients of the Robert A. Schanke Research Award

Ellen MacKay, 2005 "Toward a New Theatre History of Dionysus"

Shauna Vey, 2006: "The Master and the Mademoiselle: Gender Secrets in Plain Sight in Non-Text Based Antebellum Performance"

Scott Irelan, 2007: "Goon, Warrior, Communitarian, and Mythos: The Lincoln Legend of Dramatic Literature and Live Performance"

Theatre History Symposium Respondent

Charlotte Canning

Charlotte Canning is a professor in the Department of Theatre and Dance at the University of Texas at Austin. She is the author of *Feminist Theaters In The USA: Staging Women's Experience* (Routledge, 1996) and *The Most American Thing in America: Circuit Chautauqua as Performance* (Iowa, 2005), winner of the 2006 Barnard Hewitt Award for Excellence in Theatre History. She has published in many journals, including *Theatre Research International*, *Theatre Survey*, *Theatre Journal*, *Theatre Annual*, *Theatre*, and *LIT: Literature, Interpretation Theory*. Her work has also been included in such anthologies as *Land/Scape/ Theatre, Performing America: Cultural Nationalism in American Theater, Women, Theatre, and Performance: The New Historiographies, Twentieth Century American Drama*, and *Virtual Gender: Fantasies of Embodied Space and Subjectivity*. She teaches theatre and performance history and historiography, as well as feminist performance theory. Additionally, Dr. Canning has served as the Book Review Editor for *Theatre Journal*, President of the Women and Theatre Program, and President of the American Society for Theatre Research.

Playwriting Symposium Respondent

Frank Higgins

Frank Higgins teaches playwriting at the University of Missouri-Kansas City. He is the author of *The Sweet By 'n' By*, which was produced with Blythe Danner, Gwyneth Paltrow, and Judge Reinhold at the Williamstown Theater Festival. The play was optioned for Broadway, had numerous professional regional productions, and is published by Dramatists Play Service. Many of his other plays have been produced at major regional theaters across the country, including *Miracles* (at Jack O'Brien's Old Globe Theater in San Diego, and in New York); *Gunplay* (Triangle Theatre Company in New York, as well as readings of scenes on Capitol Hill before passage of the Brady Bill); *WMKS: Where Music Kills Sorrow*, a musical play (Barter Theater in Virginia, Missouri Repertory Theater, American Stage Theatre, Fulton Opera House); *Lover's Leap* (Fulton Opera House commission, New York University's HotInk New Play Series); *The Taste Test* (Virginia Stage Company, following a reading at Cherry Lane Theatre in New York with Judith Ivey). Several scenes of *Miracles* were included in Smith & Kraus's *Best Scenes and Best Monologues* series, and the complete script will be published in 2008. Plays for young audiences include *Peanutman: A Visit from George Washington Carver*, which has received dozens of productions across the country at youth theaters and has toured the state of New Jersey with the Creative Theater of Princeton; *The Slave Dancer's Choice*, which premiered at the Omaha Theatre for Young People and was subsequently published by Dramatic Publishing Company; *Anansi the Spider and the Middle Passage* which was commissioned by Omaha Theatre for Young People, toured nationally coast to coast, and will be published later this year; and *The Country of the Blind*, which premiered in the spring of 2007 at the Coterie Theatre in Kansas City. His new play *Black Pearl Sings!* was developed at the Barter Theater in Virginia then premiered in the fall of 2007 at Stages Repertory Theater in Houston. The play is scheduled for professional productions in California, Delaware, and North Carolina in 2008.

THURSDAY February 28

Registration: 12 noon – 9:00 p.m. Founders Foyer

Session #1: 1:00-2:15

History Symposium: Forbidden On and Off Broadway

Benton

Chair: John Fletcher, Louisiana State University
Andy Pierce, University of Missouri, *Burlesquing Broadway: The Parodic Tone of Postmodern, Off-Broadway Musical Theatre*
Judith Sebesta, University of Missouri, *Onanism in Oklahoma!?*
Masturbation and the Musical
Christine Woodworth, Lock Haven University, "The Part I Can't Tell":
The Limits of Representation in Spring Awakening

Directing Symposium: Extreme Players: Process and Practice in Acting and Fight Direction

Van Horn AB

Chair: Eric Thibodeaux-Thompson, University of Illinois at Springfield
Eero Laine, City University of New York, Graduate Center,
Extreme Violence: Interviewing Fight Director David Brimmer
Ronald J. Zank, University of Missouri – Columbia, *Whose Dream will Do? Framing Joseph... Through Casting and Function of the Narrator*
Andrew Carlson, University of Illinois, *Reconciling Actor and Academic: Jack Worthing's Existential Crisis*

Playwriting Symposium: Midwest Dramatist Lab

Fremont

Check-in/Orientation

Session #2: 2:30-3:45 (Thursday)

History Symposium: Too Hip for the Room

Benton

Chair: Henry Bial, University of Kansas

Gary Luter, University of Tampa, *Nothing New: The Stage as Flashpoint for Controversy*

Cheryl Black, University of Missouri, *George O'Neil's Queer American Dream: How Far Can We Trace the Origins of the "American Dream as Nightmare" Genre?*

Gloria Dossett, University of Missouri, *How Far is Too Far? Paul Barker and the Long Day's Journey into Night Debacle at Baylor University*

Directing Symposium: Extreme Communities: New Discoveries, New Experiments

Van Horn AB

Chair: Tamera Izlar, Howard University

Jane Purse-Wiedenhoeft, Artistic Director, Primrose Theatre Project, *Artistic Ownership: The Path to Extreme Creative Freedom Through the Founding of a New Professional Theatre Company*

Richard Wilcox, Texas State University, *The Intimate Space: Creating a Sense of Community in Revisited*

Kevin Landis, Tufts University, *Double Edge Experimentation*

Pedagogy Symposium : Naked Pedagogy: Openly Addressing Politics, Gender, and Desire in Theatre and Performance Classrooms

Fremont

Chair/Moderator: Christopher Krejci, Louisiana State University
Kristin Hanson, Kirkwood Community College, *Naked Pedagogy in the Two Year College*

Derek Mudd, Louisiana State University, *Naked Pedagogy in Performance*

Jennifer Popple, University of Colorado, *The Case for Transparency: Feminist Professors in the Classroom*

Heidi Ortega, Virginia Commonwealth University, *Naked Pedagogy in Costuming*

Session #3: 4:00-5:15 (Thursday)

History Symposium: A Different Kind of Heartland

Van Horn AB

Chair: Landis K. Magnuson, St. Anselm College

Alicia Kae Koger, University of Oklahoma, *"As Fer as He Can Go": Tracy Letts' Violence and the American Heartland*

Christopher Krejci, Louisiana State University, *A Stage of Infinite Possibility: Frontera, The Rude Mechanicals, and Radically Alternative Transgressions*

John W. Wright, University of Wisconsin—Manitowoc, *Oppositions in the Middle-American Perceptions of Theatre: How the Little Theatre Stagnated Theatrical Expression in the 20th Century*

Directing Symposium: Extreme Processes: Science, Psychology and Making Theatre

Benton

Chair: Jane Purse-Wiedenhoeft, Primrose Theatre Project

Sarah Crockarell, University of Colorado at Boulder, *Extreme Processes: Ethics and Human Subjects in Academic Theatre*

Shawna Keity, University of Missouri, *The Space Between: Uncovering the Lived Experience of Actor Communication through Hermeneutic Phenomenology and Psychoanalytic Theory*

Slade Billew, Virginia Commonwealth University, *From Presence to Flow: Modern Sports Psychology in the Preparation of Actors*

Pedagogy Symposium: Border-Crossing and Envelope-Busting: Interdisciplinarity in Pedagogy

Fremont

Chair/Moderator: Natalya Baldyga, Florida State University,
Dan Dennis, Virginia Commonwealth University, *Bridging the Music/Theatre Divide: Voice & Speech Training for Actors Centering on Choral Singing*

Joshua M. Galligan, Virginia Commonwealth University, *Dramatherapy: Pedagogy for Individuals with Severe Learning Disabilities De-Masking the Silence*

Sarah Yount, Virginia Commonwealth University, *Beyond Koalas and Vegemite: Teaching Australian Theatre*

Dinner Session: 5:15 – 6:30 (Thursday)

Playwriting Symposium: Midwest Dramatist Lab

Fremont

First Read-through

Session #4: 6:30-7:45 (Thursday)

History Symposium: Identities Real and Otherwise

Benton

Chair: Ann Haugo, Illinois State University

Joshua Polster, Emerson College, *Performing Difference: The Representations of the Jew as Seen in the Character of Shylock*

Landis K. Magnuson, St. Anselm College, *As Fer as Yon Yonson Dare Go? Swedish-dialect Characters and Scandinavian Acculturation*

Katie Egging, University of Kansas, *Blurring the Boundary Between Homefront and Warfront: Mary P. Burrill's Aftermath and African-American Performance of Nationality*

Directing Symposium: Extreme Collaboration: Improv and Hybrid Works

Van Horn AB

Chair: Kevin Landis, Tufts University

Tom Smith, New Mexico State University, *The Other Blocking: Integrating Improvisation and Stanislavsky*

Frank Lasik, University of Missouri, *Transgressive Improv: Blurring the Distinction Between Performer and Audience*

Brenda Varda, University of California Riverside, *Extreme Collaboration from the Ground Up: Creating Viable Process for New Theatre*

Pedagogy Symposium: Touching Audiences and Participants: Youth Theatre, Family Violence, and the Visually Impaired

Fremont

Chair/Moderator: Chanelle R. Vigue, Virginia Commonwealth University

Kimberly Tony Korol-Evans, Missouri State University, *When the Arts & Civic Engagement Collide: Theatre for Social Change Students Working with the Family Violence Center*

James Webb, New York University, *Irene C. Edmonds Youth Theatre: A Study Using Augusto Boal's Theatre of the Oppressed Praxis in the Curriculum of a Youth Theatre Acting Class*

Deborah Swann, Texas State University, *The Touch Tour: Bringing Theatre to the Visually Impaired*

Session #5: 8:00-9:15 (Thursday)

History Symposium: Transnational Migrations

Benton

Chair: Gary Luter, University of Tampa

Kate Roark, Illinois Wesleyan University, *The New York and London Colored Comedian: Black American Transatlantic Actors and New York Theatre in 1825-1826*

Sandra Younjung Lee, University of Illinois, *The Destiny of The Last Empress: The Reception of a Korean Mega Musical at Home and Abroad*

Diana Looser, Cornell University, *Remembering Captain Cook: Performance, Historiography, Mythology, and the Transoceanic Imagination*

Emerging Scholars: Undergraduate Student Panel

Fremont

Chair, Peter Campbell, Ramapo College of New Jersey
Whitney Eggers, Trinity University, *Harlequin Speaks: The Revolutionary Possibilities of Pantomime and Boulevard Entertainment*

Jennifer Greenholt, Bridgewater College, *Recreating the Restoration Woman: Tate's A History of King Lear*

Kieran Adcock, Hamline University, *Trainwreck: The Merging of Theory and Practice in The Trestle at Pope Lick Creek*

Directing Symposium: Extreme Generations: Bodies, Minds, Technologies

Van Horn AB

Chair: Ronald Zan, University of Missouri-Columbia

Wendy Mortimer, Ball State University, *Exploring the Effects of Advanced Technology on the Training Actor*

Richard Sautter, Virginia Commonwealth University, *Speaking Truth to X: Theatre as a Reaction to Extremes, as Viewed through the Prism of Voice Training*

Tamera N. Izlar, Howard University, *prison theatre: cutting through the barriers of language*

Fellows' Opening Night Reception and Graduate Student Meet and Greet

9:15 – 12 midnight

The Terrace

Hors d'oeuvres & cash bar

FRIDAY February 29th

Continental breakfast 8:00 am - 9:00 am, Founders Foyer

Session #6: 9:00-10:15

History Symposium: **Too Far Left or Not Far Enough**

Northrup

Chair: Tice Miller, University of Nebraska

Alan Sikes, Hunter College, CUNY, *'The Odéon is Open': Revolution and the Redeployment of Theatre During the May 1968 Uprising*

Chrystyna Dail, University of Maryland, *In the Red: Political Boundaries of 1940s Social Activist Performance*

Jonathan Chambers, Bowling Green State University, *'The Smell is Some More of that Trotsky Poison': Mike Gold and the Theatre Union*

History Symposium: **Tragically Hip**

Benton

Chair: Carolyn Roark, Baylor University

Peter Campbell, Ramapo College of New Jersey, *Postdramatic Greek Tragedy: Who Needs the Drama?*

Katrina Bondari, University of Kansas, *Feeling the Burn: Reinscribing Suffering in The Trojan Women*

William Van Watson, University of Arizona, *Messing with Aeschylus: Dacia Maraini's The Dreams of Clytemnestra*

Emma Halpern, Brooklyn College, CUNY, *The 'It' Factor: Contradictions in the Modern Re-Making of Myth*

Directing Symposium: **Extreme Learning: The Scholarship of Acting & Directing, a Graduate Student Roundtable**

Van Horn AB

Chair/Moderator: Mechele Leon, University of Kansas

Participants: Seokhun Choi, Yonsei University, Korea; James Kiemer, Southern Illinois University – Carbondale; William Harper, Oklahoma State University; Boone Hopkins, Virginia Commonwealth University; Chandra Hopkins, Virginia Commonwealth University; Susanne Kepley, Augustana College; Jeffrey List, Bowling Green State University

Playwriting Symposium: **Staged Reading**

Fremont

Playreading, Presentation by Director & Playwright

WOLFBOY by Laramie Dean

Director: David Eshelman

Actors: Tim Schaffer, Neal Shaw, Andrew Carlson

THE RISQUE ROOT by Kara Dunn

Director: Slade Billew

Dramaturg: Brian T. Carney

Actors: Kate Caverno, Lisa N. Kasianowitz

Session #7: 10:30-11:45 (Friday)

History Symposium: **Extremes of Class**

Northrup

Chair: Jonathan Chambers, Bowling Green State University

CFrancis Blackchild, University of Missouri, *How Come It Is That I Don't Feel Beautiful When You Talk to Me?*

Dorothy Chansky, Texas Tech University, *Caroline or Change, or More of the Same?: Moving 'the Help' Front and Center*

Megan Westhoff, Pittsburg State University, *Cultural Contradictions in Presenting Commedia dell'Arte*

History Symposium: **On Campus: Extreme Institutional Politics**

Benton

Chair: Mechele Leon, University of Kansas

Bradley Griffin, Pepperdine University, *Making Blue Theatre in a Red Spot (in a Deep Blue Sea)*

Cindy Bates, Siena College, *Teaching Theatre History: Moving Beyond Academic Boundaries*

Stacey Connelly, Trinity University, *Difficult and Dangerous Dialogues: Islamophobia, Interrogation, and Torture*

Directing Symposium: **Extreme Time Travel: Contemporary Visions, Classical Theatre**

Van Horn AB

Chair: Jennifer Goodlander, Ohio University

Michael Daehn, Ball State University, *A 'Modest Proposal' Regarding Time Travel for Directors*

Robin Reese, Pennsylvania State University, *Altoona, A Call to Direct Contemporary Athletes of the Heart in Classical Theatre Productions*

Peter A. Campbell, Ramapo College of New Jersey, *Virtual Chorus, Virtual Drama, Virtual Reality*

Playwriting Symposium: Writing for the Solo Performer:

Staged Reading

Fremont

Playreading, Presentation by Director & Playwright

FUZZY PUPPY AND FUZZY KITTEN by Deke Weaver

Director: Ken Elliott

Actor: Deke Weaver

CHRISTINA'S WORDS by Miriam Kammer

Director: Penelope Cole

Actor: Sarah Crockarell

TORNADO SEASON by Emily K. Harrison

Director: Tom Joyner

Actor: Heather Williams

Lunch Break: 12:00-1:15 (Friday)

Conference co-chairs' meeting, over lunch; assemble at registration area in Founders Foyer.

Session #8: 1:30-2:45 (Friday)

History Symposium: Too Sexy

Benton

Chair: Alan Sikes, Hunter College, City University of New York
Robert Schanke, Central College, *Pornography? Why Not?—The Gay Plays of Cal Yeomans*

John Tibbetts, University of Kansas, *The Domestic Circle: Love and Marriage in Max Frisch's Don Juan and the Love of Geometry (1953) and Jean Cocteau's Orphée (1926)*

Dan Venning, CUNY Grad Center, *Wine, Women, and Song; or, The Uses of Disenchantment: Libertinism and Adaptations of Restoration Drama*

History Symposium: Visions of Violence: The Cultural Legacy of Violence in Performance

Northrup

Chair: Noreen Barnes, Virginia Commonwealth University

Chandra Hopkins, University of Kansas, *Disturbed Space:*

Semiotics and School Violence

Daniel Devlin, Virginia Commonwealth University, *Twist Endings,*

Repetition, and Devaluation: Exploring the LaButian Twist

Boone Hopkins, University of Kansas, *Images of Terror: The*

Tyranny of Staging Violence

Directing Symposium: Extreme Dialogue: Weight-Blind Casting:

Is it Possible? Is it Necessary? What Would it Take? What Would it Yield?

Van Horn AB

Chair/Moderator: Connie de Veer, Texas Christian University

Participants: Jennifer Ross Nostrala, Simpson College,

John Soliday, University of Miami Florida

Playwriting Symposium: Staged Reading

Fremont

Playreading, Presentation by Director & Playwright

HYDRA by Diane Rao Harman

Director: Tony Bernal

Dramaturg: Ellen Wolfson

Actors: Tom Smith, Anne Beck, Robin Reese, 1 W TBD

KILLING POLLYANNA by Pamela Jamruszka Mencher

Director: Geoffrey Tangeman

Dramaturg: Thom Davis

Actors: Laura Crockarell, Kate Caverno

Session #9: 3:00-4:15 (Friday)

History Symposium: Experiments Theatrical and Anti-Theatrical

Benton

Chair: Christin Yannacci, Louisiana State University

Helen Lewis, Tufts University, *The Fix: The Connection and the Living Theatre's Dilemma*

Susanne Kepley, University of Kansas, *"The Sound of Her Voice Was Beautiful": The Extremely Expressionist Stage Directions of Sophie Treadwell's Machinal*

Lindsey Cummings, Cornell University, *Rehearsing Gest in Naomi Wallace's In the Heart of America*

*History Symposium: Publishing the Long-Term Project: A
Conversation with Felicia Hardison Londré, University of
Missouri—Kansas City*

Van Horn AB
Moderated by Henry Bial, University of Kansas

Felicia Hardison Londré is Curators Professor of Theatre at the University of Missouri-Kansas City. Among her many honors, she is a Fellow of the Mid-America Theatre Conference, a Kennedy Center Fellow of the American Theatre, a National Theatre Conference electee, Honorary Co-Founder of the Heart of America Shakespeare Festival, a recipient of the Association for Theatre in Higher Education's award for Outstanding Teacher of Theatre in Higher Education, and past president of the American Theatre and Drama Society. For twenty-two years (1978-2000), she was dramaturg for Missouri Repertory Theatre, a LORT company, in addition to guest dramaturg at various professional theatres. She has published thirteen books, most recently *The Enchanted Years of the Stage: Kansas City at the Crossroads of American Theatre, 1870-1930* (Missouri, 2007) and *The Historical Dictionary of American Theatre: Modernism* (Scarecrow, 2007). She is currently working on a book on the involvement of French and American theatre artists in World War I.

*Directing Symposium: Extreme Shakespeare: Shax to the Max
Northrup*

Chair: Missy Thibodeaux-Thompson, University of Illinois at Springfield
Jocelyn L. Buckner, University of Kansas, *Queering the Bard: Directing 'Xtreme' Experiments in Shakespeare's Twelfth Night*
Chuck Ney, Texas State University, *Xtreme Shakespeare and the Director's Choice*
John Soliday, University of Miami, Florida, *Cutting Shakespeare's Strings in Communist-Occupied Prague: Jiri Trnka and A Midsummer Night's Dream with Stop-Motion Animation Puppets*

Playwriting Symposium: Staged Reading

Fremont
Playreading, Presentation by Director & Playwright
VULGAR PROSE by Neal Ryan Shaw
Directed by Andrea Grapko
Dramaturg: Jordan Schildcrout
Actors: Josh Hartwell, Tim Schaffer, Lisa Kasianowitz

FIREFLY by Amanda Healy
Director: Anne Beck
Dramaturg: Sarah Crockarell
Actors: Emily K. Harrison, Heather Williams, Dani Keil

Session #10: 4:30-5:45 (Friday)

History Symposium: Extreme Shakespeare

Van Horn AB
Chair: Robert B. Shimko, University of Houston
Robert B. Shimko, University of Houston, *The Miseries of History: Shakespearian Extremity as Cautionary Tale on the Restoration Stage*
Casey Kaleba, University of Maryland, *Rebellious Subjects: City, Court, and Country Audiences and the Staging of Shakespeare's Violence*
Natalie Tenner, University of Maryland, *Because It's Never Been Done Before: Ninja Warriors and the 'Concept' of Shakespeare*

History Symposium: Way Out West

Benton
Chair: Alicia Kay Koeger, University of Oklahoma
Elizabeth Osborne, Florida State University, *Disappearing Frontiers and the National Stage: Placing the Portland Federal Theatre Project*
Ji Hyon Kayla Yuh, University of Illinois at Urbana-Champaign, *The Beginning of American Theatre in the West Coast*
Elissa Sartwell, Southwest Baptist University, *Opera House Vigilantes: John Piper and the Spread of Anti-Chinese Rhetoric in Virginia City, Nevada*
Margaret Savilonis, University of New Haven, *American Frontiers in the Work of Myra Kinch, 1937-1939*

Articles in Progress I

Northrup
(Two groups will share the room)
This session is open to workshop participants only.

Articles-in-Progress Workshop 1

Chairs: Iris Smith Fisher, Editor, *Journal of Dramatic Theory and Criticism*;
Dorothy Chansky, Book Review Editor, *Theatre Journal* (2002-2004)

Angela K. Ahlgren, University of Texas at Austin,
Watching with 'Unholy Fascination': Edward II and its Queer Moment

Melinda Wilson, California State University, Sacramento,
*Take a Giant Step into (African) American Theatre History:
Broadway's First 'Universal' Drama*

Miriam Kammer, University of Washington,
*Re-Claiming, Re-Processing, and Re-Presenting History:
Pushing Boundaries with Vinegar Tom in the Seattle
Underground*

Shilarna Stokes, Columbia University,
*Imagine India: The 'Oriental Garden' and 'Pristine World' of
The Little Clay Cart*

Articles-in-Progress Workshop 2

Chairs: Rhona Justice Malloy, Editor, *Theatre History Studies*;
Carolyn Roark, Editor, *Baylor Journal of Theatre and Performance*

Lisa Jackson-Schebetta, University of Washington,
*Fantasies of a Native Daughter: Seattle Repertory Theatre's
Production of My Name is Rachel Corrie*

David G. Muller, Indiana University,
*Bajazet 37: Jacques Copeau's Palais à Volonté at The
Comédie-Française*

Brenda Varda, University of California, Riverside,
*Postdramatic Theatre in the Police Academy: Disruptions of
Expectation and Audience Inclusion in Collage Dance Theater's
C'Opera*

Christin Yannacci, Louisiana State University,
*Cultural Landscapes of American Design: David Belasco's
The Governor's Lady and Robert Edmond Jones's The Man
Who Married a Dumb Wife*

Playwriting Symposium: **Staged Reading**

Fremont

Playreading, Presentation by Director & Playwright

EDEN by Claudia Barnett

Director: Jon Herbert

Dramaturg: Ara Beal

Actors: Thom Davis, Laura Crockarell

ONE SHOT DEAL by Don La Plant

Director: Ken Elliot

Dramaturg: Nancy Mayfield

Actors: Laramie Dean, Paul Bernstein, Slade Billew, Dani Keil

Evening Free

or

7:00 pm Playwriting Symposium **FRINGE FESTIVAL**

Respondent and Discussion Leader: Andrea Grapko

Bhompu Bhangam, translated by Vaughn Mason

I Thee Wed, by Brian T. Carney

The Strange Case of Missy Elsewhere by David Eshelman

Goldielocks by Reginald Edmund

Jillian, or If Tennessee Williams and August Strindberg Had a

Love-Child by Robin Reese

SATURDAY MARCH 1st

Continental breakfast 8:00 am - 9:00 am, Founders Foyer

Session #11: 9:00-10:15

*History Symposium: **Bodies Out of Place: Women,***

Children, Freaks

Benton

Chair: Rhona Justice-Malloy, University of Mississippi

Rebecca Hewett, University of Texas—Austin, *Reshaping Public*

Memory in Hazel MacKaye's Allegory

Jeanne Klein, University of Kansas, *Routing the Dramatic*

Instinct—As Far Back As It Can Go

Vanessa Baker, Bowling Green State University, *Seeing Beyond*

Sex: Representations of Unity and Balance in the Plays of

Hrosvitha

Amy Hughes, Brooklyn College, *Norm-Defying Acts: Extreme*

Bodies on the Nineteenth-Century Stage

*History Symposium: **Trans-Theatre—Boundaries of Form***

Northrup

Chair: Natalya Baldyga, Florida State University

Jennifer Worth, CUNY Grad Center, *Hickface: The Lasting Legacy*

of the Hillbilly in Branson, Missouri

Jennifer Jones Cavanaugh, Rollins College, and Joseph Bromfield,

Rollins College, co-presenters, *The Correspondence of Annie*

Russell and Faith Baldwin: Creative Non-Fiction as History

- Wade Hollinghaus, Brigham Young University, *David Bowie and Theatre in the Post-Medium Condition*
- George Potter, University of Cincinnati, *Forty-Five Minutes that Changed the World: The September Dossier, British Drama, and the New Journalism*

Directing Symposium: Extreme Choices: 'Pushing the Envelope' in Production

Van Horn AB

- Chair: Peter Campbell, Ramapo College
- Dwandra Nickole Lampkin, Ball State University, *Thinking Outside the Box; Coloring Outside of the Lines!*
- Missy Thibodeaux-Thompson, University of Illinois at Springfield, *Pushing the Envelope for Ourselves and Our Audiences*
- Jennifer Goodlander, Ohio University, *Saying F**k in Fargo: Directing Plays with Obscene Language*

Pedagogy Symposium: New Classroom Topics: Controversy, Culture Shock, and Choreography

Fremont

- Chair/Moderator: Laramie Dean, Southern Illinois University-Carbondale
- Gary S. Luter, University of Tampa, *Teaching Controversy in the Classroom*
- Deborah Palmes, North Central College, *"Will That Be On the Test?" Getting Past Grade Anxiety in Classical Asian Theatre*
- Katie Marie Kelly, University of Central Florida, *Can a Methodology be Developed for Musical Theatre Choreography?*

Session #12: 10:30-11:45 (Saturday)

Emerging Scholars: Graduate Student Panel

Benton

- Chair, Sara Freeman, University of Oregon
- Sharyn Emery, Indiana University, Bloomington, *The Philadelphia [Harlem] Story: Langston Hughes' Screwy Play Little Ham*
- Lisa Reinke, CUNY Graduate Center, *Non-narrative Performance Progression: Using Japanese Linked Poetry Terminology to Understand Pinter's Landscape*
- Jennifer Williams, Cornell University, *Performing Utopia: Identity, Identification, and Representation in "Un bel di vedremo"*

History Symposium: Probing the Limits of Research and Representation: Test Cases

Northrup

- Chair: Scott Magelssen, Bowling Green State University
- Leigh Clemons, Louisiana State University, *Ceci n'est pas une Archive: The Changing Parameters of (Performance and) Documents*
- Christopher Nelson, Louisiana State University, *Myst meets Mythos: The Affinity of Online Performance with Ancient Tradition*
- Patrick Lichty, Columbia College, *Digital Bunraku in Asynchronous Worlds: Virtual Performance and the Art of Second Front*

Directing Symposium: Extreme Destruction: The Girl Who Wanted Her Name Back – a Discussion of Representation, Trauma and Empathy in a Theatre for Young Audience Play

Van Horn AB

- Chair/Moderator: Kristin Leahey, University of Texas at Austin
- Participants: Jason Tremblay, University of Texas at Austin; Lisa Laratta, Northwestern University

Pedagogy Symposium: Theatre and Aging: Developments and Trends in Higher Education

Fremont

- Chair/Moderator: Christine Frezza, Southern Utah University
- Joy H. Reilly, The Ohio State University, *Life Writing: Creating Performance Texts from Life Experience*
- Alan Woods, The Ohio State University, *The Eileen Heckart Drama for Seniors Competition: Themes and Concerns that Emerge from Submissions*
- Shirley Huston-Findley, College of Wooster, *The Artist as Entrepreneur*

12:00-2:00 (Saturday)

ALL CONFERENCE LUNCHEON, followed by Conference Keynote

Chicago

address by Professor Alisa Solomon, Columbia University

In addition to contributing occasionally to *The Nation*, *The Forward*, *The New York Times*, and other publications, Alisa Solomon was on staff at *The Village Voice* for 21 years, where she won awards for her reporting on reproductive rights, electoral politics, women's sports, and immigration policy. Solomon's book, *Re-Dressing the Canon: Essays on Theater and Gender*, won the George Jean Nathan Award for Dramatic Criticism. She is the editor of three anthologies: *Wrestling with Zion: Progressive Jewish-American Responses to the Israeli-Palestinian Conflict* (with Tony Kushner); *Theater and Social Change* (*Theater*, 31:3); and *The Queerest Art: Essays on Lesbian and Gay Theater* (with Framji Minwalla). Solomon holds a doctorate in Dramaturgy and Dramatic Criticism from Yale.

2:00 – 3:00

MATC BUSINESS MEETING

Benton

All MATC members are encouraged to attend.

Session #13: 3:15-4:30 (Saturday)

History Symposium: Spectacles of Suffering

Benton

Chair: Elizabeth Osborne, Florida State University
Carolyn Roark, Baylor University, *Thresholds of Pain in Performance—Tormenting the Actor and Audience*
Valleri Hohman, University of Illinois at Urbana-Champaign,
The Final Straw: Producing James Purdy
Kyna Hamill, Boston University, *Violence on Stage: The Limiting Spectacle of Suffering*

Playwriting Symposium: Staged Reading

Fremont

Playreading, Presentation by Director & Playwright

Broken Daughters by Josh Hartwell

Director: Andrea Grapko

Dramaturg: Jordan Schildcrout

Actors: Heather Williams, Anne Beck, Robin Reese

Blowdown by Jon Berry

Director: Tony Bernal

Dramaturg: Ellen Wolfson

Actors: Tom Smith, Laramie Dean

Directing Symposium: Extreme Mystery: Exploding Theatrical Binaries and Boundaries in an Improvised Whodunit

Van Horn AB

Chair/Moderator: David Charles, Rollins College

Participants: Ana Eligio, Rollins College; Seth Stutman, Rollins College

Pedagogy Symposium: Ethics of Production: Student-Teacher Collaboration in the Creative Process

Northrup

Chair/Moderator: Scott R. Irelan, Augustana College

Mark Mallet, Richard Stockton College, *Students as Subjects:*

Ethical Concerns in the Pedagogy of Creative Production Scholarship

Jim Williams, University of North Dakota, *Do As I Say, Not As I Do*

Brenda Varda, University of California-Riverside, *Creating New*

Theatre in Academia: Creative Process and Group Development

Session #14: 4:45-6:00 (Saturday)

History Symposium: Banned in Boston

Benton

Chair: Rachel Mansfield, Tufts University

Roxanne Schwab, St. Louis University, *Nude-Descending-a-Stare Case: Does Theatrical Nudity Strip a Play of Meaning?*

Jordan Schildcrout, Ohio University, *How Betty Spent Her Summer Vacation in Ohio: Exploring the Limits of Sex and Violence in Theatrical Performance*

Thom Davis, University of Illinois at Urbana-Champaign, *Picking the Padlock: Defying Censorship and Cultivating a Queer Aesthetic at the Caffè Cino*

**History Symposium: From Pageantry to Clowning: Extreme Theatre
in Scotland and Ireland**

Northrup

Chair: Andrea Grapko, Western Kentucky University
Penelope Cole, University of Colorado, *The Theatrical Cheek of Gerry
Mulgrew and Communicado Theatre Company: There Are
Boundaries?*

Joanne Zerdy, University of Minnesota—Twin Cities, *Spectacular
Pageantry: Blurring Boundaries in George IV's 1822 Visit to
Scotland*

Thomas P. Joyner, Independent Scholar, *Irish Clown and Celtic Tiger:
Barabbas's The Whiteheaded Boy Takes on the New Ireland*

**Directing Symposium: Extreme Benefits: Directors and Vocal
Coaches, the Collaboration, the Challenges, The Pitfalls,
The Payoffs**

Van Horn AB

Chair/Moderator: Jeffrey Tangeman, Ithaca College
Participants: Tracey Moore, Western Kentucky University; Leroy
Clark, Florida International University; Kathleen Mulligan, Ithaca
College

Playwriting Symposium: Staged Reading

Fremont

Playreading, Presentation by Director & Playwright

PAST MISSING by Shirley Huston-Findley

Director: Anne Beck

Dramaturg: Ashley Duncan

Actors: Emily K. Harrison, Brenda Varda, Oliver Gerland,
Laura Crockarell

SOAP LAKE by James Hesla

Director: Jon Herbert

Dramaturg: Sarah Crockarell

Actors: Tim Schaffer, Heather Williams, Slade Billew, 1 W TBD

Evening Free

or

7:00 pm Playwriting Symposium FRINGE FESTIVAL

Respondent and Discussion Leader: Season Ellison

All in One Night by Judith Zivanovic

Two Chairs With Adam and Sophie by Brenda Varda

Mary Jane by Oliver Gerland

The Nursery Cave by Laura Crockarell

**SUNDAY
MARCH 4TH**

Session #15: 8:00-9:15

History Symposium: Theorizing Extremes of Theatre

Benton

Chair: Wade Hollinghaus, Brigham Young University
William Daddario, University of Minnesota—Twin Cities, *What is the
Non-Event? Performance and Theory Out of Bounds*

David Charles, Rollins College, *Theatre on the Frontiers: Extreme
Performance Without a Map*

Jon M. Berry, University of Minnesota—Duluth, *Beyond Normal:
Reaching Toward Improbably Possibilities in Theatre Art*

Playwriting Symposium: Staged Reading

Fremont

Playreading, Presentation by Director & Playwright

TANGO IN PARIS by Kathleen McGeever

Director: Geoffrey Tangeman

Dramaturg: Thom Davis

Actors: Dani Keil, Laramie Dean, Andrew Carlson

END OF THE MEAL by Tom Smith

Director: David Eshelman

Dramaturg: Ashley Duncan

Actors: Penny Cole, Jon Herbert

Articles-in-Progress Session II

Van Horn AB

This session is open to workshop participants only.

Articles-in-Progress Workshop 3

Chairs: Sandra Shannon, Editor, *Theatre Topics*; John Hanners,
Editor, *Texas Theatre Journal*

Nicole Mancino, Bowling Green State University,
*Women's Work: Deconstructing Performance of Female Identity in
Ulrich's A Midwife's Tale: The Life of Martha Ballard, Based on
Her Diary 1785-1812*

Catalina Florina Florescu, Rutgers,
*Narrating Pain through the Eyes/I's of the Other in Paula
Vogel's Baltimore Waltz and Bryony Lavery's Last Easter*

Sergio Costola, Southwestern University,
William Wells Brown's Original Panoramic Views

Rachel Mansfield, Tufts University,
*Selling Social Commentary: Neo-Burlesque Iconography, Body
Type, and Representation*

Session #16: 9:30-10:45 (Sunday)

Theatre History Symposium: Respondent's Comments

Benton

Chair: John Fletcher, Louisiana State University
Respondent: Charlotte Canning, University of Texas—Austin

*Directing Symposium: Extreme Vision: Arthur Giron's Re-
envisioning of Chekhov's The Cherry Orchard: A Critical
Discussion of the Dramaturgy and Off-Broadway Production of
The Coffee Trees*

Van Horn AB

Chair/Moderator: Marion Castleberry, Baylor University
Participants: Steven Pounders, Baylor University; Amber Jackson,
Baylor University; Traci Ledford, Baylor University

Playwriting Symposium: Staged Reading

Fremont

Playreading, Presentation by Director & Playwright

ESCAPE IN A WHITE TOYOTA by Kathleen McGeever

Director: Tom Joyner
Dramaturg: Nancy Mayfield
Actors: Robin Reese, Emily K. Harrison, Jon Herbert

LANDSCAPE POSTMODERN by Andrea Onstad

Director: Season Ellison
Dramaturg: Ara Beal
Actors: Sarah Crockarell, Brenda Varda

Close of Conference

Please join us for the 30th annual Mid-America
Theatre Conference, March 5-8, 2009
Hyatt Regency, Chicago

Notes
