

34th ANNUAL Mid-America Theatre Conference
March 7-10, 2013 Hyatt Regency St. Louis at the Arch

Myth

Conference Keynote Speakers and Theatre History Symposium Respondents:
Jill Dolan and Stacy Wolf

Jill Dolan is the Annan Professor in English, a Professor of Theater in the Lewis Center for the Arts and Director of the Program in Gender and Sexuality Studies at Princeton University. She is the author of *The Feminist Spectator as Critic* (1989, reissued in a 2012 anniversary edition with a new introduction and extended bibliography), *Utopia in Performance: Finding Hope at the Theatre* (2005), *Theatre & Sexuality* (2010), and many other books and essays. She won the 2011 Outstanding Teacher Award from the Association for Theatre in Higher Education and a lifetime achievement award from the Women and Theatre Program (2011). Dolan is a member of the College of Fellows of the American Theatre and of the National Theatre Conference in the US. She writes *The Feminist Spectator* blog at www.TheFeministSpectator.com, for which she won the 2010-2011 George Jean Nathan Award for dramatic criticism. A book of her selected blog posts and new essays, *The Feminist Spectator in Action: Feminist Criticism for Stage and Screen*, will be published by Palgrave Macmillan in 2013.

Stacy Wolf is a Professor of Theater in the Lewis Center for the Arts and Director of the Princeton Atelier at Princeton University. She is the author of *Changed for Good: A Feminist History of the Broadway Musical* (Oxford University Press, 2011), *A Problem Like Maria: Gender and Sexuality in the American Musical* (University of Michigan Press, 2002), and the co-editor of *The Oxford Handbook of the American Musical* (with Raymond Knapp and Mitchell Morris, 2011). She has published articles on theatre spectatorship, performance pedagogy, and musical theatre in many journals, including *Theatre Journal*, *Modern Drama*, and *Camera Obscura*. She was the editor of *Theatre Topics: A Journal of Pedagogy and Praxis* in 2001-2003. Wolf's manuscript-in-progress, *The American Musical After Broadway: Dinner Theatres, Road Shows, and Amateur Hours* explores the persistence of musical theatre across the country in amateur and semi-professional venues like summer camps, high schools, Jewish Community Centers, African American churches, dinner theatres, and non-Equity touring companies. She is also working a biography of Mary Martin, star of *South Pacific*, *Peter Pan*, and *The Sound of Music*. Professor Wolf also oversees the Lewis Center's Music Theater Lab and has experience as a director and dramaturg.

MATC Officers

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Jennifer Goodlander, Indiana University

Emily Rollie, University of Missouri – Columbia

Playwriting Symposium

Ronald Zank, Lamar University

Shawna Mefferd Carroll, SUNY Plattsburgh

Graduate Student Liaison: Sarah Crockarell, University of Colorado – Boulder

Pedagogy Symposium

John Wright, University of Wisconsin – Manitowoc

Jesse Merz, Mt. Hood Community College

Emerging Scholars Symposium

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Articles-in-Progress

Carolyn Roark, Ecumenica

Joanne Zerdy, Independent Scholar

MATC Fellows

Arthur Ballet, 1988
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Tice Miller, 2001
Felicia Hardison Londré, 2002
Robert A. Schanke, 2002
Weldon Durham, 2003
Fergus Currie, 2005
Billy J. Harbin, 2006
Kent Neely, 2006
Judith Zivanovic, 2006
John Poole, 2009
William R. Jenkins, 2010
Rosemarie Bank, 2012

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 endowment. Professor Schanke has served as a noted theatre educator and scholar in his forty-year career. He edited *Theatre History Studies* for thirteen years and is the author and editor of several volumes of theatre scholarship, including: *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 consideration for publication 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.

Recipients of the Robert A. Schanke Research Award

Naomi Stubbs, 2012: "The Black Void: Absenting Labor in Pleasure Gardens"

Lisa Jackson-Schebetta, 2011: "Companies to Keep: Air Raid Dramas and International Ethical Responsibility in America, 1936-1939"

Beth Osborne, 2010: "Storytelling, Chiggers, and the Bible Belt: The 'Georgia Experiment' as the Public Face of the Federal Theatre Project"

Kelly Carolyn Gordon, 2009: "Class Act(resses): How Depression-Era Stage Actresses Utilized Conflicting Cultural Ideals for Women to Fight Economic Crisis in Their Community"

Robert B. Shimko, 2008: "The Miseries of History: Shakespearean Extremity as Cautionary Tale on the Restoration Stage"

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

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

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

Playwriting Symposium Respondent

Michael Erickson

Michael Erickson's produced plays include *Water Music*, *The Harmattan*, *Suburban Angst & Anarchy*, *Dead Souls*, and *The Watchers*. His work has been produced at the Ensemble Studio Theatre, Dance Theatre Workshop, and Via Theatre in New York; A Director's Theatre in Los Angeles; the Empty Space Theatre, Pioneer Square Theatre, and the Floating Theatre in Seattle; Mixed Blood Theatre in Minneapolis; the Cleveland Public Theatre in Cleveland; the Imaginary Theatre Co. (St. Louis Repertory Theatre) in St. Louis; and several other theatres in the U.S. and Canada. His collaboration with Malashock Dance & Co. toured the country and was produced on PBS as part of the Dance in America series. Erickson was Playwright in Residence for the 2011-2012 season at the Tennessee Repertory Theatre. His work has won several awards, including a National Endowment of the Arts Fellowship in Playwriting, California Arts Council Award, and the Mobil Playwriting Competition International Prize (Royal Exchange Theatre, England). He has also published short plays and essays in publications such as *Theater Journal* and *Arts & Letters*. Most recently he completed a dance/theatre collaboration, *Josephine: Martinique to Malmaison*, with ANNONY Arts in St. Louis. Erickson teaches classes in playwriting and advanced playwriting as well as a number of topics classes in dramatic literature at Webster University. He is faculty advisor to Surfacing, the annual student new play festival. He is also faculty advisor to the campus improv club.

Thursday, March 7

Registration: 12:00 - 9:00

Regency E Foyer

Session 1: 1:00 - 2:15

History Symposium 1

Regency E

Poetic Fables, Potent Allegories: The Power of Performing Mytho-Histories

Chair: Chris Woodworth, University of North Carolina at Greensboro

“Constructing Identity Myth by Myth: The 20th Century Pageantry Craze and *The Star of Ethiopia*”

Tom Robson, Millikin University

“Street Corner Society: Mobility, Myth and Site”

Sean Bartley, Florida State University

“Illusion That Has the Appearance of Truth: The Myth-Representations of Tennessee Williams in Performance”

Jeff LaRocque, Bowling Green State University

“Beyond *Desire*: New Orleans on Stage”

Victor Holtcamp, Tulane University

History Symposium 2

Sterling 9

Ground(s) for Dispute: Unsettling Territories of Myth

Chair: Lisa Jackson-Schebetta, University of Pittsburgh

“Il Teatro Romano Di Trieste and the Myth of Romanity”

Kristin Seifert, University of Washington

“The Real Battle of *Ubu Roi*: The Last Stand of Henry Bauër, Anarchist Theatre Critic of the Parisian *Fin de Siècle*”

Sebastian Trainor, University of Washington

“The Mythology of Greek Women: Re-Telling Phaedra, Eurydice and Electra”

Martine Kei Green Rogers, University of Utah

“From *Cuchulain* to *Oedipus* and Back: The Mythological Journey of W.B. Yeats”

Richard Jones, Stephen F. Austin State University

Practice/Production Symposium 1

Regency F

Acting the Myth

Chair: Jennifer Goodlander, Indiana University

“Inside/Out or Outside/In: Shedding Light on an Acting Myth by Exploring the Embodied Origins of Thought”

B. Slade Billew, Bowling Green State University

“Lightning Crashes: Challenging the Myth that Acting is an Innate Ability”

Greg Doran, University of Prince Edward Island

“An Unlikely Dialogue: Combining Cognitive Studies and the Chekhov Technique in the Rehearsal Process”

Tory Matsos and Pamela Decker, Ohio State University

“The Myth of the (Un)Necessarily Long Rehearsal Process: The Advantage of Shorter Rehearsals in Improv, Twenty-Four Hour Play Festivals, and Touring Children’s Theatre”

Rob Yoho, Baylor University

Pedagogy Symposium 1

Sterling 3

The Myths of History in Theatre Pedagogy

Chair: John Wright, University of Wisconsin – Manitowoc

“Defying Myths: Practical Application and Theatre History”

William Palmer, University of Missouri – Columbia

“Missouri to Thessaloniki Thassos: Using Myth & Dreamwork for Playwriting”

David A. Crespy, University of Missouri – Columbia

“The Pedagogy of Initiation: Why Higher Education Needs the Greeks”

Bradley Stephenson, University of Missouri – Columbia

Session 2: 2:30 - 3:45

History Symposium 3

Regency E

Subversion and its Many Guises: Myth and the Paradigmatic

Chair: Scott Magelssen, Bowling Green State University

“Popular Mythology at the Eighteenth Century *Théâtre de la foire*”

Daniel Smith, Michigan State University

“Radical Rites: Ed Bullins and the Black Arts Movement Ritual Theater”

Sharyn Emery, Indiana University Southeast

“The Myth of Inaction: Contextualizing the Cleveland Play House’s Fight against National Labor Laws”

Jeffrey Ullom, Case Western Reserve University

History Symposium 4

Sterling 9

Lacunae of Conflict: Probing the Mythic Cavities of War

Chair: Jessica Hester, State University of New York Oswego

“‘Having a good look a difference’: Brett Bailey’s Exhibit A, the Mythic African Body, and Reversals of the Colonial Gaze”

Megan Lewis, University of Massachusetts – Amherst

“Challenging the ‘Invisible Assumption’: *Barriers, Disgraced* and the Mythology of Muslim Personhood”

Rohini Chaki, University of Pittsburgh

“An Appropriate(d) Myth: Antigone in a Postcolonial and Post-conflict Landscape”

Geoffrey Wilson, Ohio State University

“Odets’ Lorca: The Crucible of Cuba and U.S. Intervention Across Three Continents”
Lisa Jackson-Schebetta, University of Pittsburgh

Production/Practice Symposium 2

Regency F

Mythic AUTHORity

Chair: Max D. Glenn, Ohio State University

“The Myth of Authority: Freedom in Interpreting and Performing Spalding Gray”

Melissa Jackson Burns, University of Missouri – Columbia

“The Myths of the House Theatre in Chicago”

Matt Foss, Iowa State University

“I’m gonna lie to a lot of people’: Fact and Myth Sharing the Stage and Virtual Platform in Mike Daisey’s *The Agony and Ecstasy of Steve Jobs* at the St. Louis Fringe Festival”

Adam Flores, Baylor University and Meghan Kenny, Washington University in St. Louis

“The Hero and The Pilgrim: (Myth)representation in Post-9/11 works by Arab-American Playwrights”

Katie Davis, University of Science and Arts of Oklahoma

Pedagogy Symposium 2

Sterling 3

Teaching and Learning

Chair: John Wright, University of Wisconsin – Manitowoc

“Challenging Myths of Theatre Pedagogy through the Learning Sciences”

Claire Syler, University of Pittsburgh

“The Benefits of Dramaturgical Skills for Teachers, Course Design, and Delivery”

Allison Bowie, University of Massachusetts – Amherst

Session 3: 4:00 - 5:15

History Symposium 5

Regency E

Conceptual Myths and the Consequences of Desire

Chair: Beth Osborne, Florida State University

“Ruzzante’s Failed Attempt at the Good Life”

Will Daddario, University of Minnesota

“Getting into American Family Pictures before the Model Minority Myth”

Seunghyun Hwang, Ohio State University

“Deconstructing and Reconstructing the American Mythos: The Theatre Union (1933-1937)”

Cheryl Black, University of Missouri and Anne Fletcher, Southern Illinois University

Practice/Production Symposium 3

Regency F

Roundtable: Adapting Greek Myths for a Contemporary Audience – Two Approaches

Chair: Wes Pearce, University of Regina

Cat Gleason, University of Missouri
Barbara Salvadori-Heritage, University of Missouri
Alyson Germinder, University of Missouri
Erin Zimmerman, Southern Illinois University – Carbondale
Rebecca Worley, Southern Illinois University – Carbondale
Thomas Campbell, Southern Illinois University – Carbondale

Pedagogy Symposium 3

Sterling 3

The Mythology of Thought and Creativity

Chair: Jesse Merz, Mt. Hood Community College

“Of Course I Teach Creativity, I’m in the Arts!”

Shirley Huston-Findley, The College of Wooster

“The Myth of the Received Text: Building a Script Development Syllabus”

Mark E. Mallett, The Richard Stockton College of New Jersey

“Theory.... Meet Practice! – An Exploration of the Role of Performance Labs in a Theatre History Course”

Christine Young, University of San Francisco

Playwriting Symposium 1

Sterling 9

2012 Orientation – Meet with all teams and set rehearsals

Session 4: 6:30 - 7:45

History Symposium 6

Regency E

Geographies of Myth: Staking Claims through Performance

Chair: Jeanmarie Higgins, University of North Carolina – Charlotte

“Exaggerating the Myth: Camp Performance at the Caffè Cino”

Jeff Grace, Knox College

“Russian Theatre and the Myth of Europe”

Robert (Chip) Crane, University of Pittsburgh

“The Mythology of Stuart Britain: *Macbeth* on the Restoration Stage”

Deirdre O’Rourke, University of Pittsburgh

“...just cause you wish they’d move someplace else, you don’t let people starve!’: Sharon Pollock and the Tenuous Nature of the Canadian Myth”

Wes Pearce, University of Regina

Practice/Production Symposium 4

Regency F

Workshop: Improvising Myths

Chair: Joseph Stollenwerk, Indiana University

“Giving the Audience a Deeper Voice: Taking Participation from ‘Funny Stories’ to a Shared Mythology”

John Kaufmann, Beloit College

Pedagogy Symposium 4

Sterling 3

Myth-Busting the Ancients: Performing & Analyzing the Greek Chorus

Chair: John Wright, University of Wisconsin – Manitowoc
Anne Fletcher, Southern Illinois University Carbondale
Thomas M. Campbell, Southern Illinois University
Becca Worley, Southern Illinois University

Session 5: 8:00 - 9:15

History Symposium 7

Sterling 8

Icons and the Ouroboric Qualities of Myth

Chair: Joanne Zerdy, Independent Scholar
“Fellow Travelers on the Road to Salem: Sidney Alexander and Arthur Miller”
Chrystyna Dail, Ithaca College
“‘As If There Were No Damages’: Representing Native American Spirituality in the Dramas of Lope De Vega and Sor Juana Inés de la Cruz”
Miriam Hahn, Bowling Green State University
“How Can you Tell an American? Frontier Mythology of American Character in Maxwell Anderson’s *High Tor* and *Knickerbocker Holiday*”
Fonzie D. Geary II, Culver-Stockton College
“Sean Connery’s Bairns: David Greig’s Caledonia Dreaming and Devolutionary Scottishness”
Deana Nichols, Indiana University

History Symposium 8

Regency E

Re-telling, Revising, and Revamping the Legendary

Chair: Kris Messer, University of Maryland
“Reviving *Dionysus* (in '69): A Tale of Re-Production”
Carra Martinez, University of Minnesota
“David Merrick: Broadway’s Abominable Showman – The Man vs. The Myth”
Ryan McKinney, Kingsborough Community College
“‘This Figure of Mine Is Not Reconsiderable’: Representation, Presence and the Myth of the First African-American Character”
Matt DiCintio, Tufts University
“Riotous Mythology: Revisiting the *Hernani* Riots”
Cynthia Stroud, Bowling Green State University

Practice/Production Symposium 5

Regency F

Re-Performance: Re-inscriptions as a Myth Making Process

Chair: Boone J. Hopkins, Converse College

“Re-Rehearsal: Mythologies of a Past Self/Non Self”

Boone J. Hopkins, Converse College

“Re-Mythologies: Editing the Mythological Rehearsal Process for the New Actor”

Danny Devlin, University of Kansas

“The Myth of the Beckett Police: Restaging *Godot* in Berlin”

Dennis Schebetta, Carnegie Mellon University

“Mythic Brecht: Re-Performance as the Creator of Myth”

Scott C. Knowles, University of Kansas

Pedagogy Symposium 5

Sterling 3

Special Plenary Session I – Technology, Distance & Non-Traditional Delivery

Chair: Patrick Bynane, Texas Women’s University

“The Myth of the Technologically Prepared Millennial Student”

Michael Hatton, Northern Kentucky University

“I Am *Not* a Phoenix: Utilizing a Hybrid Introduction to Theatre Course as Transition to Online Learning”

Ronald J. Zank, Lamar University

“Digital Engagement and Subversion of Myth in the Theatre History Classroom”

Patrick M. Konesko, Bowling Green State University

Fellows Opening Night Reception: 9:30 – 11:30

Regency D

Friday, March 8

Continental Breakfast: 7:30 - 9:30

Regency E Foyer

Registration: 8:00 - 6:00

Regency E Foyer

Session 6: 9:00 - 10:15

History Symposium 9

Sterling 9

To Debunk, Perchance to Dramatize: Exposing Mythic Tropes

Chair: Will Daddario, University of Minnesota

“Pacifism, Preparedness, Fantasia, and Farce: A Descriptive Taxonomy of World War I Plays”

Deanna Toten Beard, Baylor University

“Slippery Pestle: Shifting Signs and Historicizing the Unintelligibility of *The Knight of the Burning Pestle*”

Michael Mellas, University of Minnesota

“Shun the Stage!’: Using Early 20th Century Media to Reveal Sexual Exploitation Behind the Footlights”

Chris Woodworth, University of North Carolina – Greensboro

“Exploding Feminine Myths: How Victorian Actresses Challenged Separate Spheres Ideology Through Autobiographical Writing”

Lisa Kelly, Northwestern University

History Symposium 10

Regency E

Out of Ruins and Nothingness: Myth, Identity and Place

Chair: Jeff Grace, Knox College

“Genealogy of a Romanticized World War II Ethos or, What Happened to World War II Theatre?”

Riley Caldwell-O’Keefe, Boise State University

“The Myth of Common Sense and Freedom: The Construction of Americanness in Early American Theatre”

Carrie Bunch, University of Illinois at Urbana-Champaign

“Myth, Memory, and Theatre: The Chicago Water Tower, Lookingglass Theatre’s *The Great Fire*, and Chicago Identity”

Megan Geigner, Northwestern University

“NVA’s Invisible College: Performing the Myth of Ruins”

Joanne Zerdy, Independent Scholar

Practice/Production Symposium 6

Sterling 3

Mythic Shakespeare

Chair: Patrick Bynane, Texas Woman’s University

“Directing *Pericles*: Overcoming Myths of Corruption and Unstageability”

Kate Muchmore, Illinois College

“Demystifying the Myth of the Problem Play: Staging Shakespeare’s Later Mythical Works”

Jeffery Steele, Principia College

Steven Young, Texas Woman’s University

Rhonda Gorman, Texas Woman’s University

Playwriting Symposium 2

Regency F

The Myth of Human Behavior

Chair: Ronald J. Zank, Lamar University

Waiting for Sid & Ethel

By Matt Fotis, Albright University

Director: Rand Harmon, University of Colorado – Boulder

Dramaturg: Sarah Crockarell, University of Colorado – Boulder

Devon: John Moss, Southern Illinois University – Carbondale

Kitty: Emily Rollie, University of Missouri – Columbia

Something from Nothing

By Lynn-Steven Johansen, Western Illinois University

Director: Thomas Oldham, Indiana University

Dramaturg: Randall Rapstine, Texas Tech University

She: Ashley Rhodes, Texas Tech University

He: Joshua Johnson, University of Missouri – Columbia

Session 7: 10:30 - 11:45

History Symposium 11 – Special Session hosted by the American Theatre and Drama Society in coordination with the Theatre History Symposium

Regency E

Myth: Memory and Methodology in the American Musical

Chair: Cheryl Black, University of Missouri

“*Little Nemo in Slumberland: Winsor McCay and the Myth of Playing Nice with Producers Klaw and Erlanger*”

Mark Cosdon, Allegheny College

“*Florenz Ziegfeld and the Glorification of Myth America*”

Stuart Hecht, Boston College

“*Thanks A Lot and Out With the Garbage: The Mythology of the Perfect Mother and Gypsy: A Musical Fable*”

Valerie Joyce, Villanova University

“*Reviving the Memory/Reviving the Myth: Returning to A Chorus Line Thirty-One Years Later*”

Bryan M. Vandevender, University of Missouri

History Symposium 12

Sterling 9

Contested Celebrities: Mythmaking and Agenda

Chair: Daniel Smith, Michigan State University

“*Jesse James Steals the Stage; or, Myth-Making in American Frontier Melodrama*”

Kato Buss, University of Central Oklahoma

“*Destabilizing the Mythic Pocahontas: Brougham’s Burlesque in its the Cultural Moment*”

Christiana Harkulich, University of Pittsburgh

“*Inscribing the Intellectual Myth: Edwin Booth’s *Othello**”

Lezlie Cross, University of Washington

“*An Apology for the Life and Conduct of Mary Ann Wrihten: The Myth of the Ostracized Actress*”

Susan Anthony, DePauw University

Practice/Production Symposium 7

Sterling 3

Gender Myths and Myth-Representation

Chair: Emily Rollie, University of Missouri

“*Dispelling Mythologies of Gender in Mary Zimmerman’s *The Odyssey**”

Shawna Mefferd Carroll, SUNY Plattsburgh

- “Billie Dawn: Directing the Mythological Ideal Woman in Garson Kanin’s *Born Yesterday*”
Jessi Hampton, Baylor University
- “‘Pieces of Women’s Lives’: A Male Director Stages an All-Female Musical”
Ronald J. Zank, Lamar University
- “Ethics in Directing: A Feminist Approach”
Jennifer Popple, Augustana College

Playwriting Symposium 3

Regency F

Myths of the Mind

Chair: Sarah Crockarell, University of Colorado – Boulder

Thoughtless

By Shirley Huston-Findley, The College of Wooster

Director: Brett Johnson, Mercyhurst University

Dramaturg: Martine Kei Green-Rogers, University of Utah

Gene: Mark Sutch, Davidson College

John: David Crespy, University of Missouri – Columbia

Anthony: Joshua Johnson, University of Missouri – Columbia

Buried Alive

By Denise Buhr, Indiana University – Purdue University Fort Wayne

Director: Carrie Winship, University of Missouri – Columbia

Dramaturg: Gloria Clark, Illinois State University

Younger Woman: Claire Syler, University of Pittsburgh

Older Woman: Jane Purse-Weidenhoeft, University of Wisconsin – Oshkosh

Man: Jonathan Herbert, Ozarks Technical Community College

Session 8: 1:30-2:45

History Symposium 13

Regency E

Mapping Myth: Variables of the Cartographic Imagination

Chair: Chrystyna Dail, Ithaca College

“Remembering a Constructed Past: The ‘Gateway’ and ‘Westward Movement’ Ideas”

Rosemarie Bank, Kent State University

“Performing Time: Myth, Memory, and History at the FDR Memorial”

Beth Osborne, Florida State University

“Revising the Myth of Tennessee Williams and St. Louis”

Tom Mitchell, University of Illinois

History Symposium 14

Sterling 9

Queering Myth and Corporeal Cultures

Chair: Anne Fletcher, Southern Illinois University

“From the Eagle to the Moose to the Canada Goose’: The Queering of American Mythologies in Dayna Hanson’s *Gloria’s Cause*”

Jeanmarie Higgins, University of North Carolina – Charlotte

“Achilles loved / Patroclus died’: Queer Affect and the Revision of Myth in Bill T. Jones’s *Achilles Loved Patroclus*”

Ariel Nereson, University of Pittsburgh

“Femme Lesbianism and the Myth of the Ballerina in Deborah Lohse’s *Ineffable*”

Gretchen Alterowitz, University of North Carolina Charlotte

“Queer Mythmaking in Sharon Bridgforth’s *the bull jean stories*”

Rebecca Ormiston, Stanford University

Practice/Production Symposium 8

Sterling 3

Technical Mythologies

Chair: Greg Doran, University of Prince Edward Island

“Turning Tradition: Debunking the Myth of Technology”

Emily Cherry, University of North Dakota

“Something to Press Against in SITI Company’s *Under Construction* and *Radio Macbeth*”

Dan Dennis, Ohio University

“Mythical and Manifest Communities: Virtual Community Building in the National Festival of *44 Plays for 44 Presidents*”

Kelly Bremner, Emory and Henry College

“But it’s Good Luck to Bleed on a Costume: Myth, Superstition and Folklore in the Costume Shop”

Wes Pearce, University of Regina

Playwriting Symposium 4

Regency F

Dark Myths

Chair: Ronald J. Zank, Lamar University

Living with Demons

By Abby Jones, The University of Alabama – Tuscaloosa

Director: Sue Klemp, South Dakota State University

Dramaturg: William Palmer, University of Missouri – Columbia

A: Ronald J. Zank, Lamar University

B: Milbre Burch, University of Missouri – Columbia

Terlingua

By Norman A. Bert, Texas Tech University

Director: Tom Robson, Millikin University

Dramaturg: Marshall Botvinick, Forsyth Technical Community College

Jesse: Drew Vidal, Ball State University

Jack: Brock Fisher, Clarke University

Session 9: 3:00 - 4:15

History Symposium 15

Sterling 9

Myth and Slippage: Challenging Notions of Stereotype, Character Type, Archetype

Chair: Alan Sikes, Louisiana State University

“*Uncle Tom’s Yankees*”

Kate Roark, Blackburn College

“Making the Myth of the Jazz-Age Murderess”

Erin Bone Steele, University of Maryland

“Antony Sher and the Image of a Clown”

Dave Peterson, University of Pittsburgh

“Topsy Turvey: Adapting the African Trickster Tale for 21st Century Spectators”

LaDonna Forsgren, University of Oregon

History Symposium 16

Regency E

Dramaturging Myth: Strategies and Occlusions

Chair: Christin Essin, Vanderbilt University

“Moments of Mothering: Structuring the Mythos of Consumption”

Kris Messer, University of Maryland

“Transforming Mythology: The Plays of Naomi Iizuka”

Carol Fischer, San Jose State University

“Flayed Alive: Performance Interventions into Persian Wars”

Vivian Appler, University of Pittsburgh

“Kafka’s Myth on the British Stage”

Brian Cook, Independent Scholar

Practice/ Production Symposium 9

Sterling 3

Intercultural Myths (& Those Who Love Them)

Chair: Cate Brewer, University of Mary Washington

“‘I’m not a Paysao,’ Clown Myth and Culture in Mexico City”

Brad Crownover, College of Mount Saint Vincent

“*Sincretismo* and Survival: Mask, Myth, and Identity in the Historicity of Performance in Cusco, Peru”

Susan Finque, University of Washington

“Myth or Theatre?: Shadow Puppetry in Bali and Beyond”

Jennifer Goodlander, Indiana University

“(Un)Masking Culture: An Exposition on Bridging Cultures Through Theatrical Masks”

Kiara Pipino, Grand Valley State University and Missy Maramara, University of Arkansas

Playwriting Symposium 5

Regency F

Myth Understanding

Chair: Shawna Mefferd Carroll, SUNY Plattsburgh

At Delphi

By Aoise Stratford, Cornell University

Director: Kate Muchmore, Illinois College

Dramaturg: Megan Geigner, Northwestern University

Kate: Missy Thibodeaux-Thompson, University of Illinois – Springfield

Maggie: Anne Beck, Eastern New Mexico University

Washing Up

By Milbre Burch, University of Missouri – Columbia

Director: Rebecca Stone Thornberry, University of Wisconsin – Marinette

Dramaturg: Vicki Hoskins, University of Illinois at Urbana-Champaign

Ruth: Rachel Price, University of Illinois at Urbana-Champaign

Rebekah: Chelsea Prettyman, Texas Tech University

Jean: Jane Purse-Weidenhoeft, University of Wisconsin – Oshkosh

Session 10: 4:30 - 5:45

History Symposium 17

Regency E

Crashing The Reception: Myth, Narrative and Audience

Chair: Rhona Justice-Malloy, University of Mississippi

“Between Blackface and *Bondage*: Redefining African American Musical Theatre via *The Underground Railroad*’s 1879 Midwestern Tour”

Mary McAvoy, University of Wisconsin – Madison

“Making Their Own Myth: Gay Sweatshop’s Ten-Year Anniversary Festival and Alternative Theatre in the 1980s”

Sara Freeman, University of Puget Sound

“At the Golden Dragon: Mythologizing Undocumented Immigration”

Gad Guterman, Conservatory of Theatre Arts, Webster University

“‘My lips move. Why don’t you restrict...your observations to that?’: Seduction in the Early Plays of Harold Pinter”

Robert Shimko, University of Houston

Emerging Scholars Symposium 1

Sterling 9

Undergraduate Student Panel

Chair: Will Daddario, University of Minnesota

“Plimoth Plantation: Producing Historical Knowledge”

Ashley Rose, Bridgewater State University

“Reestablishing Civic Pedagogy in the Wake of Government Sponsored Bloodshed: The Capacity of Collective Memory in Suzanne Lacy’s *Skin of Memory*”

Rachmiel (Rocky) Moss, University of North Carolina – Charlotte

“Patriarchal Implications of Southern Tradition in Beth Henley’s *The Jacksonian*”
Tamara I. Jones, Middle Tennessee State University

Practice/Production Symposium 10

Sterling 3

Myths Make Community and Community Makes Myths

Chair: Kelly Bremner, Emory and Henry College

“The Myth of Originality: Found Text, Fair Use, and New Work”

Jennifer Schlueter, Ohio State University

“Finding the Y: Ideation on Directing in *A Murder of Crows* in Real Time Theater”

Natasha Lee Martin and Nathan A Wyman, William Jewell College

“Re-mythologizing the 3-R’s of the Environmental Movement: From Re-duce, Re-use and Re-cycle to Re-search, Re-vision, and Re-present”

Karin Waidley, Western Colorado State University

“Why Are You Standing With Ovation at the End of That Performance?”

Eric Thibodeaux-Thompson, University of Illinois – Springfield

Playwriting Symposium 6

Regency F

Myths Reconsidered

Chair: Ronald J. Zank, Lamar University

A Good Woman Waits

By Jared Strange, Texas Tech University

Director: Anne Beck, Eastern New Mexico University

Dramaturg: William Palmer, University of Missouri – Columbia

Aggy: Randall Rapstine, Texas Tech University

Eggy: Joseph Stollenwerk, Indiana University

Woman: Shawna Mefferd Carroll, SUNY Plattsburgh

Hydra, Or The Oral Examination of Heracles

By David Crespy, University of Missouri – Columbia

Director: Season Ellison, Northern Arizona University

Dramaturg: Justin Maxwell, University of New Orleans

Quinton: Tom Robson, Millikin University

Hortense: Heidi Schmidt, University of Colorado – Boulder

Heracles: Brad Crownover, College of Mount Saint Vincent

EVENING: Playwriting Fringe Festival (7:00-10:00)

Sterling 8

Chair: Sarah Crockarell, University of Colorado – Boulder

Happy Panda Shoots Himself by J. Preston Witt, Ohio State University

Icarus by Eric Lynne, University of Wisconsin – Madison

The Lakeshore Bear by Jacob Turner, University of Wisconsin – Madison

Edna St. Vincent Millay Swims in the Fire by Justin Maxwell, University of New Orleans

Saturday, March 9

Continental Breakfast: 7:30 - 9:30

Regency E Foyer

Registration: 8:00 - 6:00

Regency E Foyer

Session 11: 9:00 - 10:15

History Symposium 18

Sterling 9

Myth and Practices of Displacement

Chair: Wes Pearce, University of Regina

“[De]Mythologizing ‘Alooooha!’ Tours: The Indictment of Tourism in Alani Apio’s Plays”

Stefani Overman-Tsai, University of California – Santa Barbara

“Reinventing Mary: Nahua Interpretations of The Virgin Mary in Post-Conquest Evangelist Theatre”

Erin Rachel Kaplan, City University of New York – Graduate Center

“Religion, Reservations and Euro-American Entertainments: Myths, Rites and Conflated Cultural Practices”

Richard Poole, Briar Cliff University

“Genealogy of the Warrior: Ritual, Healing, and the Soldier’s Story”

Laura Lodewyck, Northwestern University

History Symposium 19

Regency E

Feeding, Fighting and Fornicating: Consumption and Myth

Chair: LaDonna Forsgren, University of Oregon

“Eating Our Children: *Thyestes*’ Place Among Caryl Churchill’s Plays”

Scott Proudfit, Elon University

“‘The ransom of Prides fury’: The Executions at the Hope Bear-Garden and the (De)Mythologization of the Commonwealth in Davenant’s *The Cruelty of the Spaniards in Peru*”

Scott Venters, University of Washington

“Like, Oh My God!: The Myth of the Blonde in the Broadway Musical”

Emily Clark, City University of New York – Graduate Center

“*Frankenstein* on Stage: A Modern Myth of Progress”

Jeanne Tiehen, University of Kansas

Pedagogy Symposium 6

Sterling 3

Roundtable: Intersections of Liberal Arts Culture in Theatre Design Pedagogy

Chair: Jesse Merz, Mt. Hood Community College

Eric Appleton, University of Wisconsin – Whitewater
Jazmine Harper-Davis, DePauw University
Tracey Lyons, University of Wisconsin – Whitewater
Tim Good, DePauw University
Claire Wilinon, DePauw University

Articles in Progress Session I

Regency F

This session is open to workshop participants only.

Editor-Respondents: Peter A. Campbell, *Theatre/Practice*; Charlotte Canning, *Theatre Research International*; Stuart Hecht, *New England Theatre Journal*; Scott Magelssen, *Journal of Dramatic Theory and Criticism*; Elizabeth Reitz Mullenix, *Theatre History Studies*; James Peck, *Theatre Topics*; Carolyn Roark, *Ecumenica*; Harvey Young, *Theatre Survey*

“Behind Romantic Irony: How 18th Century English Self-Reflective Satire Anticipated a New German Drama”

Walter Byongsok Chon, Yale University

“The Prince’s Partners: The History of Edwin Booth’s Yoricks”

Lezlie Cross, University of Washington

“Mischief Nation: Kent Monkman and the Decolonizing Performance of the Trickster”

Thom Davis, University of Illinois – Urbana-Champaign

“Redressing Homosociality in Blackface Minstrelsy”

Rayya el-Zein, New York University

“Choosing Ingredients: Twenty Years of Cooking Swamp Gravy”

Liz Foster-Shaner, University of Wisconsin – Madison

“Performing Unseen Violence: Greek Messenger Speeches and Performative Writing”

Emily Kelly-Padden, Southern Illinois University – Carbondale

“To the Market and Back Again: Masquerading Gender and Class On and Off the Stage at the King’s Theatre in the Haymarket”

Claudia Rene Wier, York University

“That Which Passeth Show: How Contemporary Neuroscience and Philosophy of Action Helps Us Read *Hamlet*”

David Wright, University of Pittsburgh

Session 12: 10:30 - 11:45

History Symposium 20

Sterling 9

Excavating Material Traces of Myth

Chair: Kate Roark, Blackburn College

“Enacting Engravings: The Pictorial Narrative of *Il Pomo d'Oro*”

Elizabeth Coen, University of Washington

“Was the *Feinteur* an Artist, a Technician, or a Myth? An Historiographical and Interpretive Crux in the *Mémoire de Mahelot*”

David Muller, Independent Scholar

“Future Myths about Chicago Theatre; or, Will the Absence of Evidence become Evidence of Absence?”

Arvid Sponberg, Valparaiso University

Practice/Production Symposium 11

Regency E

Group Myths: Creating as an Ensemble

Chair: Jennifer Schlueter, Ohio State University

“I Know What I Need: How Theater Can Build Community, Inspire Civic Dialogue, and Reframe Cultural Myths about Homelessness and Art-Making”

Christine Young, University of San Francisco

“Transformation through Dialogue: The Tradition of Reshaping Narrative in Mary Zimmerman’s *Metamorphoses*”

Alaina Chelan Orchard, Ohio State University

“Prison *Metamorphoses*”

Agnes Wilcox, Prison Performing Arts

“A Benevolent Dictator: Greg Allen and Creation Myth of The Neo-Futurists Inaugural *Too Much Light Makes The Baby Go Blind*”

Max Glenn, Ohio State University

Pedagogy Symposium 7

Sterling 3

Special Plenary Session II – Technology, Distance & Non-Traditional Delivery

Chair: John Wright, University of Wisconsin-Manitowoc

“Mythologizing Digital Delivery”

Neal Hebert, Louisiana State University

“The Online Mis-education of Patrick Bynane”

Patrick Bynane, Texas Women’s University

“Challenging the Myths of Content Delivery”

Tyler Smith, Ball State University

Emerging Scholars Symposium 2

Regency F

Graduate Student Panel

Chair: Jeff Grace, Knox College

“Trash Aesthetics: Constanza Macras’ *Megalopolis* as a Work of Postproduction”

Alicja Binder, University of Minnesota

“Negotiating Borders through Crosstalk: Translocal and Local Identities in Performance Workshop’s *Total Woman*”

Yining Liu, School of Interdisciplinary Arts, Ohio University

“Class Transcendence and Early Modern Subjectivity in Lope de Vega’s *The Dog in the Manger*”

Jordan Cohen, City University of New York – Graduate Center

Playwriting Symposium 7

Sterling 4

Mythic Monsters

Chair: Shawna Mefferd Carroll, SUNY Plattsburgh

A Little Inconvenience

By William R. Webb, Ozarks Technical Community College

Director: John Moss, Southern Illinois University – Carbondale

Dramaturg: Amanda Boyle, University of Kansas

Jonah: Ronald J. Zank, Lamar University

Jacob: Brad Crownover, College of Mount Saint Vincent

Dean Is A Motherfucking Pedophile

By E. J. C. Calvert, Independent

Director: Jonathan Herbert, Ozarks Technical Community College

Dramaturg: Kristi Good, University of Pittsburgh

Kim: Rachel Bauer, University of Missouri – Columbia

Kashif: Joseph Stollenwerk, Indiana University

David: Bryan Vandevender, University of Missouri – Columbia

12:00 - 2:00 All Conference Luncheon and Keynote

Regency D

Presentation of the Robert A. Schanke Award

Keynote Address: Jill Dolan and Stacy Wolf, Princeton University

2:00 - 3:00 MATC Business Meeting

Regency E

Session 13: 3:15 - 4:30

History Symposium 21

Sterling 9

Storied Silences: Myth, Origins and the Unspoken

Chair: Robert Shimko, University of Houston

“The Fining of Phrynicus”

Odai Johnson, University of Washington

“Historiographic Mythmaking and the Abydos Passion Play”

Alan Sikes, Louisiana State University

“Recreating the British Stage: Examining the Mythological Beginnings of the Colonial American Theatre”

Jessica Hester, State University of New York – Oswego

Practice/Production Symposium 12

Regency E

Revising the Myth

Chair: Ronald J. Zank, Lamar University

“Dionysus in 405 BCE, 1969, and Today: An Evolving Mythology”

Christine Simonian Bean, Northwestern University

“The Transmutation of Myth: Sophocles’ *Ajax* and the Ninety-Nine Percent”

Mark Mallett, The Richard Stockton College of New Jersey

“Myth vs. Fact: Reconsidering Euripides in a Director’s Approach to *Hecuba*”

Chris Peck, Baylor University

“Re-imagining Greek Myth on the Canadian (Feminist) Stage: Toronto’s Nightwood Theatre’s Production of *The Penelopiad*”

Emily Rollie, University of Missouri

Pedagogy Symposium 8

Sterling 3

Teaching with Mythology: Devising Cultural Positions & Localities

Chair: Jesse Merz, Mt. Hood Community College

“*Echoes of Flagstaff*: Creating Devised Theatre from Archival Mythologies”

Season Ellison, Northern Arizona University

“Teaching Irish Plays and Playwrights”

Kathleen McGeever, Northern Arizona University

“Rethink Pink: Challenging the Myth of the Cancer Hero with Susan Miller’s *My Left Breast* and Community-Based Performance”

Sarah A. Senff, Miami University

Playwriting Symposium 8

Regency F

Myths or Phallacies?

Chair: Ronald J. Zank, Lamar University

Snake on a Stick

By Bradley Stephenson, University of Missouri – Columbia

Director: Brock Fisher, Clarke University

Dramaturg: Sarah Crockarell, University of Colorado – Boulder

Jewel: Kathryn Westphale, Ozarks Technical Community College

Art: Randall Rapstine, Texas Tech University

Offstage Voice: Joshua Johnson, University of Missouri – Columbia

Polonius

By David Carlyon, Independent Scholar

Director: Mark Sutch, Davidson College

Dramaturg: Milbre Burch, University of Missouri – Columbia

Peter: David Crespy, University of Missouri – Columbia

Evan: John Moss, Southern Illinois University – Carbondale

Session 14: 4:45 - 6:00

History Symposium 22

Regency E

Missing Memories and MYTH-remembrances

Chair: Deanna Toten Beard, Baylor University

“Memory Control: Mythology, Technology, and *A Chorus Line*”

Christin Essin, Vanderbilt University

“The MYTHrepresentation of Blue Jacket: The Effects of Misrepresentation in Drama”

Heidi Nees, Bowling Green State University

“The Florence Mills Theatrical Association vs. William Bojangles Robinson: The Contentious Memorial to Flo Mills”

Rhona Justice-Malloy, University of Mississippi

History Symposium 23

Sterling 9

X Marks the Spot? Mythmaking and Place-making

Chair: Jeffrey Ullom, Case Western Reserve University

“‘Choose ye this day what you will be!’: National Origin Myths and the Performance of a Usonian West”

Andrew Gibb, Miami University

“The Myth of the Stratford Shakespeare Festival”

Andrew Blasenak, Ohio State University

“It Didn’t Happen Here: Staging the Myth of Huey P. Long”

Macy Jones, Louisiana State University

Practice/Production Symposium 13

Sterling 3

Mythic Diversity

Chair: Dan Dennis, Ohio University

“Diversity as Sisyphian Myth in University Theatre”

John Poole, Illinois State University

“Dismantling the Disability Myth in Performance: Exploring a Rhizomatic Alternative to Disability Performance Models”

John Sefel, Baylor University

“Producing a Pearl: A Comparison of Community vs. Professional Theatre Work and How Myths of Creativity Affect the Production Process”

Cate Brewer, University of Mary Washington

“She’s Not As Dumb As She Looks: The Myth of the Dependent Gimp in Craig Lucas’ *Reckless*”

Jill Summerville, Ohio State University

Playwriting Symposium 9

Regency F

Myth Communication

Chair: Sarah Crockarell, University of Colorado – Boulder

Kitchen Sink

By Heidi Schmidt, University of Colorado – Boulder

Director: Alison Frost, Texas A&M University – Corpus Christi

Dramaturg: Alison Christy, University of Kansas

Lauren: Season Ellison, Northern Arizona University

Kevin: Drew Vidal, Ball State University

Brynn: Kathryn Westphale, Ozarks Technical Community College – Springfield

Play Ball (Albert)

By Joan Lipkin, Independent

Director: Gloria Clark, Illinois State University

Dramaturg: Matt McGeachy, York University

Policeman: Ronald J. Zank, Lamar University

Albert: Brad Crownover, College of Mount Saint Vincent

Manuel: Joshua Johnson, University of Missouri – Columbia

Understanding

By Jacob Juntunen, Southern Illinois University – Carbondale

Director: Claire Syler, University of Pittsburgh

Dramaturg: Tom Oldham, Indiana University

Ben: Tom Robson, Millikin University

Vectevs: Jonathan Herbert, Ozarks Technical Community College

Madara: Chelsea Prettyman, Texas Tech University

Sunday, March 10

Continental Breakfast: 7:30 – 9:30

Regency E Foyer

Session 15: 8:00 - 9:15

History Symposium 24

Regency E

Mythbusters in the Archive

Chair: Brian Cook, Independent Scholar

“The G-Man Spectator as Critic: Reader-Response Criticism and the FBI File of Jerzy Grotowski”

Jay Ball, Central Washington University

“Mythbusting History: The Living Theatre vs. The Sinister Government Conspiracy”

Peter Wood, University of Pittsburgh

“Frontier Mythology and the Leftist Ideal in The Los Angeles Federal Theatre Project's *The Sun Rises in the West*”

Amy Brady, University of Massachusetts – Amherst

“Puncturing Myth of the Midwestern Family: Lanford Wilson’s Talleys and Mizzou’s New Lanford Wilson Collection”

David Crespy, University of Missouri

History Symposium 25

Sterling 9

Genealogies of Myth: Documentation, Invention, and Coercion

Kato Buss, University of Central Oklahoma

“Jacques Copeau and the Myth of St. Francis: The Origins of Physical Theater’s Disregarded Aristotelian Soul”

Peggy Garvey, University of Notre Dame

“A ‘Moist Mass on the Sloping Floor’: Poverty, Bohemia, and Myth-Making in the Provincetown Playhouse and the Wharf Theatre”

Les Hunter, Stony Brook University

“‘We Have Seen the Best of Our Time’: Theodore Komisarjevsky and Peter Brook at the Stratford Memorial Theatre”

Sara Boland-Taylor, University of Illinois – Urbana-Champaign

“Bogart-ing Myth and Re-Membering: South Pacific, Anne Bogart, and Subverting the Entrenched”

Kurt Edwards, East Central University

Articles in Progress Session II

Sterling 3

This session is open to workshop participants only.

Editor-Respondents: Peter A. Campbell, *Theatre/Practice*; Charlotte Canning, *Theatre Research International*; Stuart Hecht, *New England Theatre Journal*; Scott Magelssen, *Journal of Dramatic Theory and Criticism*; Elizabeth Reitz Mullenix, *Theatre History Studies*; Carolyn Roark, *Ecumenica*; Harvey Young, *Theatre Survey*

“In Search of Immanence: Deleuzian Assemblage and the Diagram in the Theatre of Ricardo Monti”

Milton Loayza, SUNY Oswego

“Who’s Afraid of Ai Weiwei? Global Networks of Art, Performance, Activism, and Resistance through the Twittersphere”

Shawna Mefferd Carroll, SUNY Plattsburgh

“Buy, Buy Baby: Performing Maternity as Consumption”

Kris Messer, University of Maryland – College Park

“A Foreign Concept?: American Attempts at Permanent Repertory Theatre, 1909-56”

Jonathan Shandell, Arcadia University

“Minnie Maddern Fiske: From Romanticism to Realism”

Rebecca Stone Thornberry, University of Wisconsin – Marinette

Session 16: 9:30 - 10:45

History Symposium 26

Regency E

Theatre History Symposium Response Session

Jill Dolan and Stacy Wolf, Princeton University

Playwriting Symposium 10

Regency F

Symposium Feedback Session

Respondent: Michael Erickson

Chair: Shawna Mefferd Carroll, SUNY Plattsburgh

Close of Conference

DRAFT