



VARIETY

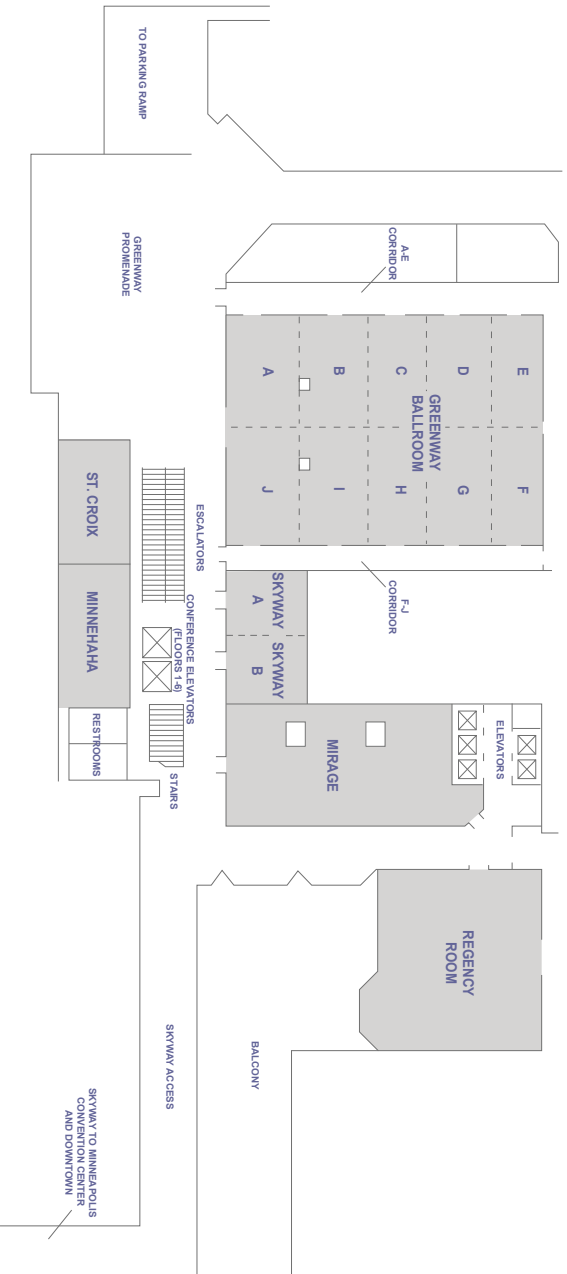
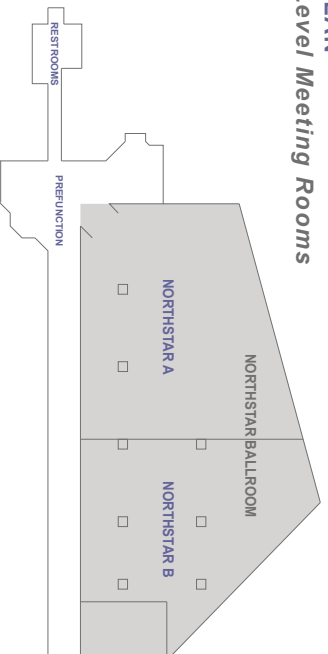
**37TH ANNUAL
MID-AMERICA
THEATRE CONFERENCE**

**HYATT REGENCY,
MINNEAPOLIS, MN
MARCH 17-20, 2016**

MATC
MID AMERICA THEATRE CONFERENCE

FLOOR PLAN

Second Level Meeting Rooms





37th ANNUAL

Mid-America Theatre Conference

March 17-20, 2016
Hyatt Regency Minneapolis
Minneapolis, Minnesota

Variety

Conference Keynote Speaker:

Gülgün Kayim,
Director of Arts,
Culture and the Creative Economy,
City of Minneapolis

Theatre History Symposium

Respondent:
Kim Marra,
University of Iowa

Playwriting Symposium Respondent:

Kira Obolensky,
Ten Thousand Things

MATC Officers

President: John Fletcher,
Louisiana State University

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Ramapo College

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Florida State University

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Ball State University

Theatre History Studies, the Journal of the
Mid-America Theatre Conference
Editor: Sara Freeman, University of Puget
Sound

Book Review Editor: Robert B. Shimko,
University of Houston

*Theatre/Practice: The Online Journal of the
Practice/Production Symposium of MATC*

Editor: Jennifer Schlueter,
The Ohio State University
www.theatrepractice.us

Website/Listserv: Mark Mallett,
Stockton College of New Jersey
matc.us/MATC-L@LISTSERV.ilstu.edu

Graduate Student Coordinators:
Alicia Hernandez,
Northwestern University
Aaron Scully,
University of Missouri, Columbia

Program Design: Tim Osborne, Kumquat Underfoot

Symposia Co-Chairs

Theatre History Symposium

Joanne Zerdy, *Independent Researcher*
Michelle Granshaw, *University of Pittsburgh*

Practice/Production Symposium

Boone Hopkins, *Converse College*
Dan Dennis, *Ohio University*

Playwriting Symposium

Matt Fotis, *Albright College*
Kristi Good, *Lycoming College*
Graduate Liaison: Rachel Bauer,
University of Missouri, Columbia

Pedagogy Symposium

Michael Hatton, *Northern Kentucky University*
Andy Gibb, *Texas Tech University*

Emerging Scholars Symposium

Karen Jean Martinson, *Chicago State University*
Martine Kei Green-Rogers, *University of Utah*

Articles-in-Progress & Pitch-Your-Book

Jocelyn L. Buckner, *Chapman University*
Robert B. Shimko, *University of Houston*

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 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 K. Bank, 2012
Cheryl Black, 2015
Dorothy Chansky, 2015
Anne Fletcher, 2015
Jonanthan A. Herbert, 2015
Rhona Justice-Mallo, 2015

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 endowment.

Robert A. Schanke is Professor Emeritus of Theatre at Central College, Iowa. He is author of *Ibsen in America: A Century of Change* (Scarecrow, 1988), *Eva Le Gallienne: A Bio-Bibliography* (Greenwood, 1989), and *Shattered Applause: The Lives of Eva Le Gallienne* (Southern Illinois, 1992; finalist for the Lambda Literary Award and the Barnard Hewitt Award). He coedited with Kim Marra *Passing Performances: Queer Readings of Leading Players in American Theater History* (Michigan, 1998) and *Staging Desire: Queer Readings of American Theater History* (Michigan, 2002). Their final collaboration, with Billy J. Harbin,

The Gay and Lesbian Theatrical Legacy, appeared in 2005. “*That Furious Lesbian*”: *The Story of Mercedes de Acosta* (Southern Illinois, 2003) won the *ForeWord* magazine Book of the Year award in the best gay and lesbian nonfiction category. He also published *Women in Turmoil: Six Plays by Mercedes de Acosta* (Southern Illinois, 2003) and *Angels in the American Theatre: Patrons, Patronage, and Philanthropy* (Southern Illinois, 2007). His most recent book is *Queer Theatre and the Legacy of Cal Yeomans* (Palgrave Macmillan, 2011).

He edited *Theatre History Studies* (1993-2005) and the Theater in the Americas Series for Southern Illinois University Press (2000-2014), and served as Vice-President for Membership, Vice-President for Awards, and Vice-President for Research and Publications for ATHE. He is a member of the National Theatre Conference and the College of Fellows of the American Theatre and also received ATHE's Excellence in Editing Award. He received the ATHE Career Achievement Award in Educational Theatre (2013) and the ATDS Betty Jean Jones Award for Outstanding Teaching (2014), and he became the Dean of the College of Fellows of the American Theatre (2014).

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 and 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:

Chandra Owenby Hopkins, 2015: “Whispers from a Silent Past: Inspiration and Memory in Natasha Tretheway’s *Native Guard*”

Jennifer Goodlander, 2014: “Khmer Identities through the Arts after the Killing Fields in a Post-9/11 New York City”

Christin Essin, 2013: “Memory Control: Mythology, Technology, and *A Chorus Line*”

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 Ireland, 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”

Theatre History Symposium Respondent

Dr. Kim Marra

Kim Marra (BA Dartmouth College, MA Brown University, PhD University of Wisconsin-Madison) is Professor of Theatre Arts and American Studies, Director of Graduate Studies in Theatre Arts, and affiliate faculty in Gender, Women's and Sexuality Studies at the University of Iowa. She chaired the American Studies Department from 2008 to 2011. Her book *Strange Duets: Impresarios and Actresses in the American Theatre, 1865-1914* (The University of Iowa Press Studies in Theatre History and Culture Series, 2006) won the 2008 Joe A. Callaway Prize for Best Book on Drama or Theatre conferred biennially by New York University's Department of English. Her other books include the co-edited volumes *Passing Performances: Queer Readings of Leading Players in American Theater History* (1998) and *Staging Desire: Queer Readings of American Theater History* (2002), *The Gay and Lesbian Theatrical Legacy: A Biographical Dictionary of Major Figures of the American Stage in the Pre-Stonewall Era* (2005), all for the University of Michigan Press. She won the 2013 Outstanding Article Award from the Association for Theatre in Higher Education and received Honorable Mention for the Oscar G. Brockett Essay Prize from the American Society for Theatre Research (ASTR) for her essay "Riding, Scarring, Knowing: A Queerly Embodied Performance Historiography," which appeared in a special issue of *Theatre Journal* focusing on Queer Research in Performance. An elected member of the College of Fellows of the American Theatre and the National Theatre Conference, she has served on the editorial boards of the University of Iowa Press, the Theatre in the Americas Series of Southern Illinois University Press, and the Animal Lives Series of the University of Chicago Press, as well as *Theatre Survey* and *Theatre History Studies*. She is a former Secretary of ASTR and current member of the Executive Board of the American Theatre and Drama Society.

Playwriting Symposium Respondent

Kira Obolensky

Kira Obolensky is a playwright and writer who lives in Minneapolis. She is currently a Mellon Foundation Playwright in Residence with the award-winning theater Ten Thousand Things. New work includes *The Changelings* (upcoming, Spring 2016); *Forget Me Not When Far Away* (spring 2015, TTT); *Why We Laugh: A Terezin Cabaret*, which premiered in two international festivals and recently played in Minneapolis; *Raskol* (commissioned and produced by Ten Thousand Things Theatre, Vintage Collective in Chicago, and featured on critics' end of year lists); *Cabinet of Wonders* (produced by Gas and Electric Arts, Philadelphia; Open Eye Figure Theatre, Minneapolis; 2010 Barrymore nomination for Best New Play); *Modern House*, finalist for the Susan Smith Blackburne Prize, and *Lune*, pronounced Loony, produced by B Street. Her play, *Modern House*, was recently part of Boston Court's PlayGround Festival in Los Angeles. Kira is a Guggenheim Fellow and has also received fellowships and grants from the Henson Foundation, NEA and Irvine Foundations, Bush Foundation, McKnight Foundation, Jerome Foundation, le Comte du Nouys Foundation, and a Pew Theatre Initiative Grant. Her play *Lobster Alice* was a Kesselring Prize winner; *The Adventures of Herculina* received Honorable Mention/ Kesselring Prize. She attended Williams College and Juilliard's Playwriting Program and has an MFA in Fiction Writing from Warren Wilson's MFA Program for Writers. She is the author of three published books about architecture and design and is the co-author of the national bestseller, *The Not So Big House*. Her novella, "The Anarchists Float to St. Louis," won *Quarterly West's* 2009 novella contest. She is also the cofounder of The Gymnasium (www.thegyntc.com), a cross-sector consortium of creative risk-takers. She is a core writer at the Playwrights' Center in Minneapolis, teaches playwriting at the University of Minnesota, and is on faculty at Spalding University's Low Residency MFA Program for Writers.

Thursday March 17, 2016

Registration Desk: 12:00 - 8:00
Greenway Promenade, 2nd floor

Session 1: 1:00 - 2:15

History Symposium 1 Greenway A

Explorations in Theatre and Performance Methodologies: Archives, Memory, and Tradition

Chair: Michelle Granshaw, University of Pittsburgh
“Infinite Variety: Exploring the Breadth and Depth of Medieval
Theatre”

Jesse Njus, Fordham University

“An Alternative Approach: Native Ethnography and the Living
Archives in East Jerusalem”

Samer Al-Saber, Florida State University

“Presidential Performances and the Crusades in Post-9/11
Culture”

Kristin O’Malley, University of Pittsburgh

History Symposium 2 Greenway B

Pushing the Boundaries of Theatre Historiography

Chair: Joanne Zerdy, Independent Researcher

“Varying the Approach to Greek Theatre: The Good, the Bad,
and the Ugly Among Ancient Actors”

Erin Bone Steele, Shepherd University

“The One-Woman Variety Show: Diversity in the Solo
Performances of Ruth Draper and Cornelia Otis Skinner”

Jennifer Schmidt, Yale University

“Reclaiming History: The Re-Appropriation of Space and Culture
in *El Henry*”

Matthieu Chapman, Central Washington University

Practice/Production Symposium 1 Greenway J

Training and Talent, Casting and Crisis

Chair: Brenda Varda, New York Film Academy

“Variety is the Spice of Something: An Examination of the 2015
Capital Fringe Festival production of *Cold As Death: The Lady
and the Tyrant*”

Cate Brewer, University of Mary Washington

“Acting in Academic Theatre: Talent vs. Variety”

Barbara Salvadori Heritage, University of Missouri

“The Impossible”

Andrea Dudziak, Independent Scholar

Pedagogy Symposium 1

Greenway I

Classroom/Committee Room: Variety in the Halls of Academe

Chair: Michael Hatton, Northern Kentucky University

“Variety in the Theatre Survey Course: Low and High-Tech

Approaches to Successful Learning”

Cat Gleason, University of Missouri, Columbia

Jennie Pardoe, University of Missouri, Columbia

“Graduate Students and their Future in the Professoriate: The

Similar Struggles of Women Graduate Students and Non-Tenure Faculty in Higher Education”

Rachel Bauer, University of Missouri

“The Shallow Stage: Variety and Homogeneity in University

Production Practica”

Patrick Reynolds, Wittenberg University

Session 2: 2:30 - 3:45

History Symposium 3

Greenway A

Performance Conventions and Narratives on the Eighteenth and Nineteenth Century Stage

Chair: Travis Stern, Bradley University

“A Vaudeville House in the Graveyard: Post-Disaster Time as Variety Theatre”

Danny Devlin, Bismarck State College

“Evaluating the Efficacy of Variety on Vienna’s National Stage 1776-1786”

Elizabeth Coen, University of Washington

“Variation on a Sharply-Defined Identity: Charlotte Mary Sanford

Barnes’s *The Forest Princess* and the Variety of Pocahontas Myth in Antebellum American Drama”

Emma Futhey, Tufts University

History Symposium 4

Greenway B

Adaptation, Historical Narratives, and Contemporary Performance

Chair: DeAnna Toten Beard, Baylor University

“Variety as Tradition: Greek Drama and the New Tragic Heroes”

Laura Lodewyck, North Central College

“The Exotic Mundane in Arthur Murray’s *The Orphan of China*”

Po-Hsien Chu, University of Maryland, College Park

“Performing Indifference: Miss Zhu Li and Experimental
Traditional Theatre in China”
Ruoxian Guo, Illinois State University

Practice/Production Symposium 2
Greenway J

Variety as Creative Method

Chair: Cate Brewer, University of Mary Washington
“Embracing a Variety-Oriented Approach to BFA Playwriting and
Dramaturgy Education: A Case Study”
Robert B. Shimko, University of Houston
“Paths of Creative Production: Variety and Similarities in Intent,
Process, and Product”
Brenda Varda, New York Film Academy
“Conceptual Variety: The Director’s Vision, Metaphor, The Aim”
Scott Knowles, Utah State University

Pedagogy Symposium 2
Greenway I

Learning by Doing: Divising, Rehearsing, and Field Work

Chair: Andrew Gibb, Texas Tech University
“Making a Play Out of a Toothpaste Box: Non-Fiction Devising
Technique for Playwrights and Performers”
Jen Plants, University of Wisconsin, Madison
“A New Approach: Theatre as Revolution”
Gary Luter, University of Tampa
“Rehearsing Pedagogy: Scaffolding University Theatre into Non-
Theatre Courses”
Michael Mellas, University of Minnesota, Twin Cities
“Pursuing Variety: An Interdisciplinary Performance Study of
Food Security in Senegal”
Vanessa Campagna, Monmouth College

Playwriting Symposium 1
Greenway G/H

Orientation & First Read Through

Session 3: 4:00 - 5:15

History Symposium 5
Greenway A

Engaging Sites of Performance

Chair: Scott Magelssen, University of Washington
“Sex is Between Two People: Variety and Opportunity at the Gay
Baths”
Jeff Grace, Knox College

“Container of Multitudes: Collision and Collusion Within the Vaudeville Playhouse”

Patrick Reynolds, Wittenberg University

“(I am large. I contain multitudes)”: The Public Theatre and the Uses of Theatrical Variety”

Adam Sheaffer, University of Maryland, College Park

Practice/Production Symposium 3

Greenway J

Bodies at Play

Chair: Robert B. Shimko, University of Houston

“Feed your Uselessness: Presence and Absence in the Plays of Samuel D. Hunter”

Rachel Chaves, Western Illinois University

“Aesthetic Variety: Stanislavsky, Brecht, Adorno, and the Ludic Moment to Moment”

David Marcia, Independent Artist/Scholar

“Ghost in the Machine: Exploring the Relationship Between Ghosting and Variety”

Greg Doran, University of Prince Edward Island

Pedagogy Symposium 3

Greenway I

How Many Acting Teachers Does It Take To...?

Chair: Travis Stern, Bradley University

“So... What is Physical Theatre Exactly? Exploring the Questions of Using an Array of Methods within the Movement Curriculum to Reach Each Student”

Chloe Stevenson, Owens Community College

“Embodying the Bard: A Pedagogical Approach to a Full-Bodied Learning of Playing Shakespeare’s Text”

D. Lance Marsh, Oklahoma City University

“Beyond Repetition: Integrating Meisner Techniques into an Acting Progression”

Dennis Schebetta, University of Pittsburgh

“Are Ten Instructors Better than One? An Examination of Fundamental Acting Principles to Bring Together a Variety of Pedagogical Voices”

Drew Vidal, Ball State University

Jonathan Becker, Ball State University

Playwriting Symposium

Greenway D, E & F

Rehearsals

Dinner: 5:15 - 6:30

Executive Committee Meeting

Session 4: 6:30 - 7:45

History Symposium 6

Greenway A

Race & Performance in the United States

Chair: La Donna L. Forsgren, University of Oregon

“Waiters, Servants, and Slaves: Regionalism, Class, and Wages of Whiteness in *The Contrast*”

Kate Roark, Blackburn College

“Variety as Innovation: Problematic Truths and the ‘Historical’ MLK”

Keith Byron Kirk, University of Houston

“Then and Now: Race and the Vietnam War”

Amanda Boyle, University of Kansas

“(Re)Staging History: Suzan Lori Parks’s *Father Comes Home From the Wars* as Historiographic Method”

Keary Watts, Washington University in St. Louis

Practice/Production Symposium 4

Greenway J

Participatory Performances: Audiences and Actors

Chair: Greg Doran, University of Prince Edward Island

“Infinite Variety: Audience Participation in Shakespeare for Young People”

Elizabeth Harelik, The Ohio State University

“More Than Meets the Eye: Making a Case for Theatre for Young Audiences”

Emily Rollie, Monmouth College

“No Strings Attached: Finding Craig’s Übermarionette in Robert Wilson’s Approach to Actors”

Laura Nicholas, Baylor University

Pedagogy Symposium 4

Greenway I

Multiple Intelligences: A Pedagogy Workshop

Chair: Kathy Privatt, Lawrence University

“Using Multiple Intelligences for a Variety of Learning Styles: An Interactive Public Relations Activity”

Kirsten Easton, Southern Illinois University

Anne Fletcher, Southern Illinois University

Bobbi Masters, Southern Illinois University

Brooke Oehme, Southern Illinois University

Matthew Wickey, Southern Illinois University

Rory Leahy, Southern Illinois University

Playwriting Symposium

Greenway D, E & F

Rehearsals

Session 5: 8:00 - 9:15

History Symposium 7

Greenway A

Challenging Institutional Cultures through Performance

Chair: Jeff Grace, Knox College

“Black Folk’s Theatre to #blacklivesmatter: the Black Revolution on Campus”

La Donna L. Forsgren, University of Oregon

“Variety Shows for the Troops: The Evolution of the U.S. Army Soldier Show”

Karen Dabney, Midwestern State University

“Nothing to See Here: Seeking Political Variety and National Unity in the Federal Theatre Project Promotions Office”

Macy Jones, Louisiana State University

Practice/Production Symposium 5

Greenway J

Workshop: Directing Violence

Chair: David Reed, University of Central Florida

“The Moment Before: Staging Threats of Violence”

Dennis Schebetta, University of Pittsburgh

Drew Vidal, Ball State University

Diego Villada, University of Pittsburgh

Pedagogy Symposium 5

Greenway I

Pedagogy Triage Roundtable: Bring Your Pedagogy Problems and Curriculum Concerns, and Be Prepared to Share Ideas and Best Practices

Co-Chair: Andrew Gibb, Texas Tech University

Co-Chair: Michael Hatton, Northern Kentucky University

Co-Chair: Anne Fletcher, Southern Illinois University

Fellows' Opening Night Reception: 9:30 - 11:30

Regency

Friday, March 18, 2016

Registration Desk: 8:00 - 6:00
Greenway Promenade, 2nd floor

Breakfast: 8:00 - 9:30
Greenway Promenade, 2nd floor

Session 6: 9:00 - 10:15

History Symposium 8

Greenway A (AV)

Theatre of the Everyday: Women's Labor, Variety, and Visibility: 1839-2015

Chair: Jenna Kubly, Independent Scholar

"Transcending Propriety: Ellen Tucker Emerson and the
Performance of Everyday Life"

Beth Cleary, Macalester College

"'Equal Rights by All Means!': Beatrice Forbes-Robertson's
Suffrage Matinee and the Onstage Junction of the U.S. and
U.K. Franchise Movements"

Chris Woodworth, Hobart & William Smith Colleges

"Rehearsing Failure: Reclaiming the Voices and Bodies of
'Brecht's Women'"

Lisa Channer, University of Minnesota, Twin Cities

"Judith Malina's Art, Activism, and Anger"

Kate Bredeson, Reed College

History Symposium 9

Greenway B (AV)

Reimagining Arenas of Performance

Chair: Laura Lodewyck, North Central College

"Working Strong: Burlesque on the New Burma Road"

Elizabeth Wellman, The Ohio State University

"'That is all.' Pussy Riot's Revolutionary Closing Statements"

Heather Carnahan, Illinois State University

"Deviant Variations: The Dance-Theater of Bill T. Jones"

Ariel Nereson, SUNY Buffalo

"Turning the Red Tide: The Creative Arts Team and Drama-
Based Youth AIDS Education in New York City"

Andrew Waldron, Arizona State University

Practice/Production Symposium 6

Greenway I (AV)

Staging New, Old, and Other Worlds

Chair: Scott Knowles, Utah State University

“Crave New Worlds: Variety in New Plays”

Marina Bergenstock, University of Iowa

“What does Tolkien Know about Fantasy, Anyway?”

Representations of the Fantastic on the Contemporary Stage”

Rob Kimbro, University of Houston

“Different Space(s) for Inspiration: Location as Germination in the Work of the GreenHouse Theatre Project”

Carrie Winship, University of Missouri

Pedagogy Symposium 6

Greenway J

Mixing it Up: Unconventional Learning and Learners

Chair: Cat Gleason, University of Missouri, Columbia

“Variety Through Interdisciplinary Collaboration: Theatre and the English Language Learner”

Deric McNish, Michigan State University

“Today’s Class Will Be Held at the Speedway: Bringing Actual Variety to Teaching Theatre”

Tyler Smith, Ball State University

“Teaching Students with a Variety of Abilities and Disabilities in the Theatre Classroom”

Melissa Jackson Burns, University of Missouri, Columbia

“A Variety of Learners - Empowering the Neurodiverse Artist”

Rebecca Covey, Florida International University

Playwriting Symposium 2

Greenway G/H

now & then

By John Perovich, Arizona State University

Director: Tom Robson, Milliken University

Dramaturg: Tyrrell Woolbert, Ohio State University

Mario: Frank Lasik, University of Missouri, Columbia

Ashley: Jennifer Goff, Frostburg State University

Tainted Love

By Kirt Shineman, Glendale Community College

Director: Julia Moriarty, Wayne State University

Dramaturg: Susannah Stengel, Indiana University

Cameron: Joe Stollenwerk, Indiana University

Allen: Dennis Schebetta, University of Pittsburgh

Nurse: Emily Rollie, Monmouth College

Playwriting Symposium
Greenway D, E & F

Rehearsals

Plays-in-Progress 1
Greenway C

Breathe Me In

By Rachel Lynett, University of Arkansas
Dramaturg: Tyler Smith, Ball State University

Session 7: 10:30 - 11:45

History Symposium 10
Greenway A (AV)

Performing Nationalism Onstage and Off

Chair: Elizabeth Wellman, The Ohio State University
“Humor, Hijabs, and Heartbreak: Performing Arab American
Comedy On-Stage”
Allison Brogan, The Ohio State University
“Flag Waving for Freedom: The Performance of American
Nationalism at Football Games”
Josh Patterson, The Ohio State University
“Muxe, Machismo, and Mexicanidad: Performing Gender and
Ethnic Identity in Oaxaca, Mexico”
Joshua Truett, The Ohio State University

History Symposium 11
Greenway B (AV)

Spectacular Interventions in Theatre History

Chair: Lezlie Cross, University of Nevada, Las Vegas
“Shakespeare, Corneille, and Euripides in England, 1712-1730:
Recycling, Reframing, Reusing, and the Commodification of
Variety in the London Theatre”
Ellen Anthony-Moore, Marymount Manhattan College
“Variations on a Theme: ‘Sister Acts’ on Stage and in Society”
Jocelyn L. Buckner, Chapman University
“Lauren Gunderson’s Biographical Science Drama as Cultural
Interlocutor”
Vivian Appler, College of Charleston

Practice/Production Symposium 7
Greenway I (AV)

Negotiating Authority and Ownership

Chair: Diego Villada, University of Pittsburgh
“Co-Directing: Is Variety in Leadership Productive or a Pitfall?”
Emily Cherry, University of North Dakota
Ali Angelone, Dean College

“Stuck in the Middle: Feminist Directing as a Graduate Student and the Academic Institution”

Rachel Bauer, University of Missouri, Columbia

“The Ethics of ‘Re-Devising’ When Producing Published, Devised Plays”

Brian Cook, University of Alaska, Anchorage

Pedagogy Symposium 7

Greenway J

Gendered Variety: Women’s Work(s) in the Classroom

Chair: Paco Madden, Arizona State University

“Creating Gender Parity through Women’s Works in the Classroom”

Shawna Mefferd Kelty, State University of New York, Plattsburgh

“The Gender Cabaret: Using Performance in a Non-Performance Class”

Joe Stollenwerk, Indiana University

“Disciplining Playwriting: The Barrier to Feminist Pedagogies in Playwriting Classrooms”

Carrie Winship, University of Missouri

Playwriting Symposium 3

Greenway G/H

Eat

By Tabita Cercea, Independent Artist

Director: Lynn Deboeck, University of Kansas

Dramaturg: Milbre Burch, University of Missouri, Columbia

Eric: Rory Leahy, Southern Illinois University

Ariel: Vanessa Campagna, Monmouth College

Ashley: Rachel Price Cooper, University of Illinois-Champaign

Prostheses Bound

By Marvin Gonzalez, Arizona State University

Director: C. Drew Vidal, Ball State University

Dramaturg: Tyler Smith, Ball State University

Jose: Dennis Schebetta, University of Pittsburgh

Dr. Scanlan: Jennifer Goff, Frostburg State University

Actor: TBA

Playwriting Symposium

Greenway D, E & F

Rehearsals

Plays-in-Progress 2

Greenway C

Children of Philadelphia

By Michael McGoldrick, Arizona State University

Dramaturg: Brooke Oehme, Southern Illinois University

12:00 - 1:15 Lunch Break

Symposium Co-Chairs Meeting

The News Room, 990 Nicollet Mall (at 10th Street)

Session 8: 1:30-2:45

History Symposium 12

Greenway A (AV)

Performing the Asian Body

Chair: Margaret Werry, University of Minnesota, Twin Cities

“Sexuality and Abstinence: The Masculinized Body of Chinese Women in Chinese Model Opera”

Weiyu Li, Indiana University

“Bodies, and Puppets: Performing the ASEAN Community Through Variety”

Jennifer Goodlander, Indiana University

“‘Unity in Diversity?’: Historicizing the Politics of Variety in Corporate Theatre-Making Across India”

Sarah Saddler, University of Minnesota, Twin Cities

History Symposium 13

Greenway B (AV)

Performing Women on Twentieth and Twenty-First Century Stages

Chair: Sara Freeman, University of Puget Sound

“Guardian Angels and Protected Innocents: Women During Wartime on the Vaudeville Stage, 1917-1918”

Jenna Kubly, Independent Scholar

“Come to The Club: The Rise and Fall of the Feminist Musical”

Joe Stollenwerk, Indiana University

“The Politics of Laughter: Performing Intersectional Variety in Margaret Cho’s Comedy”

Jieun Lee, University of Georgia

Practice/Production Symposium 8

Greenway I (AV)

Design, Dramaturgy, and Collaboration

Chair: Dan Dennis, Ohio University

“There was speech in their dumbness, language in their very gesture...’: Cross-disciplinary collaboration and the attendant challenges with vagrancies and variations of meaning”

Wes D. Pearce, University of Regina

“Tennessee Williams and the Importance of Sound”

Cynthia Booker, University of Illinois, Urbana-Champaign

“‘That’s when the Rhinoceros Enters’: An Investigation of Playwright/Director Collaboration of Charles Mee and Les Waters”

Joshua Horowitz, Baylor University

History Symposium 13

Greenway G/H

Two Cheers for Cannibalism

by Talia Gritzmacher, Ozark Technical Community College

Director: Emily Rollie, Monmouth College

Dramaturg: Joe Stollenwerk, Indiana University

Sophie: Susannah Stengel, Indiana University

Ronald: Frank Lasik, University of Missouri, Columbia

Police: Scott Harman, University of Wisconsin-Madison

Farmer's Market

By Brooke Oehme, Southern Illinois University

Director: Ron Zank, Culver-Stockton College

Dramaturg: Melissa Jackson Burns, University of Missouri,
Columbia

Farmer: Scott Harman, University of Wisconsin, Madison

Customer: Aaron Scully, University of Missouri, Columbia

Dave: Eric Thibodeaux-Thompson, University of Illinois-
Springfield

Playwriting Symposium

Greenway D, E & F

Rehearsals

Plays-in-Progress 3

Greenway C

FOUR HELEN

By Justin Maxwell, University of New Orleans

Dramaturg: Kristi Good, Lycoming College

Session 9: 3:00 - 4:15

History Symposium 14

Greenway A (AV)

Subversion, Collaboration, and International Performance

Chair: Ariel Nereson, SUNY Buffalo

“Diversity, Decolonization, and Peripheral Performance in the

Early Soviet Union: The Blue Blouse in Eastern Ukraine”

Robert Crane, University of Pittsburgh

“De-essentializing the Undocumented Voice and Body: Teatro

Jornalero’s *El Niño Dios Viene Pal’ Norte*”

Christopher Goodson, University of Washington

“Puppets Appraise the Top Goon: Masasit Mati’s “Top Goon”

Puppet Theatre as a Carnavalesque Critique of Syrian

President Bashar Assad”

Kirt Shineman, Glendale Community College

History Symposium 15

Greenway B (AV)

Undergraduate Emerging Scholars Session

Chair: Martine Kei Green-Rogers, University of Utah

“‘Memories Worth Repeating’: Stone Mountain as Performance Site in Mountainvision”

I. B. Hopkins, University of Georgia

“The Divine Mr. S: David Garrick’s Alterations of Shakespeare”
Olivia Ochoa, Trinity University

“Borrowing the Bulge: The Origins of Lesbian Feminist Drag and Gender Performance in Women’s Cast Theatre”

Luke Zimmerman, New York University

Practice/Production Symposium 9

Greenway I (AV)

Creating Community through Site-Specific Performance

Chair: Dennis Schebetta, University of Pittsburgh

“PerFarming the Land: Cultivating Space for Community Collaboration”

Christian Bell, University of Minnesota, Twin Cities

“Curating Variety: Caffeine Theatre’s Aphra Behn Coffeehouse”
Daniel Smith, Michigan State University

“*Burning Bluebeard Once Again*: Directing a Chicago Holiday Tradition”
Heidi Breden, Baylor University

“*Invisible Cities*: ‘Travelers—Explorers—Archeologists of Memory’”
Stacey Connelly, Trinity University

Playwriting Symposium 5

Greenway G/H

Next Discussion for Book Club: Michelle Alexander’s *The New Jim Crow*

By Paco José Madden, Arizona State University

Director: Shawna Mefferd Kely, State University of New York, Plattsburgh

Dramaturg: Cat Gleason, University of Missouri, Columbia

White Person #1: Jon Herbert, Ozark Technical Community College

White Person #2: Diego Villada, University of Pittsburgh

White Person #3: Anjalee Hutchinson, Bucknell University

Umbrellas for Everyone

By Whitney Rowland, Carnegie Mellon University

Director: Jon Herbert, Ozark Technical Community College

Dramaturg: Bryan Vandevender, University of Wisconsin, Oshkosh

Salesperson: Matthew Wickey, Southern Illinois University

Mother: Claudia Feldstein, Queens College

Daughter: Vanessa Campagna, Monmouth College

Playwriting Symposium

Greenway D, E & F

Rehearsals

Plays-in-Progress 4

Greenway C

Girls with Bodies

By Kirsten Easton, Southern Illinois University

Dramaturg: Milbre Burch, University of Missouri, Columbia

Session 10: 4:30 - 5:45

History Symposium 16

Greenway A (AV)

Negotiating Materialities through Performance

Chair: Christin Essin, Vanderbilt University

“Listening to the Variety of Sound in The Wooster Group’s *To You, The Birdie!*”

Yu-Yun Hsieh, University of Illinois, Urbana-Champaign

“Valuing Variety: Immersive Theatre as Ideal Commodity”

Kelsey Laine Jacobson, University of Toronto

“The Theatre of Jan Fabre—Abjection and Theatre Criticism”

Alicja Binder, University of Minnesota, Twin Cities

History Symposium 17

Greenway B (AV)

Mapping Networks of Performance

Chair: Kate Bredeson, Reed College

“DADA’s Queer Ontologies: Tzara, Ball, and Pluriversal Politics at Cabaret Voltaire”

Scott Venters, University of Washington

“The Design Bind: Exposing and Hiding Labor Variety in Depression-Era US Scenic Design”

David Bisaha, Binghamton University

“Charles Mee’s Failed Variety Show: Language, Love, and Politics in *Fetes de la Nuit*”

Sara Freeman, University of Puget Sound

Practice/Production Symposium 10

Greenway I (AV)

Bodies That Matter

Chair: Brian Cook, University of Alaska, Anchorage

“Seeking Addie: An Auto-ethnographic Performance Confronting Race and the Historically Silenced of Lillian Hellman’s *Little Foxes*”

Jennie Pardoe, University of Missouri, Columbia

“One Hundred Years of Hope: A Reflection on the Collaborative Process of Performing Diversity and a Forecast for Its Future”
Deb Kochman, Florida State University
Devair Jeffries, Florida State University
“Fighting the Good Fight: Stage Combat for the Modern Savage”
David Reed, University of Central Florida

Playwriting Symposium 6
Greenway G/H

Clearing the Mind

By Eva Patton, Ball State University
Director: Carrie Winship, University of Missouri, Columbia
Dramaturg: Amanda Boyle, University of Kansas
Lynn: Vanessa Campagna, Monmouth College
Mary: Anjalee Hutchinson, Bucknell University
Jean: Milbre Burch, University of Missouri, Columbia

Anti-Grey

By Ioana Jucan, Brown University
Director: Sue Klemp, Independent Artist
Dramaturg: Martine Kei Green-Rogers, University of Utah
Dramaturg: Brennan Murphy, Indiana University
Ana: Bridgett Vanderhoof, University of Wisconsin, Madison
P: Bryan Vandevender, University of Wisconsin, Oshkosh
The Teacher: Jon Herbert, Ozark Technical Community College

The Bowery Waltz

By Jen Plants, University of Wisconsin, Madison
Director: Vanessa Campagna, Monmouth College
Dramaturg: Kirt Shineman, Glendale Community College
Michael: Matthew Wickey, Southern Illinois University
Diana: Eva Patton, Ball State University

Playwriting Symposium
Greenway D, E & F

Rehearsals

Plays-in-Progress 5
Greenway C

Sister of the Stars

By Brad Stephenson, Catawba College
Dramaturg: Jessica Hinds-Bond, Northwestern University

Pitch Your Book Session
Greenway J

Chairs: Robert B. Shimko, University of Houston and Jocelyn L. Buckner, Chapman University

Towards a Feminist Performance of Science

Vivian Appler, College of Charleston

Scholarly edition and translation of Erwin Piscator's diaries and correspondence, 1952-1966

Stacey Connelly, Trinity University

Spectacle and Smoke: Guns and the American Theatre

Meredith Conti, James Madison University

Crossing Rainbow Bridges: Using Drama to Explore LGBTQ Issues in the Elementary Classroom

Erika Hughes and Andrew Waldron, Arizona State University

The Great War on the U.S. Stage

DeAnna M. Toten Beard, Baylor University and Jenna Kubly, Independent Scholar

Adaptations Preferred: Gender Across 1920s Fiction, Theatre, and Film

Bethany Wood, Southwest Baptist University

Pitch-Your-Book Editors

Scott Magelssen, Southern Illinois University Press, Theater in the Americas series

Heather S. Nathans, University of Iowa Press, Studies in Theatre History and Culture series

7:00-11:30: Playwrights' Fringe Fest

Greenway G/H

Standards by Adam Callahan, University of Missouri, Columbia

LOL by Robert Munden

The Class of 2020 by Matt Fotis, Albright College

Saturday, March 19, 2016

Registration Desk: 8:00 - 6:00

Greenway Promenade, 2nd floor

Breakfast: 8:00 - 9:30

Greenway Promenade, 2nd floor

Session 11: 9:00 - 10:15

History Symposium 18

Greenway A (AV)

Native Performances in the Americas

Chair: Heidi Nees, California Polytechnic State University, San Luis Obispo

- “Knowing Differently: Reexamining the Connections between Conquest and Performance”
Rosemarie K. Bank, Kent State University
- “Los Tejanos: Theatre, Language, and History in the American Southwest”
Andrew Gibb, Texas Tech University
- “‘This Was/Is Dakota Land’: The Foreclosure of Multiple Temporalities in Site-Specific Performance”
Jacob Rorem, University of Minnesota, Twin Cities

History Symposium 19

Greenway B (AV)

Popular Entertainment on Early 20th-Century American Stages

Chair: Scott R. Ireland, Western Michigan University

- “Kate Soffel’s Life of Crime: A Gendered Journey from Warden’s Wife to Criminal Actress”
Kristi Good, Lycoming College
- “America First: The Spectacle of Military Preparedness on the WWI Variety Stage”
DeAnna Toten Beard, Baylor University
- “‘Sicklied o’er’: The Neighborhood Playhouse, The Grand Street Follies, and Constructions of Whiteness and Jewishness in 1920s Broadway”
Jeff Kaplan, University of Maryland, College Park

Practice/Production Symposium 11

Greenway J

Repetition, Difference, and Empathy

Chair: Stacey Connelly, Trinity University

- “When Shall We Three Meet Again: The Evolution of Macbeth’s Weird Sisters in Production”
Catie Choate, Virginia Commonwealth University
- “Ecological Varieties: Affect Studies and the Future of Post-Dramatic Theatre”
Joel Mason, Concordia University
- “Variety Casting Becomes the Slice of Life in Rajiv Joseph’s *Grotesque Playground Injuries*”
Karin Waidley, Western State Colorado University

Pedagogy Symposium 8

Greenway I (AV)

The Age of Online: Varied Approaches to Digital Pedagogy

Chair: Martine Kei Green-Rogers, University of Utah

- “Crafting a New Narrative: Theatre History Education in the Digital Age”
Patrick Konesko, University of Wyoming
- Miriam Hahn, Bowling Green State University

“Intro to Theatre 2.0 - Virtual Space and Place as a Conduit to Pedagogy and Practice”

Jennifer Goff, Frostburg State University

Julia Moriarty, Wayne State University

“The Youngest People in the Room: Dramaturgy through Variety in BA Theatre Programs”

Jeanmarie Higgins, University of North Carolina, Charlotte

“This is the Dawning of the Age of the Online Course: Process, Practice & Pageantry in Introduction to Theatre”

Beth Osborne, Florida State University

Shelby Lunderman, Florida State University

Playwriting Symposium 7

Greenway G/H

The Professionals

By Michael McGoldrick, Arizona State University

Director: Bobbi Masters, Southern Illinois University

Dramaturg: William Palmer, University of Missouri, Columbia

Cass: Milbre Burch, University of Missouri, Columbia

Melanie: Melissa Jackson Burns, University of Missouri, Columbia

Lily: Claudia Feldstein, Queens College

An Exercise in Miscommunication

By Greg Aldrich, Southern Illinois University

Director: W. James Wood, South Dakota State University

Dramaturg: John Perovich, Arizona State University

Jennifer: Missy Thibodeaux-Thompson, University of Illinois, Springfield

Davey: Aaron Scully, University of Missouri, Columbia

Playwriting Symposium

Greenway D, E & F

Rehearsals

Plays-in-Progress 6

Greenway C

Patriotic, Iowa

By Matt Fotis, Albright College

Dramaturg: Carrie Winship, University of Missouri, Columbia

Dramaturg: Brennan Murphy, Indiana University

Session 12: 10:30 - 11:45

History Symposium 20

Greenway A (AV)

Linguistic, Textual, and Musical Approaches to Theatre History

Chair: Kate Roark, Blackburn College

- “A Multiplicity of Texts: Edwin Booth and *Richard III*”
 Lezlie Cross, University of Nevada, Las Vegas
- “Queering the Music: Using *Fun Home* to Challenge
 Heteronormativity on the Broadway Stage”
 Allison Gibbes, Florida State University
- “H’English Lessons: Language on the Contemporary Scottish
 Stage”
 Deana Nichols, Independent Scholar

History Symposium 21

Greenway B (AV)

Graduate Emerging Scholars Session

- Chair: Karen Jean Martinson, Chicago State University
- “The Native Positioned Between Traditionalism and
 Progressivism: Religion, Art, and Politics in the Life of Zitkala-
 Sa”
 Aaron Ellis, Florida State University
- “How Do We Remember? Memorializing Audiences that Yiddish
 Theatre History Forgets”
 C. Tova Markenson, Northwestern University
- “The Greatest Natural and National Curiosity in the World: Acts
 of Afro-Alienation and Joice Heth’s Spectacular Opacity”
 Kathryn Morris, Louisiana State University

Practice/Production Symposium 12

Greenway J

Sexuality in Solo Performance

- Chair: Haley Honeman, Arizona State University
- “A Polyphonic Solo: On Multiple-Character Enactment in D’Lo’s
 Solo Performance *Ramble-Ations*”
 Yining Liu, Ohio University
- “Various and Similar: Autobiographical Narratives of Faith and
 Sexuality”
 William Palmer, University of Missouri
 Adam Callahan, University of Missouri
 Jennifer Tuder, St. Cloud St. University

Pedagogy Symposium 9

Greenway I (AV)

The Challenges of Variety: Diversity, Politics, and Pedagogy

- Chair: Julie Rada, University of Utah
- “The Dangers of a Single Sexual Assault Story: Reflections on
 the Student-Developed Piece, *Agents of Change—It’s On Us*,
 at Simpson College”
 Mimi Kammer, Simpson College
- “Interactive Theatre: Performing Difficult Dialogues on Diversity”
 Bryan Vandevender, University of Wisconsin, Oshkosh

“Variety in Content and Form: Preparing Theatre Teachers to Meet Students with Various Identity Markers”

Roxanne Schroeder-Arce, University of Texas, Austin

“Encouraging New Voices: Project Discovery’s Effect on the Youth of Dallas”

Shelby-Allison Hibbs, University of Texas, Dallas

Playwriting Symposium 8

Greenway G/H

Bad Mice

By Brad Stephenson, Catawba College

Director: Marina Bergenstock, University of Iowa

Dramaturg: Kristi Good, Lycoming College

Tom Thumb: Greg Aldrich, Southern Illinois University

Hunca Munca: Emily Rollie, Monmouth College

Stage Kiss

By Mara Sherman, Independent Artist

Director: Amy Osatinski, University of Colorado, Boulder

Dramaturg: Brooke Oehme, Southern Illinois University

Frances: Bridgett Vanderhoof, University of Wisconsin, Madison

Kit: Melissa Jackson Burns, University of Missouri, Columbia

ASM: Frank Lasik, University of Missouri, Columbia

Playwriting Symposium

Greenway D, E & F

Rehearsals

Plays-in-Progress 7

Greenway C

Seven Violet Marbles

By Jaclyn Ann Grogan, Southern Illinois University

Dramaturg: Tom Oldham, Independent Artist

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

Northstar A

Presentation of the Robert A. Schanke Award

Keynote Speaker

Gülgün Kayim

Gülgün Kayim joined the City of Minneapolis in 2011 in the newly created role of Director of Arts, Culture and the Creative Economy. Previously she was the Assistant Director of the Archibald Bush Foundation’s Artist Program where she managed a portfolio involving cross sector imagination, creativity and innovation. Before joining Bush she served

as the Public Art on Campus Coordinator at the Weisman Art Museum and also consulted extensively on site-specific performance, public art and artist professional development in the Twin Cities. In 2014 Gülgün received a Rising Star Award for Women in Public Service from Hamline University in recognition of the Creative City Making program.

Gülgün is also a practicing interdisciplinary theatre artist, and co-founder of the Minneapolis based, award-winning, site-specific performance collective, Skewed Visions. She is a core member of the international artist network Mapping Spectral Traces and Theatre Without Borders and her artistic work has been recognized through a number of local and national awards, grants and fellowships including a Creative Community Leadership Fellowship, TCG Global Connections Grant, Archibald Bush Foundation Artist Fellowship, Shannon Institute Leadership Fellowship, Trust for Mutual Understanding grants, International Peace Fellowship, Creative Capital grant, Jerome Foundation grant, a Minnesota State Arts Board Theatre Fellowship among others. Kayim's work has been seen in the US, London, Cyprus and Russia. Originally from Cyprus, she trained in the US and London and holds an MFA in Theatre Directing from the University of Minnesota, an MA in Intercultural Performance from the University of Wisconsin-Madison and a BA (Hons) in Theatre and Film from the University of Middlesex, London. She also serves as affiliate faculty in the Department of Theatre Arts and Dance at the University of Minnesota.

MATC Business Meeting: 2:00 - 3:00

Northstar A

Session 13: 3:15 - 4:30

History Symposium 22

Greenway A (AV)

Staging Memory, History, and Objects

Chair: Rosemarie K. Bank, Kent State University

“*Més que un club*: Collective Memory, F. C. Barça, and the Tram Boycott of 1951”

Alícia Hernández Grande, Northwestern University

“Performing the American Astronaut: From Fighter Pilot to Cold Warrior”

Scott Magelssen, University of Washington

“Lives, Afterlives: Performing Human Rights Across Hierarchies of Animacy”

Margaret Werry, University of Minnesota, Twin Cities

Practice/Production Symposium 13

Greenway B (AV)

Rehearsing for Reality, Repairing Communities

Chair: Jennie Pardoe, University of Missouri, Columbia

“Performing and Dialoguing Mental Health in Varied Community Contexts”

Haley Honeman, Arizona State University

Erika Hughes, Arizona State University
Spring Snyder, Independent Scholar/Artist

Pedagogy Symposium 10
Greenway I (AV)

Varia Historia: Pedagogy and the Past

Chair: Dennis Schebetta, University of Pittsburgh

“How Varying Writing Assignments Can Promote Long Thinking”

Travis Stern, Bradley University

“Yo, Diderot is the Worst!: Rethinking Theatre History for the
Preprofessional Actor”

Scott Harman, University of Wisconsin, Madison

“Reacting to the Past: Historical Pedagogical Tools and the
Incorporation of Theatrical Training”

Joshua Robinson, Indiana University

“Dramaturgical Dynamics in the Classroom: A case study on the
application of dramaturgical techniques to vary learning and
teaching approaches in a large theatre history lecture course”

Alison Bowie, Concordia University

Playwriting Symposium 9
Greenway G/H

Palimpsests of Agrippina Minor

By Justin Maxwell, University of New Orleans

Director: Cat Gleason, University of Missouri, Columbia

Dramaturg: Jessica Hinds-Bond, Northwestern University

Scenographer: Wes D. Pearce, University of Regina

Agrippina Minor: Emily Rollie, Monmouth College

Steve Reeves: C. Drew Vidal, Ball State University

Karen Black: Missy Thibodeaux-Thompson, University of
Illinois-Springfield

**Five Short Plays for the Theatre, or at any Rate, a Hotel
Conference Room**

By Joe Stollenwerk, Indiana University

Director: Bryan Vandevender, University of Wisconsin-Oshkosh

Dramaturg: Carrie Winship, University of Missouri, Columbia

Scenographer: Wes D. Pearce, University of Regina

Actor #1: Eva Patton, Ball State University

Actor #2: Ron Zank, Culver-Stockton College

Actor #3: Jane Purse-Wiedenhoef, University of Wisconsin-
Oshkosh

Rehearsals

Articles-in-Progress 1 (Graduate Student Session)

Greenway J

Chairs: Robert B. Shimko, University of Houston and Jocelyn L. Buckner, Chapman University

“Wetbook Trafficking: Object Performance in the Librotraficante Caravan”

Maria Enriquez, University of Pittsburgh

“Men At War: Rehumanizing the Other in Kurt Weill’s *Johnny Johnson*”

Allison Gibbes, Florida State University

“Political Speech in a Fractured Discursive System: Colbert 2012, Lessig 2016, and the Power of Performative Politics”

Jacob Hutchison, University of Washington

“Making that One Swift Leap: Staging Ajax’s Suicide in Ancient Greece”

Andrés López, Indiana University

“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

“A Jew, a Priest, and a Prostitute Walk into a Hospital: Professor Bernhardt and Early Zionism on Stage”

Weston Twardowski, University of Houston

Articles-in-Progress Editors:

Peter Campbell—Online Editor, *Theatre Topics*

Sara Freeman—Editor, *Theatre History Studies*

Stuart Hecht—Editor, *New England Theatre Journal*

Scott Magelssen—Editor, *Theater of the Americas Series*,
Southern Illinois University Press

Dave Mason—Editor, *Ecumenica: Journal of Theatre and Performance*

Beth Osborne—Editorial Board, *Journal of American Drama and Theatre*

Session 14: 4:45 - 6:00

History Symposium 23

Greenway A (AV)

Economies of Theatrical Labor

Chair: Beth Cleary, Macalester College

“The Repertory of the Lord Admiral’s Men: Promiscuous or Varietal?”

Elizabeth E. Tavares, University of Illinois, Urbana-Champaign

“Escaping the Brown Tents: Participatory Performance at Chautauqua”

Bryan Schmidt, University of Minnesota, Twin Cities

“Variety Backstage: The Odds and Ends of Dressing on Broadway”

Christin Essin, Vanderbilt University

History Symposium 24

Greenway B (AV)

Transforming/Traversing Geographies: Social Performance as Variety

Chair: Samer Al-Saber, Florida State University

“When Hegemony Begat Variety: How Chicago’s First Mayor Daley Created Off-Loop Theatre Without Ever Really Trying”

Shannon Epplett, University of Illinois, Urbana-Champaign

“Variations on a Western Theme: Performing Narratives of the American Frontier at Knott’s Berry Farm”

Heidi Nees, California Polytechnic State University, San Luis Obispo

“Heartwarming Stories Make Refugees the Object of Spectacle”

Diego Villada, University of Pittsburgh

Practice/Production Symposium 14

Greenway I (AV)

Staging and Interrogating Materialities with/through Junk Objects

Chair: Wes D. Pearce, University of Regina

Amanda Petefish-Schrag, Iowa State University

Ioana Jucan, Brown University

Malin Palani, Macalester University

Playwriting Symposium 10

Greenway G/H

Prayer for the Firecracker Kid

By Aaron Scully, University of Missouri, Columbia

Director: Matt Fotis, Albright College

Dramaturg: William Palmer, University of Missouri, Columbia

Sam: Rachel Price Cooper, University of Illinois, Urbana-Champaign

Prayer: Matthew Wickey, Southern Illinois University

Can I Have Five Dollars

By Josh Patterson, The Ohio State University

Director: Julie Rada, University of Utah

Dramaturg: Rachel Bauer, University of Missouri, Columbia

Owen: Eric Thibodeaux-Thompson, University of Illinois, Springfield

Dan: Scott Harman, University of Wisconsin, Madison

Playwriting Symposium
Greenway D, E & F

Rehearsals

Plays-in-Progress 8
Greenway C

Obscenity

By Steven Young, Texas Woman's University
Dramaturg: Martine Kei Green-Rogers, University of Utah

Graduate Student Social: 6:30-8:30

Hyatt Regency Minneapolis, Prairie Kitchen & Bar
**Election of the new Graduate Student Liaison, to serve 2016-2018.*

Sunday, March 20, 2016

Breakfast: 7:30 - 9:00
Greenway Promenade

Session 15: 8:00 - 9:15

History Symposium 25
Greenway A

Beyond Binaries: Imagining Community through Performance

Chair: Keith Byron Kirk, University of Houston
"Players All: 19th Century Professional Baseball Players as
Theatrical Performers"
Travis Stern, Bradley University
"Franco-American Multiculturalism: Ubu Repertory Theatre and
the Recognition of Arab/African Identity"
Jordan Talbot, Central Washington University
"A Collection of Peculiar Souls': Staging 'Communitas' After
9/11 in Theresa Rebeck's and Alexandra Gersten Vassilaros'
Omnium Gatherum"
Inga Meier, Stephen F. Austin State University

History Symposium 26
Greenway B

Rethinking Time and Space in Performance

Chair: Vivian Appler, College of Charleston
"1927: Tales from the Zenith of the American Stage"
Sam Shanks, University of Minnesota, Duluth

“The (Ab)use of Variety in Rainer Werner Fassbinder’s
Katzelmacher”

Rachel Bennett, University of Illinois, Urbana-Champaign

“They’re Tryin’ to Wash Us Away’: Varying Time and Space in
Post-Katrina Theatre”

Weston Twardowski, University of Houston

Playwriting Symposium 11

Greenway G/H

24-Hour Play Challenge

By The Playwriting Symposium

Director: Season Ellison, Northern Arizona University

What happens when various playwrights are given 24 hours
to write a play together at a conference? Join us to find out!

Articles-in-Progress 2 (Faculty/Independent Scholar Session)

Greenway I

Chairs: Robert B. Shimko, University of Houston and Jocelyn L.
Buckner, Chapman University

“Walls, Doors, and Thresholds: Uncovering Feminist
Dramaturgies in Harold Pinter’s *Mountain Language*”

Jeanmarie Higgins, University of North Carolina, Charlotte

“What a Whale Is’: *Angels in America*, *Moby Dick* and a
Cetological Sort of Queerness”

Les Hunter, Baldwin Wallace University

“A Muted Feminine Voice: Women’s *Gidayū*-Music and Its
Fandom in Modern Japan”

Maki Isaka, University of Minnesota, Twin Cities

“May Day in Mosinee: Pageants and Perception During the Cold
War”

Elizabeth Osborne, Florida State University

“Disability, Sexuality, and Subjectivity in D.W. Gregory’s *Dirty
Pictures*”

Bradley Stephenson, Catawba College

“‘These Walls Could Not Contain Me’: Women’s Progressive Era
Physical Culture, Performance, and Social Maternity at the
YWCA”

Shannon Walsh, Louisiana State University

Articles-in-Progress Editors:

Peter Campbell—Online Editor, *Theatre Topics*

Sara Freeman—Editor, *Theatre History Studies*

Stuart Hecht—Editor, *New England Theatre Journal*

Scott Magelssen—Editor, *Theater of the Americas Series*,

Southern Illinois University Press

Dave Mason—Editor, *Ecumenica*

Alan Sikes—Book Review Editor, *Ecumenica*

Session 16: 9:30 - 10:45

History Symposium 27

Greenway A

Theatre History Symposium Respondent Session

Kim Marra, University of Iowa

Playwriting Symposium 12

Greenway G/H

Playwriting Symposium Respondent Session

Kira Obolensky, Ten Thousand Things

Close of Conference

*Please join us next year in
Houston, Texas,
March 16-19, 2017!*

NOTES
