

The 33rd Annual Mid-America Theatre Conference



Hyatt Regency • Chicago, IL
March 1-4, 2012





33rd ANNUAL

Mid-America Theatre Conference

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Work

MATC Officers

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Theatre History Studies, the journal of
the Mid-America Theatre Conference
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Book Review Editor: Cheryl Black

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

Editor: Peter Campbell
www.theatrepractice.us

Website/Listserv: Mark Mallett
www.wiu.edu/matc

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Laura Lodewick, Northwestern University

Program Design: Jody DeCremer,
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Symposia Chairs

Theatre History Symposium

Beth Osborne, Florida State University

Chris Woodworth, University of North Carolina
at Greensboro

Directing/Acting Symposium

Greg Doran, University of Prince Edward Island

Jennifer Goodlander, University of Kentucky

Playwriting Symposium

Jane Purse-Wiedenhoeft, University of

Wisconsin Oshkosh

Ronald Zank, Lamar University

Graduate Student Liaison: Sarah Cockarell,
University of Colorado Boulder

Pedagogy Symposium

Patrick Bynane, Texas Woman's University

John Wright, University of Wisconsin—
Manitowoc

Emerging Scholars Symposium

Kate Roark, University of Houston-Downtown

Jeff Grace, Knox College

Articles-in-Progress

Carolyn Roark, Ecumenica

Joanne Zerdy, Penn State Erie,
The Behrend College

MATC Fellows

Arthur Ballet, 1988

Jed Davis, 1988

Patricia McIlrath, 1988

Charles Shattuck, 1990

Ron Engle, 1993

Burnet Hobgood, 1994

Glen Q. Pierce, 1997

Julia Curtis, 1999

Tice Miller, 2001

Felicia Londre, 2002

Robert Schanke, 2002

Weldon Durham, 2003

Fergus Currie, 2005

Billy J. Harbin, 2006

Kent Neely, 2006

Judith Zivanovic, 2006

John Poole, 2009

William R. Jenkins, 2010

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. Professor Schanke has served as a noted theatre educator and scholar in his forty-year career. He has 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

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

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

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

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

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"

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

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

Theatre History Symposium Respondent

Heather Nathans

Heather S. Nathans is a Professor of Theatre at the University of Maryland's School of Theatre, Dance, and Performance Studies. She is also the editor for the University of Iowa Press's award-winning series, *Studies in Theatre History and Culture*. Her publications include: *Early American Theatre from the Revolution to Thomas Jefferson* (Cambridge University Press, 2003); *Slavery and Sentiment on the American Stage, 1787-1861* (Cambridge University Press, 2009); *Shakespearean Educations: Power, Citizenship, and Performance* (co-editor and contributing author, University of Delaware Press, 2011); and a new work in progress, *Hideous Characters and Beautiful Pagans: Performing Jewish Identity on the Antebellum American Stage* (under contract to the University of Michigan Press). She is also the author of numerous articles and essays. Nathans has held over twenty-five research fellowships, including most recently ones from the John Simon Guggenheim Foundation, the Mellon Foundation, the American Society for Theatre Research, the American Jewish Archives, and the National Endowment for the Humanities in conjunction with the Folger Shakespeare Library. She is a member of the Executive Committee for the American Society for Theatre Research, as well as an elected member of the American Antiquarian Society and the Massachusetts Historical Society. Nathans is the immediate past-president of the American Theatre and Drama Society.

Playwriting Symposium Respondent

Elaine Romero

Elaine Romero (Playwright) has won over \$125,000 for her plays, which have been presented at the Goodman Theatre, Alley Theatre, Newtown Theatre, and Actors Theatre of Louisville, among others. Recent commissions include American Theatre Company, InterAct Theatre Company, and Kitchen Dog Theater Company. Her plays include *Walk into the Sea* (Sloan Foundation/Magic Theatre, Sundance Playwrights Retreat), *!Curanderas! Serpents of the Clouds, Before Death Comes for the Archbishop* (TCG Pew National Theatre Artist in Residency grant), *Sun, Stone and Shadows* (Arkansas Repertory Theatre), *Alicia* (Zachary Scott Theatre), *Something Rare and Wonderful* (Alley Theatre), *Xochi: Jaguar Princess* (Kennedy Center for the Performing Arts), *Revolutions* (Manhattan Theatre Source; in Spanish at the Panama National Theatre), *Ponzi* (Kitchen Dog Theatre)—Edgerton Foundation New American Play Award, *A Work of Art* (American Theatre Company), and *Barrio Hollywood*, which received its Spanish World Premiere at Aurora Theatre and was the first play in Samuel French's history to be published in both languages. Elaine has adapted *Revolutions* for screen for a film production company in Spain. *Wetback* had development at *Voice and Vision's ENVISION* Retreat, Arkansas Repertory *Voices at the River*, *Invisible Theatre*, *Queens Theatre*, *Arizona Theatre Company*, and *Urban Stages*. The play is in development with *Teatro Vista*. Elaine is a 2011/2012 member of the Goodman Theatre's Playwright's Unit for which she is writing a full-length version of *A Work of Art*. *A Work of Art* is the second in a trilogy Elaine is writing about the U.S. at war. Another play of the trilogy, is in development with *Rivendell Theatre Ensemble* in Chicago. Elaine taught in the RTVF Department at Northwestern University.

THURSDAY March 1st

Registration: 12 noon – 9:00 p.m. , Plaza Foyer

Session #1: 1:00-2:15

History Symposium 1

Plaza B

Buildings and Bodies: Physical Labor and Performance in the Americas, 1600-1900s

Chair: Beth Osborne, Florida State University

“Working Girls: Sister Acts and Representations of the ‘American’ Working Class”

Jocelyn Buckner, University of Pittsburgh

“Myth made Manifest: the Building of the First Washington Theatre”

AnnMarie T. Saunders, University of Maryland – College Park

“The Labor of Confrontation: The 1680 Viceregal Arches of Carlos de Sigüenza y Gongora and Sor Juana Inés de la Cruz”

Lisa Jackson-Schebetta, University of Pittsburgh

Acting/Directing Symposium 1

Skyway 273

Assessing the Quality: Collaborative Work On Stage and in the Classroom

Chair: Patrick Bynane, TWU

“The Medicine Show of the Great Balthazar T. Archimedes: History, Culture and Experiential Work for Theatre Students.”

Richard L. Poole, Briar Cliff University

“Many Hands Make Light Work: Collaborative Approaches to Script and Character Analysis in Acting for Non-Majors.”

Bryan Vandevender, University of Missouri

“When *Working* Didn’t Work: Making Constructive Use of Unsuccessful Productions in Academia.”

Richard Sautter, Messiah College

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

History Symposium 2

Plaza A

Gainful Employment Behind the Scenes: The Inconspicuous Labor of Theatrical Business

Chair: Naomi Stubbs, LaGuardia Community College

“The Matchmaker: The Casting Director and the Art of Matching Actor to Role”

Diana Jaher, University of Illinois at Urbana-Champaign

“From Art to Science: U.S. Theatrical Managers’ Associations, 1910-1930”

Michael Morris, Tufts University

“De-centering Work: The Life of the 19th Century Regional Theatre Technician”

Thomas Robson, Millikin University

“Don’t Quit Your Day Job!: Situating Extra-Theatrical Employment in the Performance Archive”

Chris Woodworth, University of North Carolina, Greensboro

History Symposium 3

Plaza B

Working Against the Grain: Restructuring Historical Narratives

Chair: Alan Sikes, Louisiana State University

“Discoursing the Violent Moment: Theater History and the Staging of Ajax’s Suicide”

Peter Campbell, Ramapo College

“Becoming a Vandergelder: Representations of ‘Ladder Climbing’ in Post-War American Theatre”

Tony Gunn, Florida State University

“Inevitable Disjunctures between the ‘Scapes’ in Musicalized *Antigones*”

Sissi Liu, City University of New York

“The Cultural Front’s Racial Project: Reimagining, Empowering, and Opposing Hegemonic Racial Formations in *Liberty Deferred*”

Chanelle Vigue, Bowling Green State University

Acting/Directing Symposium 2

Skyway 272

Making Work

Chair: Jennifer Goodlander, University of Kentucky

“Theatre of the Oppressed: Work(s) in Progress”

Kate Wintz, University of Missouri, Columbia

“Adding it Up: Interdisciplinary Collaborative Work & David Auburn’s *Proof*”

Emily Rollie, University of Missouri

“You Demi-Puppets: Adaptation and Afterlives in *The Feast: an intimate Tempest* at Chicago Shakespeare Theatre”

Sara Boland-Taylor, University of Illinois

“Do ‘Many hands make light work?’: Devising Theatre with Undergraduates”
Ronald Zank, Lamar University

Pedagogy Symposium 2
Skyway 273

Challenging Normativity: The Work of Engagement

Chair: John Wright, UW-Manitowoc

“Feminist Pedagogy at Play in the University Rehearsal Room.”

Christine Young, University of San Francisco

“Pedagogy and Alliance: Towards Antiracist and Queer Allied Teaching Strategies in Theatre Studies.”

Katelyn Hale Wood, University of Texas at Austin

“Working with Appalachian Twangs: A Standard American Dialect Class Breeds Controversy from “The Other” and from Within.”

Heather N. Branham, University of Kentucky

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

History Symposium 4
Plaza B

Toiling in Separate Spheres: Staging Women’s Work

Chair: Jerry Dickey, University of Arizona

“Gendered Legitimacy: Professional Divides in the Eighteenth-Century German Theatre”

Natalya Baldyga, Tufts University

“Housework in American Performance After 1963”

Dorothy Chansky, Texas Tech University

“Effortlessly Feminine: Debutantes and Performance in Late Victorian London”

Eileen Curley, Marist College

“Women’s Work in Plays by Early American Women”

Amelia Howe Kritzer, University of St. Thomas

Acting/Directing Symposium 3
Skyway 272

Whose Work is it Anyway?

Chair: Cate Brewer, University of Mary Washington

“Dramaturgy and the Post-Show Dialogue”

Michael Mellas, University of Minnesota

“Someone Else’s Work: A Close Examination of Directorial Plagiarism”

Nathan Autrey, Baylor University

“Whose Work Is Who’s?”

Emily Cherry, University of North Dakota, and Ali Angelone, University of North Dakota

“Putting the Gavel Down: Reconsidering the Stage Directors and
Choreographers Society’s Approach to Protecting Their
Members’ Work”

John Michael Sefel, Baylor University

Pedagogy Symposium 3

Skyway 273

Work and The Academy

Chair: Patrick Bynane, TWU

“Working Across Disciplines: Theatre Games and Science?!”

Kate Wintz, University of Missouri

“Delicate Negotiations: Change in How a Department Works.”

Shawna Mefferd Carroll, SUNY Plattsburgh

Playwriting Symposium 1

Plaza A

2012 Orientation, meet with teams and set rehearsals

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

Executive Committee Meeting

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

History Symposium 5

Plaza A

Waiting in the Wings: The Work of the Theatre Manager

Chair: Jay Ball, College of Charleston

“I can only make a cameo of her’: Laura Keene and the work of
the manager”

Jessica Krenek, University of Maryland, College Park

“Movers and Shakers: Henry Holt in Colonial America”

Matthew Shifflett, University of Maryland, College Park

“Murder and Profit: Putting *The Gamblers* on Stage”

Erin Bone Steele, University of Maryland, College Park

History Symposium 6

Plaza B

Perilous Travail: The Limits of Corporeality in Performance

Chair: Sara Freeman, University of Puget Sound

“After the Khmer Rouge: Resituating the Working Body in
Cambodia’s Theatre”

Erin Briddick, University of Wisconsin - Madison

“Exit Strategies: Provisions for Age and Illness among London’s Eighteenth-Century Performers”

Susan Brown, University of Prince Edward Island

“Flaming Ballerinas: Theatricality and Phenomenology of Gas Light on the Victorian Stage”

Jeremy Reynolds, Louisiana State University

“Calling in Sick Tonight: Karen Olivo, *West Side Story*, and Audience Expectations of Broadway Workers”

Daniel Dinero, New York University

Acting/Directing Symposium 4

Skyway 272

Round-table Discussion: Negotiating Artists and Academic Boundaries in the Work of Theatre

Participants:

John O’Connor, Fairmont State University

Robin Reese, Penn State Altoona

Greg Griffin, University of Findlay

Michael Slavin, California University of Pennsylvania

Peter Lach, Fairmont State University

Jeffrey Ingman, Fairmont State University

Pedagogy Symposium 4

Skyway 273

Theatre and the Institution: A Workable Relationship? – A Panel on Assistantships, Training and Work

Chair: John Wright, UW-Manitowoc

Sandy Peterson, University of Wisconsin-Madison

Liz Foster-Shaner, University of Wisconsin-Madison

Simona Perales, University of Wisconsin-Madison

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

History Symposium 7

Plaza A

Economies of Scale: Theatrical Revenue (and Resistance)

Chair: Eileen Curley, Marist College

“Shocking the System: Cherub as Cultural Ambassador and National Pariah”

Brian Cook, University of Oregon

“The ‘Pass-the-Hat Theatre Circuit’: Working for Pittance Off-Off-Broadway”

Jeff Grace, Knox College

“2%: Blue Man Group’s Director and Producers Go to Court”

Stephen Harrick, Bowling Green State University

“Blue-Collar Bard: Recalling Shakespeare through the
Rhetoric of Labor”
Melissa Rynn Porterfield, Carnegie Mellon

History Symposium 7
Plaza B

Working from Margin to Center: Staging Cultural Identity

Chair: Dorothy Chansky, Texas Tech University
 “Asian immigrant workers in the Asian American home: Lauren Yee’s
Ching Chong Chinaman and Diana Son’s *Satellites*”
Jyana Browne, University of Washington
 “‘I Can Show You a Good Time’: Sex/Work in Contemporary Musical
Theatre”
Emily Clark, CUNY Graduate Center, and Stefanie Jones, CUNY
Graduate Center
 “How Do Dedicated Improvisers Distinguish Impro as an Infinite
Process and Defend the Formulaic Impro that Pays the Bills?:
Looking to Latin America for Ideas”
Theresa Robbins Dudeck, Independent Scholar
 “The Disembodied Domestic Worker in Marie NDiaye’s *Hilda*”
Jeanmarie Higgins, University of North Carolina at Charlotte

Acting/Directing Symposium 5
Skyway 272

A Director’s Work is Never Done

Chair: Anne Furlong, University of Prince Edward Island
 “Workers’ Playtime: Moving Towards A Cognitive Process Theory
Model of Rehearsal”
Greg Doran, University of Prince Edward Island
 “Working to Play for Game Day?”
Steve Taft, University of Northern Iowa
 “Inspiring Artists-Inspired Audiences: Probing into Directors’ Secrets”
Avra Sidiropoulou, Open University of Cyprus
 “Process vs. Performance: The Work of Creating Theatre in A Results
Driven Realm”
Cate Brewer, University of Mary Washington, and Maggie Marlin,
Missouri State University

Pedagogy Symposium 5
Skyway 273

Assessing the Work – A Panel on Methods

Chair: Steve Young, Texas Woman’s University
 Denis Beck, James Madison University
 Emily Cherry, University of North Dakota
 C. Casey Ozaki, University of North Dakota

Fellows' Opening Night Reception: 9:30 – 12 midnight
Crystal Ballroom C (West Tower)

FRIDAY March 2nd

Registration 8am-4:30 p.m.

Continental Breakfast 8 AM-9:30 AM, Plaza Foyer

Session #6: 9:00-10:15

History Symposium 9

Plaza A

Working "It": The Marketplace of Celebrity and Notoriety

Chair: Megan Lewis, University of Massachusetts – Amherst

"Afrikaner Queen: Celebrity Erotics, Muldergate, and the Genealogy
of Evita Bezuidenhout"

Jay Ball, College of Charleston

"Working it: Garrick and the Creation of Celebrity Branding"

Lezlie Cross, University of Washington

"Henry Wikoff and the Development of Theatrical Publicity
in America"

Michael Lueger, Tufts University

"The Mythologized Work of the Child Player on Stage and Silent
Screens: Baby Peggy and other Little Misses"

Shauna Vey, New York City College of Technology,
City University of New York

History Symposium 10

Plaza B

Workers' Theatres?: The U.S. Labor Movement On and Off Stage

Chair: Jonathan Chambers, Bowling Green State University

"In the Interests of the Workers as a Class: A Discourse Analysis of
Rhetorical Strategies in Two Theatre Union Plays"

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

"What Race Work Is: The Discrimination Scripts of the UAW
Union Theater"

Chrystyna Dail, Ithaca College

"Explosions on Euclid: The Violent Relationship between the
Cleveland Play House and Local Unions"

Jeffrey Ullom, Case Western Reserve University

Acting/Directing Symposium 6

Skyway 273

The Work of Individuals?

Chair: Chair: Jennifer Goodlander, University of Kentucky

“Working With Wilson: The Collaborative, Humanist Theatre of Robert Wilson”

Rachel E. Bennett, University of Illinois at Urbana-Champaign

“The Mandate for Innovation: Structures of Work in Contemporary Shakespeare Companies”

Andrew Blasenak, Ohio State University

“The Neo Futurists’ *Too Much Light Makes the Baby Go Blind* and the Inseparable Work of Artists and Texts”

Max D. Glenn, University of Kentucky

Playwriting Symposium 2

Skyway 260

A Small Drop

By Garret Schneider, Belmont University

Director David A. Crespy, University of Missouri-Columbia

Dramaturg: Sean Bartley, Florida State University

Reggie: Ron Zank, Lamar University

John: Bryan Vandevender, University of Missouri-Columbia

Dad: (TBD)

Night Watch

By Denise Buhr, Indiana University-Purdue University Fort Wayne

Director: Theresa Robbins Dudeck, Independent

Dramaturg: Sarah Crockarell, University of Colorado-Boulder

Christee Cahill: Emily Rollie, University of Missouri-Columbia

Robert Christensen: Jonathan Herbert, Ozark Technical

Community College

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

History Symposium 11

Plaza A

Hegemonic Tensions: Mixed Messages in 20th and 21st Century Performances

Chair: Scott Magelssen, Bowling Green State University

“Eyes Only: Public (Mis)Perceptions of the Federal Theatre Project”

Beth Osborne, Florida State University

“American Expressionism – Capitalist Structures for a Marxist Message”

Heather May, Auburn University

“Modernity and Hybridity: Tian Han’s ‘New Operas’ in the Wartime (1937-1945)”

Xiaoyan Deng, Miami University of Ohio

“Re-working History and the Work of Mourning: *Bloody Bloody Andrew Jackson* at the Public”

Stephanie Lein Walseth, University of Minnesota

History Symposium 12

Plaza B

Chicago’s Unconventional Collaborators: Curious Theatre Branch, the Neo-Futurists, Plasticene and Redmoon

Chair: Chris Woodworth, University of North Carolina, Greensboro

“Between Bodies and Objects: Plasticene Physical Theatre’s Head Poison”

Cat Gleason, University of Missouri

“Still at Work: Curious Theatre Branch and the Labor of Play”

Chloe Johnston, Lake Forest College

“‘We are not a democracy’: The Relationship between the Individual and the Ensemble in The Neo-Futurists Consensus-Based Aesthetic”

Erica Milkovich, Independent Scholar

“‘Pathway to a Public Artform’: Redmoon Theater’s Migration from Fringe to Center”

Jennifer Schlueter, The Ohio State University

Acting/Directing Symposium 7

Skyway 273

Panel Presentation/ Workshop

“Exploring & Performing Greek Choral Odes Using Lessac Body Energies”

Caroline Good, DePauw University, and Tim Good, DePauw University

Playwriting Symposium 3

Skyway 260

Patience on the Way to Daylight

By Justin Maxwell, Hamline University

Director: Tom Robson, Millikin University

Dramaturg: Garret Schneider, Belmont University

Actor A: Rand Harmon, University of Colorado-Boulder

Actor B: Milbre Burch, University of Missouri-Columbia

Actor C: Tamera Izlar, Goshen College

You and Me and Them

By Elizabeth Woodmansee, Ozark Technical Community College
Director: Sara Beth Taylor, Indiana University
Dramaturg: Dan Venning, The Graduate Center, CUNY
Mae and Young May: Emily Rollie, University of Missouri-
Columbia
Nikki and Young Nikki: Season Ellison, Northern Arizona State
Nikki's Father and Bob: Dan Venning, The Graduate Center,
CUNY

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

Conference co-chairs meeting in Big Bar (on Skyway floor)

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

History Symposium 13

Plaza A

Work and Racial (In)Visibilities

Chair: Rosemarie Bank, Kent State University

"African-American Waiters and Cakewalk Contests in Gilded Age
Resort Hotels"

Jerry Dickey, University of Arizona

"Spunky Hoodoo Magic: Ritual Practices in Zora Neale
Hurstons's *Spunk*"

Stefani Overman-Tsai, University of California, Santa Barbara

"The Black Void: Absenting Labor in Pleasure Gardens"

Naomi Stubbs, LaGuardia Community College

"Living Trademarks: Aunt Jemima and the Performance of Black
Women's Labor (1893-1965)"

La Donna Forsgren, University of Oregon

History Symposium 14

Plaza B

Artifacts and Institutions: Practicing Archival Work

Chair: Robert Schanke, Professor Emeritus, Central College

"Nie Wieder' ('Never Again'): Pulling German Theatre – and a
Career – Out of the Ruins"

Stacey Connelly, Trinity University

"The Work of Memorabilia: The Moscow Art Theatre's *Lower
Depths* Postcards"

Daniel Venning, City University of New York

“The Living Theatre: Archiving the Evanescent”

Lizbeth Wells-Pratt, The University of North Carolina at Chapel Hill

“Archival Work: Class, Gender, and the Labors of Theatre History”

Alan Sikes, Louisiana State University

Acting/Directing Symposium 8

Skyway 273

Working with “Actors”

Chair: Max Glenn, University of Kentucky

“Coaching: The Intersection of Acting and Directing”

Kate Muchmore, Illinois College

“Working with Puppets: Director, Actor, and Object”

Jennifer Goodlander, University of Kentucky

“*What a piece of work is a man*’: A Director’s Journey in the Creation of ‘Queer’ Performance of Shakespeare’s *Twelfth Night*”

Polly Heinkel, Miami University of Ohio

“Gender as Imaginary Circumstances: The Praxis of Female Actors

Portraying Male Characters in the University of Missouri’s

Production of Neil Labute’s *Reasons to be Pretty*”

David Marcia, University of Missouri

Playwriting Symposium 4:

Skyway 260

Subject

By Aoise Stratford, Cornell University

Director: Slade Billew, Bowling Green State University

Dramaturg: Sean Bartley, Florida State University

Joel: Rand Harmon, University of Colorado-Boulder

Subject: Season Ellison, Northern Arizona State

Second Editions

By Jason Half, Independent

Director: Patricia Lane, Independent

Dramaturg: Garret Schneider, Belmont University

Max: Bryan Vandevender, University of Missouri-Columbia

Dottie: Penelope Cole, University of Colorado-Boulder

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

History Symposium 15

Plaza A

A Legacy of Labor: Chicago Theatre, Then and Now

Chair: Heather May, Auburn University

“Highway to Hell: Charting the Mobile Reenactments of ‘Pocket Guide to Hell’”

Jeffrey LaRoque, Bowling Green State University

“Bridging Art and Politics in the Work of the Chicago Repertory Group”

Susannah Engstrom, University of Chicago

“Stormfield Theatre Calls It A Day”

Shannon Epplet, University of Illinois Urbana-Champaign

“A Report on Columbia College’s first symposium on ‘Chicago: Theatre Capital of America. Past. Present. Future’”

Arvid Sponberg, Valparaiso University

History Symposium 16

Plaza B

CoLABORation: Historicizing Contemporary Ensemble Work

Chair: Jeffrey Ullom, Case Western Reserve University

“Working Together: The Partnership of Les Waters and Annie Smart”

Sara Freeman, University of Puget Sound

“Allies as Aesthetic: The Jazz Aesthetic and Coalition Building in the Work of sharon bridgforth”

Rebecca Ormiston, Florida State University

“Workshops for Working Girls: Sistren Theatre Collective and Explorations of How Caribbean Women Work”

Victoria Pettersen Lantz, Franklin & Marshall College

Acting/Directing Symposium 9

Skyway 273

The Work of Bodies in Space

Chair: Greg Doran, University of Prince Edward Island

“Ethics of Site-Specific Work”

Erin Hood, University of Wisconsin-Madison

“Locating the Work: The Australian Central Desert as Generative Environment”

Mary Elizabeth Anderson, Wayne State University

“Working With the Body: A Director’s Approach to Annie Baker’s *Circle Mirror Transformation*”

Christopher Peck, Baylor University

“I Bet You Tremble With Desire For All The Boys”

Jill Summerville, Ohio State University

Playwriting Symposium 5

Skyway 260

The Black Angel's Hand

By Deborah Yarchun, University of Iowa

Director: Rand Harmon, University of Colorado-Boulder

Dramaturg: Sara Beth Taylor, Indiana University

Terese: Jane Purse-Wiedenhoeft, University of Wisconsin

Oshkosh

Jayden: Jonathan Herbert, Ozark Technical Community College

A Journal of Nearly Supernatural Ornithology

By Liza Birkenmeier, Carnegie Mellon University

Director: Shawna Mefferd Carroll, SUNY Plattsburgh

Dramaturg: Erin Zimmerman-Moss, Independent

Morton: David A. Crespy, University of Missouri-Columbia

Starling: Tom Robson, Millikin University

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

History Symposium 17

Plaza B

The Labor of Creation: Praxis and Product of the Playwright

Chair: John Fletcher, Louisiana State University

“Only One Union: Images of Workers in John Philip Sousa’s Final
Comic Operas”

Tracey Chessum, University of Maryland, College Park

“The Work of Sidney Kingsley: A Playwright Undercover”

Emily Davis, The Ohio State University

“‘Now You Have Comrades!’: Unions and [the Failure of] Hope in
Harvest and Angelo Herndon Jones”

Catherine Vrtis, Tufts University

“Working on a Masterpiece: Rinde Eckert’s *And God Created
Great Whales*”

Jonathan Chambers, Bowling Green State University

Emerging Scholars

Plaza A

Undergraduate Student Panel

Chair: Kate Roark, University of Houston—Downtown

“Collective Memory and Collective Action: Agit-prop Theatre of the
Russian Revolution”

Sara Beth Taylor, Indiana University

“Staging the Muslim Diaspora: Adelheid Roosen’s *The Veiled
Monologues*”

Jessica Hinds-Bond, Northwestern University

“Lesbian Masculinity: Split Britches, Killer Lesbians, and The Women Who Love Them”

Scott C. Knowles, The University of Kansas

Acting/Directing Symposium 10

Skyway 273

Ethical Work

Chair: Mary Christopher Grogan, University of Kentucky

“A bridge between Peace, Justice, Religion, and Community”

Tamera Izlar, Goshen College

“Marnich’s *These Shining Lives: Workers, Corporate Greed, and Making Theatre*”

Jessi Hampton, Baylor University

“Working through Ethical Concerns: Directing Joan Holden’s *Nickel and Dimed*”

Season Ellison, Northern Arizona University

“FUTURITY in the Present: The Process of Creating a Civil War Sci-Fi Indie Rock Musical”

Annie DiMario, American Repertory Theater

Playwriting Symposium 6

Skyway 260

The Itch

By: David A. Crespy, University of Missouri-Columbia

Director: Penny Cole University of Colorado

Dramaturg: David Clark, Independent

Rosalind: Merlaine Angwall, University of Wisconsin Oshkosh

Kelly: Jonathan Herbert, Ozark Technical Community College

Electra and Iphigenia Go To Court

By: Lisa Hall Hagen, Utah Valley University

Director: Dan Venning, The Graduate Center, CUNY

Dramaturg: Sarah Crockarell, University of Colorado-Boulder

Doctor/Orestes/Clytemnestra/Agamemnon: Milbre Burch,
University of Missouri-Columbia

Iphigenia: Jane Purse-Wiedenhoef, University of Wisconsin,
Oshkosh

Electra: Patricia Laine, Independent

Special Session: 7:00-9:00 (*Friday*)

Plaza B

Playwrights’ Fringe Fest

The Bottom Line

By: Whitney Rowland, Independent

Pancakes

By: Joe Stollenwerk, Indiana University

Chiaroscuro

By: David W. Clark, Independent

Sandwich

By: David Roby, Sewanee University of the South

Graduate Student Social: 9:00-11:00 (*Friday*)
Bistro Bar and Club

**SATURDAY
MARCH 3rd**

Registration 8am-4:45 p.m.

Continental breakfast 8:00 am - 9 :30 am, Plaza Foyer

Session #11: 9:00-10:15 (*Saturday*)

History Symposium 18

Stetson E

**Workers' Rights: The Staging of Collective Action and Labor
Re/Presentation**

Chair: Chrystyna Dail, Ithaca College

“Dark deeds afoot under our Capitol dome:’ The Place of *The Lamentable Tragedie of Scott Walker* in the Wisconsin Labor Protests”

Christina Allaback, Independent Scholar

“Slayers of Martyrs? Performing Sacco and Vanzetti in *The New York Times* and *The Daily Worker*, 1921-1927”

Gibson Cima, University of Washington

“Actors Playing Workers and Workers Playing Actors: Artists, Amateurs, and Representation in the Blue Blouse Movement”

Robert Crane, University of Pittsburgh

“Inciting the Rank and File: Why Actors’ Equity Members Strike”

Rachel Shane, University of Kentucky

History Symposium 19

Stetson F

**Collaborative Interventions: Documenting the Process and
Stoppage of Work**

Chair: Robert Shimko, University of Houston

- “It doesn’t work, don’t fix it: an argument for a dramaturgy of failure”
 Will Daddario, University of Minnesota, and Wade Hollingshaus, Brigham Young University
- “Making Theatre: The work of the designer in post-independence Bengali theatre”
 Arnab Banerji, University of Georgia
- “*Putting Theatre to Work on the Past: Slavery, Shame, and the (In)visible Performance Labors of Magnet Theatre and JazzArt Dance Theatre’s Cargo (2007)*”
 Megan Lewis, University of Massachusetts – Amherst

Articles-in-Progress Session I

Skyway 260

This session is open to workshop participants only.

Editor-Respondents: Dorothy Chansky, *Theatre Annual: A Journal of Performance Studies*; Scott Magelssen, *Journal of Dramatic Theory and Criticism*; Carolyn Roark, *Ecumenica*; Esther Kim Lee, *Theatre Survey*; Stuart Hecht, *New England Theatre Journal*; Peter Campbell, *Theatre/Practice*

- “Method to my Blackness: Why Content Alone Can’t Create Diversity”
 Sara Armstrong, Northwestern University
- “Embodying Irish Diaspora: New York City’s Irish Repertory Theatre”
 Michael Morris, Tufts University
- “Staging a ‘Blood Cemented Throne’: The Fall of Robespierre as Drama”
 Aoise Stratford, Cornell University
- “From Conversion to Conversation: Reframing Cross-Cultural Encounter in the Pacific Through Relationship and Response-ability”
 Stephanie Lein Walseth, University of Minnesota
- “Sexual Perversity in Chicago: Florence Kiper Frank’s Jael Chicago Little Theatre, 1914”
 Kari-Anne Innes, Bowling Green State University
- “Cheryl Crawford: Broadway’s Unsung Hero or Method’s Martyr”
 Kristen Rogers, Texas Tech University
- “‘Curious Cracked Voice’: The Ontology of the Tape Recorder in *Krapp’s Last Tape*”
 Alyssa Straight, Miami University
- “Before You Accuse Me: *The Children’s Hour* and the Violence of Accusation”
 Emily Kelly-Padden, Southern Illinois University—Carbondale

“Postmodern Language Standing on a Modern Metaphor”

Leslie Gulden, Texas Tech University

“Staging the Zombie Apocalypse: Zombie Walks and the Performance of Plague”

John Robert Moss, Southern Illinois University—Carbondale

“Puppet, Prop, Sacred Presence: The *Virgen de los Reyes* of the Seville Cathedral”

Christopher Swift, The Graduate Center at CUNY

Pedagogy Symposium 6

Skyway 273

The Accidental Teaching Artist: Expanding the Boundaries of Professional Work in Theatre

Chair: Patrick Bynane, TWU

“A Survey of Teaching Artists in Theatre and Dance: Implications for Preparation, Curriculum and Professional Degree Programs.”

Mary Elizabeth Anderson, Wayne State University

Doug Risner, Wayne State University

“The Business of Actors: Integrating Teaching Artist Training into BFA and MFA Acting Programs.”

Jesse Merz, Wayne State University

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

Emerging Scholars

Skyway 260

Undergraduate Student Winners

Chair: Jeff Grace, Knox College

“Sarah Siddons: Breaking Boundaries and Rejecting Conventions as Lady Macbeth”

Allison Powell, University of North Carolina at Greensboro

“Universality in *Pullman Car Hiawatha*: Transportive and Communicative Technologies of the Second Industrial Revolution and their Influence on Thornton Wilder and Early 20th Century Theatre”

Ryan Evans, St. Olaf College

“The Master of Ideology and Entertainment: Dramatic Censorship in Early Modern England”

Sam D. Weiner, Trinity University

History Symposium 20

Stetson F

Paradoxes of Production: Dismantling 19th Century American Mythologies

Chair: Cheryl Black, University of Missouri

“William Alexander Leidesdorff and the Labor Relations of the
Minstrel Show in 1847 California”

Andrew Gibb, Miami University of Ohio

“Working the line: Salem Scudder, John Brown, and the Travails of
War in Boucicault’s *Octoroon*”

Liz Mullenix, Miami University of Ohio

“Progressive Work: Haymarket, Pullman, and the Myth of the
White City”

Rosemarie Bank, Kent State University

Acting/Directing Symposium 11

Skyway 273

**Panel Presentation: “Flirting, Farting, and Whacking People on
the Head: The Serious Work of Commedia dell’ Arte and its
Application to Acting and Directing”**

Emily Rogge, West Chester University of Pennsylvania

Josiah Wallace, Baylor University

David Reed, Baylor University

Pedagogy Symposium 7

Stetson E

**Practically Speaking: The Role of Artistic Work in the
History/Lit/Crit Classroom**

Chair: John Wright, UW-Manitowoc

Sara Armstrong, Northwestern University

Gina DiSalvo, Northwestern University

Kati Sweaney, Northwestern University

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

Plaza Ballroom

Presentation of the Robert A. Schanke Award

Keynote Address: Andrew White, Lookingglass Theatre Company

ANDREW WHITE is a founding member of Lookingglass Theatre Company, where he currently serves as Artistic Director (a position he previously held from 1990-92). As a Lookingglass Ensemble Member and performer, he has participated in the workshop and development of more than thirty Lookingglass original adaptations and world premieres. He wrote and directed the company’s 1989 production of *Of One Blood*, about the 1964 murders of Schwerner, Chaney, and Goodman in Mississippi. In 2004, he wrote and directed an adaptation of George Orwell’s 1984, which received a Joseph Jefferson Award for Best Adaptation.

Andy was in the 1987 production of *Alice*, from which Lookingglass derived its name and mission. Since then, his Lookingglass acting credits include *The*

Arabian Nights (1992, 1997, 2009), *Our Town*, *The Wooden Brecks*, *The Old Curiosity Shop*, *Hillbilly Antigone*, *The Secret in the Wings*, *Race*, *Summertime*, *Her Name Was Danger*, *They All Fall Down*, *Metamorphoses*, *Metamorphosis*, *Eye of the Beholder*, *The Master and Margarita*, *S/M*, *The Third Voyage*, *The Jungle*, and *The Odyssey*.

Andy has also appeared in Northlight Theatre's *Inherit the Wind*, the Goodman's *All the Rage*, *Steppenwolf's Winesburg, Ohio* and *Another Time*, and *Victory Gardens' Kids in the Dark*. Film work includes *Love and Action* in Chicago, *My Best Friend's Wedding*, *Since You've Been Gone*, and *American Anthem*. His television credits include *TV 101*, *Eerie, Indiana*, *W.I.O.U.*, and *Missing Persons*.

Andy has worked in corporate, non-profit, and classroom environments, structuring and facilitating conversations with participants around organizational and community issues since 1990. He has worked in Lookingglass Outreach and Education programs with students of all ages: developing and implementing arts-integrated units in elementary and high schools; facilitating faculty workshops in schools across the Chicagoland area; and working with teenagers across the city to use theater as a means of engaging their peers in dialogue about community issues, from HIV to racism. He has taught Acting as an Adjunct Faculty Member at Northwestern University (B.S., 1987) and National-Louis University. He has worked with medical students and patients at the Rehabilitation Institute; and served as an Illinois Artist-in-Residence at schools in Chicago, Evanston, and Park Ridge. For the last eight years, Andy has been a facilitator with the Anti-Defamation League, and led Summer Institute sessions with teachers for *Facing History and Ourselves*, with the goal of using theatre techniques to enhance the toolbox with which faculty bring curriculum to their students.

In 2007, Andy co-founded Mosaic Experience, a company dedicated to dialogue and an arts-based approach to facilitating conversations about diversity. Mosaic Experience works with educational institutions, non-profit organizations, and corporations throughout Chicagoland. He has also worked as writer and director with The Breakthrough Group (2003 to present), constructing and designing scenarios which address the various needs of diverse corporate clients.

He lives with his wife, Shari, and their two children, Julia and Asher.

2:00 – 3:00 MATC Business Meeting

Skyway 260

All MATC members are encouraged to attend.

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

History Symposium 21

Stetson F

Hidden Truths, Rocky Roads, and Something New: Working to Make History

Chair: Jeff Grace, Knox College

“The Man behind the Mythology: Historicizing Garrick in Performance”

Laura Lodewyck, Northwestern University

“It’s a Rocky Road for Writers”

Robert Schanke, Professor Emeritus, Central College

“Why? Because it’s New’: Buckingham’s *The Rehearsal* and the Fight for the Future of Theatre History in Early Restoration England”

Robert Shimko, University of Houston

Playwriting Symposium 7

Skyway 260

When You Can’t Remember Anything

By Jonathan Herbert, Ozark Technical Community College

Director: Bryan Vandevender, University of Missouri-Columbia

Dramaturg: Sean Bartley, Florida State University

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

Steven: Steve Young, Texas Women’s University

Scars

By Greg Abbott, Independent

Director: Emily Rollie, University of Missouri-Columbia

Dramaturg: Milbre Burch, University of Missouri-Columbia

Matt: Garret Schneider, Belmont University

Kit: Jane Purse-Wiedenhoeft, University of Wisconsin, Oshkosh

Acting/Directing Symposium 12

Skyway 273

Learning How to Work Together

Chair: Jennifer Goodlander, University of Kentucky

“Liberatory Pedagogy and Devising Praxis”

Jonathan Cole, Willamette University

“Working with Graduates: Nurturing New Relationships through the Work of Theatre”

Jeanne Willcoxon, St. Olaf College

“COLLAB: Process to Product(s)”

Brenda Varda, University of California Riverside

“No Working Model, or How I learned to Stand in my Underwear in front of Students”

Susanna Morrow, Trinity University

Pedagogy Symposium 8

Stetson E

How We Deliver Our Work

Chair: John Wright, UW-Manitowoc

“Shifting the Work of the Classroom: Lecture Capture Video and Content Delivery Outside the Classroom.”

Tyler A. Smith, Ball State University

“Service Learning and the Theatre Classroom.”

Kelly J. G. Bremner, Emory and Henry College

“Teaching Theatre History Online in Texas: Facts and Fictions about the Work of Online Teaching.”

Kate Roark, University of Houston-Downtown

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

History Symposium 22

Stetson E

Commissions of Collectivity and Community

Chair: Ann Haugo, Illinois State University

“Pockets and Plot: Penumbra Theatre, Its Community and Archive”

Carra Martinez, University of Minnesota

“Werq It: Miss Chief Eagle Testickle Performs the Trickster”

Thom Davis, University of Illinois at Urbana-Champaign

“‘There is some grace to it, we are professionals’: Labor, Performance, and Identity in The Trash Project”

Arel Nereson, University of Pittsburgh

“I’ve Been Working on the Railroad: Representing Work (or a lack of it) through Oral History and Community Performance”

Kristen Messer, University of Maryland, College Park

History Symposium 23

Stetson F

Working Environments in Britain: Histories, Politics, and Place

Chair: Lisa Jackson-Schebetta, University of Pittsburgh

“Women’s Work: Glasgow Unity Theatre and Ena Lamont Stewart’s *Men Should Weep*”

Penelope Cole, University of Colorado

“Red Earth’s CHALK: Exploring Myth through a Ritualistic Performance of Place”

Rand Harmon, University of Colorado

“National Drama at Work: Scotland’s History on Stage”

Joanne Zerdy, Penn State Erie, The Behrend College

Acting/ Directing Symposium 13

Skyway 273

How Does Theatre Work on Its Audience

Chair: Greg Doran, University of Prince Edward Island

“Sound Work: The Functions of Sound and Hearing in the Theatre Experience”

Daniel Dennis, Ohio University

“The House Theatre Takes Flight: A Semiotic Analysis of *The Sparrow*”

Emily Terrell, Western Illinois University

“Vicarious Villainy: Working the Audience of the Musical *Thrill Me – The Leopold and Loeb Story*”

Mary Christopher Grogan, University of Kentucky

“Is It Value Added, Artistic License, or Outright Theft? The Construction of Interpretation Through Performance”

Anne Furlong, University of Prince Edward Island

Playwriting Symposium 8

Skyway 260

If Mac Wellman Were a Fly on the Wall

By: Audra Lord, Oakland University

Director: Season Ellison, Northern Arizona State

Dramaturg: Erin Zimmerman-Moss, Independent

Actor A: Merlaine Angwall, University of Wisconsin Oshkosh

Actor B: Denise Burhr, Indiana University/Purdue University-Fort Wayne

Actor C: Tamera Izlar, Goshen College

Monkey's Script

By Caitlin Harbecke, Augustana College

Director: Nathanael Johnson,

Dramaturg: David Clark, Independent

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

Kyle: Tom Robson, Millikin University

Last Time

By: Courtney Cook, Ozarks Technical Community College

Director: Ron Zank, Lamar University

Dramaturg: Sarah Crockarell, University of Colorado-Boulder

Erin: Jane Purse-Wiedenhoeft, University of Wisconsin Oshkosh

Blake: Steve Young, Texas Women's University

SUNDAY MARCH 4th

Continental breakfast 7:30 am - 9:00 am, Plaza Foyer

Session #15: 8:00-9:15

History Symposium 24

Plaza A

Performative Ideologies: Propaganda, Protest, and Proselytizing

Chair: Kristen Messer, University of Maryland, College Park

“By Hammer and Hand: Performing Work in New York’s Grand
Federal Procession of 1788.”

Michelle Granshaw, University of Washington

“Revolutionary Representations: Ideology and Print as Performance
in Early American Propaganda Plays”

Allan Davis, University of Maryland, College Park

“‘Giving the Old Theatre a New Beginning’: *Xiqu* Reforms During the
Seventeenth Years (1949-1966)”

Guanda Wu, University of Minnesota – Twin Cities

“Hell House: Doing God’s Work”

Hank Willenbrink, University of Scranton

History Symposium 25

Plaza B

From Crowds to Communitas: Undertaking Popular Entertainment

Chair: Liz Mullenix, Miami University of Ohio

“Working the Crowd: Mesmerist Performance and
Audience Reaction”

Macy Jones, Louisiana State University

“Intersecting Entertainments: From Broadway to the Silent Screen”

Leah Lowe, Vanderbilt University

“A Good, Old-Fashioned Bar-Raising: *Communitas* through
Construction at the Scorched Nuts Regional Burn”

Bryan Schmidt, Florida State University

“Traumatic Vaudeville: The Performance of Class on the Bodies of
Popular Entertainers”

Max Shulman, Tufts University

Articles-in-Progress Session II

Skyway 272

This session is open to workshop participants only.

Editor-Respondents: Peter Campbell, *Theatre/Practice*; Scott Magelssen, *Journal of Dramatic Theory and Criticism*; Carolyn Roark, *Ecumenica*; Stuart Hecht, *New England Theatre Journal*, Esther Kim Lee, *Theatre Survey*; Elizabeth Reitz Mullenix, *Theatre History Studies*

“A Theatre Company Comes to Fowler”

Melissa Friesen, Bluffton University

“Troubling Whiteness: Peter van Heerden’s Radical Performances of Afrikaner Masculinity”

Megan Lewis, University of Massachusetts—Amherst

“Don’t Forget the Nuts and Bolts: The Economics of Stage Design and the Emergence of the New Stagecraft”

Tom Robson, Millikin University

“Alternative Panels: Pedagogical Theory and Presentation Styles in the Academic Conference Stratum”

Jennifer Pople, Augustana College, and Lisa Hall Hagen, Utah Valley University

“Untitled: Pleasure Gardens”

Naomi Stubbs, LaGuardia Community College

“Performing Rural America, Performing the Hillbilly in Branson, MO”

Jennifer Worth, Wagner College

“TBA”

JL Murdoch, Independent Scholar

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

Theatre History Symposium 26

Plaza B

**Theatre History Symposium Response Session with
Dr. Heather S. Nathans**

Close of Conference

**Please join us next year for the
34th Annual Mid-America
Theatre Conference in
St. Louis, March 6-9**

