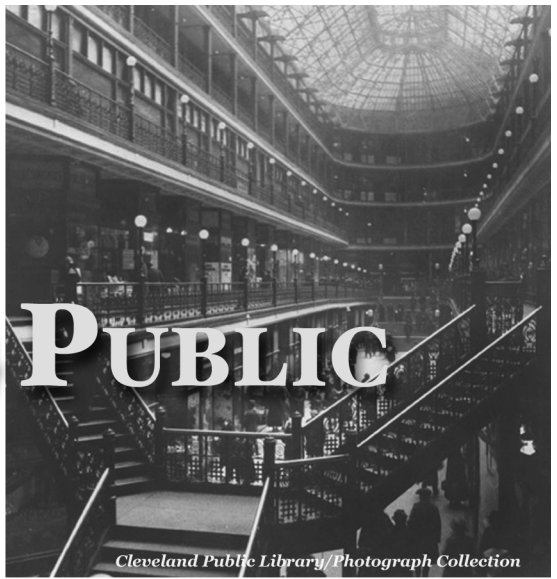


GOING PUBLIC



Cleveland Public Library/Photograph Collection

The 31st Annual Mid-America Theatre Conference

Hyatt Regency Cleveland at the Arcade • Cleveland, Ohio

March 4-7, 2010





31st ANNUAL

Mid-America Theatre Conference

March 4-7, 2010

**Hyatt Regency Cleveland
at the Arcade
Cleveland, Ohio**

Going Public

MATC Officers

President: Mary Cutler

1st Vice President: Ann Haugo

2nd Vice President/Conference

Planner: Scott Magelssen

Associate Conference Planner:

John Fletcher

Secretary: Kathy Privatt

Treasurer: Jennifer Blackmer

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

Editor, Rhona Justice-Malloy

Book Review Editor, Cheryl Black

Website/Listserv: Mark Mallett

www.wiu.edu/matc

Program Design: Jody DeCremer,
College of Fine Arts, Illinois State University

Symposia Chairs

Theatre History Symposium

Robert B. Shimko, University of Houston
Sara Freeman, University of Oregon

Directing/Acting Symposium

Peter A. Campbell, Ramapo College
Susanna Morrow, Trinity University

Playwriting Symposium

Jon Herbert, Ozarks Technical
Community College
Season Ellison, The College of Wooster
Graduate Liaison: Sara Crockarell,
University of Colorado

Pedagogy Symposium

Mark E. Mallett, Richard Stockton College
Elizabeth Cawns, Independent Scholar

Emerging Scholars Symposium

Stacey Connelly, Trinity University
Scott Irelan, Augustana College

Graduate Coordinator

Kato Buss
Bethany Rainsberg

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

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 subsequent publication of the paper in *Theatre History Studies*, the journal of the Mid-America Theatre Conference.

Announcement of the recipient of the Robert A. Schanke Research Award will be made during the all-conference luncheon on Saturday.

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"

Theatre History Symposium Respondent

Odai Johnson

Odai Johnson is Associate Professor in theatre history and head of the Ph.D. program at University of Washington. He took his MFA from the University of Utah and his Ph.D. from the University of Texas at Austin. His articles have appeared in Theatre Journal, Theatre Survey, New England Theatre Journal, Theatre Symposium and the Virginia Magazine of History. His books include Rehearsing the Revolution (University of Delaware 1999), The Colonial American Stage: A Documentary Calendar (AUP: 2001) and Absence and Memory on the Colonial American Stage (Palgrave-Macmillan, 2005). He is currently serving as resident researcher for the Colonial Williamsburg Foundation's reconstruction of the Douglass Theatre. He has also worked as a playwright and dramaturg at Sundance and Wordbridge. His latest book project is called "Ruins: Classical Theatre and the Archeology of Memory."

Playwriting Symposium Respondent

Eric Coble

Eric Coble was born in Edinburgh, Scotland and raised on the Navajo and Ute reservations in New Mexico and Colorado. His plays have been produced Off-Broadway and on four continents, including productions at Manhattan Class Company, the Kennedy Center, Alabama Shakespeare Festival, Cleveland Play House, Actors Theatre of Louisville, Alliance Theater, Stages Repertory, and the Contemporary American Theater Festival. His awards include the AT&T Onstage Award and National Theatre Conference Playwriting Award. Mr. Coble is a member of the Cleveland Play House Playwrights Unit, and writes, acts, and plays with his family in Cleveland, Ohio.

THURSDAY March 4TH

Registration: 12 noon – 9:00 p.m.

Session #1: 1:00-2:15

History Symposium 1

Burlington

Women's Publicity in the Restoration Theatre

Chair: Robert Shimko, University of Houston

“More years may teach you better”: Aphra Behn's Petition for Legacy”

Jacey M. Little, University of Houston

“Nell Gwynn as Personification of Hobbesian Social Theory Onstage and Off in Early Restoration England (1665-1670)”

Jennifer E. Popple, University of Colorado, Boulder

“The Backstage Stage: Restoration Actresses and an Admiring Public”

Melissa Lee, The Ohio State University

“Vicious Treasure: The First Generation of English Actresses and the Visual Market”

Matthew Shifflett, University of Maryland, College Park

History Symposium 2

Kaiser

Virtual Vanguard and Historical Avant Gardes

Chair: Mary Anderson, Wayne State University

“ShareAlike: Creative Commons, Theater, and the Digital Age”

Andrew Kirscher, Brooklyn College, CUNY

“[insert yourself here] into [title of show]”

Shawna Mefferd Kelty, University of Missouri

“Simplicity Itself and Vaudeville Expressionism: Kurt Weill's Conception of the American Public in Down in the Valley and Love Life”

Dan Venning, CUNY Graduate Center

“Mapping Machine Bodies in Italian Futurism”

Boone J. Hopkins, University of Kansas

Acting/Directing Symposium 1

Emanuele

Panel: Faking It: Staging Nudity and Physical Intimacy in Academic Theatre

Chair: Peter A. Campbell, Ramapo College

“Walk Softly and Carry a Big Shtick: Ancient Greek Comedy and Contemporary Academic Theatre”

Jessica Johnson-Frohling, Southern Illinois University, Carbondale

“Age of Consent: Can ‘Yes’ Mean ‘Yes’ in Academic Theatre”

John Robert Moss, Virginia Commonwealth University

“Some Like It Hot: Choreographing Sex and Violence in Academic Theatre”

Vanessa Passini, Virginia Commonwealth University

Pedagogy Symposium 1

St. Hubert

Points of Intersection: Pedagogy & “The Public” – Some Thoughts

Chair: Steven Young, Texas Women’s University

“In the Court of Public Opinion: Audience Response Devices”

Tyler A. Smith, Ball State University

“The Perils Of Performance; Why The Public Is Not Always What We Need”

Wes D. Pearce, University of Regina

“Does the Public Exist (with apologies to William James)?”

Patrick Bynane, Texas Women’s University

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

History Symposium 3

Burlington

Public/Private Dualities of Race and Gender

Chair: Christine Woodworth, University of North Carolina, Greensboro

“Adrienne Kennedy’s Public Privacy: Lessons in Duality”

Jodi Van Der Horn-Gibson, CUNY/John Jay College of Criminal Justice

“Making the Private Public: Teatropoesia and Early Chicana Theatre”

Julie Costa-Malcolm, University of Pittsburgh

“The Privilege of Performativity in the Construction of Race: Jean Genet’s Les Nègres and Lorraine Hansberry’s Les Blancs”

Daniel C. Dennis, Ohio University

“Adrienne Kennedy’s Motherhood 2000 and Postmodern Public Space”

Seok-hun Choi, University of Kansas

History Symposium 4

Kaiser

Stars, Hacks, and Symbols: Public and Private Spectacles of the Gilded Age

Chair: Mark Cosdon, Allegheny College

“Enclaves of Leisure: Private Space and Theatrical Performance in America’s Gilded Age”

Jerry Dickey, University of Arizona

“The Last Hurrah: Joseph Jefferson and the 1896 All-Star Tour of The Rivals”

Debrah “Pete” Richardson, Louisiana College

“William ‘Buffalo Bill’ Cody: Caught in the Crosshairs of Public Acclaim and Critical Disdain”

Kato Buss, University of Oregon

“Outlaw Drama: Performance and Publicity in the Career of Jesse James”

David Coley, Louisiana State University

Acting/Directing Symposium 2

Emanuele

Roundtable Discussion: "Intersections in Performance: 'Going Public' with Acting and Directing in Academia"

Chairs:

Mark Seamon, Denison University

Cheryl McFarren, Denison University

Leah Lowe, Connecticut College

Pedagogy Symposium 2

St. Hubert

Up Close and Personal: The Individual and the Public

Chair: Mark Mallett

“When Your Grade is at Stake”

David R. Kilpatrick, University of Missouri – Columbia

“Raping the Private Self to Present a Public Face”

Steve Taft, University of Northern Iowa

“Please Don’t Call Me ‘Hoss’: Female Agency and Collaboration in Theatre Academe”

Carrie Klypchak, Texas A&M University – Commerce

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

History Symposium 5

Burlington

Theatrical Identity Formation: Critics and/as Playwrights

Chair: Andrew Gibb, Miami University of Ohio

“Eric Bentley’s Political Theatre and Radical Performance”

Timothy Shaffer, Bowling Green State University

“The Modern Catalyst: Edwardian English Views of German Theatre”

Nicholas Dekker, The Ohio State University

“Public in a Broken Mirror: Spectatorship, Criticism and Death in Tom Stoppard’s *The Real Inspector Hound*”

Kyle Gillette, Trinity University

“Habermas’s Blind Spot: Performativity and Style in the Bourgeois Public Sphere”

Jacob Robertson, University of Houston

Theatre History Symposium 6

Kaiser

Out in Public

Chair: Wes Pearce, University of Regina

“Piledriving Pansies and Ferocious Fops: Heteronormativity and Professional Pankration”

Neal Hebert, Louisiana State University

“Bridging Communities: How the House of West Connects with Multiple Identities Through Drag Performance”

J. Briggs Cromier, Independent Scholar

“Dandies Step Out: Male Sartorial Splendor, Green Carnations and the Theatregoing Public”

Darin Kerr, Bowling Green State University

“Coming Out at the Café Cino: Emancipation from the Dramatic Closet”

Jeff Grace, Knox College

Acting/Directing Symposium 3

Emanuele

Panel: Practicing Theory in Public: Strategies for Applying Theoretical Frameworks to Performance in the Public Eye

Chair: Susanna Morrow, Trinity University

“Say What?: Practising Theory in Public”

Greg Doran, University of Prince Edward Island

“Bringing the Audience into the Light: Rousing an Inactive and Often Apathetic Public”

Rolando Ramos and Selena Ambush, Penn State - Altoona

“Theatre is a Strange Loop: An Exploration of Director as Feedback Loop”

Jerry C. Jaffe, Lake Erie College

Pedagogy Symposium 3

St. Hubert

Public Performance/Public Identity: Cleveland’s Youth Find a Voice

Chair: Holly Holsinger, Cleveland State University

Chris Seibert, Education Director, Cleveland Public Theatre

Charlyse Pratt, Cleveland State University

Ray Gargano, Asst Director of Arts Education, Playhouse Square

Lisa Bernd, Cleveland State University

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

Playwriting Symposium (Orientation and first read-through)

Location TBA

Executive Committee Meeting

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

History Symposium 7

Kaiser

By Any Other Name: Pseudonyms, Advertising, and Alter-Egos

Chair: Tyler Smith, Ball State University

“Playwright as Publicity: Re-examining Jane Martin at the Humana Festival”

Jeffrey Ullom, Case Western Reserve University

“Unser Havel: A Private View at the Public Theatre”

J.A. Ball, University of Pittsburgh

“Theatre Names and the Formation of Theatrical Publics”

Patrick D. Murphree, Independent Scholar

“The Curious Lives of Billboards: A Conversation Between ‘America’s Longest Running Musical,’ Two Vacant Storefronts, and an Empty Automotive Plant in Detroit”

Mary Anderson and Jesse Merz, Wayne State University

Acting/Directing Symposium 4

Emanuele

Public Confrontations: Exploring Race and Disability Through Theater Practice

Chair: Ron Zank, University of Missouri-Columbia

“White Girl on the West Side”

Marti Lyons, Freelance Director

“Whitewashing Broadway: Race and the Challenges of Directing 20th Century American Plays on the Contemporary Stage”

Jeff Turner, Hamline University

“Beyond Marketing the Personal Narrative Performance: Responsibility vs. Practicality in a Performance about the Hearing and the Deaf”

Kelly Bremner, Independent Scholar

“Explorations of the Borders of Voice”

Melissa Carroll-Jackson, Independent Scholar

Greencastle Service Theater: The Public Instructs the University

Chair: Tim Good, Depauw University

Minnu Paul, Depauw University

Mackenzie Travers, Depauw University

Emily Terrell, Depauw University

Trisha Himmelein, Depauw University

Articles in Progress I - Junior Scholars

This session is open to workshop participants only.

Burlington

Articles-in-Progress Workshop 1

Chairs: Rhona Justice Malloy, Theatre History Studies; Ron Shields,
Theatre Annual

“An ‘Optical Offering that Delighted the Crowd’: The Wondrous Visual
Effects of David Belasco’s Orient”

Jennifer Goodlander, Ohio University

“(Un)Covering the Baxter Street Thespians: The Nineteenth Century
Press’s Investigation of the Grand Duke’s Theatre”

Michelle Granshaw, University of Washington

“Listen to the Pictures’: Image Schemas in the work of
Robert Wilson”

Grant Williams, University of Pittsburgh

Articles-in-Progress Workshop 2

Chairs: Carolyn Roark, *Ecumenica*; Stuart Hecht, *New England
Theatre Journal*; Anthony Ellis, *Comparative Drama*

“Shakespeare, the Booster of Ethnicity and Transnationality: in the
Case of Contemporary South Korean Theatre”

ChuYong Chon, The Ohio State University

“Hobbes, Locke and Shakespeare: Deciphering the Rights of the
Sovereign in Richard II”

Scott Nyitray, U Kentucky

“Unstable Histories: Staging the Bloody Sunday Tribunals”

Eleanor Speer Owicki, UT Austin

“Three’s A Crowd: Cross-dressing, Same-Sex Friendship, and
Heterosexual Marriage in Shakespearean Comedy”

Dierdre O’Rourke, U Pittsburgh

Articles-in-Progress Workshop 3

Chairs: Scott Magelssen, *Journal of Dramatic Theory and Criticism* ;
Heather Beasley, *Journal of Religion and Theatre*

“But with a Man’s Common Sense: Strindberg, the Emancipated Lesbian, and New Interpretations of a Dead White Guy”

Helen Deborah Lewis, Tufts University

“Teaching the Strip: Popular Entertainment in Adult Education”

Rachel Mansfield, Tufts University

“Slavery and the Theatre of History: Ritual Performance and Disembodiment on the Auction Block”

Jason Stupp, West Virginia University

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

History Symposium 8

Burlington

Crucibles of Public Opinion

Chair: Dorothy Chansky, Texas Tech University

“Intersections and Interactions: All My Sons and The Public Stage”

Joshua Polster, Emerson College

“From the Stage to the Page: How Elizabeth Robins Used Her Fame as a Performer to Become a Popular Novelist, Playwright, and Women’s Suffrage Activist”

Lisa Kelly, Northwestern University

“Beyond the Lower East Side: Jacob Gordin on Broadway”

Valleri Hohman, University of Illinois

Emerging Scholars

Kaiser

Undergraduate Student Panel

Chair: Scott Irelan, Co-Chair, MATC Emerging Scholars Symposium, Augustana College

“From Savior to Serial Killer: The Demonization and Redefinition of Buffalo Bill Cody”

Kiri Palm, Southern Illinois University, Carbondale

“Mercy Otis Warren: a Revolutionary Voice”

Lauren Zawistowski, University of North Carolina—Greensboro

“Bringing Home “Gayby”: Gay Adoption, Surrogacy, and Donor Insemination in Theatre and Film”

Michelle Hochberg, Tufts University

Acting/Directing Symposium 5

Emanuele

Roundtable Discussion: Mid-America Theatre Conference Artists as Collaborative Academic Support Group

Chairs:

Jane Purse-Wiedenhoeft, University of Wisconsin Oshkosh

Eric Thibodeaux-Thompson, University of Illinois at Springfield

Peter A. Campbell, Ramapo College

Pedagogy Symposium 5

St. Hubert

The Play's the Thing: The Role of Theatre in an Education

Chair: Elizabeth Cawns

“A Public Curriculum: High School Theatre in the U. S.”

Jennifer Chapman, University of Wisconsin-Eau Claire

“The intersection of the “Public” and College Education”

Joshua M. Galligan, Colby-Sawyer College

“Let's Play Two! Or, How We Recently Shaped The Public Face Of Academic Theatre In Our Economically Challenged Community.”

Michael Daehn, Ball State University

Special Event: *Emma At the Cleveland Play House, 8pm*

Theatre located at 8500 Euclid Avenue, Cleveland

Box Office: 216-795-7000

(To get MATC group rate, tickets must have been purchased in advance of the conference)

Fellows' Opening Night Reception 9:30 – 12 midnight

Superior Avenue Room

Hors d'oeuvres & cash bar

FRIDAY March 5th

Registration 8am-4:30 p.m.

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

Session #6: 9:00-10:15

History Symposium 9

Burlington

Native Publics

Chair: Ann Haugo, Illinois State University

“Getting Known at the Public: Negotiating Alterity at the Native Theatre Festival”

Stephanie Lein Walseth, University of Minnesota

“Imagining America: Publicizing National Identity and ‘Native’ Imagery in Metamora”

Heidi L. Nees, Bowling Green State University

“ ‘A portly savage, plump and pigeon toed’: John Brougham’s Po-Ca-Hon-Tas and the Divergent Theatregoing Publics of Nineteenth-Century New York”

Tyler Smith, Ball State University

History Symposium 10

Kaiser

American Theatre Publics — How High is Your Brow?

Chair: Rosemarie Bank, Kent State University

“Bringing Highbrow Art to the Masses: The Theatre Guild’s Radio Dramas”

Claudia Wilsch Case, Lehman College/CUNY

“Burns Mantle and the American Theatregoing Public”

Dorothy Chansky, Texas Tech University

“‘Debunking the Debunkers’: Gilbert Seldes, Popular Entertainment and Popular Print”

Jennifer Schlueter, University of Oregon

Acting/Directing Symposium 6

Emanuele

Panel: International Publics: Creating Theatre Away from Home

Chair: Jennifer Goodlander, Ohio University

“Little Red Riding Hood Goes to China”

Marietta Hedges, Catholic University

“Directing Across Cultures: Experiences with the Eastern European System”

Marcy Arlin, Immigrants Theatre Project

“No ‘Public’ Required: Performing Wayang Kulit in Bali”

Jennifer Goodlander, Ohio University

“Understanding the Ethics of Cross-Cultural Collaboration: A Western-Centric Practitioner’s Approach to Developing Theatre for an Arab Culture Organization”

Justin Poole, University of Maryland

Playwriting Symposium 2

St. Hubert

Just One Thing

By Marcia Cebulska, Independent Playwright and Scholar

Director: Ron Zank, University of Missouri-Columbia

Dramaturg: Jordan Schildcrout, Ohio University

Lucy the Lips: Chloe Whiting-Stevenson, Illinois State University

Ivan the Eye: JP Staszal, Bowling Green State University

Nathan the Nose: John Moss, Southern Illinois University-

Carbondale

Estragon’s Boot

By Daniella Vinitzki, University of Colorado at Boulder

Director: Season Ellison, The College of Wooster

Dramaturg: Dan Venning, CUNY Graduate Center

Kirby Windcock: Robin Stone, Roger Williams University
Sheila: Erin Lucas, University of Colorado at Boulder
Miss Kierkegaard: Erin Scott, Ozarks Technical Community
College

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

History Symposium 11

Burlington

Theatre, War, and the Critique of the State

Chair: Les Wade, Louisiana State University

“Autobiographical Memory, Mourning, and the Deconstruction of
Oral History in Federico León’s Museo Migeul Angel Boezio”

Noe Montez, Cleveland Playhouse

“Publicity for Peace: Live Theatre and Documentary
Film Against War”

Megan Lewis, University of Minnesota

“International Politics and Local Resistance: Adapting Foreign
Violence to the Egyptian Stage”

George Potter, University of Cincinnati

History Symposium 12

Kaiser

Religious Participation and Resistance in the Public Sphere

Chair: Scott Magelssen, Bowling Green State University

“‘Public Reason,’ Religion and Play: Why the Mormon Church
Chose Not to Participate in Cornerstone Theater’s Festival of Faith:
21 Theatrical Offerings”

Wade Hollinshaus, Brigham Young University

“Getting to Know You (And By the Way, Do You Know Where You’re
Going After You Die?): Tactical Evangelicalism, Worldview Analysis,
and Resistant Publics”

John Fletcher, Louisiana State University

“A Public of One: Jesuit Discipline in the Theatre of the World”

Will Daddario, University of Minnesota

“Sister Aimee’s Dutch Swan Song: A Study of the
Illustrated Sermon”

Tom Fish, Tufts University

Acting/Directing Symposium 7

Emanuele

**Panel: Beyond the Proscenium: Sparking the Public’s
Imagination with Non-Traditional Stage Spaces**

Chair: Jane Purse-Wiedenhoeft, University of Wisconsin Oshkosh

“A Room Like This’: The Relationship Between Space, Audience and Artist in Performance of Anton Chekhov’s Three Sisters”

William Addis, Marymount Manhattan College and CUNY

“All that is Solid Melts into Air: Why Detroit Theatre-Makers Relish in the Repurposing of Space”

Mary Anderson and Matt Foss, Wayne State University

“Seating Woyzeck: Theory and Communication in Audience Arrangement”

Matthew H. Coon, Miami University of Ohio

Playwriting Symposium 3

St. Hubert

The Game Changer

By David Marcia, University of Missouri-Columbia

Director: Mark Seamon, Denison University

Dramaturg: Justin Poole, University of Maryland

Bob: Jason Matthew-Hall, Ohio University

Shane: Jordan Schildcrout, Ohio University

Andy: John Moss, Southern Illinois University-Carbondale

Blue Screen of Death

By Kathleen McGeever, Northern Arizona University

Director: Courtney Self, Southern Illinois University-Carbondale

Dramaturg: Penelope Cole, The College of Wooster

Mary: Cindy Gendrich, Wake Forest University

John: Kenneth Wilson, Ozarks Technical Community College

Paul: David Marcia, University of Missouri-Columbia

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

Conference co-chairs’ meeting

Lobby Lounge

Symposium chairs from this year’s conference and those identified for next year.

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

History Symposium 13

Burlington

The Public Life of Theatre Buildings

Chair: Elizabeth Reitz Mullenix, Miami University of Ohio

“Cleveland and the Globe”

Franklin J. Hildy, University of Maryland, College Park

“Gilbert and Sullivan on the American Stage: The Boston Bijou Theatre and Audiences High and Low”

Isadora Helfgott, University of Wyoming
“Going Public: From Kingly Households to Public Theatres”
Denise Cole, Central Michigan University

History Symposium 14

Kaiser

Alternative Personas and Publics

Chair: Megan Lewis, University of Minnesota

“The Deviant Public Persona – When Dirty Becomes Divine”

Jessica Hester, SUNY Oswego

“Weimar Sexual Politics: Desire Among Men in the Early Plays of Bertolt Brecht”

Alan Sikes, Illinois State University

“Bohemian Permaculture: Regional Communities of the Burning Man Project”

Julie N. Vogt, University of Wisconsin-Madison

Acting/Directing Symposium 9 : Legacies of Grotowski

Emanuele

Panel: Improvisation: Lessons on Reaching and Teaching the Public

Chair: Susanna Morrow, Trinity University

“A Syllabus for Spontaneity: A survey of current pedagogical approaches to improvised theatre”

Dan Buck, Baylor University

“Mounting a Non-traditional Production in a Traditional Venue or What Do You Do When Your New Public Doesn’t Even Know What Improv Is?”

David Charles, Rollins College

“Keith Johnstone’s ‘Circle of Expectation’: What is it, why is it important, and how can it be applied to create performances which actively engage audiences?”

Theresa Dudeck, University of Oregon

Playwriting Symposium 4:

St. Hubert

Cartoon

By Steve Ackerman, Southern Illinois University-Carbondale

Director: Thomas Oldham, Indiana University

Dramaturg: Stephen Harrick, Bowling Green State University

Tummy da Talking Turtle: Jeff Nichols, Southern Illinois University-Carbondale

Mustache-O: Ron Zank, University of Missouri-Columbia

Bouncy Bouncy: Candace Joice, University of Colorado at Boulder

Chat-Man-Booth

By Kato Buss, University of Oregon

Director: Noah Lelek, University of Missouri-Columbia

Dramaturg: Noe Montez, Cleveland Play House

Mike: Jon Herbert, Ozarks Technical Community College

Gangsta: Boone Hopkins, University of Kansas

Ho: Callie Meiners, Southern Illinois University-Carbondale

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

History Symposium 15

Burlington

Touring, Funding, and The Fringe: British Theatre and Public Circulation

Chair: Noe Montez, Cleveland Playhouse

“Public Myth and the Proliferation of Fringe Festivals”

Xela Batchelder, Drexel University

“Joint Stock and Gay Sweatshop on Tour: British Alternative Theatre Seeks, Makes, and Finds its Publics”

Sara Freeman, University of Oregon

“Public Acts in Scotland: Creating Policy, Performing Reform”

Joanne Zerdy, Augsburg College

History Symposium 16

Kaiser

Localities: American Theatre Publics in Process

Chair: Deanna Toten Beard, Baylor University

“Storytelling, Chiggers, and the Bible Belt: The ‘Georgia Experiment’ as the Public Face of the Federal Theatre Project”

Elizabeth Osborne, Florida State University

“Inner Life: American Theatre from Hedgerow to the Oregon Coast”

Andrew Ryder, Seattle Pacific University

“Midwest American Rural Landscapes and the Creation of a Unique Theatre Culture”

Richard Poole, Briarcliff University

Acting/Directing Symposium 9

Emanuele

Panel: Partnering with the Public: Audience Involvement in Contemporary American Theater

Chair: Tamera Izlar, Howard University

“Anna Deavere Smith: Engaging the Public by Performing the Public’s Voice”

Candace M. Joice, University of Colorado at Boulder

“From Yankee to Redneck: Audience Identification and Larry the Cable Guy”

Frank Lasik, University of Missouri - Columbia

“Rebecca Gilman’s Exploitations of Audience Expectation in Boy Gets Girl”

Deborah Palmes, North Central College

“The Active Audiences of the House Theatre of Chicago”

Matt Foss, Wayne State University

Playwriting Symposium 5

St. Hubert

Scheissbedauern

By Elizabeth Hunt, Middle Tennessee State University

Director: JP Stazel, Bowling Green State University

Dramaturg: Sarah Crockarell, University of Colorado at Boulder

Rick: Kenneth Wilson, Ozarks Technical Community College

James: Nicholas Dargis, Illinois State University

Meredith: Callie Meiners, Southern Illinois University-

Carbondale

Christmas '79

By Erin Zimmerman Moss, University of Illinois-Carbondale

Director: Shirley Huston-Findley, The College of Wooster

Dramaturg: Young-ji Jeon, Miami University

Martin: Nathan Stith, University of Colorado at Boulder

Libby: Hephzibah Nicky Dutt Bowling Green State University

Ethan: John Moss, Southern Illinois University-Carbondale

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

History Symposium 17

Burlington

Matters of Public Concern: Celebrity Gossip, Illness, and Sexuality

Chair: Jessica Hester, SUNY-Oswego

“The Public has a Right to Know: Same Sex Celebrity Gossip as Social Control”

Wes D. Pearce, University of Regina

“Performative Pathologies: Actresses and Illness in Victorian Public Discourse”

Meredith Conti, University of Pittsburgh

“Hysterical Spectacles: Public Stagings of a Private Affect”

S.I. Salamensky, University of California Los Angeles

History Symposium 18

Kaiser

International Perspectives on Programming, Public Funding, and Patronage

Chair: Harvey Young, Northwestern University

"A National Theatre in the Public Sphere: Programming

Controversy at the Comédie Française"

David G. Muller, Vanderbilt University

"Compromising or Selling Out? The Politics of Local and Global Public Funds on African Theater"

Praise Zenega, University of Arizona

"From Gown to Town in the Professionalizing Era: Patronage, Philanthropy and 'Intellectual Theatre' at Alumnae Theatre Company"

Robin C. Whittaker, University of Toronto

Acting/Directing Symposium 10

Emanuele

Panel: All That's Old Is New Again: Re-Visioning Classical Theater for the Contemporary Public

Chair: Greg Doran, University of Prince Edward Island

"Exploding Shakespeare at the American Repertory Theatre: The Donkey Show and Sleep No More"

Tom Fish and Paul Masters, Tufts University

"Accessible Classics: The Shakespeare Theatre of New Jersey's Outreach to the Public"

Shelby Hibbs, Baylor University

"Marlowe's 'Mighty Line': Inhabiting Early Modern Verse on the 21st Century Stage"

Chelsea Phillips, The Ohio State University

"From Paris to Paris Hilton: Reproducing Pop Culture in Moliere's Misanthrope"

Susanna Morrow, Trinity University

Playwriting Symposium 6

St. Hubert

The Real McCoy

By Robin Russin, University of California, Riverside

Director: Tom Robson, Indiana University

Dramaturg: Sarah Crockarell, University of Colorado at Boulder

Valentina Ciecchi: JL Murdoch, Bowling Green State University

Val McCoy: Erin Lucas, University of Colorado at Boulder

The Chocolate Girl

By David Clark, Southern Illinois University-Carbondale
Director: Emily Rollie, University of Missouri-Columbia
Dramaturg: Kristin Messer, American University
Satchmo: Jon Herbert, Ozarks Technical Community College
Margo: Daniella Vinitzki, University of Colorado at Boulder
Narrator: Nathan Stith, University of Colorado at Boulder

Special Session: 6:00-7:15 (Friday)

History Symposium 19

Emanuele

Public Performance: Inventing Nation, Coercing History

Chair: Sara Freeman, University of Oregon

“Bodies for the Republic(s): Soldiers, Public Performance, and the Nation”

Lisa Jackson Schebetta, University of Washington

“‘As American as The Congressional Record:’ Problematizing the Roots of the FTP Living Newspapers”

Chanelle Vigue, Bowling Green State University

“Re-membling History: Frontier Day and the Cherokee Nation”

Chandra Owenby Hopkins, University of Kansas

History Symposium 20

Kaiser

Good Taste and Public Consciousness: Critics, Scandal, and Target Audiences

Chair: Heather Nathans, University of Maryland, College Park

“Beckett Comes to Buffalo: Assimilating Theatre of the Absurd into Public Consciousness in Middle America”

Natka Bianchini, Loyola University Maryland

“A Texas-Sized ‘Domain of Common Concern’: The Uproar over San Antonio’s Globe Awards”

Stacey Connelly, Trinity University

“Tasteful Publics and Public Tastes: Theatre Criticism and the Construction of Community in Eighteenth-Century London”

Natalya Baldyga, Florida State University

Special Session: 7:30-8:45 (Friday)

History Symposium 19

Emanuele

Theatrical Presence Across the Boundaries of Public and Private

Chair: Shelley Salamensky, University of California Los Angeles
"Peripheral Expressions: Marginal Drawings in the Manuscript of Samuel Beckett's Endgame"

David Williams and Chris Taylor, The Ohio State University at Newark

"Public Performance/Private Lives: Neo-Futurism and the Neo-Futurists as Writer-Performers"

Erica A. Milkovich, University of Oregon

"Spastic Laughter: How Crippled Comedian Greg Wallach Purges Pity Through Performance"

Jill Summerville, The Ohio State University

"The New Public Space: Redefining Public and Live Performance in the Internet Age"

Ian Bradford Ngongotaha Pugh, The Ohio State University

History Symposium 22

Kaiser

Ballyhoo Old and New: Ceremonies, Stunts and Targeted Mischief

Chair: Jeanne Willcoxon, St. Olaf College

"Revenant Bodies: Covent Garden's Hosting a Masonic Ritual and You're Invited!"

Christopher Matsos, The Ohio State University

"A Bloody Good Show: Hype, Immersion, and the Selling of Horrific Theatrical Illusion"

Beth Kattelman, The Ohio State University

"Hacks, Hoaxes, and Horribly Stupid Stunts: Tactical Media Performance in the Mass Media, Past and Present"

Patrick Lichty, Columbia College, Chicago

7:00 pm (Friday)

Burlington

Playwrights' Fringe Fest

Ode

By Brian Cook, University of Oregon

The Magic Box

By Jason Matthew Hall, Ohio University

Dr. J's Magic Spray

By Jay Rehak, Independent Playwright

Executive Committee Meeting, President's Suite

SATURDAY MARCH 6th

Registration 8am-4:45 p.m.

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

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

History Symposium 23

Burlington

National Narrations

Chair: Natalya Baldyga, Florida State University

“Taking It To The Streets (or the Bus): Serbia’s Dah Theatar and the Performance of National Narration in Public Spaces”

Leigh Clemons, Louisiana State University

“Czech Theatre and Post-Stalinist Public Discourse on the Terezin Ghetto”

Lisa Peschel, US Holocaust Memorial Museum and South Bohemia University (Czech Republic)

“The Bond Street Theatre’s International Outreach Programs”

Yuko Kurahashi, Kent State University

History Symposium 24

Kaiser

Sellouts?

Chair: John Fletcher, Louisiana State University

“The Woman in Black: Two Decades of Selling Out?”

Robin Roberts, Louisiana State University

“Kushner and the Guthrie: A Match Made in America”

Jeanne Willcoxon, St. Olaf College

“The ‘Sellout’ and the Genius: Kant’s Inadvertent Prediction of the Avant-Garde”

Matt Vadnais, The Ohio State University

“Public Lives for Public Women: How 19th Century Actresses Changed Their Backstory to Fit Expectations of Press and Public”

Celia Braxton, CUNY Graduate Center

Acting/Directing Symposium 11

Emanuele

Panel: Publics Past and Present: Strategies for Engaging Young Artists and Audiences

Chair: Janet Wilson, Illinois State University

“Letting Go of the Luddite; Adapting Our Craft For Young Audiences In a Technology Obsessed Culture”

Cate Brewer, University of Mary Washington

“Where the Public and Private Engage: The Beginning of Boomerang Intergenerational Theatre”

Shirley Huston-Findley and Jamie Morris, The College of Wooster

“World is Stage, a Call for a New 21st Century Actor”

Daniel Roth, Arizona State University

Pedagogy Symposium 6

St. Hubert

Theatre Pedagogy and its Technologies

Chair: Mary Anderson, Wayne State University

Jesse Merz, Wayne State University

Matt Foss, Wayne State University

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

Emerging Scholars

Burlington

Emerging Scholars: Graduate

Chair: Stacey Connelly, Co-Chair, MATC Emerging Scholars

Symposium, Trinity University

“Colonialism and the Staged Irishman: Performing Whiteness in Dion Boucicault’s *The Octoroon*; or, *Life in Louisiana*”

La Donna Forsgren, Northwestern University

“The Deterioration of (Wo)Man’s Relationship to Land in Scotland: *Bondagers* and Julie Allardyce”

Deana Nichols, Indiana University

“*Bryony Lavery: Increasing Lesbian Visibility through Theatrical Adaptation*”

Jennifer Thomas, University of Oregon

History Symposium 25

Kaiser

Interventions in the African American Public Sphere

Chair: Jennifer Schlueter, University of Oregon

“The Influence of Lloyd Richards: Reframing African American Theatre through the Caribbean”

Harvey Young, Northwestern University

“‘Playing Missionary in Harlem?’: Race, Public Policy, and Birth Control Crusaders in the Harlem Renaissance”

Christine Woodworth, University of North Carolina Greensboro

“Inflammatory Speech, Play, and Communitas: Building Community through the Performance of Lynching Narratives”

Martine Kei Green, University of Wisconsin Madison and Kenyon College

Acting/Directing Symposium 12

Emanuele

Panel: Directing from the Inside: Adapting to and for a Specific Public

Chair: Peter A. Campbell, Ramapo College

“Reflective Pedagogy: Adapting and Directing ‘The Scarlet Ibis’”

Noah D. Lelek, University of Missouri – Columbia

“Leo Tolstoy’s Anna Karenina: a catalyst to entertain, educate, and provoke change”

Tamera Izlar, Howard University

“Neil Labute and the Spirit of Meanness”

Eric Thibodeaux-Thompson, University of Illinois at Springfield

“Going Public in Prison: Empowering Incarcerated Women On and Off Stage”

Janet Wilson, Illinois State University

Pedagogy Symposium 7

St. Hubert

It’s All Greek to Me: Parodic Long-Form Improv as Public Pedagogy

Chair: David Charles, Rollins College

Brian Hatch, Rollins College

Amanda Leakey, Rollins College

Shannon Singley, Rollins College

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

Meeting Level Foyer

Presentation of the Robert A. Schanke Award

Keynote Address: Oscar Eustis, Artistic Director at the Public Theatre

Oskar Eustis is the Artistic Director of The Public Theater and has worked as a director, dramaturg, and artistic director for theaters around the country. From 1981 through 1986 he was resident director and dramaturg at the Eureka Theatre Company in San Francisco, and Artistic Director until 1989, when he moved to the L.A.’s Mark Taper Forum as Associate Artistic Director until 1994. Mr. Eustis then served as Artistic Director at Trinity Repertory Company in Providence, Rhode Island for eleven years. In 2005 he took the helm at New York’s Public Theater. Throughout his career, Mr. Eustis has been dedicated to the development of new plays as both a director and a producer. At The Public he directed the New York premiere of

Rinne Groff's *The Ruby Sunrise* and *Hamlet*. At Trinity Rep, he directed the world premiere of Paula Vogel's *The Long Christmas Ride Home* (Elliot Norton Award for Outstanding Production); *Homebody/Kabul* (Elliot Norton Award for Outstanding Production); the world premiere of Rinne Groff's *The Ruby Sunrise*; *Angels in America, Part I: Millennium Approaches* (Elliot Norton Award for Outstanding Director); *Angels in America, Part II: Perestroika*; as well as world premieres of plays by Philip Kan Gotanda, David Henry Hwang, Emily Mann, Suzan-Lori Parks, Ellen McLaughlin, and Eduardo Machado. He commissioned Tony Kushner's *Angels in America* at the Eureka Theatre Company in San Francisco and directed its world premiere at the Mark Taper Forum. He was a professor of Theatre, Speech and Dance at Brown University, where he founded and chaired the Trinity Rep/Brown University Consortium for professional theater training. He received an honorary doctorate from Brown in 2001 and currently serves as Professor of Dramatic Writing and Arts and Public Policy at New York University.

2:00 – 3:00 MATC Business Meeting

Burlington

All MATC members are encouraged to attend.

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

History Symposium 26

Burlington

Public Formation in Nineteenth-Century U.S. Theatre

Chair: Elizabeth Osborne, Florida State University

“Deciphering the Stage Yankee; Community and Representation in Antebellum New York”

Elizabeth Reitz Mullenix, Miami University of Ohio

“A Public in Hiding?: Jewish Audiences in Antebellum American Theatre and Culture”

Heather Nathans, University of Maryland, College Park

Highbrow and Low: Revisiting ‘Class’ in Nineteenth-Century U.S. Theatre”

Rosemarie K. Bank, Kent State University

Acting/Directing Symposium 13

Kaiser

Panel: Theatre Department Jobs: Private or Secret Expectations versus Public Performance

Chair: Mary Jo Sodd, Central College

“The Theatre of Social Change and Outreach”

Daniel-Raymond Nadon, Kent State University

“The Fate of the Dimestore Goldfish: The Hazards of Creating in a Goldfish Bowl”

Dennis Elkins, Milligan College

“Drowning by and in Volunteering”

Mary Jo Sodd, Central College

Pedagogy Symposium 8

Emanuele

Educating the Public: Training for a Good Audience

Chair: Karalee Dawn, University of Maryland

“Public Curriculum: The Lansing 150 Project”

Ann Folino White, Michigan State University

Sam O’Neill, Independent Scholar

“Performance Plus: Bringing the Public More Than a Play”

Nancy Nanney, West Virginia University at Parkersburg

“Making Rhythm Public: Jump Rhythm Jazz Project’s Inclusive Dance Pedagogy”

Sara K. Armstrong, Northwestern University

Playwriting Symposium 7

St. Hubert

Wing Talk

By David Crespy, University of Missouri-Columbia

Director: Justin Poole, University of Maryland

Dramaturg: Stephen Harrick, Bowling Green State University

Sandy Kline: Jane Purse-Weidenhoeft, University of Wisconsin

Oshkosh

Jeff Howard: Jon Herbert, Ozarks Technical Community College

I Love You Terribly

By Claudia Barnett, Middle Tennessee State University

Director: Penelope Cole, The College of Wooster

Dramaturg: Sarah Crockarell, University of Colorado at Boulder

Him: Robin Stone, Roger Williams University

Her: Cindy Gendrich, Wake Forest University

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

History Symposium 27

Burlington

Public Safety: Conflagrations, Statutes, and Prohibitions

Chair: Franklin J. Hildy, University of Maryland, College Park'

"Up in Flames: The Hanlon Brothers, Fire, and a Theatrical Legacy"

Mark Cosdon, Allegheny College

"Pols, Public Servants, and Producers: The Summit that Triggered Non-Profit Professional Theatre in Chicago"

Arvid F. Sponberg, Valparaiso University

"'In Deference to Public Opinion': The Passion of James O'Neill and the San Francisco Political Crisis of 1879"

Andrew Gibb, Miami University of Ohio

History Symposium 28

Kaiser

Structures of/for Public Experience

Chair: Wade Hollingshaus, Brigham Young University

"'Sham' Battles and 'Hot Work': The Theatricality of Major General John F. O'Ryan"

Deanna Toten Beard, Baylor University

"Putting the Public On Stage: Scripting American History as Tourist Performance"

Martha LoMonaco, Fairfield University

"The New York Stage: Depictions of the City in Early Twentieth-Century Drama"

Catherine Vrtis, Tufts University

"Conceiving a 'Public' Space: A Spatialized History of the Pittsburgh Public Theatre"

David Bisaha, University of Pittsburgh

Acting/Directing Symposium 14

Emanuele

Panel: Exploring Space and Place: Global Perspectives on Performance Locales

Chair: Ann Folino White, Michigan State University

"You Can Fly, I Can Watch: A Directorial Analysis of Flight in Cirque du Soleil"

David Reed, Baylor University

"Forum Heersum: Uli Jaeckle's Landscape Theatre"

Brian Rhinehart, Baruch College

Going Public in Varanasi, India paper

David G. Schultz, Columbia University

“The Identity and Spatial Issues Surrounding Proscenium Based Modern Theatre in India and the Exigency of a Spatially Populist Theatre”

Deepan Sivaraman, Wimbledon College of Art

Playwriting Symposium 8

St. Hubert

An Insider’s Guide to Sex in the Afterlife

By Andrew Pederson, Concordia University Chicago

Director: Rand Harmon, University of Colorado at Boulder

Dramaturg: Noe Montez, Cleveland Play House

Tad Gunderson: J.P. Staszal, Bowling Green State University

Ellen Gunderson: Emily Rollie, University of Missouri-Columbia

Dr. Vinegarten: David Crespy, University of Missouri-Columbia

Girl Talk

By Emily Davis, The Ohio State University

Director: Jeanie Balch, University of Colorado at Boulder

Dramaturg: Lela Holt, Texas State University-San Marcos

Opal: Jane Purse-Weidenhoeft, University of Wisconsin Oshkosh

Lizzy: Chloe Whiting-Stevenson, Illinois State University

7:00 pm (Saturday)

Burlington

Playwrights’ Fringe Fest

Death Benefits

By Leigh Nye, Missouri State University

Mirror

By Erin Scott, Ozarks Technical Community College

Public Address System

By Kenneth Wilson, Ozarks Technical Community College

**SUNDAY
MARCH 7th**

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

Session #15: 8:00-9:15

History Symposium 29

Kaiser

Counter-Public Relations

Chair: Alan Sikes, Illinois State University

“Charles Mee’s Orestes 2.0: Ancient Structure, Contemporary Ruins”

Peter A. Campbell, Ramapo College of New Jersey

“Jez Butterworth’s Jerusalem at the Royal Court: Public Anarchy and Theological Politics”

Les Wade, Louisiana State University

“Walking and Feeding the Dog: Gay Marriage in the Plays of Harvey Fierstein”

Jason Fitzgerald, Yale School of Drama

“Going Public with Grief: Mourning and Militancy Revisited”

Jayson Morrison, Arizona State University, Tempe

Acting/Directing Symposium 15

Emanuele

Panel: Reaching Our Public: Evolving the Means of Theater to Engage Audiences

Chair: Susanna Morrow, Trinity University

“Changing with the Public”

Emily Cherry, University of North Dakota and Egla Hassan,
Western Illinois University

“Preparing the Public”

David Kilpatrick, University of Missouri – Columbia

“Social Theatre: A Weapon Against the Army’s Battles on the Home Front”

Amber Jackson, Baylor University

Playwriting Symposium 9

St. Hubert

Colors

By Jeff Nichols, Southern Illinois University-Carbondale

Director: Lisa Morse, Morehead State University

Dramaturg: Garret Schneider, Ohio University

Siri: Jeanie Balch, University of Colorado at Boulder

Jamie: Kristin Messer, American University

Jim: JP Stazel, Bowling Green State University

Stone’s Throw

By Garret Schneider, Ohio University

Director: Miriam Mills, Rider University

Dramaturg: Shirley Huston-Findley, The College of Wooster

Jonah: Nicholas Dargis, Illinois State University

Mark: Kenneth Wilson, Ozarks Technical Community College

Articles-in-Progress Session II

Burlington

This session is open to workshop participants only.

Chairs: Heather Beasley, *Religion and Theatre Journal*; Anthony

Ellis, *Comparative Drama*; Stuart Hecht, *New England Theatre*

Journal; Scott Magelssen, *Journal of Dramatic Theory and Criticism*; Rhona Justice Malloy, *Theatre History Studies*; Carolyn Roark, *Ecumenica*; Ron Shields, *Theatre Annual*
“Planned Obsolescence? Technologies of Performance Training in the ‘World’s First Former City’”

Mary Anderson, Wayne State University

“A Hero’s Journey in a Children’s Tragedy: Saving Melchior in *Spring Awakening: The Musical*”

Kelly Bremner, Independent Scholar

“Engineering Comebacks: Philip Barry, Katharine Hepburn, and the Theatre Guild”

Claudia Wilsch Case, City University of New York

“Critiquing Historical Perspectives on the Skomorokhi, Medieval and Early-modern Popular Performers in Russia.”

John Hill, Independent Scholar

“The Unexpected Blockbuster of the 1930’s: Peer Gynt at the Seattle Repertory Playhouse”

Victor Holtcamp, University of South Carolina-Columbia

Untitled: “Lelia Doolan”

Karin Maresh, Washington and Jefferson College

“A Tale of Two Jonathan(s) in England: Yankee Theatre as Transatlantic Discourse on Slavery, Liberty, and Hypocrisy”

Kate Roark, University of Houston-Downtown

“Beautiful Gems and Teenage Tempests: Cultural Anxiety and Depression-era Stage Representations of American Girlhood”

Jeff Turner, Hamline University

“Distinctive Tastes: The Aesthetics of Sabha Drama”

Kristen Rudisill, Bowling Green State University

“Negotiating Community: Tennessee Justice on The Oregon Coast”

Andrew Ryder, Seattle Pacific University

“I’ll Kiss You If It’s Tuesday: Two World War I era plays about Pierrot, Pierette, and Columbine”

Michael Schwartz, Widener University

“Chillun’gate: Eugene O’Neill, the Presidency, and Racism at the Provincetown Playhouse”

Jeffrey Ullom, Case Western Reserve University

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

Theatre History Symposium 30

Burlington

Theatre History Symposium Response Session

Odai Johnson, University of Washington, Respondent

Acting/Directing Symposium 16

Kaiser

Panel: Public Service: Local Theatre and Community Engagement

Chair: Don LaPlant, Emory and Henry College

“Our Town vs. Our Town: Case Studies in Strategic Provincialism”

Don LaPlant, Emory and Henry College

“Reaching Out: Touring Shakespeare to Schools as a Public Service”

Sarah Crockarell, University of Colorado

“Louisville, KY’s Specific Gravity Ensemble: Audiences’ Appreciation of Unconventional Theatrical Experiences”

Rand Harmon, Artistic Director, Specific Gravity Ensemble

Playwriting Symposium 10

St. Hubert

Playwriting Symposium Response Session

Eric Coble, Independent Playwright, Respondent

Close of Conference

**Please join us for the 32nd annual
Mid-America Theatre Conference
Hyatt Regency Minneapolis!**

