

REVISION

35th Annual Mid-America Theatre Conference

Wyndham at Playhouse Square
Cleveland, OH • March 6-9, 2014

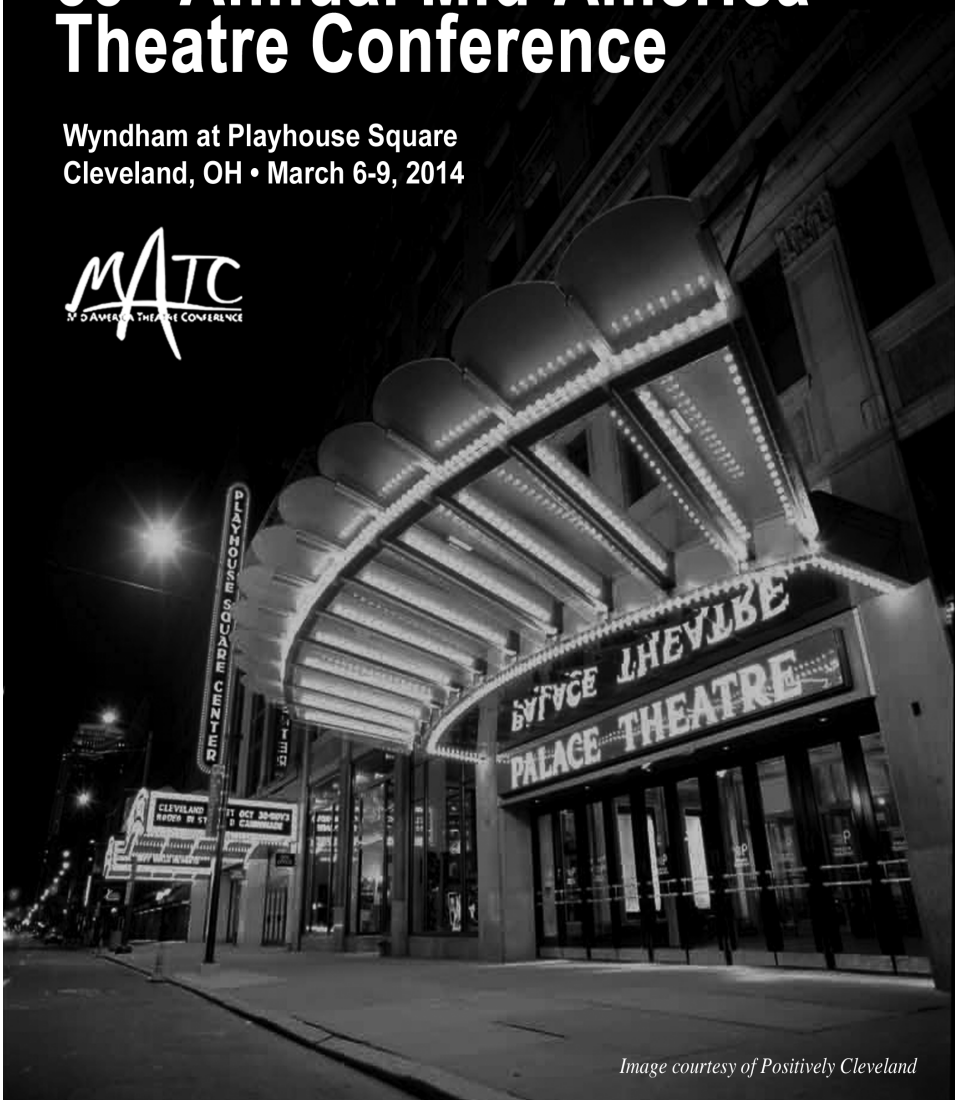


Image courtesy of Positively Cleveland



35th ANNUAL

Mid-America Theatre Conference

March 6-9, 2014

Wyndham at Playhouse Square
Cleveland, Ohio

Revision

Conference Keynote Speaker:

Rajiv Joseph

Theatre History Symposium

Respondent: Tamara Underiner

Playwriting Symposium Respondent:

George Brant

MATC Officers

President: Scott Magelssen

1st Vice President: John Fletcher

2nd Vice President/Conference
Coordinator: Peter A. Campbell

Associate Conference Coordinator:
Beth Osborne

Secretary: Kate Roark

Treasurer: Tyler A. Smith

Theatre History Studies, the journal of
the Mid-America Theatre Conference
Editor: Elizabeth Reitz Mullenix
Book Review Editor: Robert B. Shimko

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

Editor: Peter Campbell

www.theatrepractice.us

Website/Listserv: Mark Mallett

www.MATC.us

Graduate Student Coordinators:

Laura Lodewyck, Northwestern University

Macy Jones, Louisiana State University

Program Design: Jody DeCremer,

College of Fine Arts, Illinois State University

Symposia Co-Chairs

Theatre History Symposium

*Lisa Jackson-Schebetta, University of
Pittsburgh*

Chrystyna Dail, Ithaca College

Practice/Production Symposium

Emily Rollie, Monmouth College

Cate Brewer, University of Mary Washington

Playwriting Symposium

Shawna Mefferd Carroll, SUNY Plattsburgh

Tom Robson, Millikin University

*Graduate Student Liaison: Carrie Winship,
University of Missouri – Columbia*

Pedagogy Symposium

Christine Young, University of San Francisco

Michael Hatton, Northern Kentucky University

Emerging Scholars Symposium

Will Daddario, Illinois State University

La Donna L. Forsgren, University of Oregon

Articles-in-Progress

Carolyn Roark, Ecumenica

Joanne Zerdy, Illinois State University

MATC Fellows

Arthur Ballet, 1988

Jed Davis, 1988

Patricia McIlrath, 1988

Charles Shattuck, 1990

Ron Engle, 1993

Burnet Hobgood, 1994

Glen Q. Pierce, 1997

Julia Curtis, 1999

Tice Miller, 2001

Felicia Hardison Londré, 2002

Robert Schanke, 2002

Weldon Durham, 2003

Fergus Currie, 2005

Billy J. Harbin, 2006

Kent Neely, 2006

Judith Zivanovic, 2006

John Poole, 2009

William R. Jenkins, 2010

Rosemarie Bank, 2012

The Robert A. Schanke Research Award

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

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

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

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

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

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

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

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

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

Theatre History Symposium Respondents:

Tamara Underiner

Tamara Underiner is Associate Dean for Research at the Herberger Institute for Design and the Arts at Arizona State University, and Associate Professor in the School of Film, Dance and Theatre, where she directs the Ph.D. program in Theatre and Performance of the Americas. She is the author of *Contemporary Theatre in Mayan Mexico: Death-Defying Acts* (University of Texas Press, 2004), and has published essays in *Theatre Journal*, *Signs*, *Baylor Journal of Theatre and Performance*, *TDR*, and critical anthologies from academic presses in the United States, Mexico, and Canada. She is active in the Association for Theatre in Higher Education, the Latin American Studies Association, and the American Society of Theatre Research. She also serves on the Board of the Hemispheric Institute for Performance and Politics. As director of the doctoral program in Theatre and Performance of the Americas, she works closely with faculty across the Institute to develop individualized curricula, research projects, and funding opportunities for students interested in pursuing research on the relationship between artistic performance, in all its forms, and the ongoing history of the Americas and their peoples.

Playwriting Symposium Respondent

George Brant

George Brant's plays include *Grounded*, *Elephant's Graveyard*, *The Mourners' Bench*, *Any Other Name*, *Grizzly Mama*, *Salvage*, *Three Voyages of the Lobotomobile*, *Defiant*, *Good on Paper and Dark Room*. His work has been produced and developed by such companies as Trinity Repertory Company, the Kennedy Center, Cleveland Play House, Asolo Rep, Bay Area Playwrights Festival, The Playwrights' Center, WordBRIDGE Playwright's Lab, the Hangar Theatre, Equity Library Theatre, Premiere Stages, Florida Studio Theatre, Trustus Theatre, Elemental Theatre Collective, Balagan Theatre, the Drama League, the Disney Channel, Factory Theatre, Debutantes and Vagabonds, StreetSigns Theatre Company, and zeppo theater company, among others. His scripts have been awarded the David Mark Cohen National Playwriting Award from the Kennedy Center, the Keene Prize for Literature, and an Ohio Arts Council Individual Excellence Award for 2012. He has received writing fellowships from the James A. Michener Center for Writers, the MacDowell Colony, the Djerassi Resident Artists Program and the Blue Mountain Center as well as commissions from Dobama Theatre and Theatre 4. George received his MFA in Writing from the University of Texas at Austin and is a member of the Dramatists Guild. His scripts are published by Samuel French and Smith & Kraus.

THURSDAY March 6th

Registration: 12 noon – 9:00 p.m.

Session #1: 1:00-2:15

History Symposium 1

State

Re-examining Assumptions of Evidence

Chair: Alan Sikes, Louisiana State University

“[Re]Visions of a Revolution: Performing *African* American
Revolutionary History in the Wake of the Dred Scott Decision”
Jennifer Herron, Tufts University

“For The Record: Studio Recordings and Live Performance”
Patrick King, Tufts University

“‘A Necessary Myth’: Collaboration and Individualism in
The Serpent”
George Pate, University of Georgia

“De-Queering Hippolytus: Racine’s Dramaturgical Reprising
through Adaptation”
Kevin Calcamp, Bowling Green State University

History Symposium 2

Allen

Revisioning Sites/Sights

Chair: Lance Mekeel, Bowling Green State University

“Peering Out: Windows as Mediators in Ian Hamilton Finlay’s
Plays”
Joanne Zerdy, Illinois State University

“Revis(it)ing Macbeth: David Greig’s *Dunsinane*”
Deana Nichols, Indiana University

“What’s in a Name? Reinventing a Moscow Theatre”
Jessica Hinds-Bond, Northwestern University

“Revisioning Homosexual Stage Characters: From the Wales
Padlock Act to the Caffe Cino”
Jeff Grace, Knox College

Practice/Production Symposium 1

Embassy

Revising Shakespeare The Bard

Chair: Emily Rollie, Monmouth College

“‘Taint Not Thy Mind’: Revising Madness in Shakespeare”
Pamela Guinn, University of Houston

“Revising Original Practice: All-Women Shakespeare and a Proto-feminist Don Jon in a Production of Shakespeare’s *Much Ado About Nothing*”

Polly Heinkel, Miami University of Ohio

“A Theory of Acting For/With a Visible, Interactive Audience”

Andrew Blasenak, Emory and Henry College

“‘Re-seeing’ Lady Anne”

cfancis blackchild, Independent Scholar

Pedagogy Symposium 1

Hanna

Re-visioning Our Past: Creating Theatre History Curriculum for 21st Century Artists & Using New Teaching Methodologies to Bring Historical Research to Life

Chair: Christine Young, University of San Francisco

“*A Doll’s Life*: Teaching a Flop Musical in the Theatre History Classroom”

Joe Stollenwerk, Indiana University

“Performance as Research and Pedagogy: Revising the Procedures of the National Endowment for the Humanities”

Mimi Kammer, Simpson College

“Strindberg’s *Miss Julie*: Revisited, Reexamined, Revised”

Carolyn Conover, Michigan State University

“Canon in Performance: Teaching ‘Imaginative Revision’ in the Theatre History Classroom”

Vanessa Baker, Austin College

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

History Symposium 3

State

Urban Contexts Rendered

Chair: Scott Proudfit, Elon University

“Detroit Brand-Blackness in Dominique Morisseau’s *Detroit ’67*”

Michelle Cowin-Mensah, Bowling Green State University

“Revising a Legacy: The Cleveland Play House and the Edifice Complex”

Jeffrey Ullom, Case Western Reserve University

“*These Streets*: How Theater and Memory Fuse to Revise Grunge History”

Christopher Goodson, University of Washington

“Let’s Talk About Rwanda: The Dialogue of Political Performance and the Epidemic of Genocide”

Vivian Appler, University of Pittsburgh

History Symposium 4

Allen

Place and Revisionary Praxisar

Chair: Amy Brady, Kean University

“Polydrama as Embodied Historiography: Joshua Sobol’s *Alma* in Jerusalem”

Erika Hughes, Arizona State University

“The Revision of The Lorraine Motel, Room 306: Space, Performance, and Historical Narrative”

Le’Mil Eiland, Illinois State University

““Not Only a Very Allowable, but a Very Commendable Use of an Historical Event”: Restaging and Reviving *The Prophecy: Or, Queen Elizabeth at Tilbury* at Sadler’s Wells”

Evan M. Bridenstine, Methodist University

“Claiming Shetland: The National Theatre of Scotland’s *Ignition*”

Niccole Carner, University of Wisconsin Madison

Production/Practice Symposium 2

Embassy

Re-visioning Gender on Stage

Chair: Cate Brewer, University of Mary Washington

“Bend and Snap: Re-envisioning Seduction and Empowerment in *Legally Blonde: The Musical*”

Boone Hopkins, Converse College

“Staging War and Gender in Ohio University School of Theater’s Production of *Lysistrata*”

Yining Liu, Ohio University

“Re-vision Through Interdisciplinary Collaboration”

Lynn Deboeck, University of Kansas

Pedagogy Symposium 2

Hanna

Rethinking How We Teach Craft: the role of tradition, innovation, and editing in acting and playwriting courses

Chair: Michael Hatton, Northern Kentucky University

“Revising the Way We Teach Revision in the Playwriting Classroom”

Matt Fotis, Albright College

“Revising the Role of Disability in Today’s Theatre Program”

Deric McNish, Michigan State University

“A Certain Conundrum in the Teaching of the Playwriting

“Tradition”: Re-envisioning Pedagogy in the Age of Revision”

David Todd, Otterbein University

“(Re)Visioning the ‘How’ of Acting Pedagogy: Applying Sports Psychology in the Beginning Acting Classroom”
Slade Billew, Bowling Green State University

Playwriting Symposium 1

Stillman

Orientation and First Read Through

Chair: Tom Robson, Millikin University

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

History Symposium 5

State

Chi-Town and Its Visions: In Honor of Gus Sponberg and the Chicago Theatre History Project

Chair: Michelle Granshaw, University of Pittsburgh

“Revisioning Chicago Theatre History: The Role of the Established Alternative”

Jennifer Schlueter, Ohio State University

“The Chicago Theatre Community and the Chicago Municipal Code: Revision through Catastrophe, Corruption and Commerce”

Shannon Epplett, University of Illinois – Urbana-Champaign

“Cultural Capital and the City: Navy Pier Through the Lens of Critical Spatial Theories”

LaRonika Thomas, University of Maryland

“Revising/Reclaiming ‘Negro Day’ at the Chicago World’s Fair of 1933”

Rhona Justice Malloy, University of Mississippi

History Symposium 6

Allen

Revisiting Self and Narrative

Chair: Beth Kattelman, Ohio State University

“Second to None: E. S. Willard, Labor, and the Chicago Cultural Campaign”

Travis Stern, Bradley University

“Revising Langston Hughes: The Depiction of Self in the *Don’t You Want To Be Free?* Rewrites”

Catherine Vrtis, Tufts University

“*Like a Cat on a Hot Tin Roof*: Shifting American Gender Roles”

Grant Williams, Independent Scholar

“Disrobing the German Empire: Revising the Interpretation of Hermann Sudermann’s Plays”

Lauren Friesen, University of Michigan, Flint

Practice/Production Symposium 3
Embassy

Revising the Status Quo: Revision & Theatre for Social Change

Chair: John Sefel, Baylor University

“Re-visioning Crisis: the Heterotopic Performance Space of
William Mastrosimone’s *Bang, Bang, You’re Dead*”

Karin Waidley, Western State Colorado University

“Devising and Revising – Responding to Feedback without Losing
the Message”

Heather May, Hobart and William Smith Colleges

“Revising Recovery: A Playwright’s Challenge to Cultural
Assumptions of Recovery From Alcohol Abuse/Dependency”

Thomas Michael Campbell, University of Wisconsin –
Sheboygan

“The ‘Merry War’: Shakespeare and Violence Prevention in *Much
Ado About Nothing*”

Amanda Giguere, University of Colorado at Boulder

Pedagogy Symposium 3
Hanna

We’re Alive!: Reinvigoration Through Radical Pedagogy

Chair: Christine Young, University of San Francisco

“Re-visioning Student Creativity: A Grounded Theory Study”

Suzanne Burgoyne, William Palmer, and Kathryn Tetley,
University of Missouri

“Women vs. The Canon or How I Learned to Stop Worrying and
Love My Syllabus”

Jennifer Goff, Wayne State University

“Revising Failure: Parapedagogical Experimentation Outside
the University Setting”

Will Daddario and Joanne Zerdy, Illinois State University

“Developing Ensemble and Engaged-Learners through Liberatory
Pedagogy”

Shawna Mefferd Carroll, SUNY Plattsburgh

Dinner Break: 5:15 – 6:30

Playwriting Symposium

Rehearsals

Stillman

Roxy

Hippodrome

History Symposium 7

State

Invention, Diaspora and Mobilities

Chair: La Donna L. Forsgren University of Oregon

“Post 9/11 Narratives and Contentious Discourses: Arab-American
Female Voices in Contemporary Theatrical Performance”

Allison F. Brogan, Ohio State University

“Capoeira: Black Bodies, Movement, and Their Relationship to
Brazilian-ness”

Diego Villada, University of Pittsburgh

“Reenactment and Reinvention: Diasporic Performances of Culture
in Cleveland”

Kristin M. Seifert, University of Washington

“Watching *Raisin* and Seeing Red”

Aaron C. Thomas, Florida State University

History Symposium 8

Allen

The Political Stakes of Revision

Chair: Jeff Ullom, Case Western Reserve University

“Troubled Collaboration: Belasco, the Fiskes, and the Society
Playwright, Mrs. Burton Harrison”

Eileen Curley, Marist College

““Larger than Life”: Displacing History at Oklahoma’s Centennial
Land Run Monument”

Scott Venters, University of Washington

“Revisionist Patriotism: Robert Munford’s Political Satires”

Jessica Hester, State University of New York, Oswego

Practice/Production Symposium 4

Embassy

Approaches to Acting and Re-Acting

Chair: Greg Doran, University of Prince Edward Island

“Contemporizing Commedia: Re-envisioning the Renaissance”

Cate Brewer, University of Mary Washington

“Revision through Neuroscience: Actor, Self, Process, Identity and
the Brain”

Sarah Rudolph, University of Wisconsin – Marathon County

“In Defense of Sketch Comedy: Re-visioning Its Place in the
Theatrical Hierarchy”

Matt Fotis, Albright College

“Rasaboxes: Revising Raw Emotion With Raw Children”
Juleen Murray Shaw, Broadway Center for the Performing Arts

Pedagogy Symposium 4

Hanna

Un-Learning What We “Know”: Examining how tradition, habit and bias inform artistic practices and administrative strategies

Chair: Michael Hatton, Northern Kentucky University

“Re-visioning Marketing to College Student Audiences”

John Kaufmann and Alice Gehrke, Beloit College

“Feminist Strategies for Re-Envisioning University Mainstage Programming”

Christine Young, University of San Francisco

“Curricular Engagement: A Call to Re-Vision University Productions as Opportunities Within Other Classrooms”

Michael Mellas, University of Minnesota

Playwriting Symposium

Rehearsals

Stillman

Roxy

Hippodrome

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

History Symposium 9

State

War, Trauma and Revision

Chair: Tracy Elaine Chessum, Point Park University

“‘Valorization of the Veteran’: Revising Western Wartime Ideology within the Gettysburg Reunion of 1913”

Sarah Saddler, University of Minnesota, Twin Cities

“Revising U.S. History: Performing War at the Gettysburg Sesquicentennial”

Bethany D. Holmstrom, LaGuardia Community College

“Traumatic Memory and the Physicalization of Empathy: Re-Confronting the Holocaust through Double Edge Theatre’s *Song Trilogy*”

Amy Meyer, Tufts University

“In *The Telling*: Personal Histories and Public Testimony in Veteran Performance”

Laura Lodewyck, Northwestern University

History Symposium 10

Allen

Reconnoitering Notions of Iconicity and Celebrity

Chair: Lezlie Cross, University of Nevada Las Vegas

“Anna Cora Mowatt and Her Boston Audiences”

Michael Lueger, Tufts University

“Revising Myths: Theatre, the Molly Maguires, and Labor in
Nineteenth Century America”

Michelle Granshaw, University of Pittsburgh

“The Obituary Lied: Rose La Rose and the 1960s Burlesque
Revisal”

Elizabeth Wellman, Ohio State University

“(Re)Visionary Influence: The Stage(d) Life of Neysa McMein and
the Algonquin Round Table”

Christine Woodworth, Hobart & William Smith Colleges

Practice/Production Symposium 5

Embassy

**Reflecting Emerging Theatrical Trends in Practice and
Production**

Chair: Kristin Katsu, Western Illinois University

“Revising Process to Product: A Look at Mary Zimmerman's *The
White Snake* and *The Jungle Book*”

Emily Terrell, Western Illinois University

“Adolescent Theatre Education: Devised Theatre Techniques in
Destination Imagination®”

Kristin Katsu, Western Illinois University

“The Importance of Professional and Entrepreneurial Skills
Development in Theatre Arts Curriculum”

Brooke Edwards, Randolph College

Pedagogy Symposium 5

Hanna

**“Yes, And” instead of “Listen Up”: Re-visioning Student-Mentor
Discourse through Improv Methodologies**

Chair: John Kaufmann, Beloit College

“Yes, And (And, And, And...): the Advantages of Rhizomatic and
Improv Influenced Classroom Structures in the Hundred
Person Plus Lecture Setting”

Rob Yoho, Baylor University

“Revising the Role of Improvisational Training in the Traditional
Acting Laboratory”

David Charles, Rollins College

“Agreement and Acceptance: Reimagining Classroom Culture
Through Improvisation”
Alexis Riley, Bowling Green State University

Playwriting Symposium

Rehearsals

Stillman

Roxy

Hippodrome

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

Palace Ballroom

FRIDAY March 7th

Breakfast: 7:30 – 9:30

Session #6: 9:00-10:15

History Symposium 11

State (AV)

The Actor and the Revision

Chair: Chip Crane, University of Pittsburgh

“Kind Deceivers: Staging Seduction from the Elizabethan Era to
the Restoration”

Rob Shimko, University of Houston

“‘Play’ Is the Thing: Hull House and the History of Collective
Creation”

Scott Proudfit, Elon University

“Mark Rylance’s Revision of Audience Relations to the Text
through Clown”

Dave Peterson, University of Pittsburgh

“The Other Ginger Rodgers: Revising Vaudeville for Middle
America”

Franklin J. Lasik, University of Missouri

History Symposium 12

Allen (AV)

Border(Lands)

Chair: Jennifer Goodlander, Indiana University

“From *Fuente Ovejuna* a *Ciudad Juárez*: The Stakes (of the State)
of Things”

Lisa Jackson-Schebetta, University of Pittsburgh

“Revising Boundaries and Perspectives in *I Took Panama*”

Geoffrey Wilson, Ohio State University

“Revising Historiographic Methodologies: A Repertoireic Approach to the Potters’ Play”

Shannon Walsh, Louisiana State University

“The most stupid sentence in the Bible is: *they hated me for nothing.*” - The revision of history in the theatre of Krzysztof Warlikowski”

Alicja Binder, University of Minnesota

Practice/Production Symposium 6

Embassy (AV)

Revisionist Dramaturgy

Chair: Heather May, Hobart and William Smith Colleges

“The Limits of Dramaturgy: Historiography, Activism, and Revision in *The Exonerated*”

Christine Simonian Bean, Northwestern University

“Revisioning the Director/Dramaturg Collaborative Process”

Cynthia Stroud, Bowling Green State University

Sarah Katka, Bowling Green State University

“Re-Vise/De-Vise: Revising the Dramaturg within the Ohio State University’s Devised *Marcel Marceau Project*”

Max Glenn, The Ohio State University

“Must I Paint You A Picture?: Exploring Techniques and Issues Related to Theatrical Revisioning”

Greg Doran, University of Prince Edward Island

Playwriting Symposium 2

Stillman

Chair: Shawna Mefferd Carroll, SUNY Plattsburgh

Dear Saul/Dear Meredith

By Kate Morris, University of Montana

Director: Shilarna Stokes, Ohio State University

Dramaturg: Carrie Winship, University of Missouri

Saul: Brad Crownover, College of Mount Saint Vincent

Succulent: Aviva Helena Neff, College of Wooster

The Environmentalists

By Marla Dean, Austin Community College and University of Phoenix

Director: Christiana Molldrem Harkulich

Dramaturg: Alyson Germinder, University of Missouri-Kansas City

Dorothy: Sue Klemp, South Dakota State University

Lucille: Milbre Burch, University of Missouri

Playwriting Symposium

Rehearsals

Hanna

Roxy

Hippodrome

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

History Symposium 13

State (AV)

Receiving the Radical

Chair: Erin Bone Steele, Shepherd University

“A Radical Prepares: Stage For Action Trains the P.A.C”

Chrystyna Dail, Ithaca College

“The *Behzti* Riot: Revising the Narrative of Post-World War II Radical Theatre in View of Non-Leftist Performance”

Stefka Mihaylova, University of Washington

“Revision and Recovery: Adapting Nina Simone’s “Four Women” (1966) for the Black Arts Movement Stage”

La Donna L. Forsgren, University of Oregon

“1930s U.S. Mexican Repatriation and the Political Revisioning of José Limón’s *Danzas Mexicanas*”

Maria Enriquez, University of Pittsburgh

History Symposium 14

Allen (AV)

Visiting and Revisioning the Margins

Chair: Jeff Grace, Knox College

“Premodern Performativity: Reviving and Revising the Golem Legend”

Alan Sikes, Louisiana State University

“The Daughters of La Malinche: Jesusa Rodriguez and the Queer Revisioning of the Origins of *Mestizaje*”

Christiana Molldrem Harkulich, University of Pittsburgh

“Revising the Genealogy of Women Playwrights in Contemporary British Theatre”

Kate Pierson, Florida State University

“Translating Sixteenth Century Jesuit Drama for the North American Theatre History Curriculum”

Stefano Muneroni, University of Alberta

Practice/Production Symposium 7

Embassy (AV)

Physical Revisions: Acting, Movement, & Revision

Chair: Danny Devlin, University of Kansas

“Anything Goes: Creating and Revising the Physical Language of
Mother Courage and Her Children”

Ali Angelone, University of North Dakota

“Revitalizing an Actor’s Movement through the Use of Butoh”

Chloe Whiting Stevenson, Accademia Dell’Arte

“(Re)Visioning Embodiment: A Visceral Restaging of Madeleine
George’s *The Most Massive Woman Wins*”

Quincy Thomas, Bowling Green State University

“Revising Theater/Revising America: SITI Company and Charles
Mee’s (Re)Making Project”

Dan Dennis, Ohio University

Playwriting Symposium 3

Stillman

Chair: Tom Robson, Millikin University

The Message

By Rachel Joseph, Trinity University

Director: Margo Gray, Carnegie Mellon University

Dramaturg: Justin Maxwell, University of New Orleans

Woman: Season Ellison, Northern Arizona University

Another Man: Eric Thibodeaux-Thompson,
University of Illinois – Springfield

Girl: Katie Manz-Lattimer, University of Buffalo

Iphigenia Come Home

By Jared Strange, Texas Tech University

Director: JP Staszal, Bowling Green State University

Dramaturg: Jessica Hinds-Bond, Northwestern University

Iphigenia: Miriam Hahn, Bowling Green State University

Clytemnestra: Shawna Mefferd Carroll, SUNY Plattsburgh

Playwriting Symposium

Rehearsals

Hanna

Roxy

Hippodrome

12:00-1:15 Lunch Break

Conference co-chairs lunch meeting

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

History Symposium 15

State (AV)

Holding up the Mirror: Moving Forward by Looking Back

Chair: Stefka Mihaylova, University of Washington

“Cuban Theatre History and Alberto Sarraín: Interventions on Two Shores”

Yael Prizant, University of Notre Dame

“Empathetic Revision through Cold War Broadway: Leonard Spigelgass’s *A Majority of One*”

Seunghyun Hwang, Ohio State University

“Bloody Magical: A Grand Guignol Re-visioning of *Macbeth*”

Beth Kattelman, Ohio State University

“Beyond Black: Finding Spain in *Othello* and *The Merchant of Venice*”

Alícia Hernandez Grande, University of Houston

History Symposium 16

Allen (AV)

Conceptualizing the Canonical

Allen (AV)

Chair: Dan Smith, Michigan State University

“Imagining the ‘U-Effect’: Towards a Revising of Ubu Roi’s place in the Historical Avant-Garde”

Lance Mekeel, Bowling Green State University

“Through Heart and Through Body: Revising Stowe’s *Eliza*”

Ariel Nereson, University of Pittsburgh

“Love, Labor, and Latinos: Reimagining *The Pajama Game*”

Laurie Schmeling, University of Wisconsin, Stevens Point

Mark Valdez, University of California, Riverside and Executive Director of Network of Ensemble Theaters

Practice/Production Symposium 8

Embassy (AV)

Directing & Devising

Chair: Thomas Campbell, University of Wisconsin – Sheboygan

“‘The Impression that You Are Alive’: Re-envisioning the Collaborative Process in Academic Theatre”

Rachel Chaves, Western Illinois University

“Finding British Humor in The Midwest: Revising My Approach for *Spamalot*”

Brock Fisher, McHenry County College

“So You Have These Canoes...The Wapsipinicon Theatre Festival’s
Wapsi Odyessy and an Experiment of Theatre of Place in the
Midwestern Landscape”

Zita Nyarady, York University

Myque Franz, The Grand Salto Theatre

“Revising Devising: Applying Universal Design to Devised Theatre”

Deric McNish, Michigan State University

Playwriting Symposium 4:

Stillman

Chair: Shawna Mefferd Carroll, SUNY Plattsburgh

Wonders Never Cease

By Ron Zank, Culver-Stockton College

Director: Tom Robson, Millikin University

Dramaturg: Joe Stollenwerk, Indiana University

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

Anne: Emily Rollie, Monmouth College

The Soul of a Magical Unicorn

By Jaclyn Grogan, Southern Illinois University

Director: C. Drew Vidal, Ball State University

Dramaturg: Will Palmer, University Missouri

Unicorn: Rachel Bauer, University of Missouri

Lance: Andrew Head, Michigan State University

Playwriting Symposium

Rehearsals

Hanna

Roxy

Hippodrome

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

History Symposium 17

State (AV)

Karamu: America’s National Black Theatre

Chair: Julie M. Burrell, Cleveland State University

“*The Conjure-Man Dies: A Comeback Play for a Comeback City*”

Adrienne Gosselin, Cleveland State University

Karamu and Its Histories: Revisions, Responses and Recollections
Terrence Spivey Artistic Director, Karamu House
Michael Oatman, Playwright in Residence, Karamu House
Julie M. Burrell, Cleveland State University

History Symposium 18

Allen (AV)

Fabricating the Frame: Technology and Design

Chair: Jonathan Chambers, Bowling Green State University

“Histories of Revision: Recovering Process from the Design Archive”

David Bisaha, University of Pittsburgh

“Revising *Battle of Angels*: Tennessee Williams’s First Bid for Success”

Tom Mitchell, University of Illinois, Urbana-Champaign

“Awe and Wonder Putting on a Show: The Anitkythera Mechanism and the Look of the 1st Century B.C.E”

Sarah Marsh Krauter, University of Washington, Cornish College of the Arts

“Revision between the Scenes: Theatre’s Set Changes and the World’s Mutability”

Kyle Gillette, Trinity University

Practice/ Production Symposium 9

Embassy (AV)

Revising and Revisiting the Classics

Chair: Patrick Bynane, Texas Woman’s University

“Translation, Transposition, and Adaptation of Strindberg’s

Miss Julie”

Aili Smith and Conrad Davidson, Minot State University

“Madness Revised: A Director/Designer Collaboration of Ibsen’s

Ghosts “

Carolyn Conover and Daniel Huston, Michigan State University

“Yvette Nolan’s Re-Visioning of Aristophanes’ *The Birds*: Revision on the Fly”

Wes Pearce, University of Regina

“Revising Vandalism: Peter Sellers’ *Don Giovanni* from Ur-Text to Revised Masterwork”

John Sefel, Baylor University

Playwriting Symposium 5

Stillman

Chair: Shawna Mefferd Carroll, SUNY Plattsburgh

Identity

By Mimi Kammer, Simpson College

Director: Heidi Schmidt, University of Colorado

Dramaturg: Marshall Botvinick, Forsyth Technical Community College

The Panhandler: Brock Fisher, McHenry County College

The Man: JP Staszal, Bowling Green State University

Exit Caesar Chavez

By Steven Young, Texas Women's University

Director: John Moss, Southern Illinois University – Carbondale

Dramaturg: Kristi Good, Carnegie Mellon University

Leonard: Quincy Thomas, Bowling Green State University

Joey: Jeff Grace, Knox College

Playwriting Symposium

Rehearsals

Hanna

Roxy

Hippodrome

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

History Symposium 19

State (AV)

Expansive Histories

Chair: Shannon Walsh, Louisiana State University

“Black Performance before Blackface: Revising Narratives of Black Theatre in the United States”

Esther J. Terry, University of Pittsburgh

“Spectacular Performance in Cuzco, Peru: *Indigenismo* and the Re-stor(y)ation of Andean Culture”

Susan Finque, University of Washington

“Khmer Identities through the Arts after the Killing Fields in a Post 9/11 New York City”

Jennifer Goodlander, Indiana University

History Symposium 20

Allen (AV)

Undergraduate Emerging Scholars

"Reconsidering the Mythical Past: Chicano identity in *blu* and *Zoot Suit*"

Mary Clohan, University of Richmond

"A New Diagnosis: Revising Schnitzler from Social Critic to a
Champion of Nationalism"

Weston Twardowski, Louisiana State University,

"A medium for informing persons': Kamishibai and Land Reform in
Occupied Japan"

Shelby Lunderman, Baylor University

Practice/Production Symposium 10

Embassy (AV)

**Th(re)visions of Hamlet: Antic Disposition at the University of
Kansas"**

Chair: Boone Hopkins, Converse College

Presenters: Danny Devlin, University of Kansas

Scott Knowles, University of Kansas

Jeanne Tiehen, University of Kansas

Playwriting Symposium 6

Stillman

Chair: Shawna Mefferd Carroll, SUNY Plattsburgh

The Writer and the Thief

By Lynn Johanson

Director: Rachel Chaves, Western Illinois University

Dramaturg: John Moss, Southern Illinois University –
Carbondale

Gustave: Frank Lasik, University of Missouri

Emile: Tom Robson, Millikin University

King Lear, The Sequel

By Matt Fotis, Albright College

Director: Bradley Stephenson, University of Missouri

Dramaturg: Bryson Hoff, Millikin University

Albany: Martine Kei Green-Rogers, University of Utah

Edgar: Bryan Vandevender, University of Wisconsin – Oshkosh

Kent: Jon Herbert, Ozark Technical Community College

Fool: Aoise Stratford, Cornell University

Playwriting Symposium

Rehearsals

Hanna

Roxy

Hippodrome

EVENING: 7:30 (*Friday*)

Playwriting Fringe Festival

Stillman

Chair: Carrie Winship, University of Missouri

The Amateur Astronomer

By Bryson Hoff, Millikin University

Don't Slam the Door

By Kate Bailey, University of New Orleans

Is That Elvis

By Josh Patterson, Ohio State University

Posh Potatoes

By Bradley Stephenson, University of Missouri

SATURDAY MARCH 8th

Breakfast: 8:00 – 10:00

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

History Symposium 21

State (AV)

Journeying Through Historical Boundaries

Chair: Jessica Hester, State University of New York – Oswego

“Revising the National Theater Narrative of 18th-Century Germany”

Elizabeth Coen, University of Washington

“Revising Homer: Rinde Eckert’s *Highway Ulysses*”

Jonathan Chambers, Bowling Green State University

“Indians, Immigrants and Americans: The Other, Other American
Drama”

Shilarna Stokes, Ohio State University

History Symposium 22

Allen (AV)

Hemispheric Restoratives

Chair: Les Hunter, Baldwin Wallace University

“Centering the Periphery: The Olympics of National Theatres and the
Revision of Soviet Theatre History”

Robert Crane, University of Pittsburgh

“Beyond the Enclosure of Area Studies: The First Korean Kino-Drama
Produced in San Francisco in 1917”

Youngji Jeon, University of Illinois, Urbana-Champaign

“Patriotic Opportunists or Imperial Propaganda: The Revising of
Turn-of-the-Twentieth-Century Musicals to Support American
Expansion Interests”

Tracy Elaine Chessum, Point Park University

“Revising Revolution: Hollace Ransdell, a *Tin Pan Army*, and the
Ladies of Southern Labor Drama”

Mary McAvoy, Roosevelt University

Pedagogy Symposium 6

Embassy (AV)

**Revising Dramaturgy: Using Dramaturgy as a Pedagogical Tool
for Undergraduate Students**

Chair: Anne Fletcher, Southern Illinois University

Respondent: Cheryl Black, University of Missouri, Columbia

“Dramaturgy at Two RU/VH’s: Using Technology to Aid Student
Actors”

Martine Kei Green-Rogers, University of Utah

“@MU5thofJuly: Interacting with Social Media to Enhance the Role
of the Dramaturg”

Rachel Bauer, University of Missouri-Columbia

“The Idea Audience: Dramaturgy as Instruction in the
Undergraduate Classroom”

Alyson Germinder, University of Missouri-Kansas City

Articles-in-Progress Session I

Hanna

Graduate Student Session

Co-Chairs: Carolyn Roark and Joanne Zerdy

Lynn Deboek, University of Kansas, “Labor and Breech in
Environmental Theater Practice: An Amniocentesis of *Dionysus
in ‘69*”

Eunha Na, University of Minnesota, “Rethinking Empathy in Political
Theater: Korean Legibility in *Twilight*”

Ben Phelan, Louisiana State University, “The Fiction of the Future-
Focused Fair: New York, 1939”

Michelle Salerno, University of Illinois-Urbana Champaign, “Whose
Propaganda is it Anyway?: Anti-Germanism, Citizenship, and the
Loyalty Debates of Friendly Enemies”

Jared Strange, Texas Tech University, “Postmodern Mystery and
Morality in *The Last Days of Judas Iscariot*”

Katherine J. Swimm, Tufts University, “‘The outward marks of a mind now overshadowed by despair’: Hugh Diamond, John Conolly, and the Characterization of the Insane”

Rebecca Worley, Southern Illinois University, “‘Walking with Memory’: The Pedagogy and Praxis of Embodied Memory”

Editors:

Peter A. Campbell, Theatre/Practice

Dorothy Chansky, Theatre Annual

Stuart Hecht, New England Theatre Journal

Esther Kim Lee, Theatre Survey

Liz Mullenix, Theatre History Studies

Rebecca Rovit, Journal of Dramatic Theory and Criticism

Carolyn Roark, Ecumenica

Playwriting Symposium 7

Stillman

Chair: Shawna Mefferd Carroll, SUNY Plattsburgh

Lady Gregory’s Journey, Her Words – Our Stories

By Jane Purse-Wiedenhoef, University of Wisconsin-Oshkosh

Lady Gregory: Jane Purse-Wiedenhoef, University of Wisconsin-Oshkosh

A Blinded Horse Dreams of Hippocampi: An Epilogue for Equus

By Justin Maxwell, University of New Orleans

Director: Bryan Vandevender, University of Wisconsin-Oshkosh

Dramaturg: Sean Bartley, Florida State University

The Horse: Dan Smith, Michigan State University

Chorus of Seahorses: Chloé Whiting Stevenson, Accademia

Dell’Arte

The Nightmare: Andrea Dudziak, Naropa Institute

Playwriting Symposium

Rehearsals

Roxy

Hippodrome

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

History Symposium 23

State (AV)

Revising from the Margins

Chair: Sara Freeman, University of Puget Sound

“The Forgotten Actors’ Theatre”

Robert A. Schanke, Central College, Iowa

“Dynamo: Hallie Flanagan and the Vassar Experimental Theatre”

Beth Osborne, Florida State University

“Equus Revised in Performance and Historiography”

Kim Marra, University of Iowa

History Symposium 24

Allen (AV)

Graduate Emerging Scholars

“Rethinking empathy: creating a cross-racial feminist bond in Velina

Hasu Houston’s *Tea*”

Eunha Na, University of Minnesota

“Economic Revision and The Black Crook: Women’s Labor and a
Shifting Social Standard”

Kate Neff Stone, University of California, Irvine

“The Monumental Maternal: Revising our understanding of time to
better understand the process of ‘becoming-woman”

Julia Moriarty, Wayne State University

Practice/Production Symposium 11

Hanna

Global Revisions

Chair: Emily Rollie, Monmouth College

“RED// athingabouttheheart: Japanese Noh Re-envisioned for the
Heart of Iowa”

Sarah Johnson, University of Iowa

“Revising Rothko”

Nicholas Hoenshell, Baylor University

“Anton’s Excellent Adventure: Re-visioning Chekhov on the
Contemporary Russian Stage”

Jennifer Goff, Wayne State University

Pedagogy Symposium 7

Embassy (AV)

Pedagogy 2.0 - Exploring the cultural, economic, and technological forces revising theatre curriculum for online platforms

Chair: Michael Hatton, Northern Kentucky University

“Online Acting: Revising the Unrevisable?”

Brock Fisher, McHenry County College

“Tune-In, Log On, and Avoid Burnout”

Stephen Taft, University of Northern Iowa

“Re-visioning Classroom Technology: Merging the Virtual and the Physical Spaces”

Tyler Smith, Ball State University

Playwriting Symposium 8

Stillman

Re(en)visioning - SCENOGRAPHY

Chair: Tom Robson, Millikin University

Quantum of Significance

By Josh Patterson, Ohio State University

Director: Jon Herbert, Ozark Technical Community College

Dramaturg: Madison Colquette, University of Iowa

Scenographer: J. Michael Griggs, University of Illinois

Pete: Eric Thibodeaux-Thompson, University of

Illinois-Springfield

Caesar: John Moss, Southern Illinois University-Carbondale

Nadia: Vanessa Campagna, University of Missouri

Hanging On

By Steve Marsh, Stony Brook University

Director: Season Ellison, Northern Arizona University

Dramaturg: William Palmer, University of Missouri

Scenographer: Wes Pearce, University of Regina

Man: C. Drew Vidal, Ball State University

Woman: Miriam Hahn, Bowling Green State University

Playwriting Symposium

Rehearsals

Roxy

Hippodrome

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

Palace Ballroom (2nd Floor)

Presentation of the Robert A. Schanke Award

Keynote Speaker: Rajiv Joseph

Rajiv Joseph's plays include *Bengal Tiger at the Baghdad Zoo*, a 2010 finalist for the Pulitzer Prize, *Gruesome Playground Injuries*, *Animals Out of Paper*, *The North Pool* and *The Lake Effect*, all of which were originally developed at the Lark Play Development Center. He is the book-writer and co-lyricist for the new Peter Pan musical *Fly* and the co-writer of the upcoming Lionsgate release *Draft Day*. He also wrote for the Showtime series "Nurse Jackie" for seasons 3 and 4. Rajiv received his B.A. in Creative Writing from Miami University and his M.F.A. in Playwriting from NYU's Tisch School of the Arts. He served for three years in the Peace Corps in Senegal, West Africa.

2:00 – 3:00 MATC Business Meeting

State

All MATC members are encouraged to attend.

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

History Symposium 25

State (AV)

Of Told Tales: Revisiting What We Think We Know

Chair, Robert Shimko, University of Houston

"Becoming Human: Theatre and Performance in Colonial America"

Rosemarie K. Bank, Kent State University

"Revisiting Jesuit Allegorical Dramaturgy, Returning to Valcamonica"

Will Daddario, Illinois State University

"Drowning Playwrights, and Other State Incursions into Genre"

Odai Johnson, University of Washington

History Symposium 26

Allen (AV)

Unexpected Images/Re-Imagining Expectations

Chair, Robert Shimko, University of Houston

Practice/Production Symposium 12

Grand A

Revising the Myth

Chair: Chrystyna Dail, Ithaca College

“What an Indian Looks Like, A ReVISION: Authenticity, Order, and Redface in Outdoor Historical Dramas”

Heidi L. Nees, Miami University

“Felipe Santander: Staging Emancipatory Politics in Mexico, Then and Now”

Emma Freeman, University of Pittsburgh

“Theatre Conference 2.0, Revised Expectations: Improbable’s Devoted & Disgruntled Conferences”

Ian Bradford Ngongotaha Pugh, Ohio State University

“Revising Radical History: American Gay Male Identity in Local Practice”

Ken Nielsen, Princeton University

Practice/Production 12

Hanna

Re-Visioning History/Revising the Firebird: Adapting the Story of Soviet Night Witches at Texas Woman’s University and at the Brighton Fringe

Chair: Patrick Bynane, Texas Woman’s University

Presenters: Patrick Bynane, Texas Woman’s University

Steven Young, Texas Woman’s University

Rhonda Gorman, Texas Woman’s University

Pedagogy Symposium 8

Embassy (AV)

Re/Making History: Approaches to Divergent Thinking, Active Learning, and Creativity in Theatre History Courses (Roundtable)

Chair: Cheryl Black, University of Missouri

William Palmer, University of Missouri

Natka Bianchini, Loyola University Maryland

Anne Fletcher, Southern Illinois University Carbondale

Rebecca Worley, Southern Illinois University Carbondale

Playwriting Symposium 8

Stillman

Chair: Shawna Mefferd Carroll, SUNY Plattsburgh

The Drought

By Brock Fisher, McHenry County College

Director: Marina Johnson, University of Iowa

Dramaturg: Vicki Hoskins, University of Pittsburgh

Mama: Margie Anich, Ohio State University

Bernie: Alyson Germinder, University of Missouri-Kansas City

Red Sky at Night

By Joe Stollenwerk, Indiana University

Director: Sue Klemp, South Dakota State University

Dramaturg: David Todd, Otterbein University

Marian: Kathleen McGeever, Northern Arizona University

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

Playwriting Symposium

Rehearsals

Roxy

Hippodrome

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

History Symposium 27

State (AV)

**American Theatre and Drama Society Special Session:
Revision/Revival/Revisal and the American Musical**

Chair: Mark Cosdon, Allegheny College

“Children of Merman: You Either Got It...or You Ain’t

Valerie Joyce, Villanova University

“Rolling Along from Flop to Hit: Sondheim and Furth’s *Merrily*,
1981–2013”

Russell M. Dembin, University of Texas, Austin

“Splitting *Hair*: Reviving the American Tribal Love-Rock Musical in
the Me-Decade”

Bryan M. Vandevender, University of Wisconsin, Oshkosh

“The Musicals We Hate to Love: Responding to Racism and Sexism
in the Golden Age Musical”

Jennifer Cavanaugh, Rollins College

History Symposium 28

Allen (AV)

Revising Great Britian: Shaking Up Perceptions

Chair: Christine Woodworth, Hobart & William Smith Colleges

“Revising the Fens: Joint Stock, Caryl Churchill, and Theatre History”

Sara Freeman, University of Puget Sound

“Re-Visions of War: *Black Watch* and *War Horse*”

Penelope Cole, University of Colorado, Boulder

“David Greig’s *Dunsinane*: Revisionist History as Allegory”

Trish Reid, Kingston University, London

Practice/Production Symposium 13
Embassy (AV)

Re-visioning Through Solo Performance

Chair: Chloe Whiting Stevenson, Accademia Dell'Arte
"Not Self Inflicted"

William Doan, Penn State University

"Sometimes I Sing: A Performance & Critical Reflection on Re-
Visioning Susan Glaspell's *Trifles*"

Emily Rollie, Monmouth College

Milbre Burch, University of Missouri

Playwriting Symposium 9
Stillman

Chair: Tom Robson, Millikin University

Pictures 2

By Meg Chamberlain, Ohio State University

Director: Carrie Winship, University of Missouri

Dramaturg: Michelle Salerno, University of Illinois at Urbana-
Champaign

Girl: Katie Manz-Lattimer, University of Buffalo

Woman: Heather May, Hobart & William Smith Colleges

In Wine and Children

By Jon Herbert, Ozark Technical Community College

Director: Daina Robins, Hope College

Dramaturg: Rachel Bauer, University of Missouri

Mary: Sarah Goeke, Michigan State University

Ben: Quincy Thomas, Bowling Green State University

Playwriting Symposium

Rehearsals

Roxy

Hippodrome

SUNDAY MARCH 9th

Breakfast: 7:30 – 9:30

Session #15: 8:00-9:15

History Symposium 29

State

Reexamining the Premises

Chair: Aaron C. Thomas, Florida State University

“The Cid Affair and the Stakes of Theatre History”

Dan Smith, Michigan State University

“Exonerating Cordelia and Edgar: Ireland, the Popish Plot, and Nahum Tate’s *The History of King Lear*”

Deirdre O’Rourke, University of Pittsburgh

“Revising and Reviving the Glencairn: Richard Maxwell’s (Re)Evaluation of Language in O’Neill’s *Early Plays*”

Les Hunter, Baldwin Wallace University

“When is a True Crime Melodrama not a True Crime Melodrama?: or, How an Obscure Play Can Lead to Rethinking Received Truths”

Erin Bone Steele, Shepherd University

History Symposium 30

Allen

Engaging Spectacles Anew

Chair: Travis Stern, Bradley University

“*The Triangle Factory Fire Project: Resurrecting Voices/Reclaiming the Archive*”

Rebecca Worley, Southern Illinois University

“Interpreting Invisibility: The Iconography of Regan Lear”

Brittany Ginder, Virginia Commonwealth University

“American Dream Revised: The Alternative Realities of the Federal Theatre Project’s *One-Third of a Nation*”

Amy Brady, Kean University

“Revising “The Savage Child”: *The Indian Princess* at the Rapid City Indian School”

Lezlie C. Cross, University of Nevada, Las Vegas

Articles-in-Progress 2

Hanna

Faculty Session

Co-Chairs: Carolyn Roark and Joanne Zerdy

Jocelyn L. Buckner, Chapman University, "The History of America is the History of Private Property': The Politics of Home, Humor, Hate, and History in *Clybourne Park*, and *Beneatha's Place*"

Stacey Connelly, Trinity University, "A Texas-Sized 'Domain of Common Concern': The Uproar over San Antonio's Globe Awards"

Kathryn Edney, Regis College, "Making Sense of Integration: *Sing Out Sweet Land* (1944), African Americans, and the Democratic Ideal"

Bethany Holmstrom, LaGuardia Community College, CUNY, "Of Sno-Cones and Battlefields: Performance and Consumption at the Gettysburg Sesquicentennial"

Yuko Kurahashi, Kent State University, "The Celebration of the 'Historical' Community through Different Voices: Ping Chong and Talvin Wilks's 'Women of the Hill'"

Karen Jean Martinson, Chicago State University, "The Black Market of Ideas Under the Big White Tent: How Robert Lopez's *Dos Calientes* Smuggle Meaning into Frivolity at Teatro ZinZanni"

Karin Waidley, Western State Colorado University, "Performance as Crisis Heterotopia: William Mastrosimone's *Bang, Bang, You're Dead*"

Editors:

Peter A. Campbell, *Theatre/Practice*

Dorothy Chansky, *Theatre Annual*

Stuart Hecht, *New England Theatre Journal*

Esther Kim Lee, *Theatre Survey*

Liz Mullenix, *Theatre History Studies*

Rebecca Rovit, *Journal of Dramatic Theory and Criticism*

Carolyn Roark, *Ecumenica*

Playwriting Symposium 11

Stillman

The Process of Revision

Chair: Tom Robson, Millikin University

At Delphi

By Aoise Stratford, Cornell University

Director: Shawna Mefferd Carroll, SUNY Plattsburgh

Dramaturg: Vicki Hoskins, University of Pittsburgh

Maggie: Margie Anich, Ohio State University

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

Edna St. Vincent Millay Swims in the Fire

By Justin Maxwell

Director: Ron Zank, Culver-Stockton College

Dramaturg: Kristi Good, Carnegie Mellon University

Solder puppet: Marshall Botvinick, Forsyth Technical
Community College

Recto puppet: Aviva Helena Neff, College of Wooster

Verso puppet: Milbre Burch, University of Missouri

Visco people: Andrea Dudziak, Naropa Institute

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

Theatre History Symposium 31

State

Theatre History Symposium Response Session

Tamara Underiner, Arizona State University

Playwriting Symposium 12

Stillman

Playwriting Symposium Feedback Session

Chair: Tom Robson, Millikin University

Close of Conference

