



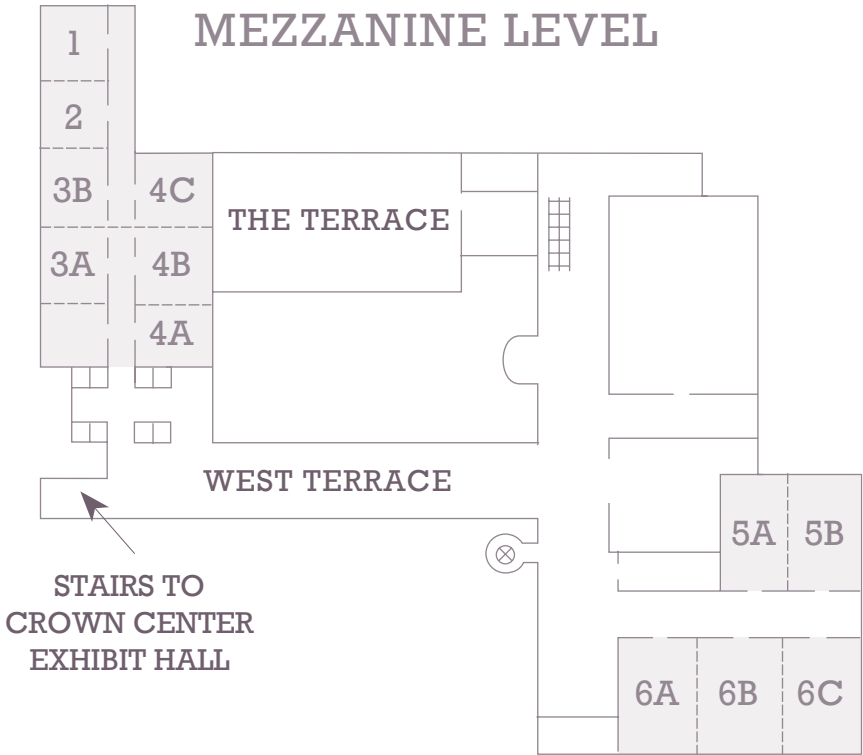
inspiration

**36th Annual Mid-America
Theatre Conference**

Sheraton Hotel at Crown Center
Kansas City, MO
March 19-22, 2015

MAIC
MID-AMERICA THEATRE CONFERENCE

MEZZANINE LEVEL



FUNCTION SPACE

- 1 NORTHRUP
- 2 FREMONT
- 3 BENTON

- 4 VAN HORN
- 5 CHOUTEAU
- 6 EMPIRE



36th ANNUAL

Mid-America Theatre Conference

March 19-22, 2015
Sheraton at Crown Center
Kansas City, Missouri

Inspiration

Conference Keynote Speaker:

Irma Mayorga, Dartmouth College

Theatre History Symposium

Respondent: Harvey Young,
Northwestern University

Playwriting Symposium Respondent:

Nathan Louis Jackson,
Kansas City Repertory Theatre

MATC Officers

President: John Fletcher,
Louisiana State University

1st Vice President: Peter A. Campbell,
Ramapo College

2nd Vice President/Conference
Coordinator: Beth Osborne,
Florida State University

Associate Conference Coordinator:
Chris Woodworth, Hobart and William
Smith Colleges

Secretary: Kate Roark, Blackburn College

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Ball State University

Theatre History Studies, the journal of
the Mid-America Theatre Conference
Editor-Elect: Sara Freeman,
University of Puget Sound
Book Review Editor: Robert B. Shimko,
University of Houston

***Theatre/Practice: The Online Journal of the
Practice/Production Symposium of MATC***
Editor: Peter Campbell, Ramapo College
www.theatrepractice.us

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

Graduate Student Coordinators:
Christine Simonian Bean,
Northwestern University
Alicia Hernandez, Northwestern University

Program Design: Jody DeCremer, Illinois State University

Symposia Co-Chairs

Theatre History Symposium

Chrystyna Dail, Ithaca College

Joanne Zerdy, Independent Researcher

Practice/Production Symposium

Cate Brewer, University of Mary Washington

Boone Hopkins, Converse College

Playwriting Symposium

Tom Robson, Millikin University

Matt Fotis, Albright College

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

La Donna L. Forsgren, University of Oregon

Karen Jean Martinson,
Chicago State University

Articles-in-Progress & Pitch-Your-Book

Jocelyn L. Buckner, Chapman University

Robert B. Shimko, University of Houston

MATC Fellows

Arthur Ballet, 1988

Jed Davis, 1988

Patricia McIlrath, 1988

Charles Shattuck, 1990

Ron Engle, 1993

Burnet Hobgood, 1994

Glen Q. Pierce, 1997

Julia Curtis, 1999

Tice Miller, 2001

Felicia Hardison Londré, 2002

Robert A. Schanke, 2002

Weldon Durham, 2003

Fergus Currie, 2005

Billy J. Harbin, 2006

Kent Neely, 2006

Judith Zivanovic, 2006

John Poole, 2009

William R. Jenkins, 2010

Rosemarie K. Bank, 2012

Rhona Justice-Malloy, 2015

Dorothy Chansky, 2015

Cheryl Black, 2015

Anne Fletcher, 2015

Jonanthan A. Herbert, 2015

The Robert A. Schanke Research Award

The Robert A. Schanke Research Award recognizes excellence in theatre scholarship through an award presented by the Theatre History Symposium of the Mid-America Theatre Conference. In 2005, a gift of \$5,000 was made by Professor Robert A. Schanke to establish an award that recognizes research excellence initially presented at the Mid-America Theatre Conference. The Mid-America Theatre Conference has matched Professor Schanke's gift to establish a \$10,000 endowment.

Robert A. Schanke is Professor Emeritus of Theatre at Central College, Iowa. He is author of *Ibsen in America: A Century of Change* (Scarecrow, 1988), *Eva Le Gallienne: A Bio-Bibliography* (Greenwood, 1989), and *Shattered Applause: The Lives of Eva Le Gallienne* (Southern Illinois, 1992; finalist for the Lambda Literary Award and the Barnard Hewitt Award). He coedited with Kim Marra *Passing Performances: Queer Readings of Leading Players in American Theater History* (Michigan, 1998) and *Staging Desire: Queer Readings of American Theater History* (Michigan, 2002). Their final collaboration, with Billy Harbin, *The Gay and Lesbian Theatrical Legacy*, appeared in 2005. "That Furious Lesbian": The

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

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

The Robert A. Schanke Research Award is given annually to an untenured faculty presenter of the Theatre History Symposium and carries a cash award of \$500 and publication in *Theatre History Studies*, the journal of the Mid-America Theatre Conference.

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

Recipients of the Robert A. Schanke Research Award

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

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

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

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

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

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

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

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

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

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

Theatre History Symposium Respondent

Dr. Harvey Young

Harvey Young's research on the performance and experience of race has been widely published in academic journals, profiled in *The New Yorker*, *The Wall Street Journal* and the *Chronicle of Higher Education* and cited in *The New York Times* and *The Boston Globe*. He has published seven books, including *Embodying Black Experience*, winner of "Book of the Year" awards from the National Communication Association and the American Society for Theatre Research; *The Cambridge Companion to African American Theatre*, winner of the 2014 Excellence in Editing Award from the Association for Theatre in Higher Education; and, most recently, *Black Theater is Black Life: An Oral History of Chicago Theater* (coauthored with Mecca Zabriskie).

A past president of the Black Theatre Association and former vice president of the Association for Theatre in Higher Education, he has served on the Board of Directors of the American Society for Theatre Research, the Yale Club of Chicago, and the African American Arts Alliance of Chicago. He is Associate Chair and Director of Graduate Studies in the Department of Theatre at Northwestern University and Editor of *Theatre Survey*, the journal of the American Society for Theatre Research.

Playwriting Symposium Respondent

Nathan Louis Jackson

Nathan Louis Jackson is an alum of Kansas State University and did his graduate work at the Juilliard School. His plays include *Brokeology* (which you may have seen at the Kansas City Repertory Theatre and which was also produced at the Williamstown Theatre Festival), *When I Come to Die* (Lincoln Center in 2011), *The Mancerhios*, and *The Last Black Play*. He has received commissions from Lincoln Center, The Roundabout Theater Company, and Manhattan Theatre Club. At Kansas State University, he was actively involved with the Ebony Theatre (as a director and as president) and participated in the Kennedy Center Summer Playwriting Intensive. He has twice won the Lorraine Hansberry Playwriting Award, is the recipient of the Mark Twain Comedy Playwriting Award, and was awarded the Kennedy Center's Gold Medallion. This past summer he began his three-year playwriting residency at the Kansas City Repertory Theater. He has written for television as well, with credits for *Southland* (NBC), *Lights Out* (FX), and *Shameless* (Showtime). He currently writes on *Resurrection* (ABC).

THURSDAY March 19th

Registration Desk open: 12:00-8:00 p.m.

Session #1: 1:00-2:15

History Symposium 1

Benton

Acts of Affinity and Sectarianism

Chair: Shannon Walsh, Louisiana State University

“Racist Inspirations: The Influence of Robert Greene’s *Orlando Furioso* on the English Slave Trade”

Matthieu Chapman, University of California, San Diego

“*Equivocation*: Questioning the Portrayal of Truth or Purporting Truth”

Kristin O’Malley, University of Pittsburgh

“Performing Norway in Chicago”

Patrick McGroarty-King, Tufts University

“Community-Building through Dogs and Opera: Pre-WWI Florentine Amateur Theatre”

Eileen Curley, Marist College

History Symposium 2

Fremont

Networks of Influence: Materialist Approaches to Inspiration in British Alternative Theatre

Chair: Joanne Zerdy, Independent Researcher

“Inspiration as Transaction in British Alternative Theatre”

Brian Cook, University of Alaska, Fairbanks

“Ann Jellicoe: The Forgotten Muse”

Kate Pierson, Florida State University

“Violent Inspirations: Sarah Kane’s *Blasted* and the Affective Response to Violence”

Scott Knowles, University of Kansas

Practice/Production Symposium 1

Van Horn C

Inspiring Dramaturgy: The Intersection Between Research and Inspiration

Chair: Cate Brewer, University of Mary Washington

“Unexpected Inspiration: The Rupture Strategy”

Peter A. Campbell, Ramapo College

“Efficacy of Dramaturgy: Using Dramaturgy to Engage Participation and Inspire Production Agency”

Thomas Campbell, University of Wisconsin, Sheboygan

“60/50 Theatre Project: Collaboration as Inspiration”

Daniel Smith, Michigan State University

“Harnessing Inspiration: Devising Together Through Artistic Empowerment”

Drew Vidal, Ball State University

Pedagogy Symposium 1

Northrup

Inspired Histories: Using the Past to Excite Meaning in the Present

Chair: Michael Hatton, Northern Kentucky University

“Freedom Summer 1964: Immersive Rituals that Bridge Past to Future”

Ann Elizabeth Armstrong, Miami University

“Cultivating Inspiration: A Revised Approach to Teaching Theatre History”

Patrick Konesko, Bowling Green State University

“When Hell Freezes Over, I’ll Skate: Vinnette Carroll’s Theatrical Melting Pot”

Joe Stollenwerk, Indiana University

“Teaching Greek Tragedy Through Criticism”

Alice Hofgren, University of Kansas

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

History Symposium 3

Benton

Inter/Transnational Inspirations: American and European Theatrical Exchanges, 1926-the present

Chair: Cheryl Black, University of Missouri

“Quelque Chose de Tennessee”

Felicia Hardison Londré, University of Missouri, Kansas City

“Americanitis at the Moscow Kamerny Theatre: Alexander Tairov’s Productions of *The Hairy Ape* and *Machinal*”

Dassia N. Posner, Northwestern University

“Coming Back a Short Distance Correctly: Albee’s Absurdist Adventures in Germany, Russia, and Austria”

David Crespy, University of Missouri

“‘Poland, That is to Say Nowhere’: America’s (Mis)Reading of Grotowski as a Crack in Performance Studies’ Foundation”

Jacob Juntunen, Southern Illinois University, Carbondale

History Symposium 4

Fremont

Intercultural Schisms: The Nationalistic, Parochial, and Prejudiced

Chair: Laura Mielke, University of Kansas

“Performing the ‘Northern Athens’: Popular Entertainment in Nineteenth Century Belfast”

Michelle Granshaw, University of Pittsburgh

“Neo-Realisms Onstage and West German Conservatism: Renewing a Traditional Genre to Challenge Traditional Values”

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

“The Anti-theatrical Prejudices and Its Influences”

Duygu Erdogan Monson, University of Washington

Practice/Production Symposium 2

Van Horn C

An Actor’s Inspiration: A Look at What it Takes to Inspire the Artist

Chair: Peter A. Campbell, Ramapo College

“Inspiration and the Individual: Working Through a Divergent Vision”

Cate Brewer, University of Mary Washington

“The Presents of Absence: Inspiring Performative Creation Within the Pedagogical Void in Rude Mechs’ *The Method Gun*”

Cason Murphy, Baylor University

“Inspiration as the Measure of an Artist’s Worth: Kazan, Stanislavsky, and Merleau-Ponty”

David Marcia, Independent Scholar

Pedagogy Symposium 2

Northrup

How Shrinking Resources and Challenging Environments Can Provoke New Pedagogical Approaches

Chair: Jane Barnette, University of Kansas

“You Don’t Have a Theater? Inspiring Student Work Without a Dedicated Performance Space”

Marshall Botvinick, University of North Carolina, Wilmington

“Inspiration Born of Instability: The Role of Inspiration in a Shrinking Department”

Travis Stern, Bradley University

“I’m So Bored with the USA: Inspiring New Programmatic Directions and Avoiding Departmental Mission Drift Through International Production and Study”

Patrick Bynane, Texas Woman’s University

“Assignment Options: Creativity That Inspires”

Steve Taft, University of Northern Iowa

Playwriting Symposium 1

Van Horn A/B

Orientation and First Read Through

Chair: Tom Robson, Millikin University

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

History Symposium 5

Benton

Galvanized Bardic Variations

Chair: Lezlie C. Cross, University of Nevada, Las Vegas

“Franz von Dingelstedt: Inspired by (and Inspiring) Shakespearean Performance”

Dan Venning, CUNY Graduate Center

“‘The African Roscius’: Black Power and Autonomy in the Performances of Ira Aldridge”

Michelle Cowin-Mensah, Bowling Green State University

“The Masters’ Take on Henry: Kingship on the English Early Modern Stage and in the Spanish Golden Age Theatre”

Alícia Hernández Grande, Northwestern University

History Symposium 6

Fremont

Rebels and Radicals: Women as Catalysts for Change

Chair: DeAnna Toten Beard, Baylor University

“‘With the Greatest Propriety and Elegance:’ Anti-Slavery Performance in New York City’s Ladies’ Literary Society”

Jennifer Herron, Tufts University

“The Woman Rebel as Creative Catalyst: Margaret Sanger, Birth Control Reform, and the American Stage”

Chris Woodworth, Hobart and William Smith Colleges

“Essentialized Wickedness? Witchcraft and Women on the Early American Stage”

Chrystyna Dail, Ithaca College

Practice/Production Symposium 3

Van Horn C

Roundtable Discussion: “O For a Muse!: Deploying a Genealogy of Acting Theory/Practice to Access Inspiration”

Chair: Peter Zazzali, University of Kansas

Participants: Rachel Blackburn, University of Kansas

Gina Sandi-Diaz, University of Kansas
Zach Sudbury, University of Kansas

Pedagogy Symposium 3
Northrup

**Awakening the Citizen Artist: Teaching Students to Think
Critically and Act Morally**

Chair: Julie Rada, University of Utah

“Teaching Professional Ethics within the Theatre Curriculum”

Andrew Gibb, Texas Tech University

“Inspiration for Social Justice: Navigating the Risky World of
Ethnographic Performance in the Academy”

Joy Powell, Missouri Baptist University

“Inspiring the No Child Left Behind Generation of Artists: Teaching
Creativity and Collaboration”

Daniel C. Dennis, Ohio University

Playwriting Symposium

Rehearsals

Van Horn A/B

Hospitality Suites (see registration desk for room numbers and keys)

Dinner Break: 5:15–6:30

Executive Committee Meeting

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

History Symposium 7
Benton

Visionary and Incendiary Performance

Chair: Jeanmarie Higgins, University of North Carolina, Charlotte

“Trash Aesthetic: The Staging of Subversive Intent in the Work of
Abattoir Fermé”

Alicja Binder, University of Minnesota, Twin Cities

“Peril or Possibility? 500 Clown and the Performance of Risk”

Amy Meyer, Tufts University

“The Non-Actor and the Ethics of Looking in Postdramatic
Theatre”

Jeanne Willcoxon, St. Olaf College

“The Mountebank: Theatre and Medicine in the Marketplace”

Elizabeth Rickard, Washington University

Practice/Production Symposium 4

Fremont

**Michael Chekhov and Intangible Means of Expression:
A Workshop Session**

Chair: Boone Hopkins, Converse College

Presenter: Leslie Bennett, University of Kansas

Pedagogy Symposium 4

Northrup

**Bright Sparks: Innovative Approaches to Teaching Theater Craft
and Criticism**

Chair: Andrew Gibb, Texas Tech University

“Inspiring the Next Generation of Young Actors: The Evolution of an
Acting 1 Curriculum”

Drew Vidal, Ball State University

“Building on Inspiration—A Dramaturgical Approach to a Pre-reading
Lecture in a Theatre Survey Course”

Cat Gleason, University of Missouri

“The Inspirational Toolbox: Rethinking Spontaneous Theatre
Pedagogy as Advocating Permissions Instead of Instilling Rules”

Rob Yoho, Baylor University

“Meisner by Way of Malague: A Feminist Approach to the Repetition
Exercise”

Zach Sudbury, University of Kansas

Playwriting Symposium

Rehearsals

Hospitality Suites (see registration desk for room numbers and keys)

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

History Symposium 8

Benton

The Materiality of Politics

Chair: Jay Ball, Central Washington University

“Revolutionary Performatives: Alexandra Kollontai and the ‘Birth’ of
the Soviet State”

Alan Sikes, Louisiana State University

“The Fashion of Justice; or, Consuming Race in Eighteenth-Century
Britain (1787 – 1807)”

Keary Watts, Washington University

“Sovereign Bodies: Excessive Materiality and the Performance of Dis-
substantiation”

Scott Venters, University of Washington
"From Joint Stock to the Humana Festival: New Writing as Sector
and Philosophy"
Sara Freeman, University of Puget Sound

Practice/Production Symposium 5

Fremont

**Panel Presentation: "Albee at the Fringe: The Origins, Influence,
and Inspiration/Resistance of Edward Albee in 'Fringe'
Theatre"**

Chair: David Crespy, University of Missouri, Columbia
Presenters: Monica Hand, University of Missouri, Columbia
Aaron Scully, University of Missouri, Columbia
Teryl Hallquist, Vanderbilt University

Pedagogy Symposium 5

Northrup

Devising as a Pedagogical and Liberal Arts Tool for Inspiration

Chair: Rob Yoho, Baylor University
"Devising ... 'in the Wild West'"
Season Ellison, Northern Arizona University
"Devising in Acting for Non-Majors: A Creative Pedagogical Tool"
William Palmer, University of Missouri, Columbia
Shannon Palmer, University of Missouri, Columbia
"I Have a (Devised) Dream: Devising as a Tool Inspire New Looks at
Old Texts"
Emily Rollie, Monmouth College

Playwriting Symposium

Rehearsals

Hospitality Suites (see registration desk for room numbers and keys)

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

Van Horn

FRIDAY March 20th

Registration: 8:00-6:00 p.m.

Breakfast: 8:00-10:00, Terrace

Session #6: 9:00-10:15

History Symposium 9

Benton (AV)

Disrupting the Institution: Inspired Challenges to Conventional Narratives

Chair: Chandra Owenby Hopkins, Converse College

“Trapped in History’: Countercultural Myths of the Vanished Native Reincarnate”

Miriam Hahn, Kennesaw State University

“Manufacturing Whiteness: Americanized Delsarte and Racial Formation”

Shannon Walsh, Louisiana State University

“Heavy Inspiration: Trixie Friganza and Comedy of Weight”

Franklin Lasik, University of Missouri

“Normalizing the Queer: Equality vs. Non-Discrimination in *Love! Valour! Compassion!*”

Joshua Robinson, Indiana University

History Symposium 10

Fremont (AV)

Abundant Motivation: Capitalism and 19th Century Performance

Chair: Michelle Granshaw, University of Pittsburgh

“Inspirational Resistance: How Minnie Maddern Fiske Fought the Mediocrity of Big Money”

Rebecca Stone Thornberry, University of Wisconsin, Marinette

“Follow the Gold!: The Significance and Momentum of Theatre During the Klondike Gold Rush (1896 – 1899)”

Phoebe Rumsey, CUNY Graduate Center

“Casey at the Bar: Mike Kelly and the Performance of Irish Affluence”

Travis Stern, Bradley University

Practice/Production Symposium 6

Northrup (AV)

Inspired Design: Connecting Costume Design, Set Design, and Puppetry

Chair: Greg Doran, University of Prince Edward Island
“Clothing is Always the Way Into the Character: Costumes, Actor,
Inspiration, and Character”
Wes Pearce, University of Regina
“With a Pirate Head and a Pirate Heart: The Evolution of
Architectural Inspiration in Sean Graney’s *The Hypocrites’
Pirates of Penzance*”
Tom Burch, University of North Carolina, Charlotte
“Inspired by Trash: Finding a New Path to Tradition, Ethics, and
Sustainability in Puppetry”
Amanda Petefish-Schrag, Iowa State University
“Little Inspirations in a Relational World”
Malin Palani, University of Minnesota

Playwriting Symposium 2

Van Horn A/B

Chair: Carrie Winship, University of Missouri, Columbia

Teenage Jesus

Playwright: Matt Fotis, Albright College
Director: Season Ellison, Northern Arizona University
Dramaturg: Brook Oehme, Southern Illinois University
Teenage Jesus: Tom Robson, Millikin University
Mary/Mary Magdalene: Jennifer Goff, Wayne State University
Joseph/Saul/Narrator: John Moss, Southern Illinois University

An Incarnation of Silence

Playwright: Andy O. Vaught, University of New Orleans
Director: Kathleen McGeever, Northern Arizona University
Dramaturg: Milbre Burch, University of Missouri, Columbia
1: Shawna Mefferd Kelty, State University of New York,
Plattsburgh
2: Chloe Whiting Stevenson, Owens Community College
3: Susan Finque, University of Washington

Playwriting Symposium

Rehearsals

Van Horn C

Hospitality Suites (see registration desk for room numbers and keys)

History Symposium 11

Fremont (AV)

The Complexities of War Play/s

Chair: Eileen Curley, Marist College

“‘Inspiration and Atmosphere’ in *Getting Together: A War Play*: Stage Authenticity and the WWI Soldier on the Broadway Stage”

DeAnna Toten Beard, Baylor University

“Inspired by War to Wage Peace: Staging the Military/Industry/Political Media Complex in 1933: the Theatre Union’s *Peace on Earth*”

Cheryl Black, University of Missouri

Anne Fletcher, Southern Illinois University

“Inspiration from Suppression: The First World War, Censorship, and *The Last Days of Mankind*”

Weston Twardowski, University of Houston

“From These Honored Dead—James E. Murdoch During and After the Civil War”

Richard Sautter, Messiah College

History Symposium 12

Benton (AV)

Political Contestations in the Americas

Chair: Miriam Hahn, Kennesaw State University

“¡Ay Manuela! Women in Combat and Genealogies of Inspiration in the Spanish Civil War”

Lisa Jackson-Schebetta, University of Pittsburgh

“Spinning Inspiration: Politics, Performance, and the Birth of the Usonian West”

Andrew Gibb, Texas Tech University

“Darwin, Anthropology, Indians, and Theatre: The Nineteenth-Century Earthquake”

Rosemarie K. Bank, Kent State University

Practice/Production Symposium 7

Northrup (AV)

Panel Presentation: “From the Classroom to the Edinburgh Festival Fringe: Inspiring Students, Professors and Audiences on an International Journey of Practice and Creation”

Chair: Karalee Dawn MacKay, George Mason University

Presenters: Karalee Dawn MacKay, George Mason University

Robert C. Thompson, Chesapeake College

Natalie Tenner, University of Mary Washington

Elizabeth Mann, Independent Scholar

Playwriting Symposium 3

Van Horn A/B

Chair: Matt Fotis, Albright College

Spoken Roses

Playwright: Peter Wood, University of Pittsburgh

Director: Carrie Winship, University of Missouri, Columbia

Dramaturg: Martine Kei Green-Rogers, University of Utah

One: Milbre Burch, University of Missouri, Columbia

Two: Jeanne Willcoxon, St. Olaf College

When Old Ms. Eula May Calls

Playwright: Jaclyn Grogan, Southern Illinois University, Carbondale

Director: Jonathan Herbert, Ozarks Technical Community College

Dramaturg: Vicki Hoskins

Young Joe: Marshall Botvinick, University of North Carolina,
Wilmington

Old Ms. Eula May: Jane Purse-Wiedenhoeft, University of
Wisconsin, Oshkosh

Playwriting Symposium

Rehearsals

Van Horn C

Hospitality Suites (see registration desk for room numbers and keys)

12:00-1:15 Lunch Break

Conference co-chairs lunch meeting

Milano Italian Restaurant, 2450 Grand, Crown Center

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

History Symposium 13

Benton (AV)

Transcendent Performances of Exalted Art

Chair: John Fletcher, Louisiana State University

“In Spirited: Diogenes, Barrels, Wine, Eating People, and Classical
Performance Philosophy”

Will Daddario, Illinois State University

“A Prison Mural Performs: The Inspiration of *Apokaluptein*:
16389067”

Nick Fesette, Cornell University

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

History Symposium 14
Fremont (AV)

Liberated Spectators

Chair: Jeanne Willcoxon, St. Olaf College

“It’s a Love/Hate Thing: The Changing Reception of *The Knight of the Burning Pestle*”

Kelsey Laine Jacobson, University of Toronto

“Culture and the Inscribed Response: Wilson’s New Reception and the Emancipated Spectator”

Keith Byron Kirk, University of Houston

“The Inspired Theatrical Populism of Plays, Pies and Pints”

Deana Nichols, Independent Scholar

Practice/Production Symposium 8
Northrup (AV)

Inspired Directing: Finding New Sources for Inspiration

Chair: Natasha Lee Martin, William Jewell College

“The Power of a Four-Letter Word: A Director’s Perspective”

Steve Taft, University of Northern Iowa

“Two Dead Men, One Director: *Dead Man’s Cell Phone* in Rehearsal and Production”

Jennifer Goff, Wayne State University

“The State of Just Having Lost Something: Inspiration Through Division in Annie Baker’s *The Aliens*”

Nicholas Hoenshell, Baylor University

“Time and Place: The Effects of Physical Environment on Rehearsal and Performance”

Greg Doran, University of Prince Edward Island

Playwriting Symposium 4:

Van Horn A/B

Chair: Tom Robson, Millikin University

Inspiration Point

Playwright: Justin Maxwell, University of New Orleans

Director: Tom Robson, Millikin University

Dramaturg: John Moss, Southern Illinois University

Scenographer: Wes Pearce, University of Regina

Cherry-Red Top-Down Muscle Car: Vanessa Campagna,
Monmouth College

Ice Cream Store: Daniel Tobin, Arizona State University

la luna

Playwright: John Perovich, Arizona State University
Director: Emily Rollie, Monmouth College
Dramaturg: Kristi Good, University of Pittsburgh
Scenographer: Wes Pearce, University of Regina
Diego: Adam Flores, Baylor University
Luna: C. Drew Vidal, Ball State University

Playwriting Symposium

Rehearsals

Van Horn C

Hospitality Suites (see registration desk for room numbers and keys)

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

History Symposium 15

Benton (AV)

Visionary Spaces/Memorial Sites

Chair: Susan Tenneriello, Baruch College

“Performing Presidents in Dallas and the Creation of Hyper-Lieux de Memoire”

Rob Yoho, Baylor University

“Rebel City Parks: The San Francisco Mime Troupe’s Fight for Public Space”

Jay Ball, Central Washington University

“*Unto These Hills*: Cherokee History and the Performance of Memory”

Beth Osborne, Florida State University

“‘I Can’t Believe They Came *Here!*’: Ten Thousand Things’ Performances in/of Travel”

Michael Mellas, University of Minnesota, Twin Cities

History Symposium 16

Fremont (AV)

Archival Afflatus: Found and Rediscovered Inspiration

Chair: Rebecca Stone Thornberry, University of Wisconsin, Marinette

“Revising the History of Black Performance through the Archives at the Oregon Shakespeare Festival”

Martine Kei Green-Rogers, University of Utah

“Conflagration and Inspiration: The Sociology of Disaster in the Theatre Archive”

Danny Devlin, University of Kansas

“The Callao Contract of 1599: Inspiration for Genealogies of American Theatre from Lima, Peru”

Susan Finque, University of Washington

“I’ve Been Better Entertained’: The Influence of *Waiting for Godot*’s U.S. Debut”

Russell M. Dembin, University of Texas, Austin

Practice/ Production Symposium 9

Northrup (AV)

Inspiring Female Voices: Using Inspiration As a Catalyst for Change

Chair: Daniel C. Dennis, Ohio University

“Following Another’s Trail: Oral History Interviews as Inspiration for Playmaking”

Julie Pearson-Little Thunder, Oklahoma State University

“Inspiring Voices: Indian Women Playwrights Speak Out”

Shirley Huston–Findley, College of Wooster

“Women of the Relief Society: An Ethnographic Performance Project”

Jennie Pardoe, University of Missouri, Columbia

Carrie Winship, University of Missouri, Columbia

Playwriting Symposium 5

Van Horn A/B

Chair: Matt Fotis, Albright College

The Oracle

Playwright: Steven Young, Texas Woman’s University

Director: C. Drew Vidal, Ball State University

Dramaturg: William Palmer, University of Missouri, Columbia

Orson Welles: Eric Thibodeaux-Thompson, University of Illinois, Springfield

Paul Roche: Bryan Vandevender, University of Wisconsin, Oshkosh

April 4, 2004

Playwright: Marshall Botvinick, University of North Carolina, Wilmington

Director: David Crespy, University of Missouri, Columbia

Dramaturg: Sean Bartley, Florida State University

Eric: Joe Stollenwerk, Indiana University

Jason: Matthew Wickey, Southern Illinois University, Carbondale

Playwriting Symposium

Rehearsals

Van Horn C

Hospitality Suites (see registration desk for room numbers and keys)

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

History Symposium 17

Benton (AV)

Staging the Past/Present in Contemporary Performance: Spaces, Bodies, Objects

Chair: Jeff Grace, Knox College

“The Inspiration of Trans-historical Space in Sean Graney’s *All Our Tragic* (The Hypocrites, Chicago, 2014-2015)”

Tom Burch, University of North Carolina, Charlotte

“Captivated Bodies: Performances of Bodily Histories in Sabrina Mahfouz’s *Chef*”

Les Gray, University of Oregon

“Domesticity and the Dead: Performed Personal Histories in Pat Graney’s *House of Mind*”

Jeanmarie Higgins, University of North Carolina, Charlotte

History Symposium 18

Fremont (AV)

Undergraduate Emerging Scholars

Chair: Martine Kei Green-Rogers, University of Utah

“Helen Resurrected: Objectification and the Presence of the Body in Ellen McLaughlin’s *The Trojan Women*”

Adam Levonian, St. Olaf College

“Sex Sells Some but Abstinence Advertises More Attractively: *Spring Awakening*, Sex Education, and the Persistence of Hypocrisy”

Loren Hiser, Hobart and William Smith Colleges

“The True Tragedy of Queen Elizabeth’s Men”

Kathleen Cueller, Trinity University

Practice/Production Symposium 10

Northrup (AV)

Sound and Inspiration: The Effects of Sound on Inspired Directing

Chair: Shirley Huston-Findley, College of Wooster

“Inspired by Glaswegian Deprivation: Griffin Theatre Company’s 2014 Production of Ena Lamont Stewart’s *Men Should Weep*”

Robin Witt, University of North Carolina, Charlotte

“Inspiring Directorial Innovation and Research: Jillian Keiley’s
Kalideography”

Emily Rollie, Monmouth College

“The Music of *Woyzeck*: Note of Inspiration”

Martin Holden, Lincoln College

“How to Judge a Sound Design: An Instructive Guide for the
American Theatre Wing’s Tony Committee and Voters”

Daniel C. Dennis, Ohio University

Playwriting Symposium 6

Van Horn A/B

Chair: Tom Robson, Millikin University

The Missouri Horror

Playwright: David Crespy, University of Missouri, Columbia

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

Dramaturg: Dan Venning, CUNY Graduate Center

Young Black Man: Jonathan Herbert, Ozarks Technical
Community College

Young Black Woman: Monica Hand, University of Missouri,
Columbia

The Joyce Kilmer Service Center

Playwright: Rich Espey, Single Carrot Theatre Company

Director: Rachel Chaves, Western Illinois University

Dramaturg: Natalie Tenner, University of Mary Washington

Suspicious Person: Jose Zuniga, Baylor University

Authority Figure: Ron Zank, Culver-Stockton College

Stop and Frisk

Playwright: Paco Jose Madden, Arizona State University

Director: Bobbi Masters, Southern Illinois University,
Carbondale

Dramaturg: Norman Bert, Texas Tech University

Young Black Male: Nik Anderson, Penn State University,
Altoona

Hispanic Cop: Adam Flores, Baylor University

Playwriting Symposium

Rehearsals

Van Horn C

Hospitality Suites (see registration desk for room numbers and keys)

EVENING: 7:30-9:30 (*Friday*)

Playwriting Fringe Festival

Van Horn A/B

Chair: Carrie Winship, University of Missouri

Mavis Rents a VHS

By Joseph Stollenwerk, Indiana University

The New and Improved Business Model of Chunks and Bits

By William Palmer, University of Missouri, Columbia

Physics and Tea

By Ross Peter Nelson, University of New Orleans

Small Talk

By Annie Sizemore, James Madison University

SATURDAY MARCH 21st

Registration: 8:00-6:00

Breakfast: 8:00-10:00, Terrace

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

History Symposium 19

Benton (AV)

The Productive Chaos of the Progressive Era

Chair: Andrew Gibb, Texas Tech University

“Dumkophs, Truants, and Incurrigibles: Social Control, the School Act, and the American Myth of Success during the Progressive Era”

Rick DesRochers, Long Island University Post

“From Oriental to Existential: The Opium Den Play and Defining American Addiction”

Max Shulman, Tufts University

“He Won’t Do’: Working Class Contestation of Broadway’s

Fascination with the Slums in Progressive-Era New York City”

J. Chris Westgate, California State University, Fullerton

History Symposium 20

Fremont (AV)

Artistic Economies: Capitalist and Otherwise

Chair: Deana Nichols, Independent Scholar

“Think Differently, Get Creative’: South Asian Drama-Based Training as Corporate Inspiration”

Sarah Saddler, University of Minnesota, Twin Cities

"*With Frozen Feet You Cannot Dance: Theatrical Performance as Currency in the Theatre of Nazi Labor Camps*"

Emmy Kreilkamp, City Colleges of Chicago

"Paducah's Artist Relocation Program: The Benefits and Dangers of Grassroots Arts-Based Economic Development"

Karie Miller, The Ohio State University

"When Affluence Inspires Art: Confucianism and Performance in the Trade Hub of Wenzhou"

Chengyuan (Eva) Huang, Washington University

Pedagogy Symposium 6

Northrup (AV)

Connecting New Circuits: Unconventional Pedagogy in the 21st Century Classroom

Chair: Jonathan Becker, Ball State University

"Inspiring Student Engagement and Growth Using Webchat-based Evaluations"

Lance Mekeel, Bowling Green State University

"The Google History Project: Designing a New Classroom Environment to Walk with the Ancients"

Michael Hatton, Northern Kentucky University

"The Creative Process: Reforming General Education Through Inspiration and the Arts"

Bryan Vandevender, University of Wisconsin, Oshkosh

Articles-In-Progress I

Van Horn C

Graduate Student Session

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

"Telescopic (mis)Information on the Early Modern Stage"

Vivian Appler, University of Pittsburgh

"Beyond the Ken of Mortal Men: Disasters in Theatre History and Superhero Narratives in the Archives"

Danny Devlin, University of Kansas

"Mommy and Me and Heteropathography: Boundary-Breaking Births a New Genre in Lisa Kron's *Well*"

Sarah Senff, University of Missouri

"Dialogic *Reflections* of Will Power to Youth"

Claire Syler, University of Pittsburgh

"Cushion Come Forth": Materializing Pregnancy on the Stuart Stage"

Sara B.T. Thiel, University of Illinois, Urbana-Champaign

"Ludwig Tieck's Shakespeare Chronology: Romantic Criticism versus Historical Scholarship"

Dan Venning, CUNY Graduate Center

Editors:

Harvey Young—Editor, *Theatre Survey*

Dorothy Chansky—Editor, *Theatre Annual*

Peter Campbell—Editor, *Theatre/Practice*

Elizabeth Reitz Mullinex—Editor, *Theatre History Studies*

Sara Freeman—Editor-elect, *Theatre History Studies*

Henry Bial—Editorial Board: *Theatre Survey*, *Theatre Topics*, and
Journal of Dramatic Theory and Criticism

Playwriting Symposium 7

Van Horn A/B

Chair: Carrie Winship, University of Missouri, Columbia

Shut Out the Light

Playwright: Thomas Michael Campbell, University of Wisconsin,
Sheboygan

Director: Ron Zank, Culver-Stockton College

Dramaturg: Justin Maxwell, University of New Orleans

Johnny: Zack Ross, Eastern Illinois University

Maria: Jane Frazier, Vincennes University

Peasant Study

Playwright: Ellie Seelye, Michigan State University

Director: Sue Klemp, South Dakota State University

Dramaturg: Cat Gleason, University of Missouri, Columbia

Guide/Marnie: Rachel Bauer, University of Missouri, Columbia

Vanessa: Emily Rollie, Monmouth College

Joel: Frank Lasik, University of Missouri, Columbia

Playwriting Symposium

Rehearsals

Hospitality Suites (see registration desk for room numbers and keys)

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

History Symposium 21

Benton (AV)

Colonized and Complicated Geographies

Chair: Lisa Jackson-Schebetta, University of Pittsburgh

“Alternate Routes to Staging Sochi 2014: The Creative Industry
around Olympic Spectacles”

Susan Tenneriello, Baruch College

“Inspiration on the Rocks: Prometheus and Civic Culture in Bogotá”

Geoffrey Wilson, The Ohio State University

“Diasporic Landscapes of Longing” in Lynn Nottage’s *Las Meninas*”

Jocelyn L. Buckner, Chapman University

“Inspired by the Center? Peripheral Modernism and National Theatre in the Early Soviet Union”

Robert Crane, University of Pittsburgh

History Symposium 22

Fremont (AV)

Graduate Emerging Scholars

Chair: Karen Jean Martinson, Chicago State University

“Damsel Turned Dragon: Assuming a Lesbian Identity in Theater”

Jayne Kilburn, Cornell University

“Christians in the Cavea: Examining Christian Theatre Attendance in the Roman Empire”

Carla Lahey, Louisiana State University

“Sites of Inspiration: The Globe’s Battlefield Performances of *Henry VI*”

Joyelle Ball, University of California, Santa Barbara

Practice/Production Symposium 11

Van Horn A/B

Inspiring Bodies: An Exploration of Movement and Inspiration

Chair: Rachel Chaves, Western Illinois University

“Dancing Fast Asleep: Choreography and Inspired Indifference in *Cabaret*”

Boone Hopkins, Converse College

“Inspiration and the Staging of Beckett’s Prose and Radio Plays”

Brooke Edwards, Randolph College

“Utterly Un-inspired to Lighten the Shadows”

Karin Waidley, Western State Colorado University

“Getting Brutal: Inspirations for Violent Acting”

Andrew Blasenak, Emory and Henry College

Pedagogy Symposium 7

Northrup (AV)

Demystifying Design: Inspiring Instructors and Students to Tackle Projects Outside their Area of Study

Chair: Henry Bial, University of Kansas

Presenters: Anne Fletcher, Southern Illinois University, Carbondale

Kirsten Easton, Southern Illinois University, Carbondale

Bobbi Masters, Southern Illinois University, Carbondale

Brooke Oehme, Southern Illinois University, Carbondale
Matthew Wickey, Southern Illinois University, Carbondale
Rory Leah, Southern Illinois University, Carbondale

Playwriting Symposium

Rehearsals

Van Horn C

Hospitality Suites (see registration desk for room numbers and keys)

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

Empire

Presentation of the Robert A. Schanke Award
Induction of New MATC Fellows

Keynote Speaker: Dr. Irma Mayorga

A native of San Antonio, Texas, Irma Mayorga is a Chicana scholar/artist in theater. She holds a B.A. in Theater from the College of St. Benedict, an M.F.A. in Costume Design (University of Wisconsin, Madison), and a Joint Ph.D. in Drama and the Humanities from Stanford University. From Stanford, she also holds the distinction of attaining the first Ph.D. by a Latina/o in the Drama Department's history. Her creative work as a theater maker also includes directing and dramaturgy, and she is an award-winning playwright.

Working hand in hand with collaborator Virginia Grise beginning in 2003, she conceived, wrote, and directed an original solo work, *The Panza Monologues*, which focuses on the intersections of race, class, gender, obesity, and institutionalized racism in Mexican American communities. The University of Texas Press published *The Panza Monologues* in January 2014. This edition of the play reconceives the paradigm for play publication by not only presenting the performance script in its entirety, but also including a rich supporting cast of dramaturgical and pedagogical materials as well as a manifesto on women of color making theater. As Latina/o theater scholar Dr. Alberto Sandoval-Sánchez has noted, the second edition of *The Panza Monologues* is "the most original and historically documented theater project to this date in Latina/o theatre."

Her play *Cascarones* earned ATHE's Jane Chambers Playwriting Award (student division) and went on to become the first play written by a Chicana to be developed at the prestigious Eugene O'Neill Theater Center's Playwrights Conference. *Cascarones* recently enjoyed its world premiere at Santa Fe's Teatro Paraguas in collaboration with DNAWorks.

As a scholar, her research explores contemporary theater and performance by U.S. people of color, theater and performance by women, and Chicana and Chicano expressive culture. In 2004 Dr. Mayorga founded ATHE's Latina/o Focus Group, which dedicates itself to the study of U.S. Latina/o,

Latin American, and Indigenous theater and performance. She is also a Steering Committee member of the newly formed Latina/o Theater Commons and a board member of Jersey City Children's Theater. She currently teaches as an Assistant Professor of Theater at Dartmouth College.

2:00–3:00 MATC Business Meeting

Empire

All MATC members are encouraged to attend.

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

History Symposium 23

Benton (AV)

What is the Matter? : Objects & Bodies in Performance

Chair: Will Daddario, Illinois State University

“Caffe Cino: Recreating an American Cultural Landmark”

Jeff Grace, Knox College

“Inspirational Drawings: Robert Edmond Jones and the Popularization of Scenic Rendering”

David Bisaha, University of Pittsburgh

“Inspired by the Past: The Aesthetics of Augustin Daly’s *A Midsummer Night’s Dream*”

Lezlie C. Cross, University of Nevada, Las Vegas

Practice/Production Symposium 12

Van Horn C

Inspiring Innovations: New Work, and New Ways to Work

Chair: Andrew Blasenak, Emory and Henry College

“Inspiration in Long Form Improv—The Opener”

Matt Fotis, Albright College

“iImprov: Social Media Inspiring New Performance Practices”

Jeff List, University of Kansas

“Environmental Inspiration: Creativity from Trash”

Kaarin Johnston, College of Saint Benedict/Saint John’s University

Pedagogy Symposium 8

Northrup (AV)

Inspiring Personal Development in the Undergraduate Theatre Classroom

Chair: Martine Kei Green-Rogers, University of Utah
"Confronting the Other, Transforming the Self"
Vanessa Campagna, Monmouth College
"Inspiring Ethical Thinking in the Theatre Classroom"
Jennie Pardoe, University of Missouri, Columbia
"Fostering Social Justice and Feminist Activism through Theatre
Pedagogy"
Rachel Bauer, University of Missouri, Columbia

Playwriting Symposium 8

Van Horn A/B

Chair: Tom Robson, Millikin University

Chasing Squirrels

Playwright: Aaron Scully, University of Missouri, Columbia
Director: John Moss, Southern Illinois University
Dramaturg: Joe Stollenwerk, Indiana University
Susan: Rachel Price Cooper, University of Illinois
Michael: Andy O. Vaught, University of New Orleans

Famous

Playwright: Jayme Kilburn, Cornell University
Director: Karen Dabney, University of Colorado
Dramaturg: Michelle Salerno, University of Illinois, Urbana-
Champaign
Number One: Eva Patton, Ball State University
Number Two: Robin Reese, Penn State University, Altoona
Number Three: Kathryn Bracht, University of Regina
Number Four: Kathleen McGeever, Northern Arizona University

Pitch-Your-Book Session

Fremont (AV)

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

*Staging Black Freedom: Radical Black Theatre from the Old Left to
Black Power*

Julie Burrell, Cleveland State University

*The Dark Continent on the Great White Way: Africa and Africans in
the Broadway Musical*

Kathryn Edney, Regis College

*Performing the Popular Front: The Theatre Union—Theatre, Politics,
and Culture in the US (1933-1937)*

Anne Fletcher, Southern Illinois University

Cheryl Black, University of Missouri

*Rehearsing California: Californios, Anglos, and the Making of a
Usonian West*

Andrew Gibb, Texas Tech University

*Making the Radical Palatable: Mainstream AIDS Theatre, the
Media, and LGBT Civil Rights*

Jacob Juntunen, Southern Illinois University, Carbondale

Editors:

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

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

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

History Symposium 24

Benton (AV)

Reanimating American Histories

Chair: Keith Byron Kirk, University of Houston

“Bound to the Stage: The Indentured and Enslaved in Colonial
American Performance”

Jessica Hester, State University of New York, Oswego

“Miss Kimberly’s *Octoroon*: The Ambitions of an American
Independent”

Lawrence Smith, University of Arkansas, Little Rock

“The Dramaturgy of Erasure: Staging Jane Johnston Schoolcraft”
Shannon Epplert, University of Illinois, Urbana-Champaign

“Stagings of Stowe’s *Dred* and the Inspiring Figure of Martyred
Eloquence”

Laura Mielke, University of Kansas

History Symposium 25

Fremont (AV)

Theatrical Acts that Reinscribe the Past

Chair: Robert Crane, University of Pittsburgh

“Blackface/White Audience: Historicizing and Critiquing the White
Gaze in Minstrelsy and Kander and Ebb’s *The Scottsboro Boys*”

Allison Gibbes, Florida State University

“Fear of Ambiguity: From Seduction to Production in Restoration
and Eighteenth-Century English Drama”

Robert Shimko, University of Houston

“Reading Outside the Lines: A Historiographical Exploration of
‘Italian’ Theatre”

Francesca Spedalieri, The Ohio State University

Practice/Production Symposium 13

Northrup (AV)

**Inspiring Performances: The Bridge Between Individual
Inspiration and Solo Performance**

Chair: Drew Vidal, Ball State University

“Confessions of a Synesthetic Sailor; An Interactive Journey
Through High Seas”

Natasha Lee Martin, William Jewell College

“Performing Inspired Ethnographies: cover (a play about
trafficking)”

Joy Powell, Missouri Baptist University

Playwriting Symposium 9

Van Horn A/B

Chair: Matt Fotis, Albright College

God Sighs

Playwright: Jonathan Herbert, Ozarks Technical Community College

Director: Cat Gleason, University of Missouri, Columbia

Dramaturg: Sarah Campbell, Indiana University

God: David Crespy, University of Missouri, Columbia

Serpent: Rachel Price Cooper, University of Illinois

Adam: John-Michael Marrs, Baylor University

Homecoming

Playwright: John Levine, University of California, Berkeley

Director: Lynn Deboeck, University of Kansas

Dramaturg: Rachel Bauer, University of Missouri, Columbia

Joe: Brock Fisher, McHenry County College

Beth: Danielle Sather, Texas A&M University

Graduate Student Social: 6:30-8:30

Spectators Restaurant and Bar, Sheraton Crown Center Hotel

**Election of the new Graduate Student Liaison, to serve 2015-*

*2017. To nominate or self-nominate, contact Alicia Hernandez at
aliciahernandezgrande@gmail.com by Friday, March 13th.*

SUNDAY MARCH 22nd

Breakfast: 7:30-9:30, Terrace

Session #15: 8:00-9:15

History Symposium 26

Benton

Revelatory Readings of Canonical Works

Chair: Lawrence Smith, University of Arkansas, Little Rock

“The Quintessence of Antsey-ism: Ibsen Parody in Britain”

Rebecca Flynn, University of Calgary

“The Inextinguishable Torch: Apollinaire and Inspiration”

Richard Jones, Stephen F. Austin State University

“Japanese Traditional Performing Arts as Inspiration for Tennessee

Williams’s Late Plays”

Sarah Johnson, University of Colorado, Boulder

“Reconsidering *Angels in America* as Queer Theory”

Rachel Aker, University of Houston

History Symposium 27

Fremont

Racial Formations and Strategic Plays

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

“Inspired Discoveries: Alice Dunbar Nelson’s *Mine Eyes Have Seen*
in Kansas City, Missouri”

Michelle Salerno, University of Illinois, Urbana-Champaign

“Toward a Historiography of Organizational Structure in Arts

Advocacy: The Drama League of America in Washington D.C. and
the Quotidian Formation of Whiteness”

Allan Davis, University of Maryland, College Park

“Remembering Slavery, Revising Liberation: Joseph Bradford’s *Out
of Bondage* and Pauline Elizabeth Hopkins’s *Peculiar Sam*”

Beck Holden, Tufts University

Articles-in-Progress 2

Northrup

Faculty/Independent Scholar Session

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

Buckner, Chapman University

“Collaborative Displacement and *The Hungry Woman*”

Laura Dougherty, Winthrop University

Erica Ocegueda, Arizona State University

- “The Erased Legacy of Charlotte Chorpenning’s Reception Studies”
Kristin Leahey, Seattle Repertory Theatre and University of Chicago
- “‘We Heritage Rich’: Public Performances of Community and History at the Tobago Heritage Festival”
Vicky Lantz, Sam Houston State University
- “Making Public/Making Human: Leveraging Theatre in Prisons to (Re)Assert Humanity in (De)Humanizing Spaces”
Julie Rada, University of Utah
- “An Epoch of Child Spectatorship in Early US Theatre”
Jeanne Klein, University of Kansas
- “Chorus Lines and Color Lines: Race, Ethics, and Authenticity in Reviving *A Chorus Line*”
Bryan M. Vandevender, University of Wisconsin, Oshkosh

Editors:

- Peter Campbell—Editor, *Theatre/Practice*
Elizabeth Reitz Mullinex—Editor, *Theatre History Studies*
Sara Freeman—Editor-elect, *Theatre History Studies*
Alan Sikes—Book Review Editor, *Ecumenica*
Beth Osborne—Book Review Editor, *Journal of Dramatic Theory and Criticism*
Henry Bial—Editorial Board: *Theatre Survey*, *Theatre Topics*, and *Journal of Dramatic Theory and Criticism*

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

Theatre History Symposium 28

Benton

Theatre History Symposium Response Session

Harvey Young, Northwestern University

Playwriting Symposium 10

Van Horn A/B

Response to 2015 Sessions

Chair: Matt Fotis, Albright College

Close of Conference

**Please join us next year for the
37th Annual Mid-America
Theatre Conference in
Minneapolis, Minnesota,
March 17-20, 2016!**

